Nineteenth International Conference on
The Arts in Society

ART FOR SUSTENANCE

Hanyang University, Seoul, South Korea
May 24-26, 2024

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Nineteenth International Conference on the Arts in Society

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Welcome Letter

Welcome to the nineteenth edition of the International Conference on the Arts in Society! I am greatly appreciative of your engagement with this year's conference. A research network of this kind becomes a learning community through many forms - and the conference is essential to feed our curiosity and desire to exchange and appreciate shared experience and unique insights. This relates very much to the theme selected by the conference host, Tammy Ko Robinson, and I to frame this gathering - Art For Sustenance. This special focus was appealing for us at this time as it emphasizes both what we glean from our localized communities as well as from coming together here in Seoul.

With that said, I want to offer my great appreciation for Tammy Ko Robinson who has graciously hosted this year's conference at Hanyang University. Throughout our conversations Tammy and I have spoken extensively about balancing the need for this conference to engage visitors and locals alike, and I have great respect for her care and attention to detail throughout the process. The conference and this research network would also not be possible without the tireless work of Tamara Gorozhankina, Pilar Irala Hortal, Phillip Kalantzis-Cope, Tamsyn Gilbert, and Kortney Sutherland from Common Ground Research Networks.

Something that is quite special about this gathering is the Emerging Scholar award and congratulations are due to those recipients and gratitude is also due for their work as facilitators of sessions during the gathering. Thanks also to our plenary speakers and local site visit hosts who offer such a wealth of experience and generosity as they reflect publicly on their work. And finally, thanks to all of the presenters who have come together online and in person in Seoul from throughout the world. I look forward to learning from you! We hope that these conversations offer you sustenance in the coming year and that you will join us next May in Philadelphia at the University of the Arts!

Sincerely,

Daniel Tucker (He/Him/His)
Arts in Society Research Network Chair, 2024-2026
Associate Professor & Program Director MA in Museum Studies at UArts

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?

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Theme 1: Pedagogies of the Arts

Teaching and learning through and about the arts

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

Theme 2: Arts Histories and Theories

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

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

Theme 3: New Media, Technology, and the Arts

Making sense of emerging technologies, their practices, and agents

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

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

Addressing social, political, and community agendas in the arts

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

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The Arts in Society

Daniel Tucker

Associate Professor, University of the Arts in Philadelphia, USA

Daniel Tucker makes documentaries, publications, classes, exhibitions, and events inspired by his interest in social movements and the people and places from which they emerge. His writings and lectures on the intersections of art and politics and his collaborative art projects have been published and presented widely. His artwork often takes the form of maps, image archives, and video essays and has been exhibited at Commonwealth & Council gallery (Los Angeles, CA), Visual Studies Workshop (Rochester, NY), Albuquerque Museum (Albuquerque, NM), Mass MoCA (North Adams, MA), Gene Siskel Film Center and Hyde Park Art Center (Chicago, IL), Art In General and the Park Avenue Armory (New York City, NY), Slought (Philadelphia), Werkleitz Biennial 6 (Germany), Centro José Guerrero (Spain), the 4th Athens Biennale (Greece) as well as streets, protests, front yards, bus tours and rooftops. His recent video essays, Future Perfect (2015) and Local Control (2018) have been focused on critically examining the right-wing imagination.

He recently finished organizing the book and exhibit "Lastgaspism: Art and Survival in the Age of Pandemic" (Soberscove, 2022) with Anthony Romero and Dan S. Wang, and numerous other contributors. Several early projects of his were focused around the city of Chicago including "Trashing the Neoliberal City: Autonomous Cultural Practices in Chicago from 2000-2005" co-edited with Emily Forman (2006), the magazine AREA Chicago (2005-2010) and that evolved into his work with Rebecca Zorach on Never The Same - an oral history and archive project about socially-engaged art in Chicago. Since that time he's been active in art journalism circulating in both independent and academic publishing that has included artist books, exhibition catalogs, monographs, and magazines. Some of those books include "A Guide to Democracy in America" (2008), "Experimental Geography"; (2009), "Notes for a People's Atlas" (2011), "Immersive Life Practices" (2014), "The Questions We Ask Together" (2015), "Art as Social Practice – A critical investigation of works by Kenneth A. Balfelt" (2015), "Organize Your Own: The Politics and Poetics of Self-Determination Movements" (2016), "Activating Artifacts: About Academia: Muntadas" (2017), "Performing Revolutionary: Nicole Garneau" (2018), "Walls Turned Sideways" (2018) co-authored with Rosten Woo, Fearful Symmetries: Faith Wilding (2019), and The Routledge Handbook of Placemaking (2021) co-authored with Cassie Fennel, and The Routledge Companion to Art and Activism in the Twenty-First Century (2023).

He has an active public programming consultancy and over the last year served as curator-in-residence at Mural Arts Philadelphia, guest curator of the School of the Art Institute of Chicago's MFA Thesis exhibit, guest editor of A Blade of Grass magazine, and has done program and conference curating for Creative Time, the University of California Institute for Research in the Arts, Inclusive Museums, and the National Alliance of Media Arts and Culture.

Tucker has taught previously at Moore College of Art & Design, University of Chicago, School of the Art Institute of Chicago and Ox-Bow School of Art. He now serves as Director of the Museum Studies MA program and Associate Professor at University of the Arts in Philadelphia (USA). Miscprojects.com

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The Nineteenth

International Conference

on the Arts in Society

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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)
- 2022 – San Jorge University, Zaragoza, Spain
- 2023 – Jagiellonian University, Kraków, Poland

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

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ART FOR SUSTENANCE

Hanyang University, Seoul, South Korea
May 24-26 2024

Art for Sustenance

This gathering asks how the arts are demonstrating ways to live beyond survival. Please join us in conversation about experiments you've engaged with collectivity and community. Come to share and reflect on the networks, infrastructures, and initiatives that support the practices you find meaning and joy from. This assembly draws perspective from locally-embedded projects situated within inspiring networks, and derives hope from movements generating capacity for imagination, solidarities and resonance.

We look forward to meeting in Seoul to hear your interpretation of this special theme as artists, curators, educators, scholars, independent researchers, students, community organizers, and media activists alike.

The Arts in Society

tammy ko Robinson
Artist and Professor, Hanyang University, Seoul, South Korea

tammy ko Robinson is an artist-researcher based in Seoul. Her body of work explores decoloniality and the stewardship of airwaves, land, and water through videos, installations, and archive creation. ko Robinson's works have been exhibited at ArtSonje, Bongsan Art Center, Kukje Gallery, San Francisco Museum of Modern Art, and the Seoul Museum of Art, among others. Her writings have been published in The Hankyoreh, Pressian, SPACE Magazine, Asia-Pacific Journal, ArtAsiaPacific, KoreAm, Flash Art, and InSEA. Formerly faculty of the School of the Art Institute Chicago and the San Francisco Art Institute, she now serves as an Associate Professor at Hanyang University where she teaches cinema and new media.

ko Robinson's residency is part of The Ha Bik Chuen Archive Project (2016–2019), generously supported by the Hong Kong Jockey Club Charities Trust.

Solana Chehtman

Curator, Cultural Producer, New York, USA

Solana Chehtman is a New York-based cultural producer and curator born in Buenos Aires. She is committed to creating equitable opportunities and platforms for artists' work and sustainability, as well as avenues for public participation and agency within the arts. She is currently the Director of Artist Programs at Joan Mitchell Foundation, where she supports visual artists with unrestricted funding, career development opportunities, the strengthening of a national community of practice, and their long-term career stewardship, through the Joan Mitchell Fellowship and the Creating a Living Legacy (CALL) programs. In the last decade, she served as inaugural Director of Creative Practice and Social Impact at The Shed, and as Vice President of Public Engagement at Friends of the High Line. Solana was an adjunct Professor at the MA in Arts Administration at Baruch College, City University of New York between 2018 and 2021, and has collaborated as a panelist and reviewer with organizations such as The Laundromat Project, Artadia, Socrates Sculpture Park, El Clemente, Elizabeth Foundation for the Arts, Creative Capital, and Lower Manhattan Cultural Council.

Özge Ersoy

Senior Curator, Asia Art Archive, Hong Kong

Özge Ersoy is Senior Curator at Asia Art Archive in Hong Kong. Her recent projects include co-curating Translations, Expansions (2022), AAA's contribution to documenta fifteen, and The Collective School (2022–23), the inaugural exhibition at AAA's newly renovated library. Her writings on cultural institutions and contemporary art have been included in Curating Under Pressure: International Perspectives on Negotiating Conflict and Upholding Integrity (Routledge, 2020) and The Constituent Museum: Constellations of Knowledge, Politics and Mediation (Valiz and L'Internationale, 2018), among others. She was Research and Programming Associate of the 13th Gwangju Biennale (2021) and Assistant Curator of Sarkis: Respiro at the Pavilion of Turkey in the 56th Venice Biennale (2015).

Emerging Scholars

The Arts in Society

Each year a small number of Emerging Scholar Awards are given to outstanding early-career scholars or graduate students. Here are our 2024 Emerging Scholar Award Winners.

Kelsay Myers
California Institute of Integral Studies, USA

Chaewoori Lee
Hanyang University, South Korea
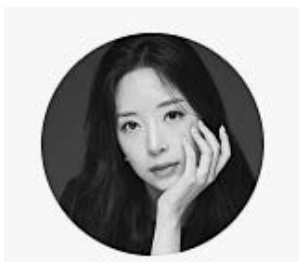
Jonathan Okewu
Durban University of Technology, South Africa

Zi Quan
Lancaster University, UK

Katherine Mae Gonzales Sabate
Guang Ming College, Philippines

Sara M. Williams
University of Louisville, USA

Rebecka Bloomer
University of Cincinnati, USA

Ko-Lun Chen
National Yang Ming Chiao Tung University, Taiwan

Haeyoung Youn
Ohio University, South Korea

Umika Pathak
Haverford College, USA

Jekaterina Karelina
University of Barcelona, Spain

Anna Kennedy-Borissow
University of Melbourne, Australia

Presentations, Presenters, Participants

2024 Special Focus–-Art for Sustenance

Asian Craze in Jordan: Exploring Scales of Identity Making – From Personal to Global Influence

Bassmah AlTaher, Associate Professor, School of Applied Humanities and Social Sciences, German Jordanian Unviersity, Jordan

The phenomenon of the Asian Craze has garnered significant attention in recent years, as it pervades various aspects of life in Jordan. This research seeks to delve into the complexities of identity-making and its relation to the Asian Craze, exploring its impact across different scales – from personal to global influence. By examining the role of social media and Asian influencers, this study aims to shed light on the underlying factors driving this trend and its implications for cultural appropriation and adaptation. Drawing on examples from social media and the rise of Asian influencers in my country, we investigate how this cultural wave has become deeply entrenched in the collective consciousness, influencing the ways citizens shape their identities. Particular emphasis is placed on how Generation Z has swiftly embraced and adapted to the Asian fusion, distinguishing themselves from the older generation's more conservative attitudes. The research employs a mixed-methods approach, combining qualitative analysis of social media content and surveys to capture a comprehensive picture of the Asian Craze's impact on identity formation in Jordan. By closely examining the consumption of Asian cultural elements, such as Chinese food, K-pop music, and Japanese anime. This study identifies the ways in which individuals adopt, adapt, and reinterpret these influences to construct their unique identities.

Railway Station Architecture: International Artistic Poses

Liviu Gabriel Baicu, PhD, University of Architecture and Urbanism Ion Mincu Bucharest Romania, Romania

The concept of "station" has two meanings in common parlance: either just the building where passengers stop, or the complex consisting of several buildings with strictly functional functions - passenger station, goods station, control tower, water tank, open and closed platforms, toilets - or commercial - station hotel, station café, various shops, other facilities. In some cases, the concept also includes urban aspects - the street, the market or the station area. This 'variety' of the scope of the concept is mainly explained by the fact that the railway station is usually an urban centre of interest, creating economic and commercial activity around it that meets the requirements generated by rail transport, which at city level means 'boosting urbanity'. As a rule, the names used for rail activity were naturally adopted from the water transport sphere, moving from 'land port', 'embarkation point' or 'disembarkation point', 'platform', to the expression 'station', which originally meant the possibility of parking ships." Whatever the architectural style, whatever the size of the building, railway station architecture is evoked in all the arts, and it in turn facilitates the evolution of the arts further on in history. Thus, as this paper explores, it is only through the artistic expression of these buildings that we can override concepts such as space and time and transcend into moments captured with great skill by architects, painters, directors, actors, dancers, screenwriters, playwrights, writers, sculptors, and musicians.

Master Your Mind - Exploring the Relationship between Stress and Creativity: An Interactive Workshop Employing Neuroscience, Positive Psychology, and Creativity

Linda Balliro, Associate Professor of Voice, Performance/Voice, Berklee College of Music, Massachusetts, United States

Using an original framework we learn a practice for identifying and developing artists' authenticity, which is the foundation for creativity. Developing this awareness fosters a sense of "thriving", critical thinking skills, and easier decision-making. Participants will learn through worksheets and card "games" and discuss in small groups how to apply this to their own work, their teaching and their students development. The presenter is author of "Being A Singer: the Art, Craft and Science" and contributing author to "The Creative Lifebook."

Art is Sustenance: The Role of Art in Health

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

The WHO defines health as a state of complete physical, mental, and social well-being and not merely the absence of disease or infirmity. It roots health firmly within society and culture. Art sustains our minds, bodies, and souls. It helps us connect with our pain as much as our joy. The arts are vital to both our physical and mental health and impact health and well-being at all stages of life. The arts can benefit medicine and healthcare, both for patients and healthcare professionals through healing and stress reduction, pain management, cognitive rehabilitation, expression and communication, education and training, community building and social support, and enhancing the healthcare environment. Incorporating the arts into medical care requires collaboration between healthcare professionals, artists, and therapists. As the evidence supporting the benefits of the arts in healthcare is continually growing, the use of the arts as a complementary approach to conventional medical treatments is gaining recognition and acceptance globally in healthcare settings.

Longinus' Concept of Sublimity and Art Assisting Nature

Eunjung Cho, Mokpo National University, South Korea

This paper examines how the Grece-Roman concept of sublimity became related to ancient and modern aesthetics and art criticism, focusing on Longinus' Peri Hypsous (Περ ψου). In the phases of modern reception, Longinus' treatise became grafted to the abstract concept on the sublime and the matter of cognition. However, Longinus' main concern is not revealing the fundamental nature of the objects, but teaching of grandeur style to manifest the sublime, providing guidelines on verbal and visual expression. He insists that we employ art in a fitting way to assist nature in order to ensure perfection. For Longinus, Plato and classical Greek writers are the ideal examples of such a task. By comparisons of visual arts and literature, he pursues transcendence grandeur over technical accuracy. Modern ideas on the ancient concept of the sublime is bound to the fragmentary state of written sources. And we also heavily rely on the texts of ancient authors to detect how the concept of the sublime was materialized and evaluated in visual arts at that time, as most of the original artworks were lost. Paradoxically, such facts tell us that the ancient texts of literary criticism took crucial part in the development of art practice and criticism. Written texts of ancient authors were educational media, providing a paradigm of judgment for contemporary and later critics. The 'technologia' of Longinus requires careful inspection not only for the ancient concept of the sublime but also for the relationship between ancient rhetoric and visual art criticism.

Types of Archives in Contemporary Korean Art

Hyemi Choi, Ewha Womans University, South Korea

In archival science, where 'archives' is translated as 'records for preservation', the typologization of archival preservation records is one of the most crucial issues. Operating under the premise that each record possesses its own unique content and structural context, archival science has classified archives at various levels of content structure context. Discussions in archival science surrounding the definition of records have focused on aspects of evidence, information, and memory. Within the interrelationships of various concepts such as evidence, memory, and identity information, archival science has managed archives, and the typology of archives has been an essential task. The situation is similar in what is known as archive art, which incorporates archives as methods and strategies of artistic practice. Much of the critical discourse on contemporary archive art has focused on the typologization of archive art. This study observes and examines the logic, strategies, and issues of typologizing contemporary Korean archive art, referencing discussions on archival types in archival science. How has the critical discourse in Korea typologized archive art? How does this typologization compare and contrast with those in other regions or countries, for example, Hal Foster's categorizations? Are there unique types of contemporary Korean archive art? These are the key issues this paper addresses.

Victorian Collectors Heroized: Creating and Sustaining British Art

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

Critic F. G. Stephens's 100+ Athenaeum series, "The Private Collections of England" (1873-1887), propelled collectors into national culture heroes. Stephens detailed these collections' expanded geography in England's industrial north, turning local art collecting into a national, unifying force, a transformation through his series. These collectors ranged from aristocrats to middle-class industrialists, merchants and bankers, socially networked with artists and with each other, often in complementary industries. Stephens, a former co-founder of the Pre-Raphaelite Brotherhood, wrote for forty years at the Athenaeum from 1860 as art critic and later art editor, writing about 475 reviews. Covering two generations of collectors, especially from England's industrial North, Stephens' essays benefitted from new forces in Victorian visual culture: the press, art critics, philanthropic collectors, museums and their emerging public role, celebrity culture, and the growing status of visual cultural capital. Stephens expanded the public image of collectors into a cultural role as sustainers of British culture by their collecting and canonizing contemporary British artists. Stephens' series on collectors appeared at a time when collectors were being seen as cultural heroes throughout Europe and the US, praised for sustaining living artists whose works they collected and building a national visual culture, since most of them gave their collections to public museums, thus shaping public taste. Complementing collectors' rising profile were a slew of new British art histories emphasizing nationalism in books and the press, as London was becoming a center of an international art market.

Discussing the Theater Pipeline Problem: Barriers to Entry to Marginalized Theater-Makers and Possible Solutions

Eh Den Perlove, Ph.D. in Arts and Cultural Management, University of Manchester, United States

Entry into the commercial theater remains highly exclusionary, with structures in place that bar marginalized theater makers from getting their foot in the door. With the average earned salary of a playwright being $25,000-$35,000 annually, including "safety gigs," it is hard for artists from marginalized groups to sustain themselves long enough to enter the Regional Theater or Broadway pipeline. The purpose of this paper is to explore different techniques organizations have used to break down the barriers to entry for early-career marginalized artists. For example, I work with SheNYC Arts, a nonprofit supporting the work of marginalized gender theater makers, including cis-women, trans and non-binary people. The goal of SheNYC Arts' programs is for our artists to gain experience in the theater industry without the normal barriers that exclude marginalized gender people, especially artists of color or artists with disabilities. Showcasing the work of emerging playwrights and composers, we hold a free, open, and blind submission process for full-length plays and musicals. We use a transparent script selection process, with every show submitted being read by a minimum of 3 and a maximum of 5 script readers, including producers, dramaturgs, literary managers, and more. Then via a communal dialogue with SheNYC Board, Executives, and Staff, top scripts are presented, and a season of 18 shows are selected. Only then are the names of the playwrights and composers shared with the group.

BTS Performance as Dionysian Celebrations of Art(ful) Creation: Empowering Youth to Individuation and Agency

Robin Fiedler, Associate Professor, Palm Beach State College, United States

K-pop band BTS' song Dionysus plays on art as an intoxication metaphor in which fans can free themselves from oppressive societal expectations, echoing the frenzied worshippers of the Greek God Dionysus offering liminal spaces during transformative spaces for sexual maturity, fertility, and removal of inhibitions reaching ecstasy. The thyrsus becomes BTS' mic to initiate the celebrations for reception to the spiritual eye, or pineal gland in the brain, named for a pine cone, a symbol at the top of Dionysus' thyrsus. The mostly female followers of the outcast god of wine are described as frenzied, dancing in the forest, highly protective of their wine god, and presenting a sense of rebirth in a more powerful form after the festivities. The BTS ARMY fandom, mostly women but marginalized or mature fans of all demographics, describes the same transformative experience from BTS performative art.

How to Sustain a Life of Hikikomori: Research on the Hikikomori Person who Lives with the Friends at the La Borde Clinic

Hiroki Fujitani. part-time teacher, School of Global Japanese Studies, Kanagawa University, Japan

The presenter is a person who has experienced Hikikomori. One of the problems of the Hikikomori persons is how to sustain their lives while respecting their lifestyles. This study focuses on that theme. The presenter conducted fieldwork at the La Borde Clinic, a psychiatric facility in France. And, the presenter met a patient who lives like a Hikikomori, but with his friends. He is engaged in creative activities there. Through a survey of his life to date and his current life, the presenters consider the relationships and environments that sustain a life of Hikikomori.

UNIQUEWAYS Podcast Report

Thomas Girard, Alumnus, Graduate Liberal Studies, Simon Fraser University, Canada

The podcast called UNIQUEWAYS is inspired by a series of talk/ workshops I give at conferences and universities and meet-ups. It has had broad appeal. The podcast is more than just design, it shines light on the human side, and specifically on the unique angle that people have in doing what they do. This session considers the podcast and is built around a method called role play, which uses voice and writing to make, test, and iterate an idea.

Artists at the Museum

Joshua Graham, Assistant Professor, Department of Art & Art History, University of Utah, Utah, United States

Artistic and educational possibilities abound when institutions open their doors to local artists and allow them to work within their confines. The following case study articulates how the often unrecorded and unseen discourse between cultural workers leads to a deeper understanding and application of strategies that encourage effective collaboration. Made possible through my year-long appointment as an artist-in-residence at a contemporary art museum in the Mountain West region of the United States, each example demonstrates how the relational exchange of knowledge between museum practitioners, artists, and the public result in new possibilities for community-engaged art education.

The Viable Legacy of Black Mountain College as an Education Lab for the Future

Hee-young Kim, Professor, Kookmin University, South Korea

In the last decade, there has been a resurgence of interest in Black Mountain College (BMC), particularly regarding its progressive educational approaches and artistic experiments, evidenced by exhibitions held in the USA and Germany. Serving as an experimental ground for creative ideas and practices, BMC's influence on the arts appears substantial. While the artists from BMC made notable contributions to the postwar avant-garde in the USA, the impact of BMC have extended beyond the realm of art. This talk examines BMC's holistic approach to education, particularly noteworthy given the socio-political context of its existence from 1933 to 1957, marked by the looming threat of totalitarianism on liberal democracy. Educating individuals to embody sovereignty emerged as an urgent objective. With a mission to educate active agents cable of resisting totalitarian ideologies, BMC sought to provide an educational environment fostering students' exploration of their potential for independent growth. Central to BMC's progressive curriculum was a focus on creativity, positioning the arts as a cornerstone of educational practice. Active learning was encouraged, intertwining learning with experiential engagement. This approach helped students transform their personalities and life trajectories. BMC's legacy offers valuable insights and inspiration for shaping 21st-century education, which is inclusive, innovative, and responsive to the diverse needs and challenges of today's learners.

Art for Coexistence: Ecological Art in New York's Alternative Art Scene in the 1970s and 1980s

Im Sue Lee, Hongik University, South Korea

This paper analyzes ecological art that emerged in New York's alternative art scene in the 1970s and 1980s from the perspective of the coexistence of humans, animals, and machines. In the late 1970s, New York City was financially bankrupt, so areas where the city's resources were under-allocated had very poor environments due to the waste problem. In a broader context, environmental issues were raised urgently with the energy crisis resulting from the oil crisis of the early 1970s. And electronic information technology faced the task of expanding human consciousness to the environment and finding new energy models. In this situation, artists worked with an interest in the urban waste problem, coexistence with living things, and a new ecological environment created by electronic technology and nature. This paper focuses on Christy Rupp and Frank Gillette. Rupp started with her interest in the problem of waste production. Her <Rat Patrol> (1979) dealt with New York's trash crisis and rat problem. She has sought to reveal the human impact on natural habitats through various forms of work. Gillette revealed the relationship between nature and humans by linking media to the natural ecosystem. In 1973, he presented an ecological installation work combined with video. He continued his work on natural landscapes and ecosystems and attempted to shift from human-centered spatial awareness to ecosystem-centered spatial awareness. As can be seen through Rupp and Gillette, the direction of artistic practice shown by the early pioneers of ecological art was the coexistence of humans, animals, and technology.

Paik Nam June Effect

Sooyoun Lee, Curator, National Museum of Modern and Contemporary Art in Korea, South Korea

MMCA's special exhibition for 2022–Paik Nam June Effect–examines the situation of Korean art in the 1990s in a new light, based on themes previously addressed by historical exhibitions organized by Nam June Paik and the MMCA, such as Nam June Paik, Video Time, Video Space (2022), and the Whitney Biennale Seoul (1993). Following his return to Korea in 1984, after more than 30 years overseas, Paik made strategic moves, as a planner and translator of cultures, to connect Korea with the world during the 1980s and 90s. In particular, he took advantage of the specific circumstances of the 1986 Asian Games, the 1988 Seoul Olympics, and the 1993 Daejeon Expo to engage in a broad scope of activities based on his connections across political and business circles. Producing remarkable outcomes from his organizing of numerous exhibitions, events and advertisements while mobilizing his international network to help establish the Gwangju Biennale in 1995 and the Korean Pavilion at the Venice Biennale, Paik rose as a national star, transcending the boundaries of art. His unprecedented global method of activity, introduction of new media, and efforts to discover and promote the charm of Korean identity throughout the world, while emphasizing global Korea, had great influence not only on the Korean art scene of the 1990s–a time when post-modernism and post-colonialism were on the rise amidst globalization and development of modern science and technology–but also on contemporary art today.

Worm Art Works: Footprints and Other Signs

Pierre Leichner, Artistic Director of Outsider Festival, Community Arts Council of Vancouver, Canada

Humans are probably the most invasive and damaging animal species to our planet's ecology currently. One such development is the creation of poor soil fertility by the killing of earth worms indirectly from the toxic agrochemicals gardeners and farmers use. The goal of this ongoing ecological art project is to increase the awareness of the public to the ecological cost of perfect looking vegetables, fruits, gardens, and lawns. The works begin by painting signs or symbols with acrylic paints mixed with commercially available pesticides, fertilizers, and fungicides. Once these are dry, worms from a compost bucket are gathered washed and placed in non-toxic food coloring. They are then put on the canvas and their movements are video recorded. As they move, they leave color traces of their path. Their avoidance of the toxic chemical area is visible. After they move off the canvas, they returned to the compost bin. The accompanying videos are posted on DrLegumes YouTube channel. The results appear as abstract paintings to an uninformed viewer. In community engaged workshops participants of all ages are invited to paint a sign or object that reflects an ecological concern in their community. They then chose the food dye colors for the worms and the painting is videotaped. They keep their painting. This BioArt project addresses a current environmental issue of local and global importance. The process is experimental, unique and bridges science and art. It provides an opportunity to foster dialogue between local gardeners, farmers, and the ecologically minded community.

Deconstructing the Bowler Hat: My Life as an Object Lesson in Dialogical Persona

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

In a time when everyday life has become increasingly disembodied and uncertain, questions like: Who am I? and How can I express myself? become not only necessary but essential for sustaining meaningful creative expression. I explore the question: How does art enable a living expression of a multifaceted and whole self? The inspiration for this inquiry comes from my personal experiences of healing a shattered, abstract, and dissociated identity by encountering a sacred wholeness in objects that symbolize core facets of the self, using expressive arts-based methods for integrating complex trauma. As a transnational Korean adoptee who felt rootless for much of my life, it was difficult for me to feel tethered to the messiness in myself and in the world. To find grounding, I had to restore the connection to my heart, body, and environment that had been severed at birth. In my case, a black felt bowler hat, mirrors, flowers, and wing dancing are the objects that reflect my own wholeness of self back to me. I am designing a transformative integration process for trauma healing using objects as metaphors to symbolize a multifaceted yet whole self that I am calling Dialogical Persona. As I continue to live this inquiry using the arts-based research method of a/r/tography, I playfully explore and deconstruct each facet of my process through multimodal artmaking captured in video collage essays, dance performances and self-portrait drawings to show the aliveness and sustenance in the words, images, and literal body of work.

Photographs of Bird Collision as the Images of Absence, and an Ethos beyond Care

Seunghan Paek, Pusan University, South Korea

In this study, I explore an ethos beyond care by investigating photographs of bird-window collision, a phenomenon referring to birds' unwanted death due to the transparency of glass walls or windows. In doing so, I conduct the following. The first is to generate a narrative of bird collision based on my field trip, through which to explore the relationship between photographs of the collision and its implications as what I call as the images of absence. Instead of simultaneously witnessing the very moment of collision in situ, the trip often ends up by confronting the visual traces afterwards. Such a temporal gap is pathetic but inevitable, and implicates the perennially deferred relationship between human and the colliding birds. After speculating about the field photographs, I ring together two different books in order to explore the loose relationship between care and indifference beyond the often morally driven Anthropocene claims: Living as a Bird by Vinciane Despret and Does the Earth Care? by Mick Smith and Jason Young. What is brought forth through this cross-reading activity is a revised conception of care, which is not always enacted in reference to ethical criteria and remains either silent or non-communicative between species.

Japanese Manhole Covers: National, Prefectural and Local Art for Sustenance

Jean Sebastien Mayrand, Lecturer, Kyoto Sangyo University, Japan

Japanese manhole cover designs are very unique public art pieces. This country is most probably the only one that has such a diverse palette of designs with thousands spread from north to south. Contrary to what one might think, the covers' representations of local characteristics have been conceived for a societal purpose first and foremost. This study describes the origins of such a strategy, how it evolved and where it currently stands. By showing his Shikoku Isshuu Experience, the presenter demonstrates physical, mental, intellectual and creative benefits these metal cast designs had on him. By extension, he introduces a new project that aims at stimulating slow tourism outside popular centers like Kyoto and Tokyo with the help of local municipalities and the manhole covers of their precincts.

Policy Changes in Intangible Cultural Heritage during the Kim Jong-un Era and Amendment of the Cultural Heritage Protection Act (2018)

Carey Park, National Institute for Unification Education, South Korea

In North Korea, in the era of Kim Jong-un in 2012, the 'Cultural Heritage Protection Law' was enacted, establishing a legal framework for the protection of intangible cultural heritage for the first time. The 2012 'Cultural Heritage Protection Law' expanded upon the 1994 version to enable the protection of intangible cultural heritage, which was previously unmanageable under the existing 'Cultural Heritage Protection Law,' within the category of 'cultural heritage.' This study analyzes North Korea's policy for the protection of intangible cultural heritage by examining the fully revised North Korean "National Heritage Protection Law" of 2018. In particular, the 2018 comprehensive revision of the North Korean "National Heritage Protection Law" reveals several significant changes compared to the 2015 version. Through this analysis, the study identifies commonalities and differences between North Korea's intangible cultural heritage policies and those of South Korea, as well as analyzes the relevance and differences with UNESCO's policies on intangible cultural heritage. Based on this, the study discusses the sustainability of North Korea's intangible cultural heritage.

A Look at the Art and Social Justice Practices of Performing Statistics' No Kids in Prison Project

Umika Pathak, Student, Haverford College, United States

Social practice art, or art geared towards amplifying social justice issues, is on the rise. This review examines how the organization, Performing Statistics, engages social practice art by activating artistic practices, leadership and engagement from impacted communities, and intentional curation of art and statistics for the purpose of broadening public understanding of youth incarceration. The focus is on Performing Statistics Philadelphia No Kids in Prison exhibition at Cherry Street Pier, though the review also addresses the traveling nature of the exhibition. I privilege the production process of the artwork as well as the exhibition experience that the art creates with the intention of expanding the reception that informational exhibits such as these tend to receive by engaging a close-looking analysis of the art.

