



THE ART OF HOSPITALITY

TWENTIETH INTERNATIONAL CONFERENCE ON
THE ARTS IN SOCIETY

CENTER FOR THE ARTS IN SOCIETY
CARNEGIE MELLON UNIVERSITY

Carnegie
Mellon
University



PITTSBURGH, PA, USA
28-30 MAY, 2025

Twentieth International Conference on the Arts in Society Conference Proceedings

<https://artsinsociety.com/about/history/2025-conference>
<https://artesciedad.com/acerca-de/historia/congreso-2025>

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Welcome Letters



New Thinking

New Practices

New Societies

International Independent Interdisciplinary Scholar-led Non-Profit Since
Research Networks Conferences Journals Books Media Lab 1984



Dear Conference Participants,

On behalf of Common Ground Research Networks, I welcome you to the Twentieth International Conference on the Arts in Society.

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. We seek to build an epistemic community where we can make linkages across disciplinary, geographic, and cultural boundaries.

This truly international conference brings together a diverse group of scholars, practitioners, and thought leaders from around the world. We are proud to provide a platform for exchanging ideas, and presenting research, addressing some of the pressing issues of our time.

Our conference theme, "The Art of Hospitality," reflects our commitment to exploring new frontiers in research and practice. Over the next few days, In-Person or Online, you will have the opportunity to attend keynotes, panel discussions, and other session types led by our Emerging Scholars. We encourage you to take full advantage of these sessions to gain new insights, expand your professional network, and find inspiration for your own work.

We want to thank our keynote speakers Katherine Pukinskis, Henry Reese, Pablo Delano, Beatriz Lucea Valero, conference chairs Wendy Arons, Anne Lambright, Alexa Woloshyn, presenters, and volunteers whose dedication and hard work have made this conference possible. We also thank our host partner Center for the Arts in Society, Carnegie Mellon University, for their generous support.

We hope you find this conference to be an intellectually stimulating and rewarding experience. Your active participation is crucial to the success of this event, and we look forward to the lively discussions and valuable connections that will emerge over the next few days.

Warm regards,

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

Carnegie Mellon

Dr. Wendy Arons
School of Drama
5000 Forbes Ave.
Pittsburgh PA
15213

Dear Delegates,

Welcome to Carnegie Mellon University and the 20th Annual Arts in Society Research Network Conference. We are delighted to have you join us this year to explore "The Art of Hospitality."

This year's conference is hosted by Carnegie Mellon's Center for the Arts in Society (CAS), a faculty research center dedicated to the exploration of the arts as they relate to and involve the larger society. A collaborative effort of artists and scholars affiliated with CMU's College of Fine Arts and Dietrich College of Humanities and Social Sciences, CAS explores and aims to have impact on the workings of social power and in processes of social change. Every three years CAS reinvents itself, by focusing on a theme of interest to significant numbers of faculty and sponsoring three research projects that speak to the identified theme. Our current initiative, "Hospitality," investigates the possibilities and limits of hospitality, belonging, and gathering, and in particular the way that the sites, gestures, acts, and relationships of welcoming or gathering contain power dynamics that reflect financial, social, political, speculative, or imagined currencies, often with burdens and expectations of reciprocity and gratitude. Delegates to this year's conference will have the opportunity to engage with two of the projects supported under this initiative: a talk and composition by Katherine Pukinskis (leader of "(In)Hospitable Bodies"); and a workshop on Coffee and Hospitality with John Soluri (leader of "Coffee Break").

The Special Focus of this conference, "The Art of Hospitality," grows organically out of our current initiative, and it is an area of inquiry that feels more timely than ever. I look forward to taking part in conversation with you as we consider, from multiple perspectives and dimensions, what the "art" of "hospitality" is and can be in a world of ever-shifting thresholds and boundaries. We aspire to play host to a gathering in which your spirit of critical inquiry and research feels at home, and we hope that your visit to our campus and to Pittsburgh rewards you with new perspectives and new approaches to your research.

2025 marks not only the 20th anniversary of the Arts in Society Research Network Conference, but also the 25th anniversary of CAS, which was founded in spring 2000. "20/25 in 2025" calls for a celebration, and you are cordially invited to toast both milestones at a special reception on our opening evening, following the premiere of Katherine Pukinskis' *One in Four, One in Eight* performed by the Agarita Chamber Ensemble. Both events will take place in the Mellon Institute, a building renowned for its impressive columns, its beautiful marble interior, and its cameo appearance in several films and TV shows. I hope to see you there to raise a glass in tribute to 20/25 years of arts in society!

Yours sincerely,



Wendy Arons

Director, Center for the Arts in Society at Carnegie Mellon University Professor of Drama & Dramaturgy Area Chair

On behalf of the local host committee: Dr. Anne Lambricht (Chair, Languages, Cultures, and Applied Linguistics) and Dr. Alexa Woloshyn (Associate Professor, Music)





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 archetypes, forms and mediums are called into question by this historical experience. Thus, how we make meaning from these vectors of media, medium, and society, undergo various processes of transformation. We need to interrogate arts histories, theories, paradigms and frameworks for critical analysis. To what extent do we need to develop new creative tools and research approaches to redefine classical disciplinary classifications? What does it mean to teach and learn through and about the arts?