Indigenous Creative Crafts and Arts of the Dumagats

Romero Quennie Rose, Bulacan State University, Philippines

Struggles and conflicts involving Indigenous Peoples (IPs) in the Philippines are not new, as they belong to a marginalized sector of the community. The Dumagats is one of the ethnic people which belonged to a social, political and cultural groups with ancestry-based connections to the lands and natural resources they occupy or have been displaced from. They frequently face marginalization or romantic portrayals because of their distinctive beliefs and lifestyles, but the majority of them actually live in abject poverty and are frequently outside the scope of government assistance because they are nomads. Qualitative research method was applied using Document Analysis Method. The study was conducted to improve the indigenous creative crafts and economic condition of the Dumagats and provide them with the entrepreneurial skills that they need to become productive citizens of the country. These objectives prompted the researcher to determine what sustainable entrepreneurial development program might be recommended in order to utilize the community's abilities and resources to empower them as contributors to economic growth.

An Everyday World of Wonder and Weirdness: Restoring Hope in a Time of Climate Crisis through Collaboration with Mycelia and Fungi

Judith Reardon, Student, Fine Arts, Curtin University, Perth, New South Wales, Australia

The study sets out how through my artist research I draw together the diverse discourses of solastalgia, ecological art, rhizomatic thinking, univocity of 'Being', and magic(al) realism in the multisensory installation An Everyday World of Wonder and Weirdness to elucidate the problems of climate change by connecting the audience to nature in ways that offer hope. The work involves a collaborative partnership between digital art and biological materials and the application of mycorrhizal thinking. Mycorrhizal networks are fungal networks that communicate across species in ways that are embedded in natural scientific processes yet seem strange and wondrous. The immersive multisensory installation is a collaboration with mycorrhizal networks and fungi exploring how hope might be restored in ways that reduce eco-anxiety and connect the audience to the natural environment. In An Everyday World mycelium broke down hessian and muslin butter cloth, symbols of colonial cultural paradigms. These deconstructed materials became the central structures onto which new ways of understanding and interacting with the natural world were projected. The resulting installation is an immersive experience of sound, touch, smell, colour, and light where natural scientific processes have been embedded in an experience that evokes wonder through the experience of the weird. Calling on art and science An Everyday World critiques the devastation caused by climate change and blurs the boundaries between the real and virtual to offer audiences hope and new ways of connecting with the natural world that privilege mystery, empathy, and tradition.

Sustenance as an Artistic Theme and Pedagogical Approach: Socially Engaged Art in a Community Art Education University Course

Natasha S. Reid, Assistant Professor, University of Victoria, Canada

Driven by capitalist ideologies of ownership, progress, individualism, and competition, contemporary society often perpetuates a belief that there isn't enough to go around – not enough food, water, shelter, money, and time. Neoliberal capitalism has left individuals and communities with a sense of deficiency and disconnect rather than abundance and relationality. At the centre of many socially engaged artists' practices resides a desire to disrupt this contemporary trend by engaging with themes associated with sustenance. In this paper, I explore diverse ways socially engaged artists have worked with sustenance in their practices. This includes how I have infused themes of food as sustenance, connecting to place as sustenance, and relationality as sustenance into my creative practice using artistic research. I explore how I translated these themes into the pedagogical and curricular approaches I employed in teaching an undergraduate course on community art education. This culminated in a lesson focused on sustenance as a theme in socially engaged art and community art education. Food and water, place- and land-based art education, and relational practices in contemporary art were central to the lesson. Engaging in a collective seed-bomb creation session, which ended in a prompt for students to gift these seed bombs to others, students worked with these themes in a hands-on way. Through analyzing this practical example, the study explores how sustenance can be employed as a powerful pedagogical orientation and artistic theme in educational settings, disrupting neoliberal capitalist ideologies.

Art for Life and Living for Art: The Art and Artists of Mozambique's Nucleo de Arte

Amy Schwartzott, Curator of University Galleries and Associate Professor of Art History, North Carolina Agricultural and Technical State University, United States

This paper investigates an artists' cooperative as the 'nucleus of art' it embodies. Originally founded in the early decades of the 20th century, which embodied the cultural sensibilities of its Portuguese founders, it now serves as a cultural and social center of Mozambican contemporary art. Central to this investigation is a desire to contextualize a broad view of this cultural space and its members. Artists such as Pekiwa and Makolwa carve, pound, weld and hammer. Artists Ana, Kass Kass and Falcao tear, twist, cut an paste. All of these artists, whether utilizing wood, metal or cloth - rely upon recycling as both technique and media in the creation of their art for varied aims and motivations.

People, Place and Purpose: Place-based Approaches to Ecological Citizenship

Alec Shepley, Professor of Art & Society / Associate Dean for Research, Wrexham University, United Kingdom
Susan Liggett, Visiting Professor, Wrexham University, United Kingdom
Tracy Simpson, Post-doctoral Research, Wrexham University
Daniel Knox, Lecturer, Wrexham University, United Kingdom

Humanity faces serious challenges in the coming decades: climate change, biodiversity loss, growing inequality, and more. We have a collection of rules and norms that reward some behaviours and punish others. In their current form, our systems seem to incentivise overconsumption, degrade communal bonds, and destroy natural wealth. The researchers in this project believe that place-based approaches and community engaged arts practices around the theme of sustainability, can enable a growing network of ecological citizens. In this paper we explore how through creative arts practices, sharing ideas, thoughts, and questions and learning from best practices at a local, national, and international level from a variety of partners can create sustenance for a community-based network. Ways of building a network of new and existing place-based arts research and knowledge exchange which has the potential to include children and young people in the decision-making process, is considered. We share how examples with embedded creative practice, such as community growers/larders/kitchens, forest schools, etc., support partnership working within place-based projects. We will also discuss a people-centred approach to helping stakeholders, children, and young people, to make transitional choices, mitigate against negative consequences and empower local agency, in different localities. We show how diverse groups of people can begin to make impactful change through for example, community-focused approaches and community-led practices, activism and collective learning, advocacy, and design thinking in projects.

Permanent Seminar EnfocARTE - Education for Sustainability: Methodology Matters

Graciela Staines Vega, National Autonomous University of Mexico, Mexico
Oscar Rafael Hernández Meneses, National Autonomous University of Mexico, Mexico

Art and education are inherently transdisciplinary, rooted in foundations of great civilizations worldwide. Civilization implies societal agreement on upholding human ideals - a balance where emotions are guided by rationality, not opposed. The interplay between civilization and legal culture has often conflicted. Since ancient times, arts have depicted the spectrum of human experiences - collaboration, violence, war - through codes, symbols, languages, acting as cultural messengers and decoders. The field of human rights represents the most comprehensive approach to safeguarding fundamental liberties, rights, and duties (FLRD). It cannot ignore art's power as a vehicle for expression, learning, and planetary sustainability. Enhancing financial literacy as an educational outcome is equally crucial, empowering individuals and communities. Our vision fosters global behaviors aligned with core FLRD values: radical inclusion, co-responsibility, deliberative democracy, non–violence - humanity's evolutionary trends. Our mission emphasizes art appreciation methodology's impact on educational outcomes. Technology must expand this civilizatory model, diagnose and mitigate inequalities engagingly and motivationally, as neuroscience demonstrates. Our interdisciplinary human rights education through arts team shares the Permanent Seminar EnfocARTE methodology. We employ literature analysis, position museums as open universities, utilizing multimedia (films, documentaries, etc.), arts (paintings, music, sculpture) to promote interdisciplinary critical analysis, contextualizing the FLRD model. This flexible seminar strengthens social capital, intergenerational interactivity, and visual analysis, ultimately instilling human rights and legal culture values through art's transformative power.

Exploring Spatial Genes in Cultural Heritage Sites along the Suzhou Canal: An Analysis of Inheritance and Transformation

Shengdan Yang, Ph.D., Tsinghua University, China
Yan Huang, Professor, Tsinghua University, Beijing, China

Suzhou's canal, a hallmark of its heritage, serves as a focal point for exploring the city's spatial evolution. This study examines cultural heritage sites along the canal, including bridges, ancient architecture, street blocks, and ancient towns, selected for their intrinsic connection to Suzhou's waterways. Through a lens of spatial morphology and typology, it analyzes how these sites reflect the city's socio-cultural influences across dynasties. Beginning with an overview of Suzhou's heritage over dynasties, the study contextualizes the spatial genes that underpin the city's distinctive architectural typology. Drawing from principles of spatial morphology and typology, the research seeks to unravel the spatial logic and socio-cultural influences that have shaped Suzhou's built environment over centuries. The research traces the lineage of spatial genes while identifying patterns of transformation influenced by factors such as socio-economic shifts, urbanization, and globalization. Through a comparative analysis of spatial indexes, the research elucidates how inherited spatial genes have adapted to accommodate changing societal needs and urban contexts from the Sui Dynasty to the Qing Dynasty and modern times. Furthermore, the study examines the implications of these transformations on urban morphology, spatial perception, and cultural identity in Suzhou. By unraveling the spatial genes embedded within the city's built environment throughout its history, this study sheds light on the mechanisms of spatial inheritance and transformation that continue to shape Suzhou's urban fabric in the present day. This research contributes to a deeper understanding of the complex interplay between tradition and modernity in Suzhou's architecture across different historical epochs.

Unfolding a Future of Time - Rethinking Art for Sustainability: Portraying Time as the Being of the Sensible in a Deleuzian Perspective

Haeyoung Youn, PhD, Ohio University, South Korea

This paper examines how art can promote sustainable practices for climate change. Haeyoen Hwang's artworks feature melting glaciers, which are significant contributors to climate change. Going beyond mere abstraction, these works capture the intensity of melting glaciers, reflecting Gilles Deleuze's concept of the figural. Hwang brings a temporal perspective to the paintings, weaving past, present, and future into a singular narrative. This approach, inspired by Deleuze's time theory, suggests that the present coexists with and is divided by past and future. The work, Born as a Glacier and Fell Asleep as a Star, uses a star to signify glaciers' history as pure past. Evening Primrose shows glaciers nourishing flowers that thrive at night, depicted in hues that blend with the background, hinting at a future filled with potential. The artworks encourage a remembrance of the future, challenging the typical association of memory with the past. The series includes Don't Cry, Don't Melt, Become a Glacier and The Glacier's Determination, urging a recollection of a future where glaciers form anew. Nietzsche's idea that memories, fueled by willpower, shape our future actions, underpins this series. The paintings do not just recall past decisions but emphasize the imperative to act on future commitments. Hwang's art echoes Deleuze's idea of "becoming a people to come," a notion of communal potentiality. The hope is these paintings motivate a proactive stance on climate issues. In essence, by representing a sensible temporality, Hwang's art envisions sustainability as an active force in shaping what is yet to come.

Arts Histories and Theories

Seeking Otherness: Samuel Beckett and Giacometti, an Existential Response to the Art of Ancient Egypt

Albert Alhadeff, Associate Professor, University of Colorado Boulder, United States

My paper explores the ties that bind the sculpture of the renowned Swiss artist Alberto Giacometti with the Dynastic art of Ancient Egypt, bonds seeking Otherness that soldered Giacometti's friendship with the author of Waiting for Godot, the Irish playwright Samuel Beckett. Although the literature on Beckett and Giacometti is extensive, students of these masters of imagery and prose have never observed that Giacometti's enduring interest in Egyptian art and its other-worldly silences was a prime factor that drew Giacometti and Beckett together. Giacometti's intense study of Egyptian art began in the early 1920s in the Egyptian wing of the Vatican Museum in Rome and continued well into his career in the 1960s, with numerous drawings after Egyptian steles. The Egyptian quest for immortality resonates with Giacometti's quest for ethereal transcendence, a quest that informed his understanding of Beckett's static and enduring characters. Thus, whether kings, scribes or pharaohs or Beckett's forlorn rags of humanity, they, with Giacometti's many takes on the Walking Man, seek an otherworldly existence. As the many drawings by Giacometti after Egyptian statuary show, Giacometti found an existential resonance in Egyptian art, one he equated with Beckett's own theoretical response to the otherworldly. I seek to draw a rapprochement between Beckett and Giacometti---with the latter's drawings after Egyptian statuary as the cement that bound these two great artists in their probing for Other truths.

Human Artistic Competences in Creative Industries in the Time of AI: Takumi Standards' Possibilities and Limitations

Badar Almamari, Associate Professor, Sultan Qaboos University, Oman
Mohammed Alamri, Sultan Qaboos University, Oman

Technological tools related to artificial intelligence (AI) have a strong impact on the changes of practices in creative industries. With the development of creative technologies, the quality of AI-generated art objects has significantly increased. This is relevant in the AI art field, where AI generates art objects that is appreciated. The AI-generated artworks technologies in the visual creative industries, with accurate outcome, provides a new thinking and new aesthetic existence for the development of the visual creative industries in recent years. Because innovation and technological development are at the core of the economic growth process and of the evolution of the industrial structure of countries, AI-generated creative products crushed the future of human handmade skills dramatically. So, the essential question currently is: Will human craft and handmade skills disappear as artificial intelligence reaches beyond our limits? An opposite point of view still believes in the existence of group of special craftsmen called Takumi (Japanese term), and the need of their skills standards to be as survivor group of handmade creators in creative industries. This research investigates the possibilities and limitations of Takumi craftsmen and their artistic competences in the era of AI.

Cantonese Collectors in Shanghai (1870-1950): A Case Study of Late Qing Official Pei Jingfu's Art Collection Activities

Ni Na Camellia Ng, Doctoral, Chinese University of Hong Kong, Hong Kong

This research explores the fascinating history of Cantonese art collection from 1870 to 1950, a period of significant cultural evolution. Many Cantonese officials and businessmen, seeking new opportunities, found themselves in the vibrant city of Shanghai during this era. One such individual was Pei Jingfu, who greatly influenced Shanghai's flourishing art scene. The escalating art prices and the growing fame of Wu Changshuo from the Shanghai School were largely due to Pei's substantial investments and increasing interest. Therefore, it can be inferred that Wu's unique style, which is widely acclaimed today, was significantly nurtured and shaped by Pei's momentum. The proposed presentation aims to delve into the intricate relationship between the formation of Wu Changshuo's painting style and Cantonese collector Pei Jingfu. It will investigate the reciprocal influence between art collectors and artists, emphasizing the crucial role this relationship played in the wider art and cultural scene. Additionally, the paper offers a historical overview, tracing the evolution of this relationship and examining key figures and events that had significant roles. Through this, we aim to provide an all-encompassing understanding of the subject matter.

Art History as Heritage Discourse

Michael Carrasco, Associate Dean, Associate Professor, Interim Director of the Museum of Fine Arts, College of Fine Arts, Florida State University, Florida, United States

In this paper I advance the position that art history ought to be reframed as a heritage discourse. I contend that viewing art history through a critical cultural heritage studies lens erodes the naturalness of the discipline's categories that developed during its global expansion and consolidation in the nineteenth and early twentieth centuries and its definition of "Art." In doing so this paper elaborates a methodology for approaching culturally diverse aesthetic systems that have historically been relegated to the margins of the field and/or seen as existing in the past, and it highlights how such marginalized traditions–including those labeled as "traditional," "primitive," and non-western, among others, or placed into the genres of craft, folk, or tourist art–are intrinsically part of modernity and the contemporary moment. All too often, when these categories are discussed or brought into the art historical narrative they must conform to certain expectations or be recontextualized within dominant Euro-American conceptions of "Art." A critical heritage perspective reveals this and the continued dominance of particular genres, representational formats, and viewing practices. It also sheds light on structural inequalities both in the public perception of art–what constitutes "Art"–and the academic discourse on "Art." Thus, the primary goals of the proposed alternative approach are to: (1) identify traditional art history as historically-contingent "authorized heritage discourse" (Smith 2006); (2) expand the academic and popular engagement with other aesthetic traditions; and (3) understand their position within the contemporary global art system.

Inventing the "Taiwanese Body" and Cold War Aesthetics: Jerzy Grotowski in Taiwan

Ko Lun Chen, Postdoctoral Fellow, International Center for Cultural Studies, National Yang Ming Chiao Tung University, Taiwan

Throughout the Cold War, the modernisation and development of Inter-Asia theatre were conditioned by the intellectual logistics imposed by specific geopolitical entities, highlighting inherent intellectual inequalities. Christopher Balme contends that throughout Cold War globalisation, cultural propaganda facilitated the dissemination of theatrical expertise through "Institutional Imbrications", thus moulding "Epistemic Communities" of the prevailing "understandings" and "methods." Accordingly, this study investigates Jerzy Grotowski's influence in Taiwan during the late 1980s and a resulting theatrical phenomenon termed the "local turn" alongside the pursuit of the "Taiwanese body." The article examines Grotowski's trajectory from his early politically engaged works, developing "ideoplastic realisation," to his later depoliticising efforts on the "techniques of sources" during his "exile" in the US and contextualises how his methods and concepts dismiss contentious agendas while embracing depoliticised aesthetics and spirituality. Correspondingly, Grotowski's role as a self-searching maestro positively influenced Taiwanese activists and artists who had experienced martial law periods and lacked subjectivity. His Taiwanese disciples returned to guided theatre companies, fostering self-discovery and refining cultural identity. This paper, however, scrutinizes how this depoliticised aesthetics serves as a prescription for erasing the imprints that embodied coloniality, the Cold War, and martial law. By engaging in traditional performances and rituals to recount "our" national narratives, embracing "self-care" with joy in one's individuality, reclaiming the "raison d'être," and inventing the "Taiwanese body" as an embodiment of cultural subjectivity as the "raison d'État", the aesthetics bolster the determination for another phase of nation-building in post-martial law Taiwan.

Arts Histories and Theories

Disability Isn't the Tragic Flaw: Teatro La Plaza's Hamlet

Jason Dorwart, Assistant Professor of Global Theatre Studies, Hong Kong Baptist University, Hong Kong

Hong Kong's No Limits Arts Festival, a disability-inclusive art platform, features performances, films, dance pieces, and art installations by and about disabled artists. The 2024 edition featured a Spanish-language production called Hamlet by Teatro La Plaza performed by actors with disabilities hailing from Lima, Peru. The devised piece is a fresh and powerful take on Shakespeare's timeless play, enriched by the unique perspectives of actors with Down Syndrome. The play rejects the common notion that life with disability is inherently tragic. By using the tragic form itself and reinterpreting the role of the chorus in the performance of tragedy, this production refocus the audience's gaze back upon itself. Drawing loosely from Shakespeare's original text, Hamlet by Teatro La Plaza delves into the existential question and the role of tragedy in shaping who is or is not marginalized. Historically, disability, both mental and physical, has marginalized many, hiding them away. The actors here give candid performances and share personal stories that challenge audiences to reflect on societal taboos and the question, "How can disabled people exist in a world that excludes them?" In this play, the audience – rather than the performers – becomes the scapegoat at the center of the tragedy. Yet the play never becomes accusatory and instead ends in uplifting fashion in order to unify and commemorate the existence of all, regardless of (dis)ability. By reinterpreting the performance of tragedy, the play posits Down syndrome as a celebration rather than as a sacrifice.

Mourning in the Optative Mood: The Case of the Eleusis Amphora

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

The Eleusis Amphora is a Proto-Attic neck-handled amphora dating to c. 650-625 BCE. Attributed to the Polyphemus Painter, the ceramic includes scenes of the blinding of the Cyclops Polyphemus (indeed, this vase is the one that gave the painter his name); a lion fighting a boar; and the beheading of Medusa. One may ask: what is the purpose of such imagery? One finds a possible answer in Lauren Kilroy-Ewbank's essay entitled, "Introduction: Learning to Look and Think Critically," in Reframing Art History. In this text Kilroy-Ewbank states that art is created for a variety of reasons, but one is "to soothe and calm". Recognizing that the vase held the remains of an adolescent boy and using an object biography approach, one can interpret the pot's narratives as a visual optative mood in which those for whom this container was created offer up to the child a wish that he be as clever as Odysseus, as fierce as the heroes Achilles and Hector, and as beloved by the gods as Perseus as he makes his way in shadowy Hades.

Arts Histories and Theories

Invisible Sounds: Profound Symbolism in Eugène Ionesco's Absurdist Tragic Farce "The Chairs"

Matthew Hodge, Associate Professor, Theatre and Music, William Peace University, North Carolina, United States

20th-century Romanian-French playwright Eugène Ionesco was a prominent figure of French avant-garde theatre and a pioneer of Theatre of the Absurd (a post-World War II style that abandons traditional theatre structures while exploring absurdism and surrealism). Ionesco's 1952 one-act play "The Chairs" -- labeled a "Tragic Farce" by the playwright – exemplifies the philosophical concepts typical of absurdist theatre. Yet beyond its inherent representation of the standard seed rooted within most works of absurdist writers (humanity's perceived unsuccessful attempts at finding meaning in life), "The Chairs" presents provocative dualities that suggest profound symbolisms of the absurdist movement itself and its situated evolution among the cultural aftermath of World War II. This presentation will explore Ionesco's "The Chairs" as a significant model of the Theatre of the Absurd movement and interpret its layered political symbolism of societal isolation, blind allegiance, propaganda-fueled war, and dangerous dictatorship.

Islamic Geometric Pattern Art and Anthropocene Aesthetics

Lankyung Kim, PhD Candidate, National Taiwan Normal University, Taiwan

The study explores the integration of Islamic Geometric Patterns (IGP) within the context of Anthropocene aesthetics, a concept emphasizing human impact on the environment and its reflection in art. It discusses how IGP transcends traditional environmental themes, aligning with Theodor W. Adorno's aesthetic theory. Adorno's ideas on art's transformative role in society and its ability to challenge societal norms through autonomy are central to this analysis. The essay examines IGP's role in representing the intricate relationship between humanity and nature, showing how these patterns embody a sacred geography that bridges the earthly and the divine. It also delves into the role of IGP in contemporary visual arts, highlighting its influence and reinterpretation in the Anthropocene era. The study positions IGP as a medium that offers a unique perspective on environmental concerns, promoting a holistic view of the human-nature relationship.

Reconstructing the Dialogue between Taiwan New Cinema and the "Post-New Cinema": A Comparative Study on the Cinematic Arts of Ho Wi-ding's "Terrorizers" (2021) and Edward Yang's "Terrorizers" (1986)

Ting-Ying Lin, Assistant Professor, National Chengchi University, Taiwan

In commemoration of the 40th anniversary of the world-renowned Taiwan New Cinema movement in 2022, extant scholarly efforts have predominantly centered on an exploration of cinematic realism as exemplified in the works of Hou Hsiao-hsien and his successors. However, the influential repercussions of Edward Yang, a prominent figure in the Taiwan New Cinema paradigm, and the modernist and postmodernist aesthetics, stylistic elements, and visual motifs characteristic of his works on the cinematic endeavors of the "Post-New Cinema" generation remain a scholarly gap. Consequently, an exploration of the multi-dimensional facets encompassing dialogue, interconnection, continuation, inheritance, and transformation within the realm of cinematic historiography, transitioning from the Taiwan New Cinema to "Post-New Cinema," emerges as an imperative avenue for research. Hence, the research situates Ho Wi-ding's cinematic tribute, Terrorizers (2021) dedicated to Edward Yang, as a case study for analysis and contextual dialogue with existing scholarship on "homage films". Using theories of intertextuality, it focalizes on the cinematic arts between Ho Wi-ding's Terrorizers (2021) and Edward Yang's Terrorizers (1986). An exhaustive analytical lens, encompassing various aspects of cinematic arts including narrative motifs, visual composition, mise-en-scène, editing strategies, and the languages of cinematography, is employed to contribute substantively to the ongoing discourse on intertextuality within the ambit of contemporary Taiwan cinema. To conclude, the influential impact of Edward Yang's cinematic aesthetics and stylistic legacies on the contemporary cinematic milieu in Taiwan, thereby inaugurating a nuanced dialogue between the epochs of Taiwan New Cinema and the "Post-New Cinema" generation regarding their cinematic arts.

Arts Histories and Theories

Exploring New Developments in Contemporary Chinese Calligraphy

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In the dynamic context of our rapidly evolving global landscape, the progression of time has not only enhanced cultural exchanges between Eastern and Western societies but has also exerted a profound influence upon the millennia-old tradition of Chinese Calligraphy. Against this backdrop, Contemporary calligraphy now diverges into two main trends, one is to continue to develop traditional calligraphy, which is indispensable as this is the foundation of all further advancements. The other is to innovate calligraphy. Calligraphy is no longer the main tool for daily records or communication nowadays. To better preserve and develop this cultural heritage, this study focuses on contemporary innovative calligraphy in mainland China, Taiwan, and Hong Kong. The exploration of various new forms of calligraphy enhances the richness of this traditional art form. This richness is reflected in the education and dissemination of calligraphy, captivating individuals with diverse preferences and fostering their interest and appreciation. Through a comprehensive review of existing literature, the current state of development in these three regions will be evaluated, including the backgrounds, causes, challenges, strengths and weaknesses of the current situation. As well as exploring what application calligraphy offers in contemporary society. In addition, through interviews with professional artists and a questionnaire survey of professional students, this study provides possible guidelines for the future training and development of Chinese calligraphy. Hence, this cultural heritage can be preserved and further flourish.

Unlearning the Canon: A More Global and Decolonized Survey of Art History

Allyson Montana, Part-Time Faculty, Art Education, Teachers College, Columbia University, United States

In undergraduate survey courses, global art is regularly compressed into discrete chapters in textbooks aimed at summarizing cultures and vast expanses of time in a few short pages. At worst, Asian, or African art is highlighted when it has historically influenced a European artist or served as a comparison to Western (read: superior) art. Equally problematic are the ways non-Western art is positioned in art history curricula and museum spaces, mis-categorized as art vs. artifact or grouped according to European standards of time, composition, or material. Often these displays in print, online, or in-person are in deference to the complex non-Western philosophical, socio-political, or spiritual theories that serve as a foundation for both object and maker. In my 2022 literature review I saw three trends emerge drawing from approaches to teaching the course, such as a theoretical approach, a thematic approach and a third category, I call inter/intrapersonal, in which student relevance, narrative or personal connection to the object takes precedence. In the Spring of 2023, I conducted a study in which I interviewed undergraduate instructors who teach survey courses in disrupted ways. I learned that the most important aspect of disruption was not in pedagogy, but in the opportunity for relationship-building, relevance, and meaning-making. Borrowing from gallery teaching and SEL, the survey course is still an important foundation that need not perpetuate the Western canon of art history in racialized ways. Instead, it can be an introduction to a new art history- or hopefully, many art histories.

Arts Histories and Theories

Women and the Symbolism of Ghanaian Wax Prints: An Interdisciplinary Storytelling Method

Xorlali Plange, Masters of Fine Arts, New York University, United States

Wax prints (Ankara/Ntoma) have become a fashion trend in the global modern space currently. Historically, Wax Prints have been part of African material culture since the 19th century. Women who joined the trade developed a system of naming these prints and turned it into a mode of conversation among each other. My research investigates the sources, theories and inspiration behind the names and what roles their meanings played in society and how that has evolved. This naming system is very crucial because it juxtaposes material culture with a non-verbal way of communication. As such, it is important for modern wearers to understand the philosophies behind them. This study collects sixty wax prints and examines their contribution to storytelling in today's society. Key questions explored by the study are as follows: How did women and girls use clothing forms and patterns to address both serious and lighthearted issues in their communities and how are they interpreted in different spaces today such as theater, social justice movements and basic schools? We explore these questions in an organized workshop during which we introduced wax prints to children between the ages of 9 and 15 in a basic school as inspiration to produce essays and art works. The findings suggest that wax prints speak beyond their designs and colors. Hearing what they have to say opens up conversations and ignites creativity.

Visualizing the Cosmos in Early China

Zi Quan, PhD, Lancaster University, United Kingdom

In my research I investigate the "Shi Image', a meta-image and a representation of the Cosmos found in various forms in Ancient China. The image embodies the basic logic of Chinese philosophy and offers the basis for an understanding of the links between art forms that demonstrate a shared cosmological world view.' I examine the archive of such images that originated in the Han Dynasty. I start with the hazy and fragmented understanding of the Cosmos to be found in the late Neolithic period in China up to the beginnings of the Han Dynasty, before the emergence of the Shi Image. I look at various forms of textual inscription, including hieroglyphs and marks on tortoise shells, known as 'oracle bones', as well as traces of cosmology in myths and legends, maps and star charts. I then look at the cosmological image. This is an under-researched topic and at the heart of my project. There are comparatively few examples of such images, and they are found in different forms of cultural artefact, studied by disparate disciplines. One of my aims is to demonstrate the commonalities in these disparate images and show how they manifest a particular visual logic, manifested in various forms, including planar images and stereo images, and how, in turn, these offer representations of concepts of space and time and cosmological understanding.

The Emancipation of the End: The Post-Apocalyptic as a Cinematic Genre

Carmen Sáez González, Research Fellow, University of Zaragoza, Spain

In recent years, the post-apocalyptic has gained significant prominence in our culture. This concept has been employed to define situations, spaces, and periods without distinction, referring to something decadent, in ruins, empty, or that has developed following any type of catastrophe. In cinema, this concept has become increasingly prevalent, resonating with critics and audiences alike to define a particular audiovisual genre centered around the end of times. However, what truly constitutes the post-apocalyptic in cinema? Is it merely a collection of films, or is it a distinct category or genre with defined conventions and patterns? Can we separate these works from apocalyptic or disaster cinema? This study aims to address these questions by conducting an analysis of the emergence and evolution of apocalyptic themes in cinema, drawing insights from relevant scholarly literature. Through this exploration, we seek not only to understand the cinematic post-apocalyptic but also to illuminate its broader cultural significance in reflecting societal fears, hopes, and collective imaginings in an ever-changing world

Silence as Storytelling

Cedric van Eenoo, Artist, New York City, United States

In this study, sound is examined for its narrative properties in film, with its influence on generating meaning in concurrence with images. But it is the absence of music and dialogs that is the focus of the investigation: the subtle yet present audio signal captured by the microphone. The methodology includes case studies of independent movies with analyses of selected scenes that rely on audio for narrative purposes. Film sound plays a significant role in communicating emotions. The logic of the story world can be conveyed through audio in a suggested form. Sound has the ability to manipulate the perception of time in film. It can also generate connections between the different scenes to grant the narrative a sense of development, without necessarily relying on cause-and-effect. Sound influences the story and its perception by creating an implied dimension: it constructs the space and time in which the story takes place. The soundtrack generates the film's mood and tone, and by doing so, characterizes the mode of perception of the story. In this perspective, silence can give a unique quality to the film narrative, generating meaning, and communicating a sensorial message to the viewer.

Sheng Sheng Man: The Structure of a Poem in Tang Dynasty in China

Shuai Yao, Composer, School of Music, Capital Normal University, China

The poem of the music we consider is borrowed from the famous piece Silver bottle in the well bottom, one of Yue Fu poetries by Bai Juyi (772–846), a famous poet of Tang Dynasty. The original verse depicted the prevalent elopement phenomenon in the Tang Dynasty. Under the social context of disorderly relationship, women would always have no place to go back to due to double miseries imposed by humiliation pain and disobedience of decorum. The finite traditional Sheng and female voice constitutes a sharp contrast to infinite sufferings for the woman. It is characterized by the proper reflection of life encounters within the finite music. This composition has been infused with dramatic elements while adopting methods including indefinite rhythm, polyrhythm, split rhythm, chunk, fast bowing and slow singing, speaking, as well as recitation. In addition, an adoption of Man - Tang Dynasty Daqu (grand opus) acts as a further probe and practice into the structure.

New Media, Technology and the Arts

Visualization of Dreams: An Analysis of Artificial Intelligence in Surrealist Art Creation

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As Artificial Intelligence (AI) becomes integrated into artistic works, artists are increasingly focused on the interaction between AI and art forms. This paper focuses on surrealism art, researching the expression of AI in surrealistic art creation through examination and comparison. In terms of visual effects, AI can imitate surrealistic works but lacks the expression of human emotions and individual will. This is the most essential difference from actual artist works. However, this research discovers three perspectives on the role of AI in surrealistic art creation aspects: 1. Offering a new mode of creative expression, AI enables humans to convey their imagination into visual form and express themselves through the rapid generation of visual images. 2. Introducing new forms of communication, as communicating with AI allows people to understand and imagine both reality and the surreal. 3. Serving as a new implementing tool, AI becomes an integral part of an artwork and presents the final form of art. This study provides insights into surrealistic art creation in the new era.

What Is the Correlation between Sound and Color in Raw Digital Data Formats?

Nick LeJeune, Assistant Professor of Interactive Media and Game Design, Communication and Humanities, SUNY Polytechnic Institute, United States

Throughout my work, I am always searching for interesting connections between light and sound. This includes how it involves the exploration into how sound is interpreted into visual information through open source command line software. In my graduate studies, I took digital images and converted them into sounds which were then organized into sound compositions. More recently, I have been researching my process in depth, RAW data formats for both sound and image, the different variations and methods used in the data import process and how color is translated from audio information. In galleries around the world, my installations convert raw information from the viewer into visual data. It is done by utilizing one to several kiosks that allow viewer interaction through webcams and microphones. This touches on several topics such as data visualization, raw data interpretation, surveillance, viewer interaction, installation art, video and sound art, color mapping and data conversion. Site specificity determines the size and scope of each installation as well as the number of kiosks. Each kiosk consists of one raspberry pi, one microphone, one webcam and one projector. Viewers enter the gallery and are encouraged to approach a vacant kiosk (or join an occupied one) interact with and alter the positioning, settings, focus, keystone of each projector and provide their own specific input to the webcams. In addition, viewers are encouraged to combine projections with other kiosks to create meta-projection compositions.

Artful Tactics of the Neganthropocene: Conversion of the Gaze

Jung Choi, Assistant Professor of Visual and Media Studies, Arts and Humanities, Duke Kunshan University, China

This essay enquires into the concept of the Neganthropocene, as introduced by Stiegler (2018), positioning it as a transformative discourse in response to the Anthropocene within the realm of contemporary art and technology. The Neganthropocene signifies a profound transition toward cultivating shared emotions and care for our planet. It underscores the reconfiguration of our collective focus and advocates for perspectives that transcend human-centeredness, seamlessly interweaving the human, non-human, and the natural world. Drawing inspiration from this concept, the present study centers on contemporary artists, scrutinizing how their creations embody Neganthropocenic thought, highlighting the interdependence of ecosystems through their technological interventions. By starting from the Neganthropocenic standpoint, this study probes how these artists champion notions of care and vulnerability, accentuating human reliance on the environment. The essay identifies three artistic approaches—manifesting the Symbiocene, addressing the more-than-human, and finally materializing the inhuman nature—as modes of enacting the Neganthropocene, harmonizing technological progress with ecological apprehensions. Through this analysis, the study sheds light on a transformative shift in collective perspective and offers insights into navigating the challenges posed by the Anthropocene in contemporary art experience within the context of contemporary artistic experience.

Adding Film Music to Museum Exhibitions to Explore Visitors' Emotional Experiences

Bolai Fang, Music Intern - Composer, Department of Music, North America International School, China
Yutong Wang

Emotions are considered some of the most significant aspects of music, and the applicability of sound within museums has both practical and theoretical relevance (Loureiro et al. 2019). Background music has a significant impact on visitors, created during museum exhibitions, as seen in a recent study of the Laiho Memorial Museum in Taiwan, revealing that music is a consequential tool to enhance the atmosphere of a museum (Chen & Tsai, 2015). Employing appropriate stylistic features in music can help museums to evoke visitors' emotions and enhance their artistic experiences. This research employs descriptive and interpretative framework methodologies, focusing on background film music repertoire as a platform for altering the experience, enhancing museum exhibitions, and retransforming ways museums showcase their art to visitors. This research looks at film music as a visitor-centric enhancement tool to develop a stronger museum interest from the audience and shows how film scoring strategies can help museums evoke appropriate emotions and align them with the thematics of the exhibitions while employing contemporary film music oeuvre to help understand audience experiences with a focus on combined listening and visual frameworks. The research implications will help museums understand audience perceptions and the music's applicability to museums' exhibitions and artifacts.

"Daedalus Dreams" – Human-Drone Interactivity in Performance: Working with the Materiality and Theatricality of Drones in Devised Dance-theater

Eric Handman, Associate Professor, School of Dance, University of Utah, United States

Daedalus Dreams is a dance-theater production by choreographer Eric Handman (University of Utah), movement artist Scotty Hardwig, and visual artist Zach Duer (both from Virginia Tech), that weaves drone technology, human movement, into a modern reimagining of the tragedy of Icarus and Daedalus. The research used a devised theater methodology to explore the creative potential between a human performer working with two Mavic drones. At times, the drones are piloted offstage, and at others were deployed autonomously using their onboard tracking software to manifest real-time interactivity with the performer. Working with drones is to engage pragmatic and ethical questions that can arise from the symbolic, mechanical, and material affordances that they embody. Much of this research was to locate and then integrate those material affordances for theatrical effect. Specifically, the drones' sound, capacity to illuminate and generate wind turbulence produced the unexpected artistic media for this new work of dance-theater. As the project expands, it will continue to explore novel applications of choreographic thinking, human-drone interactivity in shared spaces, and expand the discourse around the aesthetics of surveillance technologies in contemporary performing arts.

Art Against the Kill Vehicle - Poetry about Drone Warfare: Artistic Engagement with Autonomous Weapons

Finn Harvor, Associate Professor, Hankuk University of Foreign Studies, South Korea

This paper considers the work of a small subset of contemporary poets who deal explicitly with the theme of autonomous weapons systems and their impact on the societies in which these weapons are used. It cites work by poets (and video poets) such as Kazim Ali, Kim Garcia, Clint Smith and the author, and examines the ways these poems depict the impersonal nature of these weapons, and argues that the nightmare scenarios of dystopian science fiction about « killbots » and lethal AI are already in the first stages of fruition. The paper argues that critics, poetry prize juries and literary scholars would do well to reflect on these technological changes, and that we need both art and criticism about militarized artificial intelligence.

Queer Virtual Realities and the Memory Archive Machine: Exploring Practices through Jordan Tannahill's "Draw Me Close" and Camille Intson's "Bisexual Bedroom Imaginaries"

Camille Intson, PhD in Information, University of Toronto, Canada

This paper explores the opportunities, challenges, and ethics of "re-performing" or re-enacting intimate memories through virtual reality (VR) performance, using queer multidisciplinary artist Jordan Tannahill's Draw Me Close (National Theatre London 2019; Soulpepper Theatre 2020) and my own "Bisexual Bedroom Imaginaries" (2023) as case studies. Draw Me Close is a 1:1 VR performance in which the artist's childhood memories, experiences, and interactions with his mother are reconstructed in the wake of her passing. Bringing audiences into the world of the "shifting" (Chen 2012) archive, we inhabit Jordan's reconstructed virtual world from his early explorations of queer sexuality through to his mother's cancer diagnosis and passing. Following Chen (2012) and Schneider (2016), this paper will explore how the world of Draw Me Close represents a "touching" and-or "queering" of time within its archive, blurring and transgressing the boundaries between the animate-inanimate. On a theoretical level, considering foundational queer performance and archival scholarship (Phelan 1993; Munoz 1996, Taylor 2003), it will also examine how performance's ephemerality rewards its artists the dual advantages of visibility and protection, allowing for an ethical exploration of traumatic memory and loss within a transient medium. Finally, this provocation introduces a research-creation project of my own, entitled "Bisexual Bedroom Imaginaries", which draws from the aforementioned theory-into-praxis to design a surrealistic VR collage which brings together formative queer spaces, objects, and writings from my adolescence into adulthood. By taking up VR as queer and performative, these projects reveal how reconstructing intimate memory is itself a performative act.

New Meda, Technology and the Arts

Inhabitance

Tacie Jones, Assistant Professor, Marshall University, United States

While the concepts and imagery presented in Inhabitance are not necessarily autobiographical, there is no way to fully detach lived experience from the process of making and theorizing this work. And although its impetus is a lifelong journey of healing, the focus in this study is transforming the inhabitance of trauma into an awareness of embodied presence. From a space of reflexivity, Inhabitance asks you to come back to your body through heart-minded creative action. This practice-based interdisciplinary methodology integrates the emancipatory powers of women and gender studies, consciousness studies and new media art. Through this hybrid approach, Inhabitance creates space for reconciling an imposed fracture between the sensory and cognitive aspects of our lives to rewrite the restrictive narrative that trauma can hold over both.

Hashtag Art and the Immersive Artistic Turn

Laura Lee, Associate Professor, Motion Picture Arts, Florida State University, United States

I investigate the interface between social media and art through emphasis on the recent worldwide trend of experiential art: immersive art parks that transport viewers into an alternative visual universe. These spaces have attained prominence in large part because visitors take and post selfies from within them, reaching huge numbers of mainstream viewers as they bypass the art establishment and flout its staid sensibility. While museums have welcomed immersive art alongside more traditional programming, scholarship has been slow to analyze its unique aesthetic characteristics or interrogate it as a new form holding significance for art spectatorship and the role of art in society more broadly. I argue that these spectacle environments exemplify contemporary art's convergence with popular visuality through their privileging of play and mobilization of the interactive structures that characterize technologized life. I introduce the concept of "hashtag art" to describe how lay viewers democratize art by incorporating it into quotidian life through the daily image acts of social media. I additionally extend Miriam Hansen's conceptualization of cinema as a "play-form" of technology that articulated and negotiated modernity by adapting the viewer's sensorium to the technologically-changed environment. I apply this aesthetic of play to the present to explore how spectacle art integrates marked visual experiences into technologized life through the proliferation of selfies across social media. In so doing, I point to the critical significance of play, which has been an underrepresented dimension of art spectatorship, as I also draw attention to art's changing function as a popular form.

Reviving the Past Through Technological Enhancement and Creative Approaches: The Gibson-Hill Photographic Collection Project

Soonhwa Oh, Associate Professor, School of Art, Design and Media, Nanyang Technological University, Singapore

The "Gibson-Hill Photographic Collection" is a collaborative project between the National Museum of Singapore and Nanyang Technological University, funded by the Ministry of Education Singapore. The photo collection consists of over 7,500 black and white photographic images that were produced between 1942 and 1962 by the last expatriate director from the Raffles Museum in Singapore. A team led by the PI A/P Oh Soonhwa and Co-PI Assistant Prof Chu Kiuwai has been working on a historical photographic collection for its initial discovery, digitization, and re-creation by employing digital media including photo, film and animation, for audiences' engagement and immersive experience. The paper demonstrates the various employment of digital media connecting the past with the present, interchangeably and simultaneously. The study informs the audience with the step-by-step research procedures, progresses, and findings of the project from photographical, environmental, sociological, and historical perspectives. The aims of the project include: 1) The creation of digital assets with Gibson-Hill's negatives and photographs; 2) The Examination of the photographs both as historical aesthetic artefacts and as reflexive cultural tools addressing environmental issues in specific cultural and temporal contexts; 3) The re-imagination and re-invention of the methodological approaches to re-photography by replicating the site and the content, while unraveling the initial intentions and grammar of the first photographer; and 4) the exploration of various technology assisted visual strategies to engage the exhibition visitors.

A Study on Cultural Perception of Landscape Composition Based on Attention Mechanisms in Paintings: Between Shanshui and Impressionism

Yaohui Su, Student, Tsinghua University, China

This study compares Chinese landscape paintings and Western Impressionist landscape paintings using the attention mechanism method. Both types of paintings depict natural scenery and have unique artistic values in terms of composition, aesthetics, and cultural transmission. The attention mechanism, used for human visual research, has been applied to deep learning with great success. The researchers use this method for painting recognition and landscape design because of its simplicity, high speed, full automation, and accuracy. The results show that Eastern and Western paintings have distinct characteristics in composition, color, spatial hierarchy, and visual focus. A contemporary landscape composition model can be developed by integrating the advantages of both Eastern and Western artistic styles, revealing traditional aesthetic principles in modern design. This model provides diverse practical ideas for contemporary cultural landscape design, fulfilling modern human desires for a better living environment.

The Impact of Digital Painting and Calligraphy Creation Systems on the Artistic Performance of Individuals with Mild Cognitive Impairment

Pei-Fen Wu, Associate Professor, Department of Information Management & Master program in Digital Content Technology and Management, National Changhua University of Education, Taiwan
Kuang-Yi Fan, Assistant Professor, National University of Tainan, Taiwan

This study investigates the artistic performance of individuals with mild cognitive impairment when engaging in digital painting and calligraphy using the " Painting and calligraphy" digital art creation system. The primary objectives of the research were to introduce an eight-week course using the system and to assess the participants' artistic performance in their digital art creation. The participants were 11 individuals with mild cognitive impairment from dementia community service centers in central Taiwan, with an average age of 82.3 years. Their clinical dementia rating scale scores were 0.5. Ethical considerations were ensured through IRB approval. The Formal Elements Art Therapy Scale (FEATS) was used to evaluate the participants' formal art performance during the creation of "Picking Apples from a Tree (PPAT)," with both pre-test and post-test assessments conducted and evaluated by three experts in the field. Overall, Statistical analysis of FEATS indicated significant differences in pre-test and post-test scores for implied energy, logic, developmental level, perseveration, integration, realism, problem-solving, person, rotation, space, details of objects and environment, line quality, and prominence of color. This suggests that participants demonstrated significant enhancements in their formal art element performance following the course. This study designed an art creation program for individuals with mild cognitive impairment using a digital painting and calligraphy system and found significant improvements in participants' formal art element performance. It not only provides innovative experiences for individuals with mild cognitive impairment but also serves as a reference for future exploration of art activities combining technology and art.

Visible and Invisible Interaction of Digital Art Abstract

Chanjuan Tu, University of Gloucestershire, United Kingdom

Many artists create digital art using tangible interaction technologies, VR, AR, and AI painting technologies. When creating digital art, artists incorporate their emotions into form, colour, and space. Electronic media conveys digital art's materiality, while the interactive journey maintains an emotional framework. The study examines whether digital art development is an artistic or technological endeavour and how it affects aesthetic advancement or decline. Does the switch from traditional to digital art creation, expression, and materials create a new art aesthetic or change human life? This study uses ontology and emotional interaction to define and interpret digital art more precisely. We analyse the expressive space of digital art creation using digital art materials' virtual, interactive, non-realistic, mutable, and composite properties. We examine how digitalizing art materials enhances art vision's expressive forms, techniques, and content. This study examines the social and practical challenges art faces due to the participatory nature of digitisation. Our research shows the importance of digital art in visual creation, its ability to create meaning, and its immersive interactive experience. According to our interviews with 20 attendees of a digital art showcase, interactive digital art forms can improve human engagement and interaction by providing a sense of satisfaction, significance, and interactivity and an emotional understanding of the artist's creation. Digital art can make the invisible visible, offering a new way to express art.

Digital Dynamics: Transforming Performing Arts Marketplaces at the Adelaide Fringe Festival

You Lin Tsai, Student, MFA, National Taiwan Normal University, Taichung, Taiwan

This study examines the integration of new media and technology in the context of performing arts marketplaces, focusing on the Adelaide Fringe Festival as a case study. Performing arts agents, key facilitators in the discovery and promotion of performing groups, utilize festivals, competitions, and exhibitions as primary avenues for scouting talent. The Adelaide Fringe Festival, established in 1960 and now one of the largest of its kind globally, epitomizes how traditional arts festivals are evolving into sophisticated trade platforms. These platforms treat various forms of performing arts—such as music, dance, theater, acrobatics, and magic—as commodities, facilitating their trade between buyers and sellers at designated times and venues. This paper explores how emerging technologies and new media have transformed these festivals from mere cultural gatherings into dynamic trade fairs. It analyzes the mechanisms through which these technologies support the operational needs of arts agents and the broader implications for the market dynamics of performing arts. By delving into the technological underpinnings that enhance and sometimes complicate these interactions, the study aims to provide insights into the future trajectory of arts marketplaces and their role in the global cultural economy.

Socio-cultural Dynamics of the Digital Arts: An Era in Jinling: A Digital Art Exhibition - an Interactive Landscape of Nanjing Project

Jiangmeizi Zheng, Lecturer, School of Education, Jiangsu Open University, China

Digital art brings people artistic experience through the combination of art and technology, and its characteristics include the digitization and diversification of creation methods, communication media, and presentation forms, which also bring people a broader space for creation, appreciation, participation, and comprehensive multi-sensory experience.This study uses the public digital art project An Era in Jinling: A Digital Art Exhibition: An Interactive Landscape of Nanjing as a case study, placing it in a dynamic time and space, combining experiential learning, embodied learning, and cultural learning theories to analyze the social and public education function of digital art. The study shows that 1. Public digital art should give full play to its cross-media integration, cross-temporal interaction, and multi-sensory immersion to stimulate participants' interest in participating in public digital art projects and enhance their ability to participate in digital art projects from multiple perspectives. 2. Establishing a dialogue among society, art and technology, and exploring the functions of public digital art from the perspective of "connection", so as to stimulate the new vitality of it. 3. Deeply explore local culture, promote the deep integration of art and society, enhance the connection and communication between people, culture and society, and serve the public to improve their aesthetic literacy and lifelong learning ability.

The Arts in Social, Political, and Community Life

"A Space Where Traditionally They Were Not Welcome": A Study of KPOP the Musical

Sheri Anderson, Director of Theatre Arts, Senior Specialist Professor, Monmouth University, United States
Juno Snider, Student, Bachelor of Arts, Monmouth University, United States

American musical theatre has not traditionally been welcoming to the AAPI community. One study stated that, in 2019, there were only 20 Asian-American actors in all Broadway ensembles combined. Another study from 2017 indicated that 95% of all Broadway plays and musicals were authored by Caucasian playwrights. The 2017 off-Broadway run of KPOP: The Musical was, therefore, a groundbreaking event in the history of AAPI theatre. It was an Asian American story being told by an Asian American creative team, and featuring and entire cast of persons of color, 17 out of 18 of whom were of Asian descent. The production was both a critical and commercial success, selling out its entire run and winning Lucille Lortel Awards for Outstanding Musical, Outstanding Lead Actress in a Musical, and Outstanding Featured Actor in a Musical. However, when the show transferred to Broadway, it closed only 17 performances after opening. The purpose of this paper is to investigate what went wrong, and to what extent race may have been a contributing factor in the show's premature closing.

Art in Social Work Practice: Visual Art as a Framework for Action and Intervention for Women-specific Social Work

Marie Neele Ansmann, PhD student - Social Worker/ Art Historian/ Art Educator, Art Education, Katholische Universität Eichstätt-Ingolstadt/ KSH Munich, Bayern, Germany

Creative-artistic approaches form frameworks for action and varying potentials for the profession-immanent field of women-specific social work in Germany. Within group settings women can share their experiences, receive support, experience community and social participation as well as self-efficacy through artistic activity. But what about the preconditions, (institutional) circumstances, accesses and actual states of such practice projects? What motivations, artistic contents and means as well as (social work) goals are pursued and, above all, what (support) potential, beyond regular, social work measures, is hidden in creative-social work practice projects for women? Answers to these questions enable on the one hand a deeper understanding of the benefits and chances of art within social work with women, on the other hand they offer suggestions for future practice projects in the German social landscape in order to (further) improve the situation of women and to address society. The presentation deals with the above-mentioned questions on the basis of first collected data from expert interviews (social workers/ socially-engaged art and culture workers - generated via research and snowball system) from the qualitative study on creative-artistic practice projects in the context of social work with the target group of women. The evaluation is done by means of Grounded Theory in MAXQDA. So far, it appears that artistic offers in the context of social work with women aim to empower them, to contribute to communication, agency and self-efficacy, but also to support them in their specific (multi-)problems or needs and to make them visible to society.

Scripting the Unscripted: Text-art Encounter with the Matriarchal Mosuo Culture

Lulu Ao, Doctoral Researcher, Loughborough University, United Kingdom

This paper centres on the Mosuo culture, a unique matrilineal society in southwestern China, which has no written language. While much of the academic and popular focus has been on its matriarchal aspects, such as its distinctive matrimonial practices, this study underscores the often-overlooked significance of the Mosuo's rich oral tradition. The central challenge tackled in this research is representing the Mosuo—a culture where linguistic nuances remain primarily unexplored—through text art, a medium predominantly linked to written expressions. Venturing into this less-charted terrain, the research introduces novel academic pathways in text art. Simultaneously, it offers a balanced critique of dominant Western perspectives, challenging their sometimes superficial portrayals of the Mosuo culture. Grounded in participant observation, in-depth interviews, and studio practices, the study delves deeply into the Mosuo's linguistic dynamics, juxtaposed with its more widely recognized cultural attributes. Central to the discussion is the author's text artwork, Mosuo Language (2022). This piece innovatively translates the Mosuo's intricate oral patterns into captivating visual representations using the International Phonetic Alphabet. This approach instigates renewed discussions in contemporary text art and highlights its potential to encapsulate cultures with understudied linguistic facets. In conclusion, this exploration provides valuable insights into portraying lesser-studied linguistic aspects of cultures in text art, emphasizing the versatility of the medium and paving the way for future interdisciplinary endeavours.

Site Revealed: Surveying Urban Character in Contexts of Renewal through Arts-based Practice

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Today, research on the 'character' of urban places is often conducted from a top-down aerial perspective, particularly ahead of construction or regeneration processes. These lofty viewpoints result in a certain detachment from the daily experiences of city-goers and life at ground-level. Computer assisted technological apparatuses such as land-sat and LiDAR further segregate the image of urban space from the eyes of the citizen, instead generating a patchwork likeness of the city out of polygons and pixels. This research project presents a framework for exploring the 'character' of urban areas as engaged with by human beings. A range of arts-based surveying processes, undertaken in sites of renewal in European cities, demonstrate how photographic practices of locative searching and spatial exploration can provide an underutilised human vision of places in cities. The outcomes of this research evidence how such imagery is especially relevant in situations where change or redevelopment is soon to occur. Building upon the human-focused methods of Jane Jacobs, Kevin Lynch and Gordon Cullen, the intention of these methods is not to shield urban landscapes from reconstruction or rally against the ongoing political upheavals caused by physical change. Instead, this research seeks to determine a photographic stratagem for understanding the experiences, memories and character embedded within sites of renewal. This paper outlines how the visual data gathered through such methods might provide much-needed perspectives of people, which can help to convey aspects of their relationship with the built landscapes that they inhabit before these places are forever altered.

Group Work, Feminism, and the Second Hayward Annual's All-Female Jury

Jessica Braum, Ph.D. Candidate, Temple University, United States

The formation of artist groups was a key feature of London's cultural landscape in the 1970s. Guy Brett identified the "growing politician consciousness which accompanied the …feminist, black, and gay movements," as a central impetus of such groups. Historically, groups are apodictic for feminist practice. In 1978, artists Liliane Lijn, Tess Jaray, Kim Lim, Gillian Wise, and Rita Donagh curated the second Hayward Annual '78 (HAII). They selected works of art based on their conviction that "aesthetic quality had suffered from the previously 'exclusive' bias toward male artists." The cohort of exhibiting artists comprised sixteen women and seven men, thus challenging the prevailing norm in major surveys conducted in Britain which largely excluded women artists. Liliane Lijn said, "We weren't part of a feminist group, but doing this made us one." Through consideration of the activism leading up to the formation of the all-female jury, the exhibited artworks, and the antagonistic critical reception to show, this paper proposes that this group functioned as a foil to the parochial frame through which institutionally-sanctioned British art was prospected. Drawing on Griselda Pollock's consideration of HAII as an intervention by women in the art establishment and Amy Tobin's reading of feminist collaboration as an intimate and expansive mode of creating, curating, and exhibiting art, this paper examines how the curation of HAII functioned as a progressive critique of structural imbalances in contemporaneous exhibition practices thus positioning the formation of this group as a significant moment in the context of British and feminist art histories.

Sustaining Diaspora Identity through Traditional Music and Dance: The Scots of British Columbia, Canada

Derek Bryce, Senior Lecturer, University of Strathclyde, United Kingdom

This paper looks at how established diaspora communities in former colonies maintain their identities through participation in traditional arts organisations. These populations are linked with early imperial settler populations and which drew from ongoing immigration over generations from the former imperial centres with which they are associated. These groups displaced indigenous populations in the Americas and Australasia. Their languages, religions and cultures became dominant in their colonies and successor states. Bryce, Murdy & Alexander (2017), looking at motivations and consumption habits amongst 'returning' ancestral tourists to Scotland, have theorised that an 'authentically imagined past' is brought by such long-established diaspora groups to 'homelands' from which they are separated by generations. This paper takes that study forward by examining the practises through which that imagined ancestral past and the identities that flow from it are produced and reproduced through participation in the traditional arts of 'home'. A series of interviews was undertaken amongst Canadians of Scottish descent in British Columbia, Canada, a location of concentrated historical Scots settlement in Canada. The paper explores anxieties about 'dying' cultural forms, as Scots and other British and French settler populations in Canada become less numerous and immigrants from other parts of the world establish themselves, as well as hope for renewal through outreach to younger generations and the appeal of Scottish culture to non-Scottish descended participants through a capacious view of 'affinity Scots'.

The Arts in Social, Political, and Community Life

Access, Inclusion, and Gochō Shigeo's Radical Everyday Japan

Philip Charrier, Associate Professor, University of Regina, Canada

This paper considers the 1960s-era photography of the disabled photographer Gochō Shigeo (1946-1983) relative to the hierarchies and biases of period Japanese culture. It shows that values and expected behaviours of the time excluded photographers with disabilities. Contemporary writing on Gochō reflects this bias. It portrays him as a tragic figure for whom photography provided a means of exploring his disability-conditioned identity through photographic encounters with non-disabled others. I revise this interpretation by presenting Gochō as a pivotal figure in the post-1960s shift from doctrinaire social realist photography to more pluralistic modes of documentary representation. His photographs propound that public participation can take quieter, more discreet forms than the spectacular 'big politics' that dominate the news. Such activity is embedded in the everyday and characterized by a citizenship ethos that is comparatively tranquil, tolerant, and good-natured. In Gochō's photographs, governments and their agencies, capitalist entities, political parties, unions, student organizations, the military, and the police are displaced as the institutions defining political inclusion and participation. When they intrude into the ordinary lives of the subjects he depicts, it is indirectly and peripherally. As theorized by Maurice Blanchot, the everyday's small, routine, seemingly inconsequential actions evade systems of representation, regulation, and repression, serving as agents of disorder. This whiff of disorder made Gochō's photographs threatening to Japan's photographic establishment and appealing to subsequent photographers, who likewise challenged social strictures on access, inclusion, and participation in Japan.

The Collaboration Ground

Hsuan Cheng Chen, Associate Professor, Chung Yuan Christian University, Taiwan

Facing the environmental and survival challenges of the next generation, the ground that bears architecture and art is no longer just about form, aesthetics, and mechanics. It involves dealing with the water falling from the sky, the movement of air currents, and the surfaces where geological sedimentation beneath the earth's surface and biological activities intersect, creating an environment where problems and creation mutually nourish each other. Architecture and art explore and develop the vitality and growth phenomena in nature, seeking a dynamic coexistence between humans and other life forms. These local and relational successions affect a series of relationships, altering the nature of places over time and through usage, unfolding as a collaborative and mutually supportive relationship, rather than a unidirectional production and consumption. "The Collaboration Ground" reexamines the role of human construction, not as a destructive force concerned solely with human use, but through collaboration, actively understanding and repairing the environment. Through architecture and art, it explores and responds to the coexistence and succession of life, where life forms accumulate into different knowledge, encompassing logic, ethics, and sensory experiences. It's an action of repair towards oneself, life, and the land. This paper discusses the creative and research practices of the "Wilderness Museum" and the "Collection and Creation of Vanishing Landscapes," examining how art can develop various ways of coexisting with the land, combining botany, environmental science, and sociology.

Creativity in the Time of COVID-19: Accessibility, Social Justice, and the Health Humanities in Pandemic Art Exhibitions

Soohyun Cho, Postdoctoral Fellow, Michigan State University, United States
Natalie Phillips, Associate Professor of English, Michigan State University, United States Sydney Logsdon, Student, Michigan State University, United States

Our Mellon funded project, Creativity in the Time of COVID-19: Art as a Tool for Combating Inequity and Injustice, explores how populations are using creative outlets to foster healing and begin to push back against the systemic inequities exacerbated by the COVID-19 pandemic. Gathering stories of how individuals turned to creativity to get through the pandemic, this project culminates in digital and in-person exhibits exploring how the shared space of collective artworks (and memories) may pave a path towards envisioning a more just future. We display pandemic artwork alongside the narratives of their creation, helping us preserve the everyday stories of COVID-19 in the global cultural memory and highlight the diverse experiences of the pandemic. Creativity in the Time of COVID-19 also has a particular emphasis on accessibility and disability culture, setting new standards for multisensory engagement in exhibition spaces. Our paper provides an overview of the project, outlines the research potential of the archive, and provides future directions of our work as global populations become increasingly willing to leave memories of the pandemic in the past. We share how past and upcoming events foster conversation around global inequities in access to healthcare and technology, and encourage cross-disciplinary conversation around health and mental wellness.

Art and Liberation: Representation vs (Re)presentation

Jung Min Choi, Professor, San Diego State University, United States

Borrowing from Paulo Freire's theoretical work in liberatory education, my study shows that there is no such thing as neutral art. Art can either function as an instrument to assimilate people into the current logic of the dominant culture that supports capitalism and normalization of violence (representation)…or it can function to educate persons in bringing about the transformation of this static society into one that is vibrant, inclusive, and democratic (re-presentation) through creativity that underpins all artwork. Integrate the ideas of Sartre, Fanon, Duchamp, Magritte, and Ajami, to name a few, in supporting my claims and tie it all together with the concept of Arirang (a unique Korean thought) in proposing how art can lay the foundation for a liberatory society that reflects a radical multicultural patchwork (quilt) that represents not naïve inclusion but anti-exclusionary vision locally and globally.

Storytelling in/through Arts: Lisa Wool-Rim Sjoblom's Palimpsest Documents from a Korean Adoption

Lan Dong, Professor, University of Illinois Springfield, United States

This study examines how Lisa Wool-Rim Sjoblom's graphic memoir Palimpsest Documents from a Korean Adoption draws the reader's attention to the complexity of international adoption and its lasting impact on the adoptees. Born in South Korea, Sjoblom was adopted when she was two years old and grew up in Sweden. Documenting and reflecting on her personal journey of struggling with her identity as a child and searching for her birth parents in South Korea as an adult, Sjoblom questions the common image of international adoption as a humanitarian act that welcomes the other across geographical and cultural boundaries. Following the central question––who owns the story of an adoption, her book takes advantage of comics' formal conventions, such as: panels, gutters, inserts, and dialog bubbles to unfold an engaging narrative simultaneously personal and political. In particular, this paper explores how the interruption of the temporal and spatial arrangements of the panels with maps, excerpts of emails, and archival documents creates meaningful gaps, how it connects the narrator's ambiguous racial positioning with the complex layers in the "transnational adoption industrial complex" (McKee), and how it visualizes and problematizes the notion of hospitality on both sides of the adoption process.

Bastardized Electoral System: The Conceptual Ceramics Perspective

Jonathan Ebute Okewu, Postdoctoral Fellow, Durban University of Technology, South Africa

The yearning for just and improved political systems in Africa to deliver the dividend of democracy to its populace is clamoured for every now and then. A faulty process that breeds wrong leadership is prevalent. This affects everybody including the artists. This conceptual ceramic venture portrays in artistic fashion some of the elements of bastardization that characterize electioneering process in Africa and how this has contributed to ill-fated leadership styles. Clay is the motto used for conveying this thought and bringing to representativeness. It is a malleable material that yields to manipulation and forming. Clay gives the ceramic artist the "voice" to be able to contribute to issues of national debate and by extension, bring about redress. A process that has been coined in context of this study as "construction and deconstruction of clay forms" has been employed in generating the interrogative ceramic art work. The art work presents a tactile clay version of rot inherent in Africa voting systems. Issues of under-age voting, ghost voters and ballot manipulation have been portrayed via this medium. This work is a pointer that all is not well with the system of elections in Africa. By this work, also, it is a reminder that credible leaders can only emerge from a credible process and not a bastardized process currently ravaging the continent.

Crafting a Research Strategy for Sustainability and the Arts in Canada

Emma Bugg, Student, Interdisciplinary PhD, Dalhousie University, Canada

The science of climate change presents humanity with a staggering and multi-dimensional challenge for survival, yet biophysical solutions are often impeded by social, cultural, and political realities. This brings into focus the reality that climate change is not simply a biophysical challenge, but a cultural crisis. There is increasing participation from the arts in climate action, and a growing recognition of the transformative power the arts can bring to this issue. That said, existing research on this topic is disparate and challenging to locate, presenting a challenge to scholars pursuing further study in the area. To ensure researchers in this space can contribute meaningful and timely work, cohesiveness and communication have been identified as key to moving forward in the above context. This research engages in a critical analysis of Sustainability and the Arts (SATA) research to date, identifying barriers and challenges that prevent research and practice in the field, and collaboratively developing a set of research priorities for future SATA scholarship. The arts can be a key factor in achieving cultural change toward a sustainable future, but to date there has been very little scholarly research regarding how the arts can contribute to the cultural change needed on a societal level. This research will help to provide insights into the role that the arts can play in transitioning our culture and society to a more sustainable future. Further, this represents the first known collaborative study with SATA researchers in Canada and will further understanding of the field.

Art-Making as Inquiry: Utilizing Interdisciplinary Expertise to Create an Arts-Based Program for Youth Impacted by HIV/AIDS in Hai Phong, Vietnam

Kyoungmee Byun, Associate Professor of Interior Design, School of Art + Design, Northern Arizona University, United States
Victory Osezua, Assistant Professor, Gwynedd Mercy University, United States
Thang Nguyen Duy, Vice-Director, Operation, Community Based Care & Support Center for Health & HIV/AIDS (HHCSC), Hai Phong, Viet Nam
Andrew Winters, Assistant Professor, Kent School of Social Work and Family Science, University of Louisville, United States
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Rebecka Bloomer, Assistant Professor, School of Social Work, University of Cincinnati, United States
Lesley Harris, PhD, University of Louisville, United States

This presentation brings together artists, researchers, community organizers, curators, educators, and students from South Korea, Vietnam, and the United States in Fine Arts, Social Work, Youth Development, Public Health, and International Development. Together, we developed an Arts-Based Youth Development Program entitled "Our World, Our Say" in Hai Phong, Vietnam, while investigating the social impacts of HIV/AIDS from the standpoint of the local community. Utilizing an interdisciplinary approach, the team developed an arts-based youth development curriculum to be implemented within a summer camp structure, used photovoice and other forms of art-making as inquiry, and compiled youth arts and narratives to raise awareness for social action via global art-advocacy exhibitions. The team engaged in youth-directed intervention development, including community campaigns, vocational training, and using social media to promote change. We explain the guidelines used to work in partnership throughout the project and the key lessons learned. We describe how the relationship between the interdisciplinary team developed and how we utilized these relationships and expertise to respond to challenges in the work. We focus on strategies for engagement in art-making as inquiry with youth, youth-adult partnerships, and power sharing. Despite increasing international art-based research, limited information is available on interdisciplinary program development. We focus on the nuances of a working partnership between artists, researchers, and the community. This presentation contributes to understanding how interdisciplinary networks, infrastructures, and initiatives support youth-serving organizations, center participants' voices, and ultimately improve project outcomes.

Community Cultural Development and Human Rights Defenders: "¡Estamos Aquí!" on the US-Mexican Border

Faval Copedo, Doctor of Philosophy, University of the Sunshine Coast, Australia

This paper describes a creative arts-based research project conducted with human rights defenders working with refugees and asylum seekers on the Mexican side of the US/Mexican border. A Community Cultural Development methodology supported 51 human rights defenders create two public murals in Tijuana and Mexicali. CCD is a collaborative artistic approach for social transformation where artists and communities come together. CCD provides inclusive opportunities for people to creatively express themselves, exchange personal stories, and improve their artistic skills while enhancing cultural understanding. CCD is suggested as a key tool for community empowerment through democratic decision-making, challenging power structures, and increasing community involvement. The mural project aimed to visually express human rights defenders' identities and raise awareness about their work with migrants in the Mexican borderlands. The paper presents research results from interviews with ten key human rights defenders during the CCD process. The research showed how the CCD process encouraged participants to mobilise local authorities and communities to join them in protecting the human rights of refugee and asylum seekers at the border. The research emphasises the importance of using participatory creative practice to support human rights work by creating visual stories that challenge negative discourse about HRDs and their work. The research also shows how art can influence governments. The human rights defenders unanimously expressed positive experiences with the CCD project and mural creation, which enhanced their visibility and allowed them to share their work with others.

Illuminating Heritage and Culture: The Sharjah Light Festival as a Confluence of Art, Technology, and Community Engagement

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This paper explores the Sharjah Light Festival (SLF), a significant cultural event under the patronage of His Highness Sheikh Dr. Sultan bin Muhammad Al Qasimi, which first commenced in 2010. Emphasizing the union of Sharjah's rich architectural beauty and cultural heritage with innovative light technology, the festival represents a fusion of art, culture, and education. The SLF has evolved into a key component of the Emirate's cultural landscape, attracting hundreds of thousands of visitors annually. These visitors are captivated by the festival's unique blend of specially composed music, artistic creativity, and technical mastery, which together create stunning visual narratives on Sharjah's landmarks. The festival serves as a tour through cultural magnificence, seamlessly integrating elements of beauty, art, culture, and innovation. It extends its reach beyond Sharjah, involving east coast towns like Dibba, Khorfakkan, and Kalba, thus fostering a sense of community and inclusivity. This study highlights how the SLF not only enriches the experience of travelers but also integrates tourism, culture, and creativity in a meaningful way, benefiting the local community. Annually anticipated, the SLF utilizes cutting-edge light technology and curated musical accompaniments to cast Sharjah's iconic landmarks, including the Sharjah Mosque, and University City Hall, in a transformative light. The designs showcased in the festival are often poetic, reflecting local culture, stories, and traditions, and sometimes incorporate themes of nature and space or modern art. The paper discusses how each artistic installation is not only aesthetically pleasing but also thought-provoking, contributing to a deeper appreciation of the Emirate's cultural identity.

(Be)coming Home: A Community-based Art Project

Peisen Ding, Ph.D., The University of British Columbia, Canada

(Be)coming Home is an art project at the Branscombe House in Richmond, Canada. It aims to create an interactive mixed-media installation that fosters communities among marginalized groups, offering a sense of belonging and care. The title has a dual meaning: "Becoming Home" signifies the artist's personal journey of finding belonging as a queer immigrant from China; "Coming Home" shows an invitation to the public to engage with the project at the Branscombe House, finding a sense of home. For example, local community members are invited to participate as collaborators to tell their definitions of home and co-create the installation through various activities, aiming to a public sense of an inclusive, shared, and caring community for Richmond residents and visitors. This paper not only showcases the artwork and the art-making process, but more importantly demonstrates the diverse meanings of home and how the concept of home can be reconstructed.

Expanding the Brush: Using Art to Promote Healing and Resilience

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Art therapy is one of the creative art therapies (along with music therapy, drama therapy, and dance therapy). The creative art therapies differ from other therapies by their experiential and nonverbal character. Characteristic for art therapy is the methodical use of art means as drawing, painting, collage, and sculpting to shape and express feelings, thoughts, and memories. Recent research (Drož dek & Bolwerk, 2010b; Drož dek, Bolwerk, Tol, & Kleber, 2012) suggests that the more nonverbal treatment sessions (art therapy, music therapy, and psychomotor therapy) are applied, within the day-treatment programs and next to trauma-focused psychotherapy, the better are the results in decrease of psychopathology. Art therapy also offers a valuable healing approach for children with Autism Spectrum Disorder (ASD) through its non-verbal, creative, and personalized characteristics. It facilitates enhancement of communication skills, improvement in social interactions, and aids in emotional expression and regulation. This therapy is also beneficial for sensory processing, fostering confidence and self-esteem, and supporting cognitive development. Clinical examples are provided to introduce practices that promote healing and resilience using art. These practices can be expanded to any population and setting. Recognizing the healing nature of art will provide concrete strategies to use to further enrich their practice/work.

From Seoul 1988 to Brisbane 2032: Lasting Impacts of Summer Olympics and Paralympics on Arts, Culture and Creativity

Kate Fielding, CEO, A New Approach (ANA), Australia

What are the lasting impacts of Summer Olympic and Paralympic Games on the arts, cultural and creative landscape of a city, a nation and the world? What do the examples of Seoul 1988 and Sydney 2000 teach us, and what should Australia strive towards achieving as the legacy of Brisbane 2032? The Summer Games are not just sporting events; they are arts, cultural and creative festivals. Ever since Athens 1896, the modern Games have provided host cities and nations with once-in-a-generation opportunities to showcase their enduring cultural heritage, contemporary cultural identity and bold cultural ambition. Being both in-person and mediated events, the Olympics are accessible to broad audiences and, at their best, are inclusive, celebrating the diversity of a nation's arts, culture and creativity. They have wide-reaching and enduring local impacts, helping sow the seeds for the next generation's cultural dividend. Hosting the Games is a sign of a nation's maturity – culturally, socially, financially and technologically. Using examples of Summer Games in South Korea and Australia, we examine their lasting impacts on arts, culture and creativity in and beyond the host country. Seoul 1988 showed South Korea's readiness to develop deeper cultural and trade links and sparked the beginnings of the 'Korean Wave'. Arts, culture and creativity are already a focus of Brisbane 2032's 20-year legacy strategy, providing a crucial opportunity to help shape arts and culture to sustain the next generation.

Music in Peacebuilding: Connective Behavior, Empathy and Identity

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Tarini Misra, Student, Liberal Arts, Soka University of America, United States

In this paper, we examine three concepts central to study of the potential of music in peacebuilding efforts: musicking as connective behavior, the relationship between musicking and empathy, and the relationship between musicking and identity. We will consider the meaning of "peacebuilding" here in inclusive terms. There is a common intuitive sense that music "should" have the potential to engender or support these efforts, and in fact there is a growing field of research spanning a wide range of inter-related disciplines examining both possible evidence for the validity of this intuition and most effective approaches. We will present a brief overview of peacebuilding applications of music in practice and of the state of this research, including challenges to this work. We will then assert, drawing on work in 4E cognition, that music, rather than being considered an object, is a universal human behavior (musicking) having an essentially connective function in human life. Empathy is commonly thought to play a central role in peacebuilding efforts, but, perhaps surprisingly, the concept itself requires close examination if it is to be truly useful in this endeavor. We examine this term from various perspectives, including philosophical and neuroscientific work, theory and practical experience. Empathy, involving as it does Self and Other, is closely related to the concept of identity. Perhaps most critical to peacebuilding efforts is supporting the development of flexible identity. Following the work of Bateson and others, we examine the potential links among these concepts and musical engagement.

The Evolution of the Role of the Female Artist in Society: The Renaissance to the Present Day

Asia Graziano, Author, Editor, Project Manager, Scripta Maneant Editori, Italy

This contribution analyses the evolution of the role of the female artist in medieval, renaissance, modern and contemporary society through important case studies represented by illustrious personalities such as Properzia de' Rossi, Artemisia Gentileschi, Plautilla Bricci, Frida Kahlo, the Guerrilla Girls, Tracy Emin, Marina Abramovi and Chiara Fumai. Experiences that make it possible to reflect on being a female artist, the themes, the relationship with the art market and the public, and the discontinuous evolution along the line of time in the perception of the figure of the female artist.

Our World, Our Say: Leveraging Arts to Promote Health Equity in Partnership with Youth Impacted by HIV/AIDS in Hai Phong, Vietnam

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Since 1990, the Human Immunodeficiency Virus (HIV) epidemic in northern Vietnam has increased the number of orphaned children. Vietnam's adult-led national response to addressing the needs of orphaned children has emphasized child protection, education, reproductive health, and HIV prevention. Limited research exists centering youth voices and input concerning current intervention strategies. Youth participatory action research (YPAR), including art-based approaches, seeks to amplify and empower youth in social change. This study uses YPAR with youth attending a program at HIV and Health Care Support Center (HHCSC) and aims to 1) better understand the lived experiences and conceptualizations of health equity by youth, 2) describe youth-identified risks to health and wellbeing, and 3) provide youth with tools to advocate, educate, and enact social change relative to their needs. Using arts-based research methods and critical conversations, we collected demographic and qualitative data from focus groups with adolescents. Forty-five adolescents between the ages of 10 and 19 participated in summer camps in 2019 and 2023, which focused on art making/photovoice and the youth-identified topics of environmental risks, interpersonal violence, child abuse, substance misuse, HIV, child labor, reproductive health, and "Our City." Focus groups and journaling identified macro-level concepts of importance for youth: corruption in the criminal legal system, difficulties with laws and enforcement, lack of child protection, and exploitation. Youth developed social change strategies, including community campaigns, vocational training, and using social media to promote change. Global art-advocacy exhibitions compiling youth art and narratives raised awareness for social action.

The Arts in Social, Political, and Community Life

Welcoming the New, Preserving the Old: Buddhist Art in a Soto Zen Temple in Hawai'i

Jessica Falcone, Professor of Anthropology, Sociology, Anthropology, and Social Work, Kansas State University, United States

This paper is a study of the sacred arts at the Daifukuji Soto Zen Buddhist temple in Hawai'i. As one might expect of a 100-year old temple that has historically served Japanese-Americans, the temple altars were primarily sanctified by sacred objects brought from Japan, especially statues. Each piece of statuary, whether hand-carved or metalwork, was imported from Japan, usually sponsored by a family or a group of families as an offering to the temple. As the demographics of the temple changed and more nonheritage converts joined, so too has the art world shifted. In the last few decades some local artists in Hawai'i have contributed to the traditional arts in interesting ways that further mark the temples as a syncretic, mixed heritage community: modern paintings of Kannon, contributed by a Japanese-born, now-local artist, Mayumi Oda, flank the statue altar; a woman from Oahu, a non-heritage devotee, painted a triptych in collaboration with the reverend of Buddhist images that emerged from a dream; and, a white artist who has collaborated with Asian religious teachers donated some Japanese-inspired woodblock prints. The mix of modern and traditional Buddhist arts both reflects the current temple culture and is an element that serves as an innovative means of creating it.

"It Made Me Think of a Lighter Future": Exploring the Impact on Wellbeing of Drama Classes for Women with Refugee Backgrounds

Ruth Horsfall, PhD Candidate, University of NSW, Australia

Drama classes are a joyful way to be creative. This research explores the impact on wellbeing of a nine-week program of drama classes for women with refugee backgrounds in Sydney, Australia; and the strengths and limitations of methods used. Through analysis of observations, conversations and sharing circles with the class members and drama teachers, a range of encouraging social and psychological benefits were seen. These included: happiness, improved self-confidence, language and communication skills and social connections. Importantly the classes encouraged resilience and agency. Key contributions from this research are the importance of a play-based approach of games and improvisation for supporting the women's wellbeing, and how weekly sharing circles in the classes were an important method for building group connection and improving communication skills. This paper outlines the research project - its novel methods and findings, and discusses the key contributions from this research.

Subjective Value of the Traditional Silver Omani Jewellery

Amal Al Ismaili, Assistant Professor, Sultan Qaboos University, Oman

Although traditional Omani jewellery is considered to be one of the invaluable crafts in the cultural heritage of the Sultanate, subjective value of the traditional Omani jewellery has been overlooked. Previous studies dealt with traditional Omani jewellery only as objects. This observation led me away from studying traditional silver Omani jewellery as objects and towards research examining the subjective value of the traditional jewellery. The aim of this research is to understand the subjective values associated with Omani traditional jewellery, based on the knowledge acquired from oral interviews with Bedouin women who are both makers and wearers of this jewellery. In this research, ethnography is based on qualitative research that uses informal semi-structured questions through snowball sampling and photo elicitation methods. Fieldwork undertaken in Oman explored the subjective values of traditional Omani jewellery and identified 14 subjective values in traditional Bedouin jewellery.

Cubism and Collectivism: Forging Solidarities Amongst Precarious Workers

Ella Jones, Artist, Ella Jones Studio Ltd., United Kingdom

This paper details a developing methodology using Cubism to build solidarities amongst precarious workers, centring the marginalised identities and experiences of a largely migrant workforce, returning the 'worker' to the centre of art making and exploring the future possibilities of art and intersectional class struggle. An interdisciplinary model developed in collaboration with Dr Vera Weghmann, Senior Research Fellow at the University of Greenwich, the United Voices of the World (UVW) and International Workers of Great Britain (IWGB) independent trade unions, the project includes documentation of campaign and strike action, worker portraits and art making workshops with union members which will culminate in a group exhibition in 2024. With the absence of artwork about, and created with, trade unions in the UK, the project aims to develop a methodology and visual legacy available to both artists and unions worldwide. A challenge to independent trade union organising, and precursor to the project, is the formation of solidarities amongst precarious workforces existing in geographical, social and cultural isolation from each other; sex workers and cleaners, care workers and security guards. Harnessing Cubism's ability to portray the fragmentary and contradictory nature of social life, workshops explore the diverse and often disparate identities and experiences of precarious workers. Implementing Cubism as an art of construction and therefore de- and re-construction, the project aims to re-organise these fragments into the future, juxtaposing multiple perspectives simultaneously to construct new shapes, forms, solid-arities.

Hip Hop Kréyol In Ihe French West Indies: Redefining Creole Identity

Coraline Kandassamy, PhD Candidate, Florida Atlantic University, United States

This paper considers the transformative role of Hip Hop Kréyol in the French West Indies (Guadeloupe and Martinique), emphasizing its profound impact on diasporas and Black identity within the region with cultural, social and political domains. Hip Hop Kréyol transcends conventional categorizations, authentically embodying the evolving definition of Black heritage worldwide. At its core, this genre champions the Creole language, serving as a versatile tool for self-expression and empowerment in both Guadeloupe and Martinique. Creole, native to FWI, emerged during the colonial era as a means of communication among a diverse populace, including enslaved Africans, European colonizers, and indigenous inhabitants. In addition, Hip Hop Kréyol serves as a cultural preservation tool, which embraces and reinterprets traditional cultural elements within the context of modern music and urban life. Through music and lyrics, it carries forward the rich cultural heritage, history, and customs of the FWI, ensuring they remain relevant and accessible to younger generations. This preservation of cultural identity is crucial in a globalized world where indigenous cultures often face assimilation. Finally, Hip Hop Kréyol addresses issues of race, inequality, and social justice, challenging established power structures. By doing so, the music genre not only raises awareness but also encourages critical thinking about identity and the impact of colonial legacies on contemporary society. These factors enables Hip Hop Kréyol to actively shape and redefine what it means to be Creole in the 21st century.

Hollywood Superheroes and Evantropia: A Case Study of the Protagonists of Hollywood Blockbusters of the Last Twenty Years

Lorraine Klein, Lecturer, Medipol University, Turkey

For more than ten years, the undeniable success of Hollywood science fiction blockbusters has been based not only on the technological excellence of special effects, which guarantee an unprecedented visual spectacle but also on the effectiveness of their scenarios created for the general public and carried by extraordinary protagonists. With the MCU (Marvel Cinematic Universe) and then the DCEU (DC Extended Universe), we have witnessed a tidal wave of superheroes inspired or directly adapted from American comics. These heroes stand out for their remarkable physical and moral strength. In this article, we will explore this figure of the hero in 70 successful American science fiction films from the last two decades. We discuss how they illustrate the trend toward "evantropy," a neologism for "human enhancement," as defined by Lucas Misseri. We also consider the myth of the superhuman, which seems straight out of Joseph Campbell's monomyth theory, a fictional "algorithm" that Hollywood has successfully appropriated and modernized.

Exploring the Initial Period of Settlement Among Immigrant Women Experiencing Intersectional Barriers in Toronto Through a Photovoice Project

Minju Kim, Student, Master's, McMaster University, Ontario, Canada

Numerous women embark on migration journeys, driven by aspirations to secure enhanced opportunities for themselves and their families. However, they often encounter significant impediments due to intersecting systems of oppression related to gender, race, immigration status, and other social dimensions. This study elucidates the experiences of immigrant women during their initial settlement period. Employing Community-Based Participatory Research and Arts-Based Research approaches, the research used the photovoice method, with collages and storytelling, to explore the experiences of twenty immigrant women. Grounded in an intersectional feminist framework, this thesis presents findings based on visual and narrative data gathered from a creative empowerment program at Newcomer Women Services Toronto. Three predominant themes emerged: (1) pre-migration expectations and post-migration realities, (2) welcome and reception of settlement support, and (3) barriers experienced during initial settlement. The study offers a detailed examination of a range of experiences, both positive and adversarial, that immigrant women navigate throughout their migration journey. The research implications include recognizing the holistic needs of newcomers and providing a comprehensive support system to foster a more inclusive and equitable experience.

Matsu Art Biennial and Military Archipelago Heritage: Appropriating Multiple Mobile Affordances in the Global Artistic Field

Chia Ling Lai, Associate Professor, Graduate Institute of European Cultures and Tourism, National Taiwan Normal University, Taiwan

Art biennials as socially engaging art strategies have now been widely used in the global artistic field, for transforming locals by alternative art and served as creative city tools appealing to art tourists. Currently the biennales no longer just stay in large cities-but also happened in islands, borders and rural areas-from Satouchi, Manifesta to Matsu. This paper focuses on Matsu Art Biennial of Taiwan held in military frontier archipelagos of Taiwan during Cold War between Taiwan and China, and also a border island with different migrant and religious history. Bathed with special weather and geographical conditions, military heritage and fishing food culture, Matsu provide special 'affordances' historically, geographically and culturally, for artistic engagement. Themed as Island's brew and Ruby red after summer, Matsu biennial emphasis on the food and wine culture, linking nature with culture, bringing out the natural affordances many biennials in cities neglect. Drawing upon Bourdieu, Latour and socially engaged theories, this paper considers Matsu art biennale appropriate military island background as new strategies to compete in the global artistic biennale field with four mobile affordances from migration religious memories, military historic heritage, weather and transportation, to geology of rocky archipelagos on the sea. These affordances and cross-disciplinary attempts provide the creative base for socially engaging art projects. By examining the curating strategies, chosen artworks, responses of residents, visitors and artists collected by interviews, fieldwork and media representation, this paper will discuss issues of biennale studies, socially engaging art and art in the society.

Leading by Example: From Community Art to Militant Art Activism

Martin Lang, MA Fine Art Course Leader and Senior Lecturer, University of Lincoln, United Kingdom

This paper challenges conventional views of socially engaged art and community-based practices, advocating for art's autonomy while fostering radical change. The research objectives are to critically examine the contemporary demand for art's integration into society and offer an alternative perspective that avoids institutionalisation. The practical relevance lies in redefining the role of the arts in shaping society and promoting meaningful change, bridging the gap between autonomy and political commitment. Drawing from both analytic philosophy of art (specifically, "ethical criticism of art") and the "political criticism of art" taken from Sartre and Adorno, this paper contributes to the academic field by introducing the concept of "dialectical ethicism": a unique aesthetic framework for harmonising aesthetic autonomy and political commitment. Qualitative research methods, including interviews with art collectives, inform this study's approach. It critically examines the contemporary context (evident in the Turner Prize 2021, British Art Show 2021 and Documenta 15, 2022) that informs a rejection of artistic expertise in favour of egalitarian processes to uncover a dialectical tension: one that necessitates the careful reinstatement of artistic authorship while maintaining sincere political ambitions and signification. These conclusions underline the potential for art to drive meaningful political change without compromising its aesthetic autonomy. This work not only redefines the relationship between the arts and society but also offers a foundation for future research in this domain.

Relocate within a Blooming Affective Space through Arts

Hsuan Chi Liu, PhD, Florida State University, United States

How can affects unfolding through art help people transform their states of subjectivity? Human lives nowadays intertwine with a complicated political, economical and sociocultural background. These impacts penetrate into lives and embody daily affections. It is crucial to see how one can possess these affections and find a way to adapt to different situations. As Braidotti's theory of "nomadic subject" may serve as a solution for people to keep reforming their subjectivity at their will, this paper explores how arts can stimulate perception and affection, thereby engaging people in practicing their nomadic subjectivity. There are two goals situated in this study: the first is to reappraise posthuman theories that pertain to affects, percepts and subjectivity to construct a landscape of lived network; the second is to discuss how art can impact the meaning-making process with affects and its potential for rehearsing different positioning of subjectivity. This paper also presents a part of an interactive exhibition in Taiwan. The case is used to consider how its materiality engages people to unfold their affects and reflect on their lives. Using this case, the paper discusses how art has the potential for subjects to reflect on their states and undergo the process of becoming, which facilitates subject nomadism and makes people experience it in a reparative and mindful way.

The Reconstructed Cultural Heritage: A Study of the Chinese Immersive Kun Opera Performance "Six Records of a Floating Life"

Xi Liu, Associate Professor, China Studies, Xi'an Jiaotong-Liverpool University, China

This study explores the remaking of two Chinese cultural heritages, kun opera and Suzhou garden, through the very first commercial immersive kun opera performance in contemporary China. The garden version of "Six Records of a Floating Life" (fusheng liuji), which is based on the autobiographical prose by a literati Shen Fu from Suzhou in Qing Dynasty, is performed in Canglang Pavilion, one of the oldest gardens in Suzhou since 2018, where the story of the play takes place. The two world cultural heritages were integrated through the live-action immersion experiences. With great commercial success in China, "Six Records" has also done excellent work in cultivating its "international style" in terms of storytelling, translation, and promotion. While the romantic love between the couple in the original story is highlighted in the performance, a poetic, artistic, and elegant "Suzhou-style life" as "an underpinning and essence of Chinese culture" is promoted by the producers. Through field trips, content analysis, and interviews with producers and audiences, this study aims to elucidate the strategies, achievements, and deficiencies in the redefinition and reconstruction of the two cultural heritages. It asks the following research questions: what kind of "Chinese culture" and relevant Chinese theatrical aesthetics are produced and propagated and why? What agendas of regional, national, and international identity-making are addressed? How have they been received domestically and internationally? How are boundaries between "tradition" and "modernity" reconfigured in the modernized kun opera performance?

The Art Historical Perspective of T.J. Clark's Curatorial Approach: Illustrated by the Exhibition "Lowry and Portraits of Modern Life"

Peixuan Lyu, Student, MFA, Central Academy of Fine Arts, China

From T.J. Clark's perspective, L.S.Lowry's paintings are not as aesthetic, but as "investigative," meaning to view the overall situation from a social perspective, which complicates the public's understanding. In the exhibition "Lowry and the Painting of Modern Life", Clark, starting from the method of social art history, actively promotes the integration of Lori's work, exhibition narrative logic, and his artistic concepts into one, focusing on public space and class perspectives, providing a specific answer to "modernization" in this exhibition. Lowry focuses on the working class, which coincides with Clark's fascination with modernity. As a curator, Clark elaborates on Lowry's work from the perspective of social class. In the landscape of contemporary exhibitions, where participation in artistic practice, intervention, and publicness are important propositions in art curation, the profound insight into the social landscape and public consciousness is not only the responsibility of the exhibition but also the mission of the curator.

Mycelium - Racialized Migrants' Resistance to Systemic Discrimination and the Promotion of Cultural Connection and Knowledge: Building Solidarity and Cultivating Collective Resistance through Photovoice

Jennifer Ma, Assistant Professor, School of Social Work, McMaster University, Canada
Minju Kim, Student, Master's, McMaster University, Ontario, Canada

This study focuses on how racialized migrants build communities and cultivate collective well-being, using the Photovoice methodology as an anti-racist and decolonial practice. Particularly, this study focuses on the ways in which communities resist systems of oppression while promoting cultural identity and knowledge, which is fundamental in supporting the well-being of racialized migrants. This study repositions racialized migrants as productive disrupters of mainstream narratives, using participatory action research as a tool that can effectively intervene into hegemonic understandings and scholarly traditions. Three themes emerged from the images and stories created: 1) the importance of informal networks and collective action for belonging and resisting systemic discrimination, 2) food, stories, and art as conduits for physical and emotional connection within and between communities, and 3) the need for systemic changes to address language barriers, unemployment, limited access to services, and physical and mental well-being. The findings suggest that organizations that work with migrants should increase opportunities for cultivating social connections with each other in order to engage in collective healing and action. The women underscored the importance of these relationships as newcomers. Additionally, community building and well-being occur through engagement with food, stories, and art as the women expressed creating deep connections within their communities and other communities through sharing their culture. Lastly, there is a need for systemic changes to address barriers that prevented them from leading healthy lives, including the recognition of credentials, translation services, tailored employment services for women, and increasing access to services and mental health support.

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We live in a hyper-capitalist, media-saturated society driven by commercial interests and fueled by the pervasive manipulation of information. The art world is not exempt from these conditions. In this era of rapid technological advancement and media saturation, artists possess immense potential to influence cultural discourse and challenge prevailing power structures. This paper explores the intersection of art, technology, and power dynamics, drawing from seminal works by DeBord, McLuhan, and contemporary scholars Faucher, Briziarelli, and Armano. It outlines how technology is exploited by political parties, media corporations, advertising agencies, and those in power to manipulate narratives and shape public opinion. Through a critical lens, this research examines how technological advancements shape the dissemination and manipulation of information. By equipping artists with the knowledge and tools to leverage the techniques, strategies, and technological mediums in play, they can effectively contribute to or critique the status quo, with the ultimate aim of fostering positive societal transformation. This paper defines the role of artists as agents of change. Through interdisciplinary collaboration and dialogue, we can inspire new perspectives, innovative approaches, and tangible actions that advance the cause of justice, equity, and progress.

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Louvre Abu Dhabi Education department has been stepping back to let future creative leaders take over the museum. The Take Over the Museum initiatives provide a platform for the community to tell their stories from their perspective, using the museum collection as a catalyst for interpretation. Over the last two years, the programme has diversified, producing a thriving ecosystem of community participation. Through our training programmes and coaching, teachers and students are empowered to create, produce and engage the public with their digital interventions, performances or creative encounters. Shifting the power paradigm in museum education has proven to build sustainable community engagement and shape future leaders.

Rise to your Senses: Social Exchange Artworks as Sustenance

Emily O'Hara, Senior Lecturer, Spatial Design & Temporary Practices, Auckland University of Technology, New Zealand
Monique Redmond, Associate Professor, MVA Programme Director, Auckland University of Technology. New Zealand

Joy is an explicit and implicit aspect in the making/dispersal of temporal artworks and exchange-events. Responding to a global urgency to engage in reciprocity (manaakitanga) and be responsible to and care for 'our relations' (whakawhanaungatanga), we discuss how joy can manifest within the public-everyday through the slightest of presences. Finding joy in everyday occurrences is a necessity of life–and core to our survival as feeling humans. We believe there is an increasing need for artworks that provide sustenance in ways not necessarily always visible within the usual structures: exhibitions, biennales, festivals. As artists, when we release a durational artwork into the world, we hope it will bring attention to joyous yet urgent moments. The social exchange in art takes many forms. It offers an opportunity to pause, openly embrace sensory responses ("Rise to your senses"), and consider a work's reception as a modality of appreciation and enjoyment. Exchange-events encourage a personal-political to transition into a social-political space through assembling like-minded people, where action and gesture invite deeper participation. We reflect on the impacts of practising over time and within duration, slowing down to appreciate and enjoy an exchange, and how this interaction can co-create a sense of community. We will ask: how might the event-nature of an artistic project produce resonance, appreciation and joy? By sharing social practice projects that utilise reciprocity as a condition of its unfolding for a public, we explore how presences, resonances, joy provide the basis for affective support structures to nurture collective appreciation.

Art Will Tear Us Apart: A Theoretical Investigation on the Civic Role and Expectations from the Artist in Climate Change Discourse

Danai Papathanasiou, Junior Lecturer, Maastricht University, Netherlands

The paper seeks to understand the extent of an artist's civic function and the communicating potential of the artistic output in climate change discourse. The topics of the Anthropocene and climate crisis have predominated calls for artist residencies, creative funds and exhibitions, culminating to a conflicting motivation for the artist's work. First, they require autonomy to pursue projects in line with their creative interests. On the other hand, artists must accommodate the interests and objectives of their patrons, which in the case of the Anthropocene discourse, requires participation in the communication, education and dealing of climate crisis. This paper takes an interdisciplinary look into the artist's role in climate change discourse, through political science and cultural economy. The artists here are regarded as "self-authorized representatives" (Urbinati & Warren, 2008) whose representative function is that of a trustee rather than a delegate. Such an arrangement balances the need to accommodate the interests of patrons and marquee issues while giving artists liberty to augment, shape, and challenge the public interests and the demands of the market. Simultaneously, the artistic output is challenged as a means of communication of climate change, based on Bourdieu's (1979) class and taste distinction and Jasannof's (2021) hegemony of epistemic knowledge. As such, the artistic output reaches the audience with pre-existing cultural and ecological capital, without creating further communication bridges.

Understanding the Indigenous Community from a Non-indigenous Perspective: Fulfilling the Common Knowledge Gaps or Misunderstandings Surrounding the Indigenous Community

Eunyoung Park, University of British Columbia, Canada

Indigenous populations in North American populations are commonly recognized as social minorities, as they were largely impacted by the historical colonialism of European settlers. Although the current high school curriculum educates the youths on the historical events that led to the sufferings of many Indigenous people, the teaching of cultural practices of Indigenous people and their current, post-colonial struggles tends to remain vague. Since systemic discrimination towards Indigenous people remains in various sectors of society, it is important for non-Indigenous people to fully understand the culture of the Indigenous community and their social struggles to support the removal of the unrecognized discrimination. This digital art project aims to help fill the knowledge gaps widely spread amongst many non-Indigenous people in Canada, by illustrating the common myths surrounding the Indigenous people, their current social problems, and a few cultural discrepancies between the White and Indigenous populations. This project compiles the illustrations produced by a non-Indigenous artist (the author) who studied the 'Sociology of Indigenous Peoples' course taught by an Indigenous instructor at the University of British Columbia. The primary literature or other media (e.g. podcasts related to the Indigenous community) were analyzed, and its understandings by the author were used to help illustrate such ideas in digital drawings.

We're Bad Company: Friendship and Creativity as Sustenance in Uncertain Times

Younghee Park, PhD, Queensland University of Technology, Australia
Jeremy Neideck, Lecturer, Western Australia Academy of Performing Arts, Edith Cowan University, Australia
M'ck McKeague, Theatre Maker, Independent, Australia
Nathan Stoneham, Artist & Producer, Company Bad, Australia

This paper explores how a transcultural arts collective sustains its practice through non-hierarchical collaboration and prioritising relationships. Company Bad creates performance work bringing together artists from Australia, Korea, and beyond. Rather than focusing on commercial success, the collective's small-scale and organic way of working nurtures well-being and care for one another. By cycling through creative roles and sharing tasks, the group supports each individual's strengths while cultivating understanding between diverse cultural backgrounds. Company Bad's practice enacts a vision of community life valuing diversity, responsive processes, and care over capitalist priorities like productivity and control. Through long-term partnerships crossing borders, the collective activates new works of cultural exchange and storytelling. Their work addresses social agendas by bringing people together in friendship through shared creative adventures. By sustaining this practice through trust and collaboration Company Bad demonstrates how the arts can thrive by living beyond mere survival and flourishing through human connection.

Aesthetic Knowing: Using Art as an Assessment Tool in a College Classroom

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Barbara Roquemore, Director of Doctoral Program, Professional Learning & Innovation, Georgia College & State University, United States
Paulette Cross, Lecturer of Foundations, Professional Learning and Innovation, Georgia College & State University, United States

This paper describes the outcomes from a diversity, equity and inclusion graduate course that moved students from deficit views of families and children of color to a view more aligned with a structural racism perspective. This outcome was assessed using a pre and post written prompt and with an artistic reflection of learning such as poetry, video, and drawing. The paper briefly shares data from the written prompt assessment, with the balance of the time devoted to examples of student art. We then consider the possibilities of using art as an assessment tool in college classrooms, and the power of art to shape a more just society.

Visualising the Modern Chinese Woman: Art Deco Commercial Prints in Early Twentieth Century Hong Kong

Leung Kwok Prudence Lau, Assistant Professor, Associate Head of Department, The Education University of Hong Kong, Hong Kong

In the inter-war period, Hong Kong experienced a new wave of consumerism and nationalism, and many local products were marketed via print media, witnessing the rise of a new Chinese industry. Calendar posters (yuefenpai) became a mainstream commercial medium, disseminating modernity and ideologies of the Chinese woman in the early twentieth century. Several Chinese artists contributed in modern print media, including 'King of calendar poster' Hong Kong artist Kwan Wai-nung, creating numerous Art Deco advertisements and prints. However, research on these pioneers in modernising Chinese commercial art is scant. While studies reveal the myriad relations between women and consumer culture, positioning Art Deco as an intentional marketing strategy to 'glamorise' modern lifestyles (Todd 2004) as well as by being instruments of propaganda of modern living conditions, this field has yet to be explored for early modern Chinese art. This paper will utilise postcolonial theory as the basis for an analysis of early modern print media in Hong Kong and regional Chinese cities, arguing that there were 'invisible' forms of politics (as opposed to Bozdogan's 'visible politics' of top-down programs in modernising non-Western countries) and that certain Chinese artists were problematising the artistic style while they contested colonial agenda in their commercial designs. This paper also argues that certain Chinese print media in the early twentieth century were not passive subjects unable to escape the pressure of British colonial ideology, but could instead 'consume the dominant culture' (Ashcroft 2001) via the Art Deco style in a strategy of self-fashioning and self-representation.

Puy du Fou's Transtemporal Performativity: Embodied Heritage Practices between Participative Alienation and Artistic Emancipation

Pablo Santacana López, PhD Candidate, Faculty of Architecture and Urbanism, Fachhochschule Erfurt, Germany

This paper delves into the artistic practice of reenactments, specifically exploring the cultural model employed by Puy du Fou, a company operating European theme parks in France and Spain. This study investigates the multifaceted nature of reenactments as a medium for artistic research and raises thought-provoking questions about their political implications. Embedded within the concept of "softcore historicity," which intertwines affective performative heritage practices with the validation of hegemonic discourses, lies a fascinating realm of exploration. How do reenactments, as an artistic medium, navigate the intricate relationship between past narratives and contemporary political contexts? How does the COVID-19 pandemic's impact on physical gatherings accentuate the significance of embodied and performative representations of history within artistic domains? Participatory artistic reconstructions, offer a unique lens through which to validate constructed historical narratives as authentic experiences. They blur the boundaries between representation and reality, immersing participants in the physicality of historical events. But as reenactments gain popularity and become commodified, how do we navigate the fine line between artistic expression and political instrumentalization? Puy du Fou, with its immersive experiences and politically instrumentalized approach to history as entertainment, stands as a prominent case study for exploring the artistic potential and pitfalls of historical immersion. How do reenactments shape and are shaped by social and political contexts? By uncovering the complex interplay between reenactments as artistic practice and their socio-political dimensions. It invites further reflection on the transformative power of reenactments, the ethics of their commodification, and their role in shaping social narratives.

Lived Experiences, Migration Journey, and Resilience Depicted in Drawings by Latino Children Crossing the U.S.-Mexican Border

Doroty Sato, Student, PhD in Social Work, University of Louisville, Kentucky, United States

Every year thousands of children from Central America are forced to flee their country of origin due to organized crime, poverty, search for better education, and widespread violence. They endure a hazardous journey, arriving at the U.S. Border seeking asylum and refuge, initially to be incarcerated in an ICE detention center for up to 37 days. There is a paucity of research documenting this experience and children's overall journey. This study sought to fill this gap by employing Art-based approaches to give voices to children's experiences by analyzing 63 drawings gifted to the Arte de Lágrimas: Refugee Artwork Project made by children between the ages of 7 and 17, who had crossed the U.S. Border in 2014-2016, 2019, and 2021. Participatory visual research methodologies (PVRM) guided the overall analysis. Thematic analysis identified themes related to memories of homeland and sense of community before migrating, facing fears and dehumanization linked to the border crossing, and religious coping and spirituality as strategies relied on to counter the hardships faced in their migration journey. Additionally, it was found that children's drawings can be a powerful source of data for amplifying and giving voices to displaced children's lived experiences by telling their stories.

Examining Art Forms for Cultivating National Identity in Early Childhood Education

Jessie Ming Sin Wong, Assistant Professor, Hong Kong Metropolitan University, Hong Kong

As the Hong Kong government increases attention on cultivating national identity in youth, it is essential to understand current practices. This study analyzed over 300 teaching resources from seven Hong Kong kindergartens serving students from diverse cultural backgrounds. Materials included instructional videos, student artwork, and lesson plans addressing national identity through various art forms. Results showed that visual art genres like drawing, painting, and crafts were most prominently used to convey symbolic cultural imagery. Performing arts such as music, dance, drama, and storytelling regularly supplemented lessons, often highlighting traditions from Chinese festivals and folklore. Literary works through poems and stories were also featured regularly in the curricula. Activities primarily centered on developing an understanding of Chinese culture, history, and symbols. Both Chinese and non-Chinese children participated together in celebratory activities and patriotic expression through artistic engagement. Notably, kindergartens with higher proportions of non-Chinese students incorporated a wider array of artistic depictions of culture beyond China. They recognized and celebrated additional national affiliations and global traditions. Educators can foster nuanced identity exploration by thoughtfully employing diverse, inclusive art forms that respect students' varied backgrounds. This research provides meaningful insights for navigating increasingly complex discussions of national belonging through developmentally-appropriate arts integration in early education settings.

From One System into Another: Reading the Exploded View by Ivan Vladislavi as Conceptual Art

Arundhati Singh, PhD, Cornell University, United States

I explore the role of visual and conceptual art – and the business of the aesthetic – in Ivan Vladislavi's 2004 book The Exploded View. Vladislavi, a South African writer, has long played with the boundary between language and art, especially South African contemporary art. Comprising four interlinked narratives, The Exploded View has generated extensive debate about whether it is a novel or a collection of short stories. I propose a different way of reading it entirely: as a work of conceptual art. The book, which originated as one part of a tripartite art exhibition – a 'joint work' by Vladislavi, artist Joachim Schönfeldt, and critic Andries Walter Oliphant – not only serves as a literary commentary on the process of making art and the consumerism of the 'artworld', but also embodies them. This is done particularly through the story Curiouser (a play on the words "curio" and "user"), about an artist who repurposes found objects into genocide-themed exhibitions. My paper is based on research into Vladislavi's oeuvre and into (South African) art and literary theory, extensive material research, and dialogue with Joachim Schönfeldt (whose art prompted the writing of this book) and with the curators at Wits Art Museum (WAM) in Johannesburg. Based on this research and my own reading, I argue that The Exploded View functions as a work of conceptual art, interrogating the function of art – itself included – in a postcolonial, neoliberal society, and the appropriation of mass-produced objects and the exploitation of human labour.

Social Justice Art Education Practice Issues in Urban Education

Zartasha Shah, Ph.D. Student, University of Houston, United States

A process of exploring the social justice art education practice issues in urban education informs about the social dimensions, self-awareness, and the public space. Social dimensions are about social interactions, social practices, and social interfaces, and give a chance to students to share their influences through their artworks in their classrooms. Self-awareness gives a chance to share personal choices and preferences through the creativity of art in the classrooms. Public space engages students so they can think about the structures, dimensions, materials, and periods of time and engage with the issues of social justice in art education. The process of making artworks expands knowledge and allows students to use their learnings in the process of making the artworks by themselves. Art educators do not want to give preferences to students by gender, race, color, and ethnicity in education. Social change also has an association with social justice art education, which supports self-confidence, self-expression, and self-awareness in education. Civic literacy supports the self-awareness, self-confidence, and self-expression of students in education by allowing students to find their own space through social justice art education. Social justice art education in urban education also informs about the issues, concerns, and outcomes. Ethnic students are important in urban education. Social justice art education in urban art education also talks about social involvement, social learning, and social equality. The interpersonal, intrapersonal, and cognitive strategies also impact their lives.

Exploration of Contributions of Curatorial Activism in the Promotion of Ecological Thinking Through Curated Experiments

Shubhani Shubhani, PhD, Brandenburg University of Technology, Germany

The paper focuses on the efficacy of curatorial activism and seeks to illuminate the developments of the curated experiments to critically analyse the transformative role of the employed counter-hegemonic strategy of the relational approach in the promotion of environmental awareness. This study draws from Reilly's approach to curatorial activism to highlight the role of curators in the formulation of meaningful conversations around ecological thinking. To elaborate on the employed strategy in the curated experiments, it questions the transformative power of curators in on-site and offsite activist events. The study endeavours to produce original practice-based inquiry by organising exhibitions, workshops and discursive events in collaboration with socially engaged artists and environmentalist organisations. The reflections from qualitative as well as scientific experiments will yield the data which will help the audience to assess the efficacy of the experiments This includes observing visitor behaviour, potentially allowing me to observe and map visitors' reactions – the duration of visits, interactions with others, and patterns of movement around the events which is supported by survey responses and the expert interviews. The field study offers in-depth insight into the effectiveness of curatorial strategies through the dialogue on the development of curatorial activism and its ethical responsibility toward the ecological crisis. With the use of these methods, it assesses the transformative impact of curatorial experiments and approaches in the South Indian context.

Developing a Logic Model for Social Justice Art Projects for Social Work Practice: Interviews with Artivists

Meri Stiles, Associate Professor, Daemen University, United States

Social work community-level efforts can benefit from art-based approaches. Art can facilitate creative engagement with social issues and stimulate new insights and knowledge of participatory processes. This is meaningful for environmental justice because it gives people a sense of being supported in their efforts to make changes. This qualitative study explores the motivations, expectations of impact, and experiences of socially engaged artists. Gaining a deeper understanding of the factors that motivate and support socially engaged artists in promoting social change through their art is helpful for developing artivism logic models for social work practice. Methods: This study utilized a qualitative phenomenological research design to explore the experiences of socially engaged artists. Participants were selected using snowball sampling and included 10 socially engaged artists. Data were collected through in-depth semi-structured interviews and analyzed using thematic analysis in ATLAS.ti. The findings reveal that socially engaged artists have a strong sense of place and belonging to the communities they work with. Artists described feeling a sense of connection to something larger than themselves and identified a range of impacts resulting from their work, including raising awareness of social issues including environmental justice, creating community engagement and dialogue, and effecting positive change. The findings of this study suggest that socially engaged artists can provide insights into the potential outcomes and impact of artivism projects focused on environmental justice. This has implications for social workers collaborating with socially engaged artists and begins to inform the development of logic models for artivism projects.

Trust as Viability: How an Online Outcomes-focused Cultural Activity Planner Helped to Deepen Trust between a City-based Funder and a Regional Arts Producer

Nathan Stoneham, Artist & Producer, Company Bad, Australia

This paper explores a case study where adoption of an online outcomes focused cultural activity planning and evaluation platform unexpectedly contributed to a deepening of trust between a city-based corporate funder and a regional arts producer working in a suburban area of the Illawarra region of New South Wales, Australia. Interviews with stakeholders revealed that the platform, together with the trust that it helped to cultivate, supported a creative, responsive, and flexible community arts and cultural development project that achieved cultural and social outcomes for local young people considered disadvantaged while working towards the funder's global goal to enable social equity. The case study suggests that when funders are removed from the contexts where activities will be delivered, a trusting relationship spanning geographic and socio-cultural divides can encourage mutually beneficial collaboration, reduce rigidity to allow an emergent strategy, and achieve impactful community-determined arts and cultural activity.

The Arts in Social, Political, and Community Life

The Subject of Life and Death Management by Modern Fairy Tale Artists: The Example of «Duck, Death and the Tulip»

Dimitrios Trakosas, PhD Candidate, University of Ioannina, Greece

Life in contrast with death has pondered quite a few artists over the centuries. It is also a subject frequently encountered in classic and folk tales. However, this is not the case in modern fairy tales which are considered as a popular literary genre for children and for this reason, death is treated as a taboo subject. When an artist decides to deal with this particular subject in the context of the modern fairy tale, most of the time he/she "approaches" it through a more positive framework. The artist focuses mainly on the loss management, thus reducing the stimulation of philosophical discussions that may this dipole raise. This study presents a way that artists can manage the distinct subject of life and death without worrying about possible negative reactions. We demonstrate a different perspective, which does not create superficial and fearful approaches reducing the artistic power of each modern fairy tale. Such a modern and groundbreaking approach to the subject of death, which can affect both children and adults, is the fairy tale "Duck, Death and the Tulip" by Wolf Erlbruch, author and illustrator. It is analysed as a work of art using the Panofsky iconological method.

Found Objects: Re-establishing Meaning at Different Scales

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David Baird, Professor, University of Nevada Las Vegas, College of Fine Arts, United States

So much of our life is determined by things out of our control. We don't choose the moment in history or where we are born. We don't choose our race, determine our biological/chemical makeup or choose our family. We are all dealt a unique set of circumstances from which it is almost impossible to escape. What we do have control over is our response to those circumstances. It always helps to start with a clear, objective understanding of the given situation, but after that, our response and choices determine the outcome. Found objects, irrespective of scale, relate to a specific time, and can have a pre-existing meaning, purpose, and logic (deep structure). Unlike most artists who utilize found objects as a cynical alternative to producing an original, unique work, we suggest these objects should serve as a given set of circumstances awaiting our response – an opportunity to express our limited but transformational agency. Work utilizing found objects can confront our troubled history – events that are forgotten or marginalized. Our response can ultimately transform and elevate the meaning of the found object. This paper establishes a history of found objects in contemporary art and attempt to re-establish their meaning though two case studies at radically different scales. First, a sculptural investigation that utilizes the Asian takeout food container and accompanying chopsticks. Secondly, the ruins of a former grocery store in rural Mississippi where Emmett Till allegedly whistled at the store's white owner and, as a result, was brutally murdered.

Reimagining Ecological Art: Connections between Marine, Botanic and Land Communities

Wei Hsiu Tung, Professor, Department of Visual Arts and Design, National University of Tainan, Taiwan
Hanpeng Lu, Intermedia Art and Science, Waseda University, Japan
Hsuan Cheng Chen, Associate Professor, Department of Architecture, Chung Yuan Christian University, Taiwan
James Jack, Associate Professor, Intermedia Art and Science, Waseda University, Japan

This panel reimagines humans sustained through relationships with more than human species through current ecological art studies in Taiwan and Japan. Starting with marine ecosystems, Tung and Jack discuss a five-year interdisciplinary creative research project that commenced with stories discovered with the Kuroshio Current as teacher. Continuing with alternative perspectives on land-based understanding, Chen reexamines the role of human construction, not as a destructive force concerned solely with human use, but through collaboration, actively understanding and repairing the environment. Through architecture and art, it explores and responds to the coexistence and succession of life, where life forms accumulate into different knowledge, encompassing logic, ethics, and sensory experiences. Finally, Lu considers the interrelationship between plants and art through patterns, whereby humans can recognize inner connections between our own bodies and botanic bodies. The purpose of this research is to clarify how plant patterns affect artwork and to explore the complex connection between the natural properties of plants and art. The diverse art practices and research perspectives embodied in this panel work together with communities to care, repair and nurture ecosystems, humans and more than human species.

Whose Art Is Architecture? – Redefining Architectural Painting as a Form of Public Art and Cultural Heritage: The Politics of Chromophobia

Claudia Valge, Lecturer, Cultural Heritage and Conservation Department, Estonian Academy of Arts, Estonia

Architecture – the art of building – is the most prevalent form of public art, therefore, architectural painting is the most widespread and influential mode of painting. However, since architecture is not commonly perceived as art, architectural painting is relegated to a utilitarian role, as proven by my decade-long empirical research in this field. This paradigm ignores that humans receive 90% of information visually, hence, color in its monolithic architectural expanse has a profound effect on our psychology and aesthetics. Historically, painter-decorators hand-mixed and -painted buildings, while murals were an interdisciplinary link between fine arts and architecture, lending architectural painting an essential role in the development of local visual culture and nation-building. The purpose of this paper is thus to redefine architectural painting as a form of public art, cultural heritage, and conveyor of collective memory and national visual identity, which has quickly begun to vanish due to globalization. For this, I researched the building regulations of over 30 countries to assess how architectural color is approached in urban planning, ranging from no regulations to local administrations determining the colorways of entire cities according to research-determined traditional color schemes. To further understand why architectural color is undervalued, I studied the current politics and history of chromophobia, as well as architects' preference of form over color and anti-artistic market interests creating palatably monochromatic architecture. These findings suggest we need more political and community intervention to return to human-centered design and revive architectural color as public art which enlivens our communal spaces.

Exhibiting Societal Narratives: Exploring Creative Integrity in Contemporary Poster Design

Lisa Winstanley, Assistant Professor, Nanyang Technological University, Singapore

This ongoing research explores the intersections of social, political, and cultural narratives within contemporary poster design practice. Via in-depth semi-structured interviews with three Poster Design Masters (Posterists) from three different continents, this study aims to unpack the cultural, ethical and societal influences shaping their design practices. It explores their phrenic and emotive motivations for creating non-monetised posters, aiming to unpack the thought processes and emotional drivers that underpin their work. The study leverages both textual and visual analyses to achieve these aims by curating and exegesing a selection of posters from each designer. Interim analysis of the data has revealed commonalities in altruism, advocacy, and intangible cultural heritage, offering insights into the challenges faced by Posterists in navigating tensions between artistic expression, societal relevance and commitment to ethical causes within non-commercial artistic spaces. The tangible outcomes of this research will be presented as a print-based volume documenting the creative processes and critical insights behind the posters. A virtual exhibition will support this publication, emphasising accessibility and inclusivity as key components of integrous poster design practice. This contribution aims to provide the art and design community with a practicable model of an integrous creative process within poster design, which transcends the boundaries of consumerism and moves towards ethical practice.

Investigating Linguistic Dynamics in Hong Kong's Media: A Sociolinguistic Approach to High and Low Culture

Hin Yee Wong, Assistant Professor, Hong Kong Metropolitan University, Hong Kong

This study focuses on the sociolinguistic underpinnings of Hong Kong's media, exploring the complex relationship between language use and the cultural delineation of high and low culture. In Hong Kong's diverse linguistic environment, where Cantonese, Mandarin, and English intersect, this research examines how these languages are used across various media forms to navigate cultural distinctions, thereby influencing societal perceptions and identities. By focusing specifically on language use within cinematic productions, television broadcasts, and digital social media content, the study aims to understand the mechanisms through which media articulates and reshapes cultural hierarchies. Using a combination of content analysis and discourse analysis, the research identifies and examines instances of language choice, code-switching, and linguistic framing within selected media texts. This approach allows for an in-depth look at how linguistic practices not only reflect but also actively construct cultural values and identities, highlighting the role of media as a key place for cultural negotiation. By pinpointing specific examples of how language serves to differentiate or blur the lines between high and low culture in media representations, the study sheds light on the broader sociolinguistic processes at play in Hong Kong's complex cultural ecosystem. Initial findings suggest that linguistic stratification in media influences and challenges cultural legitimacy, with implications for understanding the changing nature of identity in a globalized urban context. This investigation contributes a nuanced perspective to the discourse on language, media, and culture, offering valuable insights for researchers and practitioners navigating the intersections of linguistics and the arts in society.

Conceptualizing Iconoclasm's Sociopolitical Implications in Contemporary Art of Taiwan

Chieh-Hsiang Wu, Professor, Department of Arts in the National Changhua University of Education of Taiwan, Taiwan

Unlike Western societies, where animism often falls outside the scope of modernity, Taiwan and other non-Western cultures maintain animism as an integral part of daily life. For artists from Taiwan and the broader Asian region, this distinction serves as a unique narrative tool to explore historical documentation and political realities. Many curatorial statements in art exhibitions aim to express this distinctive contextual significance. The concept of iconoclasm has its roots in early Western and Christian art history, with a journey that extends to the Eastern regions and continues into the contemporary era. Throughout this journey, numerous variants emerged, shaped by diverse circumstances. The concept is not only epitomized as damaging sacral images and adopting an offensive manner towards art devoted to beliefs but has also extended into the political realm. In this study, the use of iconoclasm has dual dimensions: firstly, to feature Taiwan's contemporary art that appropriates religious images, and secondly, to explore the dialectics with the 'modernity' defined in the West. The latter implies ambivalence within the Taiwanese art scene as it asserts its self-defined modernity. However, this distinctiveness deemed to profile Taiwan's or Asia's subjectivity is confronted with legitimacy competitions between democratic mechanisms and divine powers. This study examines recent art exhibitions in Taiwan that incorporated or simulated religious rituals and artworks that parodied authoritarian political figures, exploring the paradox of multi-edged iconoclasm in contemporary art.

Music as a Futuristic Art in Contemporary Society

Lyuming Xu, Music Intern, North America International School, China

Music, as a combination of notes and rhythms that evoke listeners' emotions, is vital as an art in society. Music is subjective and offers many interpretations for listeners depending on their musical interests and experiences. Scholarly research helps understand and analyze music as an art that complements societies and cultures (Heroux, 2018; Stenzi, 1995). Music history offers many genres and styles across centuries for the audience to listen to and appreciate. There are thousands of years of music history, during which numerous genres and styles were developed worldwide. While some of the music is forgotten, some stay within history for a long time. Geographic location, cultural influence, and musical societies all affect the diversity of music listening and appreciation. This study focuses on music as an art and strives to show how certain composers and artists have prevailed in history over hundreds of years. This study concentrates on audience perception and publicity being essential for success in retaining a role in music history and artistic society. This study also examines why some art is more prevalent in musicology while others fall out of recognition.

Arts Engagement and Aging: Exploring Aging Minority Women's Social Participation in Education and Cultural Activities

Wook Yang, Assistant Professor, California State University, United States

The Health Equity Promotion Model posits that people's intersecting social positions can lead to community resources that can contribute to health and well-being. Aging sexual minority women have intersecting identities, which influence their lived experiences through ageism, sexism, and heterosexism. Based on the Health Equity Promotion Model, the current study hypothesized that aging sexual minority women would show lower levels of social participation when compared to their heterosexual peers. Previous studies have outlined that engaging in arts based activities such as going to local museums can benefit aging adults. The current study utilized the Canadian Longitudinal Study on Aging survey data, a population-based survey, to examine aging sexual minority women's social participation levels related to educational and cultural activities such as attending concerts, plays, or visiting museums. The analysis involved 25,469 heterosexual, 274 lesbian, and 121 bisexual women over the age of 45. Contrary to the study's hypothesis, results show that sexual minority women participate in educational and cultural activities at a higher rate compared to their heterosexual counterparts. Hence, the current research points to the importance of strategies that can lead to the implementation of inclusive practices in arts-based venues like museums and theaters in order to promote healthy aging of minority adults.

Pedagogies of the Arts

The Decolonised Pen: Teaching Creative Writing in Tertiary Education

Muli Amaye, Coordinator MFA Creative Writing, Literary, Cultural and Communication Studies, The University of The West Indies, Trinidad and Tobago

Teaching creative writing in an international classroom has a number of challenges. Especially when the lecturer is from the country that was once the colonial power in that space. Working against an educational system that was put in place prior to independence and which is deeply steeped in Victorian teaching practices adds another layer. This paper looks at how I decolonize the classroom when teaching creative writing with examples from Kurdistan in Northern Iraq and the Caribbean Island of Trinidad. There are wide-ranging differences between the two spaces, and yet there is an overlap in working with students who have been educated to believe that English literature and therefore creative writing must adhere to the Literary Canon. Within this classroom the teacher is learning as the students are creating. There is a necessity to be open and vulnerable in this setting and to be willing to shed your own preconceived ideas of what constitutes good writing. In Kurdistan the students' writing leaned towards death and martyrdom, in Trinidad towards humour and myth. Yet within the classroom students in both countries are dealing with generational trauma through the creative medium of writing.

Mourning as Sustenance: The Art of Grief and Mourning in the Art History Classroom

Cynthia Colburn, Professor of Art History and Women's and Gender Studies, Pepperdine University, United States

Embodied ritual performances play an important role in addressing the grief of a society suffering from deep loss of a family or community member, offering hope of something beyond the current condition of death and decay. Depictions of such rituals figure large in the canon of art history, especially among the artworks of ancient societies. This paper analyzes the art of grief and mourning through an analysis of three commonly taught artworks from the ancient Mediterranean world that span the Bronze Age through the Classical period. Moving beyond scholarly analyses that focus on form, style, and the role of such artworks in identity construction, especially social status, I focus on the emotional aspects of these works. Specifically, I analyze the sensorial experiences of participants in and viewers of embodied performances of ritual mourning in order to highlight their role in alleviating social distress caused by the loss of a loved one. Given our shared experience with grief, which has been even more pronounced in recent years due to the global pandemic, I argue that more intentional discussions of the ritual and emotional elements of such artworks in the art history classroom that take into account the psychology of grief and mourning could offer sustaining pathways to healing and community connection.

Instances, Features, and Agencies: Proposing Epistemic Objects to Care for Knowledge Transfer in Artistic Research Training

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Moletta, Research Fellow, Faculty of Fine Arts, University of Lisbon, Portugal

Artistic Research (AR) is a practice of research that considers the production of the work of art as a core element, output, and an epistemic thing that may offer knowledge transfer. This communication gives an account of the Portuguese case, offering a selection of works that might be considered as epistemic objects while highlighting their potential for transferring knowledge to subsequent generations of artistic researchers. Since the third cycle implementation in Arts Higher Education Institutions (2009), academic repositories show more than eighty Ph.D. Theses with strong art practice components. Ph.D. thesis documents include features for the understanding of the work of art and process-oriented creative practices of the research carried. These offer iterations, emerging concepts, reconfigurations, unfolded instances, and meanings, potentially allowing further explorations to future researchers. Nevertheless, AR training still lacks resources, tools, and devices to create ways to care for this knowledge transfer. In this regard, the EMERGING project, funded by the Portuguese Science and Technology Foundation (FCT) 022.06772.PTDC, seeks to understand features within the written document of a thesis as epistemic objects to draw a proposal of an academic artistic research collection (arC). The research offers a possible interpretation of the epistemic objects and a framework for the identification in such context. Examples are depicted and discussed regarding their potentiality as epistemic objects for AR training, namely as resources available to supervisors, PhD researchers, and other knowledge domain peers.

Using Hispanic Dances to Teach Historical and Social Context Embedded in 'Flamenco', 'Bomba Caribeña,' and 'Reguetón' Dances - Resistance andRebellion : Engaging Passive Learners of Hispanic Culture to Make them Active Learners through Hispanic Dances

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Our workshop will be divided into three dances, 'Tango Flamenco, Bomba Caribeña,' and 'Reguetón.' These three dances will help attendees learn about the origin and country of the dance, the meaning of the steps and movements, how to execute the steps correctly, and some specific Spanish vocabulary used to teach and learn these dances. Some of the 'Flamenco' steps are charged with historical and social meaning that tell us about the troubles and situations Gypsies had to endure in the past. Some of the steps have the powerful meaning of resistance, challenge, and rebellion against oppression or oppressors. This is also the case for 'Bomba Caribeña,' which was danced by the African slaves in Puerto Rico to resist the status quo. Finally, resistance and rebellion are also imprinted on some 'Reguetón' dance moves, in our case to denounce the abuses by the forces of public order, violence against women and economic crises, and inequality in the distribution of wealth in Latin America. Attendees will experience firsthand what marginalized groups lived throughout the time in some Hispanic societies through the dance steps, body movements, and music (lyrics).

Bouncing Back and Finding Joy in the Music Classroom: Utilizing the Tools of Business Theory, Cognitive Behavioral and Acceptance and Commitment Therapies to Rediscover Your Love of Teaching

Victorai Furby, Associate Professor and Coordinator of Music Education, Music, SUNY-Buffalo State University, New York, United States

The purpose of this workshop is to present research-based practices from the fields of Business Theory, Cognitive Behavioral Therapy, Mindfulness Practices, and Acceptance and Commitment Therapy to assist music teachers struggling with burnout in their classrooms. Workshop participants will be invited to rediscover their motivation for their jobs, define appropriate boundaries with their superiors, their students and their community, challenge negative statements of negative self-efficacy, and learn about practices to reduce stress and increase engagement and enjoyment in their work and personal lives.

Bridging Theory and Practice: A Study of Research Methodologies in Visual Communication Education

Hala Georges, Assistant Professor, University of Sharjah, United Arab Emirates

In the University of Sharjah's Visual Communication Department, students embark on various creative projects, in which conducting research plays an essential role in their studies. This includes informational, contextual, and visual research in addition to data collection and primary research. The research methods are largely quantitative, fitting with the field's needs. Although practice-based research (and vice versa) is a young discipline, the research and creative practice in our field are deeply entwined that the students are required to become proficient researchers to succeed as designers and achieve effective outcomes. This paper highlights two specific courses as case studies, which cover diverse social, political, and historical topics, examining the dynamics of research methods and how they direct the learning and the creative process. It explores the interaction between research and practice, demonstrating how each influence and shapes the other. This will be supported by presenting examples of students' work, showcasing their investigative and visual research processes leading up to ideation, and followed by the design and production stages. The objective is to highlight research methodologies suitable for creative subjects, particularly visual communication, and to examine the research approaches to creativity within this field.

Pedagogies of the Arts

From the University to the Denver Art Museum: Adapting College Students' Creativity and Expressive Arts Course

Brandon Gilbert, Assistant Professor, Metropolitan State University of Denver, United States

This paper examines college students' creative, motivational, visual, and teaching experiences and perceptions of having class assignments and presentations at the Denver Art Museum and how these visits will enhance future teachers' creative practice in the classroom. My teaching strategy exercises critical thinking and exploration through activity-based, inquiry-driven learning; examples of this course's methods can be selected individually or collaboratively, aiming to learn how being at the museum enhances the creative and expressive arts pedagogical learning experience. The college students' first assignment during our first visit explores hands-on art activities in the DAM, utilizing preschool art materials and lesson planning strategies for young children; these include creative material brought by myself for college students to select whatever they choose, from marking-making materials and construction paper to puppets for story acting. My students present creative and expressive art unit lessons in PowerPoint format during visit number four at the DAM. Last, students explore an immersive cultural experience, exploring any artifact that represents them and presenting a self-identity poster board inspired by objects or images found at the DAM that they identify with. Investigating how universal, individual, collaborative, and creative art can enhance teachers' and young children's imagination and physical and creative experiences.

Exploring the Arts and Social Justice Through Rhetorical Analysis and Reimagining Audience

Amanda Hobmeier, Associate Professor, University of Southern California, United States

In this pedagogically focused study, the author shares an assignment approach that encourages students to explore discourse communities and topics of social justice through rhetorical analysis and the reimagination of audiences across various contexts. This project sequence helps students foster creativity and use multimodality while considering cross-cultural exchange and socially-relevant topics. The instructor brings an interdisciplinary background to students who have interdisciplinary interests and helps them see connectivity through shared goals and values. Practical tools and resources are shared.

Developing Teaching Indicators for Integrating Social-emotional Learning into Junior High School Art Education

Chi Hui Huang, Assistant Research Fellow, Research Center for Curriculum and Instruction, National Academy for Educational Research, Taiwan

For a long time, Taiwan's education has been influenced by the school entrance doctrine, with teaching primarily guided by examinations, resulting in an overemphasis on cognitive learning while neglecting non-cognitive learning. Social-emotional learning refers to an individual's acquisition of emotional intelligence, attitudes, behaviors, and values. It encompasses five key skills: self-awareness, self-management, social awareness, relationship skills, and responsible decision-making, which collectively contribute to their interpersonal interactions and overall development in society. In recent years, Taiwan has begun to recognize the importance of social-emotional learning. Art, with its intrinsic emotional and communication functions, holds significant value in education and offers an opportunity to integrate social-emotional learning. Thus, this research adapts questionnaires and interviews to achieve the following research purposes: 1.To understand the extent to which junior high school art teachers in Taiwan prioritize social-emotional learning. 2.To research and develop teaching indicators for integrating social-emotional learning into art education in junior high schools. 3.To provide suggestions for implementing social-emotional learning in the field of junior high school art.

Towards a Global History of Architecture: Why and How Did We Change Our Architectural History Sequence?

Hyun Tae Jung, Associate Professor, New York Institute of Technology, United States

Architectural history and theory are essential to the training of architectural students. However, the tradition of architecture has been Western-centric. For the last several years, I have worked with colleagues to improve our history and theory courses. As a result, the new sequence furnishes them with a deep understanding of the social, cultural, economic, religious, and political forces influencing the built environment. Students now are expected to learn histories and theories of architecture and urbanism with careful consideration of diversity, equity, and inclusion. Students inquire into social, cultural, economic, and political forces and their impact on architectural culture. While examining individual projects, students in each class develop an awareness of the interconnectedness of local, national, and global events. They are also alerted to the ongoing ethical, technological, and ecological problems confronting the architectural profession today.

Pedagogies of the Arts

The Perspectives and Challenges of Teaching Creative Writing

Jekaterina Karelina, PhD, University of Barcelona, Spain

This research examines the deeper purposes behind the teaching of creative writing. In the last thirty years, there has been an explosion of creative writing teaching for all ages across the world, particularly in further and higher education institutions and yet very little research has directly addressed why the subject is taught. During and after the pandemic this industry increased hugely. I explore how has the creative writing industry changed during COVID-19 lockdowns and why people still want to write and express themselves through writing practices? Why is it so important to publish a book as a core of self-identification and self-positioning nowadays? And how to teach creative writing in the era of chatGPT?

Sexuality and Gender Artistified in Higher Education

Katri Kauppala, Doctoral Candidate of Art, University of Lapland, Finland

Relying upon feminist and queer theory, this study explores feminist pedagogy in art education practices. More specifically, the research investigates how engaging with sexuality and gender in education relates to the uncovering of social structures, power dynamics, and normativity. This arts-based action research dives into the praxis of the course titled Sexuality and Art with university student participants from degree programs in art education, graphic design, applied visual arts, and industrial design. By integrating values from feminist pedagogy, such as ethics, agency, contextuality, and the interconnectedness of individuals, art education can create equitable environments that challenge dominant societal narratives. Functioning amid the tension between eager and hesitant students, stability-seekers, and disruptors. While the teacher maintains direction, permitting individuals their journeys. An equitable artistic sphere cannot be equated with pleasing every student; it entails accommodating diversity where possible. Through this study the varying responses of students shed light to the importance of delicate listening in educational settings, where intimate subjects are artistified.

Soft + Hairy: Using Biomaterials as a Lesson in Ecological Design

Yu Nong Khew, Assistant Professor, Wesleyan University, United States
Gyungju Chyon, Senior Lecturer / Director of Spatial Design, Monash University, Australia

Artists and designers have had to reckon with the climate crisis, just like other disciplines. In art and design practices, sustainable materials and methods of production have historically been relegated to the sidelines, often seen as non-consequential, placing form and function over health and sustainability. In a series of courses taught over a period of five years, biomaterials such as mycelium and wheatgrass were used as a material to engage students in ecological design. Students were introduced to designing for impermanence, sometimes using waste materials, in order to develop an understanding for material recovery as well as to engage in the discourse on responsible production in art and design methodologies. By utilizing plants and living organisms as part of their production, students learn to grow and keep plants alive, developing knowledge in the creation of a built ecology. They learn through active participation that authorship is shared between them and the living material, that these materials have agency and as an artist, some degree of control has to be relinquished to the biomaterials.

Cross-Cultural Education

Danny Dongyeong Lee, Professor, Hanyang University, South Korea

This paper presents a series of learning projects and outcomes regarding how design can develop an innovative practice that builds the skills needed to design with cultural sensitivity. It is relevant to educators, designers, researchers, and developers interested in extending the capabilities of innovating in relationship to culture, community and humanity.

Art as Pedagogy: A Multiple Case Study of Participatory Socially Engaged Art

Eunji J. Lee, Assistant Professor, Busan National University of Education, South Korea

In recent decades, contemporary art practices have expanded into social processes as art, and even to educational experiments. Artists create participatory projects combining art with educational activities and goals. Despite the prevalence of these artworks, contemporary art literature continues to focus primarily on the artist, thereby displacing the experiences of participants. Hence, from the stance of an art educator, I carried out qualitative multiple case studies to examine the learning experiences of the participants as well as the pedagogical frameworks of the artists. On-site observations and individual interviews were carried out with the artists, core group members who directly collaborated with the artists, and public audience members of three participatory, socially engaged art works. Through a cross-case thematic analysis, the findings demonstrate the value of intrinsically motivated learning enabled by a learning approach grounded in (art)making. In these works, a critical social consciousness was promoted among the participants by means of an enhanced social imagination provoked by the interplay between political content and artistic means. Essentially, the artworks examined in this study serve as models of transdisciplinary art for learning and teaching social justice issues and civic engagement. Moreover, the results of this study encourage collaboration between artists and educators, as artists' approaches diversify pedagogy and, conversely, educators play a critical role in enhancing the learning experience of participants.

Dance Improvisation - a New Approach to Authentic Leadership Development: The Transformative Power of Dance in Education

Ke Yeng Lye, Master in International Peace Studies, Soka University of Japan, Japan

Authentic relationships are essential in teams and organizations to reach their goals and optimize results as the members are more likely to be engaged, motivated, and grow in a psychologically safe environment. There is an emphasis on authentic leadership to encourage leaders to foster trust and positive relationships with their team members in this competitive society. Competition arouses the desire in individuals to be perfect and not make any mistakes. If leaders try to present their perfect selves, the team members are unlikely, to be honest, and vulnerable with their leaders too. Leaders find it challenging to present themselves between professionality and a private sense of self. To achieve the balance, the challenge of being a true leader is to gain self-knowledge to figure out how we can use leadership ability to serve others (George et al., 2007). The main goal of this qualitative research is to explore the use of dance improvisation as a new approach to university students' authentic leadership development. The methods used in this action research are surveys, video recordings, workshops, and interviews. As dance improvisation activities provide individuals with a safe environment to explore different sides of themselves without judgment by others, this sense of community helps them to build confidence and change their perception towards criticism and perfectionism. Therefore, implementing dance improvisation into leadership development courses in universities allows university students with different cultural backgrounds and no prior experience in dancing to learn about practicing authentic leadership in a more relaxed and creative way.

Learnings and Missteps while Aiming for Reciprocity Through a Research in Indigenous Health and Art Education

Anne Marie Michaud, Professor in Art Education, Université du Québec à Rimouski - Campus Lévis, Canada

As a non-Indigenous researcher in arts education, I was called in the middle of the pandemic to participate in a collaborative project between Peru and Canada with Quechua communities in the Andean region (2021-2024). By linking arts education and Indigenous health, we sought to highlight how artistic co-creation could encourage dialogue between local health actors and community members in order to foster the mutual recognition of Indigenous ancestral traditional knowledge in health from a global health perspective. While the instigation of artistic co-creation activities in this project sought to foster dialogue and the need for healing in the face of the traumas of colonialism experienced and perpetuated by the local health system, several pitfalls and difficulties arose between theory and practice. While arts education proved to be essential to allow dialogue and greater reciprocity between the participants of this project, the journey placed me in front of several ethical questions. It is with humility and an acknowledgement of the limitations of my personal experience as a non-Indigenous researcher, artist, and educator that I wish to share an autoethnographic account of this experience of reciprocity and learning in Indigenous research.

Teaching Toward Community: Social Justice Projects in the Creative Writing Classroom

Michele Morano, Professor, DePaul University, United States

This paper details two social justice projects I have worked with in creative writing and literature courses and illustrates how instructors can develop similar projects foregrounding the impact of the arts on community. The first project involves a Global Learning Exchange (GLE) partnership between DePaul University in Chicago and the American University of Beirut, in which another instructor and I developed a shared course unit on "truth in (non)fiction" that we co-taught virtually. Students read, wrote, shared, and discussed literature that revealed and challenged dominant "truths" in their respective cultures, and they explored how issues of social justice intersect with their own lives. This was a wonderful experience in which students learned more from one another than either instructor could have hoped to teach. I share specific, actionable information for anyone interested in developing GLE partnerships. The second project involves a publishing venture at my university in which students in undergraduate and graduate courses develop, edit, and publicize books about social justice issues in the lives of everyday Chicagoans. Topics for our volumes have included gun violence, military service, teen perspectives on relationships, immigration, and stories from the pandemic. I share specific suggestions for developing and incorporating this kind of community-focused project into a curriculum.

Trans-Disciplinary Design Thinking Approach to Creating Study Abroad Curriculum: Creating Arts-centered, Place-based Experiences Abroad for All Students

Shelby Newport, Professor, Fine and Performing Arts, University of Michigan-Flint, Michigan, United States
Greg Laurence, Professor of Management, Management and Marketing - School of Management, University of Michigan-Flint, Michigan, United States

We must be more deliberate about our trans-disciplinary thinking in order to provide more opportunities for students, especially when developing a global experiential curriculum. How we engage one another as colleagues and collaborators needs to be a part of crucial conversations happening on university campuses. Study Abroad is a particularly difficult program to fund and maintain as enrollments decline and budgets tighten up. This workshop will engage participants in an active, design thinking conversation about how to develop study abroad courses that integrate the arts and transcend traditional disciplines in order to provide students with robust pedagogical experiences abroad. We must first develop shared vocabulary and pedagogical goals that are not discipline specific and then create an exciting itinerary utilizing high impact practices. We aim to encourage participants to think about teaching in their own disciplines differently by encouraging trans-disciplinary communication and using the design thinking process to work through common challenges in developing a global curriculum. We will use the lessons learned from our own development of our co-led course the "Business of the Arts: Study Abroad in Japan" at the University of Michigan-Flint to guide the conversation and curriculum development in this workshop.

Site, Situatedness and Chaos: Mapping Spatiopolitical Forces in Pre-Service Teacher Education and Youth Art Programs

Lisa Novak, Assistant Professor of Art Education, University of Texas at El Paso, United States
Christina Hanawalt, Associate Professor of Art Education, Lamar Dodd School of Art, University of Georgia, United States

This paper confronts the spatiopolitical complexities faced by two art educators while facilitating experiential art programs for local youth at a contemporary art gallery at the edge of campus/downtown. Drawing on theories of space, the authors map the complex context of their mutual work with youth programs and discuss how location/situatedness impacted pre-service teacher education at this university-affiliated gallery space. Starting with the entrance to the building, which is located on the main street of downtown and represents a physical and visual boundary between campus and community, the first presenter examines the spatiopolitical forces at play in the implementation of an after-school art program for middle school students taught by preservice art teachers. Moving to the back of the building, the second presenter analyzes the spatiopolitical forces at work in the development of a youth-led community art garden in the gallery parking lot which abutted a fence bordering a low-income housing community. In each case, the complexities of spatial politics were fraught with material and immaterial forces that produced chaos and unpredictability, but which we argue were productive pedagogical elements that highlighted opportunities for political intervention. We suggest that by becoming responsive to the spatiopolitical aspects of teaching, we can respond to and/or make visible the complexities of working in the liminal spaces of public/private life and communal/institutional spaces. As educators affiliated with large universities, our study invites attendees to explore how spatial politics destabilize and weave through their own pedagogy, teacher preparation courses, and/or work with young people.

Returning to Self: Arts and Creativity in Everydayness of Becoming

Jeeyeon Ryu, Interim Associate Dean, Yorkville University, Canada

In my multimodal presentation, I share a collection of writing fragments, poems, photographs, piano improvisations, and videos to explore my lived experiences of be(com)ing an a/r/tographer as a pianist, teacher, and educational researcher. By sharing my ongoing a/r/tographical journey, I discuss how I am learning to (re)discover the quiet moments of creativity in my life and the ways in which they inform, shape, and inspire my teaching praxis. In the spirit of centring the arts in teaching, learning, and research, my work is rendered through the lens of evocative qualitative inquiry. My intention and hope in sharing my everydayness as a pianist-teacher-researcher is to explore and evoke possibilities for creating more meaningful teaching and learning experiences through the arts and invite further conversations about embracing artistic practices as a pedagogical way of (re)turning to the creative self.

Authenticity Can Be Overrated in Teaching World Music Traditions

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

Where do our allegiances lie, in teaching, e.g., Javanese gamelan–a venerable tradition fraught with ritual, iconic, and performance conventions; or Mexican marimba music, which in its more traditional contexts is largely reproductive rather than improvisational? Should our allegiance be to the tradition, and does that tradition delineate our pedagogical goals? Many ethnomusicologists try to compensate for the perceived artificiality of the university environment by "faithfully" reproducing traditions. More recently some of us have found our pedagogic demands and personal predilections trumping reproductive "authenticity" for two reasons: First: we represent these traditions to our students, obliterating the performance and teaching hierarchies inherent in traditional learning. Since we must thus do it all (create the context, teach all the instruments, singing, dancing) we of necessity make compromises. Secondly: we feel that these compromises lead to fruitful creativity and insights. My own goals are now more oriented toward skill sets and my students' personal growth (notably including their perceived freedom to improvise) than, necessarily, a soi-disant reproductive "correctness"; thus, I often "mix and match" pedagogies and skill competencies. In seeking improvisational freedom, and to suit my reflexive pedagogical goals, I have created somewhat non-traditional but vibrant Pan-Indonesianisms and Pan-Latinisms in my ensembles.

Buddhist Environment

Katherine Mae Sabate, Director, Academic Affairs, Guang Ming College, Philippines

Learning, experiencing, and making theatre not only nurture artists but equip human beings to journey within themselves and understand the world they belong in. Guang Ming College, unique from other Performing Arts colleges in the Philippines, teaches Performing Arts in an environment informed by Humanistic Buddhism. Part of its curriculum is a course on Humanistic Buddhism in Performing Arts, which tackles how performing arts shall be experienced and expressed in the virtue of humanism – with its creation, collaboration and management. Guided by literature in applied theatre, drama and theatre in education, and Goffman's "The Presentation of Self in Everyday Life," - this paper investigates the importance of drama and theatre in education in performing every day in a highly contextualized space. Guided by the virtues and theories of/on Humanistic Buddhism, this paper juxtaposes the significance of how lived experiences become meaningful with mindfulness. This case study is a dramaturgical analysis of Guang Ming College's performing arts students on how they lived and performed their everyday lives at the College. This paper, using theatre as a metaphor for daily life, looks into the nuances of how learning, experiencing and making theatre equipped these students to become dramaturgs of their own lives. Through the lives of these students, this paper concludes, reaffirms, and exhibits that/how theatre is a sanctuary for transformation where one can (re)discover the self, others, the self in the other, society, and the world to be mindful on one's role in day-to-day adventures and challenges.

Environmental Art in History and Civic Education

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

Using multimedia, the presenter shares the findings of research on environmental art in the holdings of a public, national library and two museums. The researcher has identified ten works of art that are appropriate for history and civic instruction in both elementary and secondary classrooms. Open-ended questions and methodological strategies for integrating the artwork will be shared in this interdisciplinary, virtual poster presentation.

The Art of Concentration: Finding New Relevance for Blind Contour Drawing in the AI Era

Jesse Thompson, Assistant Professor, Foundations/Drawing/Artistic Electives, Nanyang Technological University, Singapore
Lisa Winstanley, Assistant Professor, School of Art Design and Media, Nanyang Technological University, Singapore

The Art of Blind Contour Drawing was popularized when The Natural Way to Draw was published in 1941. Since then, its philosophy of slow and patient looking, and simultaneous recording through drawing has reverberated throughout the fine-art education world. It is revered for its ability to build aptitudes in visual research, observational skill, attention span, visual communication, caligraphic intuition, composition design, hand-eye coordination to name a few – all skills valued by employers, but ones more difficult to demonstrate and ascertain easily. Despite its previous ubiquity, in an era where the educational conversation is dominated by advancements in and the proliferation of artificial intelligence (AI), the enduring relevance of traditional artistic practices such as blind contour drawing, struggle to maintain their place in outcome-based curriculums often reduced to an afternoon's novelty activity. Thus, the art, design or media student is rarely given the opportunity to understand the true nature of the endeavor, as Nicolaides recommended - by approaching and sustaining the practice over time. By embracing imperfection and the unpredictability of human expression, blind contour drawing offers a compelling alternative to the algorithmic predictability of AI-generated art, while simultaneously providing rigorous skills training. Additionally, Its procedural nature often yields results can appear chaotic an unpredictable providing unexpected aesthetic qualities or design innovations. it also serves as an excellent "icebreaker" activity, providing students with a procedural activity that encourages "active surrender" helping students reliinquish pre-exisisting notions and giving insights into issues of ownership, and visual plagiarism.

Immersive Arts: Musical Theater and Its Pedagogical Capacities in Artistic Curriculum

Qitong Tian, Drama Teacher, North America International School, China

The elements of immersive space can have a positive effect on students' cognitive development. Jackson & Jackson (1993) discussed pedagogical methods to increase students' development, concluding that educational mediums are at the center of social change in teaching and learning. The current study shows that the drama and theater class and its curriculum aid students' critical thinking and its development, which aligns with previous studies by Pendzik (2008), suggesting that the emotional resonance of the audience in each space is a key contributor to the students' attention and comprehension of the topic in question. The current study used qualitative methods to survey students and teachers after a completed immersive thematic exhibition on "Verbal Violence" to explore and analyze what factors influenced the improvement of students' attention in the course activity and how teachers of other disciplines dialectically perceive the exhibition in relation to their traditional teaching methods. The participants were international high school students in grades 9-12. The immersive exhibition was a two-day event as part of the drama performance class curriculum. The study aimed to develop a dialectical analysis of the impact of the immersive space theme exhibition on the audience, how to apply immersive space and knowledge of the theatre field as an educational tool for the holistic development of young people's education, and to contribute to the development of spontaneous and dialectical thinking while guiding the students' critical thinking and individual educational development.

From Mistake to Event: For a Pedagogical Use of the Poor Images

Breogán Torres Gutiérrez, MA in Teaching Arts, Universidad de Santiago de Compostela, Spain

This project arises from two specific concerns. The first one, to educate in the fact that the material means and the different contexts in which a work of art is born condition the work itself. The second, this does not make a proposal without budget or that arises from a situation of minimums to be less valuable; on the contrary. The basic issue is not to try to imitate high-resolution images with resources that do not fit them, but to think of an aesthetic logic that does not create the visual hierarchies that make us desire these results in the first instance. Thus, we can find tools and ways of expression very rich in the edges, without the need of an economic investment. To discover them we will use as a tool the concept of "poor image" created by the artist and theorist Hito Steyerl. From it, we will review notions of image hierarchies and we will try to question them from referents such as Arthur Jafa, Phil Solomon or Erlea Maneros Zabala.

Pedagogies of the Arts

Understanding Digital-altered Photographs Through Photographers' Views of Reality: A Case Study of Jessica Labatte's Spotting Project

Yi-hui Huang, Professor, East Stroudsburg University of Pennsylvania, United States

Digital-altered photographs are now popular among artists due to advancements in digital technology. Manipulating or compositing, artists who produce digital-altered photographs not only deliver impressive technological effects, but also, and perhaps more importantly, capitalize on the style's ability to express their particular messages. To gain a better understanding of these photographers' digital-altered photographs, I propose that we investigate the artist's views of reality by asking, "What is your definition of reality?" and "How do you visualize your reality in your digital-altered photographs?" This paper cites contemporary photographer Jessica Labatte's Spotting projects as an example. Based on the analysis of Labatte's views of reality and the interpretation of her views through theories, her view exemplifies British philosopher John Locke's empiricism and the knowledge her photographs provide to viewers is realist representation of hidden and unseen bodily experiences. This study has implications for how digital-altered photographs can be studied and taught in college-level photography classes.

Musicology in Artistic Society and its Interpretative Cultural Heritage

Yingshu Wang, Music Research Intern, North America International School, China

Music history is part of artistic society that integrates performing arts into cultural heritage. Educational curriculum values music history, and numerous theories have been proposed to teach musicology in K-12 settings (Thompson, 2023; Davis, 2019). Musical society tends to standardize music history and separate the historical occurrences into stylistic periods, which often simplifies curriculum and instruction. This study extends the education framework that the systematized educational methods limit musicological knowledge (Bresler, 2021). Listeners' appreciation for music history extends beyond traditionally-set stylistic boundaries. This study argues that understanding musical societies through music history requires focusing on music as an art rather than music as an educational form and eliminating the stylistic boundaries set by pedagogical standards. Music, seen as a societal art rather than a study, evokes a developed set of principles and ideas necessary to perceive history and evaluate its existence among listeners and enthusiasts.

Law, the Artist, and the Arts Administrator: Applied Learning in the Archive

Jaleesa Wells, Assistant Professor, University of Kentucky, United States
Peter Morphew, Archivist, Berea College, United States

What constitutes the legal environment surrounding and intersecting artists and arts administrators? In spring 2023, we set out to explore this question through a pedagogical and andragogical collaboration between Berea College's Janis Ian Special Collection and the University of Kentucky's Arts Administration course: Legal Environment of Arts Administration. Our overarching perspective was to consider how we could activate, leverage, and connect primary resources to the learning and development of future arts administrators. Our goal was to create an experiential learning environment that challenged students to discover the legal dilemmas embedded within and spanning across the professional career of a successful musician. This real-world legal understanding underscores critical decision making skill development needed by artists and arts administrators today. The Janis Ian Special Collection includes primary records such as contracts, copyright and licensing documents, compliance records, and industry correspondence pertaining to legal practices surrounding her career. During the one-day field trip to the special collection, students audited primary records in order to uncover and evaluate a variety of legal scenarios, provoking discussion around the role of arts administrators in the sustainability of an artistic career. The purpose of our study is to share how we planned, organized, and facilitated the field trip between our two universities, including the co-curricular development of applying archives to the classroom. Our collaborative aim is to develop an open educational resource guide outlining how to conduct these kinds of cross-institutional learning collaborations for other educators, librarians, archivists, artists, and arts administrators.

Fruitful Failure: Teaching Creative Process Through Disappointment

Amy Williams, Assistant Professor, George Fox University, United States

The process of ideation for 3D art forms can be a particularly intimidating task for students new to studio art – their first impulse is often to mitigate a fear of failure by closely adapting ideas from another source outside themselves. In Williams' small liberal arts college context, she primarily teaches non-major students in her beginning ceramics courses where she often hears the phrase, "I found this idea on Pinterest…" Within the field of ceramics, failure is a common part of the creative process (even for lifelong professional ceramicists) as things like unintentional cracks, uneven walls, and slumping forms often occur. Williams' paper explores a pedagogical framework that approaches students' struggle with ideation through addressing fears of failure. Utilizing a variety of voices familiar with the creative process (i.e. Ira Glass, Anne Lamott, Linda Lopez), celebration of failed attempts, and personal narratives of disaster in the studio, Williams seeks to reframe failure as an integral and rich component of ideation. When experiences of collapsed forms and cracked pieces may seem like wasted time and energy to students, naming these experiences as fruitful and necessary parts of the process allows them to pursue ideation with greater freedom and therefore greater success.

Attendance List

Saman Habib Abdoka, Eskilstuna kommun, Sweden
Amal Al Ismaili, Sultan Qaboos University, Oman
Albert Alhadeff, University of Colorado Boulder, United States
Ayesha Alketbi, Zayed University, United Arab Emirates
Badar Almamari, Sultan Qaboos University, Oman
Alya Almazroa, Royal Comission for AlUla, Saudi Arabia
Bassmah AlTaher, German Jordanian Unviersity, Jordan
Muli Amaye, The University of The West Indies, Trinidad and Tobago
Uradee Amnueypol, Tsinghua University, China
Sheri Anderson, Monmouth University, United States
Marie Neele Ansmann, Katholische Universität Eichstätt-Ingolstadt/ KSH Munich, Germany
Lulu Ao, Loughborough University, United Kingdom
Liviu Gabriel Baicu, University of Architecture and Urbanism Ion Mincu Bucharest Romania, Romania
Linda Balliro, Berklee College of Music, United States
Rebecka Bloomer, University of Cincinnati, United States
Dan Brackenbury, Falmouth University, United Kingdom
Jessica Braum, Temple University, United States
Derek Bryce, University of Strathclyde, United Kingdom
Emma Bugg, Dalhousie University, Canada
Michael Carrasco, Florida State University, United States
Siu Challons-Lipton, Queens Univeristy of Charlotte, United States
Philip Charrier, University of Regina, Canada
Solana Chehtman, Joan Mitchell Foundation, United States
Ko Lun Chen, National Yang Ming Chiao Tung University, Taiwan, Taiwan
Hsuan Cheng Chen, Chung Yuan Christian University, Taiwan
Soohyun Cho, Michigan State University, United States
Eunjung Cho, Mokpo National University, South Korea
Jung Choi, Duke Kunshan University, China
Jung Min Choi, San Diego State University, United States
Hyemi Choi, Ewha Womans University, South Korea
Gyungju Chyon, Monash University, Australia
Julie Codell, Arizona State University, United States
Cynthia Colburn, Pepperdine University, United States
Faval Copedo, University of the Sunshine Coast, Australia
Paulette Cross, GCSU, United States
Peisen Ding, The University of British Columbia, Canada
Zamzam Dini, University of Minnesota, United States
Lan Dong, University of Illinois Springfield, United States
Jason Dorwart, Hong Kong Baptist University, Hong Kong
Helena Elias, Faculdade de Belas Artes da Universidade de Lisboa, Portugal
D Nicole English, Fort Hays State University, United States
Özge Ersoy, Asia Art Archive, Hong Kong

Attendance List

Victoria Escaip, University of Canterbury, New Zealand
Chita Espino-Bravo, Fort Hays State University, United States
Zivile Eteviciute, European Social Fund Agency, Lithuania
Jessica Falcone, Kansas State University, United States
Bolai Fang, North America International School, China
Robin Fiedler, Palm Beach State College, United States
Kate Fielding, A New Approach (ANA), Australia
Hiroki Fujitani, Kanagawa University, Japan
Victorai Furby, SUNY-Buffalo State University, United States
Renee Gallagher, University of Kentucky, United States
Hala Georges, University of Sharjah, United Arab Emirates
Brandon Gilbert, Metropolitan State University of Denver, United States
Dena Gilby, Endicott College, United States
Thomas Girard, Simon Fraser University, Canada
Howard Giskin, Appapachian State University, North Carolina, Retired,
Emeritus faculty, Philippines
Victoria Giskin, Retired Teacher, Philippines
Michael D. Golden, Soka University of America, United States
Joshua Graham, University of Utah, United States
Asia Graziano, Scripta Maneant Editori, Italy
Eric Handman, University of Utah, United States
Lesley Harris, University of Louisville, United States
Finn Harvor, Hankuk University of Foreign Studies, South Korea
Oscar Rafael Hernández Meneses, Universidad Nacional Autónoma de
México, Mexico
Amanda Hobmeier, University of Southern California, United States
Matthew Hodge, William Peace University, United States
Ruth Horsfall, University of NSW, Sydney, Australia
Chi Hui Huang, National Academy for Educational Research, Taiwan
Yi-hui Huang, East Stroudsburg University of Pennsylvania, United States
Tao Huang, East Tennessee State University, United States
Tedda Hughes, Michigan State University, United States
Nayoung Hwang, Hanyang University Museum, South Korea
Camille Intson, University of Toronto, Canada
James Jack, Waseda University, Japan
Ella Jones, Ella Jones Studio Ltd., United Kingdom
Tacie Jones, Marshall University, United States
Hyun Tae Jung, New York Institute of Technology, United States
Gul Kacmaz Erk, Queen's University Belfast, United Kingdom
Coraline Kandassamy, Florida Atlantic University, United States
Jekaterina Karelina, University of Barcelona, Spain
Katri Kauppala, University of Lapland, Finland
Anna Kennedy Borissow, University of Melbourne, Australia
Yu Nong Khew, Wesleyan University, United States
Minju Kim, McMaster University, Canada
Lankyung Kim, National Taiwan Normal University, Taiwan
Hee-young Kim, Kookmin University, South Korea
Jae Kyung Kim, Hanyang University, South Korea
Lorraine Klein, Medipol University, Turkey
Tammy Ko Robinson, Hanyang University, South Korea

Chia Ling Lai, National Taiwan Normal University, Taiwan
Martin Lang, University of Lincoln, United Kingdom
Jennifer Lang, Musica Viva Australia, Australia
Leung Kwok Prudence Lau, The Education University of Hong Kong, Hong Kong
Greg Laurence, University of Michigan-Flint, United States
Pamela Lawton, Maryland Institute College of Art, United States
Eunji J. Lee, Busan National University of Education, South Korea
Laura Lee, Florida State University, United States
Boo Yun Lee, Hayang University, Seoul Cyber University, South Korea
Sooyoun Lee, National Museum of Modern and Contemporary Art in Korea, South Korea
Im Sue Lee, Hongik University, South Korea
Danny Dongyeong Lee, Hanyang University, South Korea
Pierre Leichner, Community Arts Council of Vancouver, Canada
Nick LeJeune, SUNY Polytechnic Institute, United States
Peilin Liang, National University of Singapore, Singapore
Ting-Ying Lin, National Chengchi University, Taiwan
Chang Liu, Nanyang Technological University, Singapore
Hsuan Chi Liu, Florida State University, United States
Xi Liu, Xi'an Jiaotong-Liverpool University, China
Sydney Logsdon, Michigan State University, United States
Hanpeng Lu, Waseda University, Japan
Ke Yeng Lye, Soka University of Japan, Japan
Peixuan Lyu, Central Academy of Fine Arts, China
Jennifer Ma, McMaster University, Canada
Jorge Marques, Faculty of Fine Arts, University of Porto, Portugal
Jean Sebastien Mayrand, Kyoto Sangyo University, Japan
M'ck Mc Keague, Independent, Australia
Julie Mc Laren, Art Gallery of Ballarat, Australia
Ricardo Mestre, CESEM, Portugal
Anne Marie Michaud, Université du Québec à Rimouski - Campus Lévis, Canada
Abdullahi Mohamed, University of Louisville, United States
Fernando Moletta, Faculty of Fine Arts, University of Lisbon, Portugal
Allyson Montana, Teachers College, Columbia University, United States
Michele Morano, DePaul University, United States
Kelsay Myers, California Institute of Integral Studies, United States
Jeremy Neideck, Edith Cowan University, Australia
Matthew Newkirk, Griffith University, Australia
Shelby Newport, University of Michigan-Flint, United States
Ni Na Camellia Ng, Chinese University of Hong Kong, Hong Kong
Lisa Novak, University of Texas at El Paso, United States
Sarah Louise Nunn, Louvre Abu Dhabi, United Arab Emirates
Soonhwa Oh, Nanyang Technological University, Singapore
Emily O'Hara, Auckland University of Technology, New Zealand
Jonathan Ebute Okewu, Durban University of Technology, South Africa, South Africa
Seunghan Paek, Pusan University, South Korea

Attendance List

Vasiliki Anastasia Papagianni, National and Kapodistrian University of Athens, Greece, Greece
Danai Papathanasiou, Maastricht University, Netherlands
Younghee Park, Queensland University of Technology, Australia
Jeong Ae Park, Gongju National University of Education, South Korea
Eunyoung Park, University of British Columbia, Canada
Michelle Park, Next D&M Korea, South Korea
Carey Park, National Institute for Unification Education, South Korea
Umika Pathak, Haverford College, United States
Ryan M. Patton, Virginia Commonwealth University, United States
Marcia Peck, Georgia College & State University, United States
Eh Den Perlove, University of Manchester, United States
Natalie Phillips, Michigan State University, United States
Xorlali Plange, New York University, United States
Zi Quan, Lancaster University, United Kingdom
Romero Quennie Rose, Bulacan State University, Philippines
Marta Rainer, Wellesley College, United States
Judith Reardon, Curtin University, Perth, Australia
Monique Redmond, Auckland University of Technology, New Zealand
Natasha S. Reid, University of Victoria, Canada
Jerome Reyes, US-Korean Artist, South Korea
Jeeyeon Ryu, Yorkville University, Canada
Katherine Mae Sabate, Guang Ming College, Philippines
Carmen Sáez González, Universidad de Zaragoza, Spain
Mattias Sahlman Karlsson, S:t Eskils Gymnasium, Sweden
Pablo Santacana López, Fachhochschule Erfurt, Germany
Doroty Sato, University of Louisville, United States
Amy Schwartzott, North Carolina Agricultural and Technical State University, United States
Zartasha Shah, University of Houston, United States
Alec Shepley, Wrexham University, United Kingdom
Shubhani Shubhani, Brandenburg University of Technology, Germany
Kolbrun Sigurdardottir, Fljölbrautaskólinn í Breiðholti, Iceland
Arundhati Singh, Cornell University, United States
Juno Snider, Monmouth University, United States
Johannsdottir Soffía, High scool (16 - 19 years), Iceland
Ted Solis, Arizona State University, United States
Soyoul Song, University of Minnesota, Twin Cities, United States
Graciela Staines Vega, UNAM National Autonomous UNiversity of Mexico, Mexico
Meri Stiles, Daemen University, United States
Nathan Stoneham, Company Bad, Australia
Yaohui Su, Tsinghua University, China
Julie Taylor, University of Michigan-Dearborn, United States
Jesse Thompson, Nanyang Technological University, Singapore
Qitong Tian, North America International School, China
Breogán Torres Gutiérrez, Universidad de Santiago de Compostela, Spain
Torrey Tracy, Fay Jones School of Architecture and Design, United States
Dimitrios Trakosas, University of Ioannina, Greece
You Lin Tsai, National Taiwan Normal University, Taiwan

Attendance List

Chanjuan Tu, University of Gloucestershire, United Kingdom
Daniel Tucker, University of the Arts in Philadelphia, United States
Wei Hsiu Tung, National University of Tainan, Taiwan
Kate Uhm, Washington State University, United States
Claudia Valge, Estonian Academy of Arts, Estonia
Cedric van Eenoo, New York City, United States
Yingshu Wang, North America International School, China
Jaleesa Wells, University of Kentucky, United States
Sara Williams, University of Louisville, United States
Amy Williams, George Fox University, United States
Lisa Winstanley, Nanyang Technological University, Singapore
Jessie Ming Sin Wong, Hong Kong Metropolitan University, Hong Kong
Hin Yee Wong, Hong Kong Metropolitan University, Hong Kong
Pei-Fen Wu, National Changhua University of Education, Taiwan
Chieh-Hsiang Wu, Department of Arts in the National Changhua University of Education of Taiwan, Taiwan
Lyuming Xu, North America International School, China
Shengdan Yang, Tsinghua University, China
Wook Yang, California State University, Los Angeles, United States
Shuai Yao, Capital Normal University, China
Yoo Yedong, Art Archives, Seoul Museum of Art, South Korea
Therese Yee, Institut Le Rosey, Switzerland
Haeyoung Youn, Ohio University, South Korea
Jiangmeizi Zheng, Jiangsu Open University, China
Qingyi Zhou, Jianye Court, China
Jurgita Zigmantė, Europe social fund, Lithuania
민정 김, pungdong middle school, South Korea

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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.

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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.

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Arte en la Sociedad

ARTE PARA EL SUSTENTO

Universidad de Hanyang, Seúl, Corea del Sur
24-26 de mayo de 2024

Cartas de bienvenida

Bienvenidos al XIX 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 "Arte para el sustento". Con este lema queremos dar la bienvenida a la reflexión, no solo visual, sino transversal sobre cómo el arte está demostrando formas de vivir más allá de la supervivencia. Por ese motivo, se debatirán las propuestas y proyectos sobre experimentos realizados en torno a la colectividad y la comunidad y también su presencia en redes, infraestructuras e iniciativas que respaldan las prácticas en las que encuentra significado y alegría.

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, significado y relevancia en la sociedad contemporánea.

El congreso, que durará tres días, del 24 al 26 de mayo, se desarrollará en la Universidad de Hanyang (Seúl, Corea del Sur) y tiene un formato híbrido, por lo que habrá actividades y presentaciones online.

Como presidenta de la Red solo me queda darles la bienvenida a todos a este encuentro interdisciplinar en torno al arte en la sociedad. Estoy segura de que vivirán una gran experiencia.

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

Estimados participantes del Congreso:

Es un gran placer darles la bienvenida al **XIX Congreso Internacional del Arte en la Sociedad**. Les agradezco a todos el compartir sus trabajos con el resto de nuestra Comunidad.

Durante más de 30 años, Common Ground Research Networks ha invertido en el desarrollo de tecnologías que buscan romper las barreras de acceso en la comunicación académica. En cada fase, hemos construido espacios para apoyar el diálogo interdisciplinario, antes de que estos enfoques se pusieran tan de moda; fuimos capaces de conectar voces internacionales cuando las disciplinas a menudo estaban aisladas en silos nacionales; y apoyamos siempre una agenda de acceso e igualdad, al ofrecer vías y oportunidades para voces diversas.

Ahora proponemos otro tipo de intervención: construir una infraestructura de comunicación académica para un futuro mejor. Nuestro modelo mixto busca trascender los límites físicos al ofrecer un espacio para extender el contenido del Congreso en persona a pasarlo a un formato virtual, lo que garantiza que los delegados online tengan los mismos espacios participativos y experiencias dentro de la plataforma CGScholar. Al mismo tiempo, el modelo ofrece a los participantes un recurso con acceso a un espacio social donde los demás participantes pueden mantenerse conectados mucho después de que finalice el Congreso.
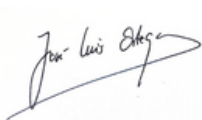
Para nosotros, el modelo mixto es más que un acercamiento a la tecnología. Estamos utilizando este filtro conceptual para mejorar nuestro objetivo:

- Disciplinas mixtas como un enfoque para las prácticas de investigación interdisciplinarias.
- Afinidades mixtas como una forma de abordar una política compartida para paradigmas de reconocimiento y redistribución.
- Voces mixtas como una forma de considerar dónde ocurre la investigación dentro y fuera de la academia.
- Ideas mixtas como terreno común para un nuevo sentido cívico.

También estamos comprometidos a ser líderes en la industria. Desde 2021 formamos parte del Pacto de editores para el logro de los objetivos de desarrollo sostenible de Naciones Unidas. Lanzado en colaboración con la Asociación Internacional de Editores, el pacto "presenta 10 puntos de acción que los editores, las asociaciones editoriales y otros pueden comprometerse a emprender para acelerar el progreso hacia el logro de los Objetivos de Desarrollo Sostenible (ODS) para 2030. Los signatarios aspiran a desarrollar prácticas sostenibles y actuar como defensores de los ODS, publicando libros y revistas que ayudarán a informar, desarrollar e inspirar acciones en esa dirección".

Permítanme agradecerles de nuevo por su participación, por confiar su trabajo a Common Ground Research Networks. Agradezco igualmente a nuestros socios y colegas por la organización de este evento que no acaba nunca y que tiene una extensión continua en nuestra plataforma CGScholar.

Reciban un cordial saludo y quedo a su disposición para cualquier asunto que pueda ser de su interés.

Dr. José Luis Ortega Martín
Director Científico de CGRN en español

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?

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.

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
- **Juan Miguel Sánchez Vigil, U**niversidad Complutense de Madrid, España
- **Francisco de Borja Moreno Candel,** Universidad de La Laguna, España
- **Ana Iribas Rudín,** Universidad Complutense de Madrid, España
- **Mercedes Molina Liñán**, Universidad de Sevilla, España

XIX Congreso Internacional del Arte en la Sociedad

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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)
- 2022 – Universidad de San Jorge, Zaragoza, España
- 2023 – Universidad Jaguelónica, Cracovia, Polonia

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

Arte en la Sociedad

XIX Congreso Internacional del
Arte en la Sociedad

ARTE PARA EL SUSTENTO

Universidad de Hanyang, Seúl, Corea del Sur
24-26 de mayo de 2024

Tema destacado de 2024: Arte para el sustento

En este evento se plantea cómo el arte está demostrando formas de vivir más allá de la supervivencia. Únase a nosotros para debatir sobre los experimentos que ha realizado en torno a la colectividad y la comunidad. Venga a compartir y reflexionar sobre las redes, infraestructuras e iniciativas que respaldan las prácticas en las que encuentra significado y alegría. Estas jornadas se desarrollarán partiendo de los proyectos integrados locales y situados dentro de redes de inspiración, y deriva esperanza de movimientos que generan capacidad de imaginación, solidaridad y resonancia

Esperamos reunirnos en Seúl para escuchar su interpretación de este tema especial e invitamos a los artistas, curadores, educadores, académicos, investigadores independientes, estudiantes, organizadores comunitarios y activistas de los medios por igual.

tammy ko Robinson
Artist and Professor, Hanyang University, Seoul, South Korea

tammy ko Robinson is an artist-researcher based in Seoul. Her body of work explores decoloniality and the stewardship of airwaves, land, and water through videos, installations, and archive creation. ko Robinson's works have been exhibited at ArtSonje, Bongsan Art Center, Kukje Gallery, San Francisco Museum of Modern Art, and the Seoul Museum of Art, among others. Her writings have been published in The Hankyoreh, Pressian, SPACE Magazine, Asia-Pacific Journal, ArtAsiaPacific, KoreAm, Flash Art, and InSEA. Formerly faculty of the School of the Art Institute Chicago and the San Francisco Art Institute, she now serves as an Associate Professor at Hanyang University where she teaches cinema and new media.

ko Robinson's residency is part of The Ha Bik Chuen Archive Project (2016–2019), generously supported by the Hong Kong Jockey Club Charities Trust.

Solana Chehtman

Curadora de museo, Gestora cultural, Nueva York, Estados Unidos

Solana Chehtman is a New York-based cultural producer and curator born in Buenos Aires. She is committed to creating equitable opportunities and platforms for artists' work and sustainability, as well as avenues for public participation and agency within the arts. She is currently the Director of Artist Programs at Joan Mitchell Foundation, where she supports visual artists with unrestricted funding, career development opportunities, the strengthening of a national community of practice, and their long-term career stewardship, through the Joan Mitchell Fellowship and the Creating a Living Legacy (CALL) programs. In the last decade, she served as inaugural Director of Creative Practice and Social Impact at The Shed, and as Vice President of Public Engagement at Friends of the High Line. Solana was an adjunct Professor at the MA in Arts Administration at Baruch College, City University of New York between 2018 and 2021, and has collaborated as a panelist and reviewer with organizations such as The Laundromat Project, Artadia, Socrates Sculpture Park, El Clemente, Elizabeth Foundation for the Arts, Creative Capital, and Lower Manhattan Cultural Council.

Özge Ersoy

Curadora de museo, Asia Art Archive, Hong Kong

Özge Ersoy is Senior Curator at Asia Art Archive in Hong Kong. Her recent projects include co-curating Translations, Expansions (2022), AAA's contribution to documenta fifteen, and The Collective School (2022–23), the inaugural exhibition at AAA's newly renovated library. Her writings on cultural institutions and contemporary art have been included in Curating Under Pressure: International Perspectives on Negotiating Conflict and Upholding Integrity (Routledge, 2020) and The Constituent Museum: Constellations of Knowledge, Politics and Mediation (Valiz and L'Internationale, 2018), among others. She was Research and Programming Associate of the 13th Gwangju Biennale (2021) and Assistant Curator of Sarkis: Respiro at the Pavilion of Turkey in the 56th Venice Biennale (2015).

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 2024.

Zuleyma Guillén González
Universidad de La Laguna
España

Eva Gómez Fernández

Carlos Navarro Moral
Universidad de Granada,
España

Carmen Gutiérrez Jordano
Universidad de Sevilla
España

Jonás Cuesta
UNED
España

Carla Ávila Gómez
Universidad de Santiago de Compostela
España

Celia López Castillo
UNED
España

Resúmenes de 2024

El proyecto museístico de Manfred Gnädinger: Apuntes sobre un museo orgánico y colaborativo

Carla Ávila, Estudiante, Universidad de Santiago de Compostela, España

El objetivo de esta comunicación es presentar el proyecto artístico del artista alemán Manfred Gnädinger, desarrollado entre 1978 y 2002 en Camelle (A Coruña). Este proyecto, planteado como un museo-ecosistema creado al aire libre, a escasos metros del mar y conectado con una concepción rizomática del arte, desdibujó las fronteras tradicionales de las disciplinas artísticas al conectar dibujo, escultura, pintura, fotografía y manipulación de objetos reciclados en un todo expandible, orgánico y en constante evolución. El propósito fundamental de esta exposición es explorar y reflexionar acerca de las múltiples posibilidades de la creación artística a través de la simultaneidad, adentrándonos en el proyecto de Manfred Gnädinger y su propia concepción performática. Gnädinger no se limitaba a un medio específico, sino que evolucionaba dentro de un proceso creativo en constante crecimiento nutrido además por la participación y colaboración ciudadana, encontrándonos con una comunidad activa convertida en coautora y espectadora de este proceso artístico. Vemos aquí la concepción de artista-performer entendiéndolo como la fuerza motriz que dinamiza el proyecto y le insufla vida, una relación de retroalimentación entre artista y obra que nos plantea cuestiones muy interesantes acerca de la naturaleza efímera de la creación artística y el sentido cíclico de la misma.

Maternidad y creación artística en la obra de Marisa González, pionera del arte electrónico

Amaya Bombín, Investigadora y doctoranda, Universidad de Valladolid, España

Estudio de caso dentro de mi tesis "Maternidad y creación en las artistas visuales en España a partir de 1970" que persigue analizar, a partir de una selección de artistas significativas en este país, la relación entre la maternidad y el proceso artístico. El punto de partida de esta investigación es los años 70 a través de una de las pioneras del arte electrónico internacional: Marisa González. Artista que se formó en Madrid, Chicago y Washington entre otros sitios y en su obra siempre están las constantes de utilización de tecnología, conciencia social y reciclado. Esta ponencia parte de una entrevista personal que he podido realizar este año a la artista en su estudio.

El arte como denuncia ambiental a través de los ojos de tres artistas contemporáneos mexicanos: Cómo el arte nos educa sobre la preciosidad del agua

Valentina Consonni, Universidad Autónoma del Estado de Morelos, México

Mi ensayo es el fruto de un estudio minucioso de las obras de tres artistas contemporáneos de la Ciudad de México que acabo de entrevistar: Hugo Gallegos, Cesar Martínez y Gilberto Esparza. Dichos artistas, a través de sus pinturas, proyectos y performances están enviando un impactante mensaje ambientalista donde nos avisan de lo que podría pasar a nuestro entorno si no tenemos cuidado con la contaminación del agua. Hilo conductor de mi trabajo es el fluido elemento que muchas veces creemos poder siempre tener al alcance pero que, en cambio, como nos muestran estos tres talentosos ejemplos, tenemos que aprender a cuidar y valorar. Las obras que he seleccionado son extremadamente valiosas para comprender el poder que el arte tiene a la hora de enviar mensajes medio-ambientales y me encantaría poder presentar mi ensayo a un congreso donde dichos proyectos puedan tener una visibilidad y un impacto internacional. Además, otro objetivo de mi escrito es subrayar que el arte es capaz de mover pensamientos, promulgar cambios y ser un herramienta activa y propositiva para una nueva interacción entre sociedad y ambiente.

Dibujos que cantan a las flores: Hacia un arte participativo y ecoestético frente a la pérdida de biodiversidad en México

José Uriel Cruz Lozano, Profesor e Investigador, FAD UNAM, México

¿Cómo producir un arte sostenible hoy en día que entreteja saberes académicos con comunales? Esta investigación examina el acto de dibujo colectivo como una práctica artística que propone otras maneras de entender lo vivo fuera de las lógicas del oculocentrismo, la era de la información, el cansancio y la hiperproductividad. Para ello es necesario plantear dos casos de estudio que están ocurriendo en México desde el año 2022, dónde el dibujo colectivo es una herramienta de sensibilización sobre el patrimonio biocultural. El primer caso es una práctica situada con un comunidad Ñuu Savi 'Ndoyonoyuji' en Oaxaca a cargo de AUA Colectiva; mientras que el segundo caso es un laboratorio de dibujo para la visibilización de especies endémicas del Pedregal de San Ángel dentro de la FAD UNAM a cargo de Uryan Lozano. Ambos proponen un proceso creativo desde la afectividad ambiental que conecta con el entorno local, incluyendo a especies no-humanas y a los propios habitantes. Cabe mencionar que este entendimiento profundo del contexto nos obliga a vincular el uso de materiales propios de la región para la construcción de pigmentos y herramientas de dibujo con las temáticas de la pérdida de la biodiversidad. Durante este proceso de recolección de información y de materiales se van visibilizando las perturbaciones hacia la vida desencadenada por la contaminación, el extractivismo, el pensamiento colonial y el crecimiento desmedido de la mancha urbana. Una conclusión de esta investigación es la urgencia de una visión ecocéntrica en la enseñanza de las artes.

Diseño para la salud: Usos de la tecnología persuasiva en el diseño adaptado personas mayores

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"La diversificación es el único almuerzo gratis" no sólo para las finanzas, sino también para el diseño. Busco nuevas vías de diseño en el pensamiento médico tradicional e intento explorar más posibilidades de diseño entre disciplinas. Se utilizan nuevas tecnologías y materiales, y los diseñadores se aventuran en ámbitos en los que antes solo podían trabajar los especialistas médicos. La tecnología y el diseño como herramientas de resolución de problemas han ayudado al avance de la medicina y al desarrollo innovador de la sociedad. En el siglo XXI, la medicina está pasando del "tratamiento" a la "prevención" y de la "medicina de la enfermedad" a la "medicina de la salud". En este contexto, Este estudio explora cómo el diseño y las técnicas persuasivas pueden ayudar a las personas mayores en la gestión de la salud. La novedad del estudio es cómo el concepto de medicina china de "Tratamiento preventivo de la enfermedad" influye en las técnicas persuasivas. El concepto de" Tratamiento preventivo de la enfermedad "ilustra la importancia de la prevención en los cuatro aspectos de la enfermedad: antes de que nazca, cuando surge, cuando cambia y cuando se cura. Su contenido ideológico puede aplicarse al desarrollo de nuevos modelos de tecnología persuasiva para su uso en diseños para personas mayores, que contribuirán a un cambio de comportamiento a largo plazo en las personas mayores y a prevenir enfermedades y gestionar su salud de forma sostenible.

La simpoiesis y la hibridación en la práctica artística ecofeminista crítica: La identidad híbrida como empatía hacia la animalidad

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En la ponencia se plantea la creación artística dentro de la idea de simpoiesis, como colaboración directa e indirecta con el resto de vidas, humanas y no humanas. De una visión híbrida conceptual y plástica que pretende indagar nuestra relación con los animales no humanos, el trabajo explora distintas formas de empatizar y sintonizar con quienes nos rodean y son vistos como alteridad, a la vez que pretende cuestionar el distanciamiento y objetivación del Otro, aportando alternativas y respuestas a partir de dos fuentes: una desde la documentación a partir de artistas actuales, y otra desde la práctica personal. La experimentación directa con lo matérico como expresión corpórea que vincula las distintas formas de ser-con el Otro es una constante en las diferentes propuestas artísticas. Por tanto, las aportaciones artísticas, tanto personales como de otras artistas, son la materialización de la idea central de este trabajo: contener multitudes multiespecies en el yo para así cerrar las heridas provocadas por el rechazo y denigración del resto de animales. La colaboración y el cuidado a la 'otredad' desde una perspectiva ecofeminista, pretenden ser una resistencia al individualismo antropocentrista que niega y rechaza la interdependencia que cada vez es más ineludible en la crisis socio-ecológica generalizada. Así, como se defiende en la ponencia, el arte sirve como un refugio y una fortaleza para la vulnerabilidad, la mutabilidad y la materialidad que nos componen e igualan a las diferentes vidas biodiversas.

Bioarte: Ecosistemas y sustratos

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¿Cuál podría ser el aporte de las artes visuales a la sustentabilidad ambiental? La primera respuesta podría ser la toma de conciencia del espectador sobre el cambio climático a partir de la obra de arte producida por el artista con tal intención. La segunda, repensar las materialidades proponiendo otros ecosistemas artísticos que transformen la idea de arte y obra de arte. Siguiendo estos conceptos, el proyecto se propone trabajar con "materiales vivos" donde el observador no sea un mero espectador, sino parte de esos ecosistemas creados como simulaciones para su estudio y reflexión. El proyecto Bioarte. Ecosistemas y Sustratos, presentado en la convocatoria del año 2023 en Arte, Ciencia y Tecnología (ACyT), pretende dar cuenta de una pequeña porción de lo que se denomina Bioarte, ya que este campo es vasto y complejo. Dado que la producción artística se relaciona estrechamente con conceptos que no les son propios a las Artes, sino que pertenecen a las Ciencias de la Vida, tanto su campo de acción como sus vertientes poseen límites y bordes difusos. Es por ello que, en un sentido amplio, podemos comprender el término como un neologismo que designa la relación entre el arte y la biología, y a veces la tecnología. Introducir a los estudiantes en las prácticas bioartísticas y desarrollar conciencia ecosustentable son parte de sus objetivos. La fabricación de biopolímeros compostables como materialidades del arte sería nuestra posible primera respuesta a la pregunta aquí planteada.

Historias del arte y teorías

Multidisciplinariedad y sinestesia: Imagen, sonido, espacio y tiempo en la obra de Ildefonso Aguilar

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Partiendo de la obra multifacética del artista canario Ildefonso Aguilar (1945), nuestro propósito es demostrar el nivel de interrelación al que pueden aspirar distintas facetas creativas cuando se produce una vinculación tan íntima entre el artista y su entorno como la que existe entre Aguilar y la isla en la que vive, Lanzarote. Estando presentes en su obra la pintura, la fotografía y la música electrónica, mostraremos que lejos de tratarse de disciplinas independientes, se combinan a la hora de concebir cualquier creación, convirtiendo así la sinestesia en una de las cualidades referenciales en el momento de abordar un análisis de su estilo. El paisaje volcánico deviene en marco de creación que al tiempo es espacio que rodea al artista, génesis de inspiración y concepto paisajístico casi abstracto. Además en un lugar por donde transitan el viento y el silencio, posee así una cualidad sonora/ silenciosa añadida. Este paisaje rocoso, pintado o fotografiado está presente en la mente de Aguilar cuando compone su música. Esta imbricación entre imagen y música genera otra cualidad, que es la dislocación de la tradicional diferenciación entre artes del tiempo y del espacio. Su música se convierte casi en una "imagen" sonora una forma de música/objeto en el espacio. Por otro lado, los audiovisuales que crea a partir de sus fotografías (nunca filmaciones en movimiento) y sostenidos en su música, proponen una transición tan sosegada entre las imágenes, que crean una ilusión de la imagen presentada como un arte en el tiempo.

La historia de la construcción en piedra hoy: La importancia de conocer los procesos constructivos para la conservación de los monumentos pétreos

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La construcción monumental en piedra lleva consigo numerosas cuestiones intrínsecas a nivel práctico que todavía hoy pueden resultar difíciles de comprender. Por ello, es importante conocer los procesos constructivos llevados a cabo siglos atrás, sobre todo cuando queremos acometer una intervención en un edificio monumental para su conservación. En este sentido, conocer la existencia de monteas es fundamental pues forman parte de su proceso constructivo y ofrecen información, precisamente, acerca de las técnicas empleadas en la fábrica. Por ello, conocer su existencia es fundamental para reconocer el trabajo llevado a cabo por los canteros dentro de un monumento pétreo. Este trabajo pretende demostrar la importancia de estos elementos para evitar su pérdida o destrucción, pues con ella, se elimina una parte fundamental de la intrahistoria del edificio. Además, siendo la conservación de los monumentos tan importante en la actualidad, desconocer los sistemas constructivos puede provocar que en ellos se lleve a cabo una mala intervención que derive en la destrucción de algunos elementos arquitectónicos. Por este motivo, la formación de los historiadores es importante en esta materia y su participación en equipos interdisciplinares de intervención es esencial. No debemos, además, olvidar que incluso estos elementos podrían ser un reclamo turístico más, pues tenemos más que comprobado el interés que las monteas generan en el público en general. En definitiva, se trata de preservar esta otra clase de información que resultó vital para que maestros y canteros pudiesen realizar el trabajo en la piedra.

El cubismo y el deconstructivismo en la pintura contemporánea del siglo XXI: Cubismo y reconstrucción, corrientes pasadas para la renovación del presente en la pintura

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Se presenta un análisis sobre las aplicaciones de la corriente deconstructivista y de la corriente cubista en la pintura contemporánea del siglo XXI. Mediante un caso práctico de investigación en arte, a través de una serie de cuadros pintados al óleo, se demostrarán las posibilidades que otorga el deconstructivismo y el cubismo a la pintura pintura actual. El deconstructivismo es una corriente artística que se manifestó de forma predominante en el campo de la arquitectura. Sin embargo, sus conceptos no llegaron a ser aplicados por los pintores de forma clara. A su vez se considera que el cubismo sigue teniendo aplicaciones en el panorama del arte actual que siguen aportando obras de interés y renovaciones creativas. En esta investigación proponemos volver a recuperar los elementos que constituyen e identifican la corriente de la deconstrucción y del cubismo para aplicarla al arte de la actualidad y argumentar así sus posibilidades y su importancia en la pintura de hoy día.

Nuevos medios, tecnologías y artes

La marca digital: Entre creatividad y tecnología

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El objetivo de esta investigación es establecer las características fundamentales de las marcas digitales, a partir de la comparación con las marcas analógicas, y explorar los requisitos que distinguen a estas identidades consideradas nativas digitales. Se ilustra la importancia de un ADN innovador en las marcas digitales mediante ejemplos destacados, como Apple Watch, Tesla y Alexa, que logran fusionar categorías de productos y trascender los límites entre sectores comerciales mediante la integración exitosa de la tecnología en diversos ámbitos para generar innovación. Se propone una clasificación de tres tipologías de compañías digitales según su experiencia de uso: marcas 100% digitales, marcas con experiencia híbrida y marcas con experiencia digital mejorada. Como resultado, se evidencia que la tecnología no debe limitarse a ser simplemente un medio para llegar a los consumidores, sino que debe constituir un pilar relevante en el desarrollo de servicios o productos para las marcas digitales.

Museos transmedia: Nuevas narrativas para museos del siglo XXI

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La concepción de la imagen superviviente y los conceptos desarrollados por Aby Warburg en su "Atlas Mnemosyne" pueden ser entendidos dentro de las narrativas transmedia y aplicadas al ámbito de la museología contemporánea, teniendo en cuenta que, actualmente, las colecciones de los museos y las exposiciones temporales amplían sus contenidos a través de distintos medios, tanto físicos (catálogos, visitas y otros productos derivados) como digitales. En el caso de estos últimos, debemos tener en cuenta el uso que los museos realizan de las redes sociales como herramienta de difusión de sus contenidos, pero también la gran cantidad de contenidos que los usuarios de los museos generan a partir de estos dentro del concepto de "cultura de participación". Además, la expansión digital que sufrirían los museos a partir de la pandemia por COVID-19 llevaría a que en la actualidad muchas instituciones estén trabajando con modelos en línea desarrollados en el metaverso o con el uso de Inteligencias Artificiales. Todas estas cuestiones llevan a que podamos modernos a través de los distintos medios, contenidos y productos generados en el ámbito del museo como si estuviésemos ante un hipertexto, navegando por un atlas infinito.

La batalla cultural: Jon McNaughton

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Jon McNaughton es un artista estadounidense proclive a la ultraderecha y podría considerarse un firme seguidor de Donald Trump. Su obra, que ha sido objeto de críticas, no ha sido analizada por ningún estudio académico. Este artículo tiene como objetivo examinar nueve de sus pinturas que datan de 2018 a 2021, un período durante el cual Donald Trump ocupó la presidencia del país. A través de la exégesis de estas pinturas políticas, se decodificarán los símbolos nacionalistas que el autor buscó promover. Además, estos símbolos ayudarán a explicar una narrativa política centrada en tres ejes temáticos: el británico-israelismo, el nacionalismo blanco y la importancia de la mitología que se construyó alrededor de la Independencia de América en el imaginario colectivo de ese territorio estadounidense. La metodología empleada es puramente hermenéutica, ya que describirá el contenido de sus pinturas. Con este enfoque basado en estudios culturales se enfatizará la importancia de la metapolítica en la extrema derecha estadounidense.

La redefinición del mundo artístico digital, tras el nacimiento de la imagen virtual y el criptoarte: Nuevas herramientas tecnológicas - Sistema Blockchain, NFTs, Inteligencia Artificial, Chatgpt, DALL.E

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El Arte Digital se ha visto modificado en estos últimos años, al incorporar nuevas herramientas tecnológicas. Esto posibilita la evolución de una imagen digital hacia una imagen virtualizada y la creación de un nuevo movimiento artístico contemporáneo de manera paralela denominado "Arte Criptográfico" hasta la fecha. Sería interesante analizar este contexto histórico-artístico teniendo en cuenta los estudios académicos que tratan el avance del mundo digital, la era digital o las prácticas artísticas establecidas en Internet a partir de autores como Nicholas Mirzoeff, Sherry Turkle, Benjamin Woolley, José Luis Brea o Juan Martín Prada. Y, sobre todo, cómo se interioriza dicho cambio tecnológico en la propia web, a través de periódicos virtuales y plataformas como El Confidencial o El Diario AR. El cambio tecnológico y digital es un hecho, por eso el arte se comporta con una dinámica diferente de inserción social. Uniéndose el arte y la tecnología para generar nuevas producciones artísticas de forma paralela. ¿Estos nuevos medios tecnológicos cambiarán nuestra forma de conectar con el arte?

Las artes en la vida social, política y comunal

El arte folklórico en América Latina y el Caribe: Símbolo de comunicación social

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El arte folklórico destaca un conjunto de valores, tradiciones y creencias influenciados por el entorno social, que recorre la literatura, la escultura y la música. América Latina y el Caribe ocupan un lugar prominente en la historia del arte folklórico como autonomía estética de su cultura visual, favoreciendo la interrelación artística entre los países que la componen. De esa manera, impulsan la colaboración en las causas sociales y políticas de la región.

El arte y la gestión de las emociones para el desarrollo humano sustentable: Garabatos terapéuticos

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Este producto es resultado de una caracterización en salud mental y gestión emocional, investigación polietápica, cuyo objetivo general en esta etapa es diseñar un programa de gestión emocional basado en el uso del arte como herramienta terapéutica, para la regulación emocional en una muestra de 550 estudiantes y contribuir al desarrollo humano sustentable en el marco de los Objetivos de Desarrollo Sostenible. El marco disciplinar es la psicología educativa. Aporta al campo de la educación emocional, la psicología positiva, el bienestar y la felicidad subjetiva. El método usado fue mixto, el diseño cuasi experimental. Se recolectaron datos pretest usando forms de Outlook. La población fueron 550 estudiantes universitarios de 18 a 28 años. La técnica de muestreo fue no probabilística, por disponibilidad. Esta investigación proporciona evidencia científica del vínculo existente entre la regulación de las emociones y el arte terapéutico, así como con el desarrollo humano sustentable, por cuanto la educación emocional permite potenciar las habilidades sociales, la capacidad de reflexión, de resignificación emocional, el análisis crítico, la comunicación efectiva, la empatía, la tolerancia a la frustración. Lo que implica la imperiosa necesidad de priorizar la educación emocional en todos los niveles educativos y la relevancia de implementarla en los planes de estudio de formación de docentes.

La mujer en el arte urbano y mural de la zona metropolitana de Monterrey (Nuevo León): Violencia simbólica y disrupción femenina

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En el estudio se aborda la representación del cuerpo de la mujer y la reproducción de la violencia simbólica en el arte urbano y los murales en la zona metropolitana de Monterrey, Nuevo León (México) con énfasis en la importancia de la disrupción por parte del arte realizado por mujeres. Se analizan los recursos visuales y simbólicos utilizados para representar el cuerpo femenino en el arte urbano y el muralismo, comparando las diferencias entre artistas masculinos y femeninos. Se explora, además, el papel disruptivo de las mujeres en el arte y el espacio urbano. Es un estudio cualitativo que utiliza la observación, entrevistas y análisis de obras visuales, centrándose en el arte situacional para explorar la relación entre la obra artística, el entorno y las experiencias de las artistas. Destacando la importancia de visibilizar el arte creado por mujeres que desafían las narrativas predominantes y promueven la igualdad de género en espacios públicos, con el fin de aumentar la conciencia sobre las experiencias y luchas de las mujeres.

La ley del mercado: El rol de arteBA en la legitimación del arte local

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En el filme "La ley del mercado" (2015) de Stéphane Brizé, la excesiva demanda de empleo se enfrenta a la escasez de puestos, y el protagonista debe luchar por mantener a su familia a flote. En el mercado del arte, la sobreoferta de producciones choca con la reducida cantidad de compradores. Ante el exceso de oferta, el campo artístico destaca ciertas obras y artistas sobre otros. De esa manera se conforman historiografías que organizan imágenes y representaciones avalando y a la vez dejando afuera ciertas narrativas. En este trabajo analizaré cómo el mercado influye en la legitimación del arte y en la conformación de acervos. Para ello, estudiaré el caso de arteBA, la feria porteña de arte contemporáneo consolidada como una de las instancias más relevantes del campo artístico argentino a partir del solapamiento de sus objetivos comerciales con una oferta cultural amplia, enmascarando el aspecto mercantil de las obras. Si el mercado y la conformación de precios del arte son constelaciones culturales que funcionan como rituales de transferencia y creación de significados, arteBA es un ejemplo de la manera en la que se legitiman y valoran ciertas producciones. La feria logra incorporarse a los circuitos del arte global, que oscila entre la disputa por los significados ante la dispersión de la producción artística y su consolidación en las antes llamadas "periferias", y la globalización del arte tanto como industria cultural como en función de una circulación de galeristas, artistas, curadores por ferias internacionales.

Arte y diversidad en el género

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Con el proyecto número 0238-22, denominado, Estrategia Integrada para la implementación de la política para la igualdad y equidad de género en la sede regional Chorotega de la Universidad Nacional, nuestra Universidad promueve y contribuye la construcción de una sociedad universitaria más justa y equitativa. Conscientes de la importancia que reviste para nuestra Universidad esta la temática de género entre estudiantes, personas académicas y administrativas, enfocamos los esfuerzos mediante el logro de diferentes actividades académica integradas y colaborativas fomentando en todo momento una perspectiva de género. Es así, que por medio de obras de teatro, canciones, ensayos y ferias las personas estudiantes abordan temas de género para que la información llegue más clara. Fomentando en todo momento, estrategias facilitadoras para una cultura universitaria libre de todo tipo de discriminación por razones de diversidad de género, orientación sexual, pertenencia étnica y clase social que acoja transversalmente la diversidad en los distintos ámbitos del quehacer universitario para garantizar en todo momento una convivencia inclusiva. Lo anterior es fundamental para el logro de este proyecto ya que sin la ayuda y compromiso estudiantil en las artes visuales poco lograríamos en su implementación.

El papel del arte en la promoción y defensa de los derechos humanos en Puebla (México): Terapia y estandarte

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El discurso relativo a los derechos humanos se ha vuelto relevante en los ámbitos jurídico, político y social. Desde que en 1949 se hizo pública la Declaración Universal de los Derechos Humanos, múltiples diálogos y luchas se han articulado en torno a este concepto que implica diversas instituciones, agentes y actividades y que, de fondo, contiene las condiciones esenciales para que la vida humana transcurra con dignidad y en libertad. En general, se reconoce que el lenguaje jurídico no es suficiente para abarcar aquello que involucran los derechos humanos en términos del acceso a los mismos, pero también en lo referente a sus dolorosas violaciones. El arte ha mantenido una relación constante y multifacética con la promoción y defensa de los derechos humanos. Sea como herramienta educativa, como dispositivo de denuncia o como alternativa terapéutica, el arte se incorpora a los movimientos sociales y múltiples vías de participación ciudadana en el estado de Puebla. ¿Qué características específicas tiene la relación entre arte y derechos humanos? ¿Qué luchas y sujetos específicos abarca? ¿Qué factores inciden en los cambios ocurridos en la relación entre arte y derechos humanos a lo largo del tiempo? Tales son algunas interrogantes que animan este proyecto de investigación.

Manifestaciones pictóricas urbanas: Sentidos expresivos y formas marginales de ver en entornos barriales

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En los últimos años, las manifestaciones pictóricas han llenado las calles de las ciudades con múltiples formas, colores, tamaños y representaciones. No obstante, las maneras en las que se han analizado parten de aspectos figurales o prácticos que han contribuido al desconocimiento de los modos en los que actúan y se relacionan con el mundo. Ante esto, se vuelve necesario mirar hacia otros panoramas que permitan ampliar y profundizar en los porqués, cómos y dóndes inherentes en el surgimiento de este tipo de expresiones para entender la forma en la que los habitantes ven y sienten su espacio. El análisis aquí propuesto toma su motivación de estas consideraciones, pero particularizando en los contextos marginales de las periferias históricas que, en el caso mexicano, corresponden a los barrios de carácter popular. En este tipo de espacio, las manifestaciones pictóricas, en su vasta variedad y cantidad, revelan las formas del ver barrial. Como parte de la tesis doctoral en desarrollo titulada "La condición visual de la marginalidad. Manifestaciones pictóricas y formas marginales del ver", se presenta en este congreso el estudio correspondiente a las zonas barriales y las manifestaciones pictóricas en San Luis Potosí, México. Con el objetivo de explicar las dinámicas en las que surgen este tipo de expresiones en contextos marginales barriales, se usaron métodos de análisis de discurso, de antropología visual y de geografía que permitieron concluir que las manifestaciones pictóricas codifican las visualidades habitantes a partir de la forma en que se presentan en el espacio urbano.

Anda Brava la morena: Transformaciones en los versos y chilenas de Santiago Pinotepa Nacional y San Pedro Pochutla, Oaxaca (México)

Estrella Matus Alonso, Universidad Autónoma del Estado de Morelos, México

Este proyecto de investigación es sobre el canto y el baile de la Chilena que se desarrolla en la Costa Chica de Oaxaca. Nace como una inquietud personal de estar escuchando con detenimiento las letras. Las canciones son parte de la cultura oral que existe en los pueblos costeños, se caracteriza por ser festiva, alegre y se toca con instrumentos de viento y al mismo tiempo se acompaña del zapateado que es parte de sus coreografías. La música de esta región se distingue de la del resto del estado justamente por sus versos y sus ritmos. En ellos se cuenta la historia de los orígenes de los pueblos, la relación que hay con la naturaleza. Hay versos que hacen referencia a animales, playas y también versos que describen a las mujeres, describen historias de amor, infidelidades, etcétera. En los últimos años las letras de las chilenas han cambiado, volviéndose más agresivas hacia el cuerpo de las mujeres. Esta investigación tiene como objetivo conocer cómo han cambiado las letras en años recientes, en particular las chilenas La India de San Pedro Pochutla (Oaxaca) y La Sanmarqueña (Pinotepa) y los versos que se presentan cuando se ejecuta el baile completo de Pinotepa Nacional. En particular, interesa analizar qué dicen las nuevas canciones en relación con los hombres y las mujeres, y la forma en que el cambio de un solo verso puede alterar toda la significación de la canción.

Las artes en la vida social, política y comunal

Danzas folclóricas de Haití: Estudio etnográfico

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Entre los modos de expresión cultural de un pueblo, la música y la danza son las más representativas. Y en el caso particular del pueblo haitiano, a través de ellas preservaron las formas sociales y sagradas del arte, las costumbres y las creencias, en contraposición con las duras condiciones de trabajo y la vida en la esclavitud. Uno de los grandes estudiosos sobre danzas folclóricas de Haití fue Michel Lamartinière Honorat quien dedicó parte de su vida a estudiar y analizar las danzas de su país. En el siguiente trabajo hago una descripción de las danzas folclóricas haitianas, aplicando los conceptos del etnólogo Honorat, donde el vudú cobra una singular importancia en su desarrollo, tanto en el pasado como en el presente.

La luz y la ciudad: Conversaciones en torno al arte y la sociedad

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Esta ponencia hace el recuento de un intercambio comunicativo sostenido a lo largo de un año alrededor del tema La luz y la ciudad. Esta reflexión, que se inició a principios del año 2023, aborda las distintas posibilidades de creación de significado a través del arte. El punto de partida fue la invitación a José Villalobos, artista plástico oaxaqueño, a realizar una exposición pictórica, con el mismo título, que funcionara como eje central de la conversación. Los intercambios se desarrollaron durante cinco encuentros entre el artista e interlocutores diversos: académicos, otros creadores y público en general, teniendo siempre como punto focal la obra plástica de Villalobos. Esta serie de conversatorios adquirió la forma de círculos concéntricos cuyo núcleo fue la verbalización de la experiencia de creación y entendimiento del proceso creativo, ampliándose hasta llegar a los vínculos entre el arte y lo social. La conversación en torno a la luz y la ciudad también puede ser entendida como un telar en el que la urdimbre está compuesta por los hilos paralelos de temas como el conocimiento y el saber, el contexto cotidiano y el institucional y la cultura como patrimonio. La trama, por otra parte, se entreteje por el decir de todos al hablar de la emoción evocada y la reflexión latente, los espacios en los que se comparte la obra artística, y los valores tangibles e intangibles del arte.

Lloratorio público: Un espacio para llorar y pensar

Ángela Ramírez, Profesora, Universidad Católica Silva Henríquez, Chile

Los estudios de metabolismo urbano han sido una herramienta efectiva para visibilizar la desigualdad en los flujos metabólicos de las ciudades y el rol del poder político y económico en la construcción de la pobreza. Son indiscutibles sus aportes concretos en la búsqueda de soluciones para generar ciudades más sustentables. Sin embargo, se ha puesto el acento en los recursos naturales y en el abuso y sobreexplotación de éstos. Si bien existen estudios que analizan el impacto del ser humano en el desarrollo del metabolismo de las ciudades, estos análisis se centran en pensarlo como un agente pasivo o un agente activo. Estos dos enfoques han dejado de lado los cuerpos de los seres humanos, zonas de sacrificio para el desarrollo de las ciudades sustentables. Cuerpos que son materia y energía dentro del metabolismo complejo de las ciudades y que son desechados cansados y deprimidos. El objetivo de esta investigación es proponer el trabajo, bajo las lógicas del capitalismo contemporáneo, como un subsistema metabólico lineal dentro del metabolismo urbano complejo. Planteando a partir de la obra de arte "Lloratorio Público" (2023), un espacio de exploración de nuestra responsabilidad, como artistas e investigadores, de identificar estas exclusiones y de medir y mapear estos silencios.

Las ficciones cinematográficas de Horace Ové: Mutaciones del heroísmo afrobritánico

Ignacio Pablo Rico Guastavino, Investigador, Universidad Rey Juan Carlos de Madrid, España

Más conocido por su faceta de documentalista y fotógrafo, Horace Ové (1936-2023), oriundo de Trinidad y Tobago y radicado en Gran Bretaña desde 1960, firmó a lo largo de su carrera tres largometrajes de ficción. Separadas por décadas – 'Pressure' (1976), 'Playing Away' (1987) y 'The Ghost of Hing King Estate' (2009)-, todas ellas brindan una mirada crítica a la constitución del sujeto negro poscolonial en los cines europeos, concretamente, en el británico. El caso de 'Pressure' propone uno de los acercamientos más ricos en el medio fílmico a la idea de la 'doble conciencia', tal como fue planteada por W.E.B. Du Bois, e incorporando planteamientos teóricos que más tarde desarrollaría el académico Paul Gilroy. Las tres producciones son, en todo caso, demostraciones subversivas no solo en lo discursivo, sino sobre todo en lo formal, de un cine que dispone modos visuales diversos de pensar al héroe negro en oposición a su construcción habitual (un sujeto exento de pasado, de tensiones culturales y de agencia) en los cines británicos del último medio siglo.

Instalación y el Tarot Familiar: Arcanos de mi linaje

Adriana Marcela Sarta Alvear, Profesora, Hebrón Animación Estudio, Colombia

Practica esotérica como una forma de representar historias de vida. El propósito de esta investigación es el de expresar el comportamiento y las características de los miembros de una familia a través de medios artísticos y su motivación es la de dar respuesta a: ¿Cómo mediante la práctica del tarot se pueden identificar propiedades en los sujetos? La metodología que permite describir cualidades o características de cualquier familia constituye la relevancia practica de la investigación, y su significado teórico se relaciona con el dibujo como una forma de introspección. El campo de la investigación es el artístico y su método es el cualitativo. Dentro de las actividades adelantadas se tienen recopilación de historias de vida de cada miembro a través de entrevistas, libros, álbumes y visitas; análisis de patrones y diferencias en las vivencias de cada una de las personas; estudio de comportamientos, personalidades, valores y simbolismos personales; asignación de una carta del tarot a cada sujeto, eligiendo un color junto a una ilustración. Como resultado de identificar la historia y las características de una familia latina mediante el dibujo, se realizó una instalación. De la investigación se concluye que el tarot resulta ser una forma de narrativa diferente a la del comic, entre otras, permitiendo explorar manifestaciones culturales de la familia. También, se observa que mediante la metodología desarrollada se obtienen rasgos familiares que pueden ser objeto de un estudio formal en las ciencias convencionales.

Úteros: Custodios de vida

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Ituango, un municipio en Antioquia (Colombia) es conocido por su terreno montañoso, riqueza hídrica y biodiversidad. Destaca la comunidad indígena Emberá Katío en el Resguardo Jaidukama, con alrededor de 800 personas, que mantienen una cultura rica y diversa, incluyendo la medicina tradicional y destacando la cestería. El proyecto de investigación "Úteros. Custodios de vida" conecta el diseño industrial y la cultura material de esta comunidad, comparando el útero femenino con las cestas indígenas utilizadas para transportar semillas. Ambos comparten similitudes en su función de proteger, nutrir y transmitir vida y cultura. La investigación analiza la protección y contención de úteros y cestas, su papel en la nutrición y crecimiento, y su función en la transmisión de vida y cultura. La comunidad Emberá Katío en el Resguardo Jaidukama ha enfrentado desafíos históricos, incluyendo violencia y discriminación. Sin embargo, han resistido y mantenido su identidad cultural, liderando procesos políticos en la región. Actualmente, enfrentan la pérdida de territorio y patrimonio, la defensa de sus derechos como pueblo indígena y la necesidad de fortalecer su economía y autonomía. Como diseñadores, se busca preservar los artefactos cotidianos de la comunidad Emberá Katío mediante herramientas digitales para salvar la vida de esta comunidad ancestral.

Calle no me calles: Análisis multimodal del discurso feminista y sus visualidades punk en el centro histórico de Puebla

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El análisis propuesto se inserta en los Estudios del Discurso y los Estudios Visuales, analizando el discurso multimodal de la calle instanciado en las expresiones visuales de protesta feminista. Estas visualidades se rebelan contra las convenciones hegemónicas, y se vuelven potencialmente politizadoras, al exponer al otro, o al crear complicidades y asumir posturas respecto a temas de interés público. Indagar sobre la vida social de estas manifestaciones desde los estudios visuales permite comprender la influencia de la estética punk sobre las expresiones feministas en el espacio público, así como sus procesos de producción y circulación. Desde el análisis del discurso multimodal, se abordan las distintas potencialidades y limitaciones de distintos modos de significación que constituyen la totalidad de las expresiones como texto. El diálogo entre ambos campos de estudio permite hablar del significado que construyen estas expresiones urbanas, de la práctica social que se enactúa y de cómo dichas expresiones producen un espacio urbano de disidencia política. Analizamos un corpus de textos multimodales recopilados mediante fotografías en el Centro Histórico de Puebla (México). Para interpretar su significación social, donde el pacto político de lo no-dicho se rompe en la calle a través de las expresiones socialmente construidas: los grafitis y los afiches; el malestar es desinvisibilizado a través de lo sensible, instaurando un nuevo discurso de lo político, construyendo nuevas formas de saber, de conocer y de ser, así como una nueva matriz de negociación del poder, de tensión entre formas de ver, entender y vivir el mundo.

Pedagogías de las artes

Artemática: Arte para potenciar la motivación, la creatividad y el pensamiento de diseño en las matemáticas

Ana Olga González Medina, Profesora, Colegio Universitario de San Juan, Puerto Rico

Investigaciones a nivel mundial comprueban que una de las principales causas del bajo rendimiento de los estudiantes en las matemáticas es la falta de motivación. Esto se puede constatar en poca participación, ausentismo, abandono del curso y alto número de estudiantes con bajo rendimiento académico. Las razones para sentirse desmotivados son falta de confianza en sus capacidades, se auto perciben incapaces de aprobar la clase porque la consideran muy difícil; toman el curso porque es requisito de grado, y no visualizan la aplicación práctica que tienen las matemáticas en la vida diaria. Como consecuencia la mayoría tiene deficiencias matemáticas conceptuales y tiende a seleccionar carreras que tienen una mínima relación con las matemáticas. Para contextualizar los contenidos matemáticos, mostrar su aplicación en la vida real, acercarlos a sus intereses personales y potenciar su motivación en el curso básico de matemáticas a nivel universitario, se adoptó el enfoque educacional STEAM. En STEAM con el objetivo de desarrollar en los estudiantes la creatividad, el pensamiento de diseño y crítico se combina el arte con las matemáticas y otras disciplinas. Artemática es un proyecto interdisciplinario donde los estudiantes visitan museos y otros espacios de arte para identificar conceptos matemáticos presentes en las obras. En pequeños grupos mediante las destrezas de información investigan, examinan y presentan obras en las cuales se han expresado visualmente conceptos matemáticos. De los conceptos estudiados seleccionan uno que aplicarán en la creación de una obra propia mediante el dibujo, la pintura, el collage o alguna otra técnica de arte.

Desarrollo de la competencia cultural a través del arte en clases de Ruso como lengua extranjera

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El aprendizaje de un idioma extranjero no supone solo la adaptación a un nuevo sistema de signos, sino implica la adaptación a un nuevo entorno extranjero y, en muchas ocasiones, desconocido para los aprendices. En este sentido, no podemos negar el gran potencial lingüístico y cultural que ofrecen las obras de arte. La familiarización del alumnado con el arte nacional del país cuyo idioma estudia fomenta el desarrollo de la competencia cultural del alumnado. El lenguaje y el arte se nutren el uno del otro. Dentro del presente estudio no se pretende convertir las clases prácticas del idioma en clases de historia del arte, sino se opta por la adaptación de las obras de arte clásicas a diferentes niveles de dominio del idioma ruso y diferentes objetivos didácticos, contenidos léxicos y gramaticales del plan docente. La experiencia artística que recibe el alumnado a través de las obras de arte (pintura, música, literatura, teatro, ópera) ayudan a sumergirse en el mundo del arte, buscar respuestas a preguntas planteadas por el artista, encontrar el significado y su propia interpretación de cada una de las obras propuestas y, por último, entreabrir el telón de un gran bagaje cultural que ofrece el arte en el sentido más amplio de la palabra.

Metodologías creativas en investigación artística: Acercamientos a la investigación artística en el aula de la Escuela de Artes Plásticas y Visuales (Oaxaca)

Paloma Muy Kuay Nicolai Lee, Universidad Nacional Autónoma de México, México

La presente exposición tiene como objetivo realizar una revisión analítica de las metodologías de investigación creativa que se realizan desde enero del 2023, en las clases de "Proyectos de dibujo" y "Seminario de titulación" dentro del marco de la Licenciatura en Artes Plásticas y visuales en la Universidad Autónoma Benito Juárez (UABJO) en Oaxaca (México). Las metodologías aplicadas apuntan al desarrollo de investigación del estudiantado de la universidad, y provienen de las propuestas de la curaduría pedagógica. En este sentido el análisis se hizo retomando la perspectiva de la curaduría pedagógica pensando las dinámicas dentro del aula como mediaciones, en donde se trabaja con los conceptos de agencia, retomado de Alfred Gell, transmisión de saberes, retomado del trabajo de Frigerio y Fattore; y experiencia estética de Cinthya Farina. Los resultados muestran que el estudiantado y sus proyectos generan experiencias estéticas que ponen al centro la agencia del espectador. Lo anterior visibilizando que una búsqueda de metodologías de investigación bajo la perspectiva de la curaduría pedagógica, enfocada en la producción de agencia del espectador, permite la producción de proyectos conscientes del territorio y de la transmisión de saberes situados.

Resignificación del cuerpo a través de la experiencia de la danza tradicional coreana: Perspectivas en primera persona del taller de danza del abanico (부제춤) en el Instituto Rey Sejong Santiago durante el 2022

Javiera López, Universidad Central, Chile

En Corea del Sur, la danza del abanico forma parte importante del patrimonio inmaterial de la nación coreana que se articula desde la resistencia cultural coreana durante el periodo de ocupación japonesa, que actualmente se enseña en distintos lugares del mundo como estrategia de difusión cultural por parte del gobierno de Corea. Sin embargo, a pesar de es patrocinada con un carácter nacional global difundido a través del fenómeno del hallyu, no se hallan estudios que indaguen los procesos e impactos de la experiencia dancística coreana en la concepción de mundo vivida a través del cuerpo para estudiantes que entran en contacto con la cultura coreana desde Chile. Esta investigación desarrolla el problema de la resignificación del cuerpo propio a través de la experiencia de la danza del abanico en el contexto del taller de danzas tradicionales del Instituto Rey Sejong que se implementó durante el año 2022. Se propone una estrategia de investigación de corte cualitativa, que utiliza la microfenomenología como herramienta para el estudio de la experiencia grupal desde una perspectiva en primera persona.

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Proceedings of the Nineteenth International Conference on the Arts in Society, hosted by the San Jorge University, Zaragoza, Spain, May 24-26 2024. The conference featured research addressing the following special focus: "Art for Sustenance" and annual themes:

- Theme 1: Pedagogies of the Arts
- Theme 2: Arts Histories and Theories
- Theme 3: New Media, Technology, and the Arts
- Theme 4: The Arts in Social, Political, and Community Life