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

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

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*

Daniel Tucker

Independent Scholar, 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. Beginning in the Summer of 2023 he will serve as the Director of the Museum Studies MA program and be an Associate Professor at University of the Arts in Philadelphia. Miscprojects.com

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

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



**The Twentieth
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
- 2024- Hanyang University, Seoul, South Korea

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





THE ART OF HOSPITALITY



CENTER FOR THE ARTS IN SOCIETY
CARNegie MELLON UNIVERSITY

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28-30 MAY, 2025

TWENTIETH INTERNATIONAL CONFERENCE ON
THE ARTS IN SOCIETY



The Art of Hospitality

“The Art of Hospitality” invites explorations of the possibilities and limits of hospitality, belonging, and gathering through human and non-human entities, mobile and fixed bodies, temporary and permanent spaces. The sites, gestures, acts, and relationships of welcoming or gathering contain power dynamics that reflect financial, social, political, speculative, or imagined currencies, often with burdens and expectations of reciprocity and gratitude. Sites and gestures of hospitality can be found in life, work, art, architecture, design, theater, performance, leisure, and study: these places and acts invite and even demand critique. “The Art of Hospitality” solicits contributions that interrogate these dynamics.

Join us in Pittsburgh, the Steel City, whose three rivers have hosted humans in friendship and conflict for centuries, and whose ongoing occupation of Indigenous land invites reflections on sovereignty and power.

Wendy Arons

Professor and Director of the Center for the Arts in Society, Carnegie Mellon University, USA



Wendy Arons is a professor and area chair of dramaturgy at Carnegie Mellon University's School of Drama, as well as director of the CMU Center for the Arts in Society. Her research interests include performance and ecology, 18th- and 19th-century theatre history, feminist theatre, and performance and ethnography. She is author of *Performance and Femininity in Eighteenth-Century German Woman's Writing: The Impossible Act* (Palgrave Macmillan 2006), and co-editor, with Theresa J. May, of *Readings in Performance and Ecology* (Palgrave Macmillan 2012). She is also co-translator, with Sara Figal, of a new edition of G. E. Lessing's *Hamburg Dramaturgy*, edited by Natalya Baldyga, which received the 2018 ATHE/ASTR Award for Excellence in Digital Scholarship (Routledge 2018; also available online). In addition, Arons has published articles in *Theatre Survey*, *Theatre Topics*, *The German Quarterly*, *Communications from the International Brecht Society*, *1650-1850*, *Text and Presentation*, *Theatre Journal*, and *Journal of Contemporary Drama in English*, as well as chapters in a number of anthologies, including "Climate Change and the Capitalocene in Colleen Murphy's *The Breathing Hole*" in *Critical Perspectives on Contemporary Plays by Women* (ed. Penny Farfan & Lesley Ferris); "Brecht and U.S. Actor Training" in *Bertolt Brecht in Context* (ed. Stephen Brockmann); "Ecodramaturgy in/and Contemporary Women's Plays" (co-authored with Theresa J. May, and published in *Contemporary Women's Playwriting*, ed. Penny Farfan & Lesley Ferris); and "Beyond the Nature/Culture Divide: Challenges from Ecocriticism and Evolutionary Biology for Theatre Historiography" in *Theatre Historiography: Critical Questions* (ed. Henry Bial & Scott Magelssen). She is currently a co-series editor for the forthcoming multi-volume *Women's Innovations in Theatre, Dance, and Performance* (Bloomsbury).

Prof. Arons has worked as a professional dramaturg with a number of leading directors, including Anne Bogart and Robert Falls, and has translated a number of plays from German into English, including *The Good Person of Sezuán* in collaboration with Tony Kushner. She has served on the Editorial Boards of *Theatre Annual* and *Theatre Topics* and on the Advisory Board for the CMU Center for the Arts and Society and for Hiawatha Project. She was curator and artistic director of the "Earth Matters on Stage Festival & Symposium" in Pittsburgh PA in 2012. She writes regularly about theater and culture in her blog, "[The Pittsburgh Tatler](#)."

Anne Lambright

Professor, Carnegie Mellon University, USA



Grounded in a deep belief in the transformative power of art and the humanities to advance social justice and human rights, I am drawn to creative cultural production—literature, film, performance, and the visual arts—as sites of resistance, where dominant culture is questioned and alternative visions of individual subjectivity and collective life articulated. My research centers on race and ethnicity in Andean literature and culture, particularly on the place of indigenous and indigenous-mestizo peoples and cultures in Peruvian national discourse and identity. My first monograph, *Creating the Hybrid Intellectual: Subject, Space, and the Feminine in the Narrative of José María Arguedas* (Bucknell UP, 2007), is the first major English-language study of Latin America’s most important indigenista writer and examines ethnicity, gender, and national discourse in this Peruvian author’s narrative fiction. My co-edited volume, *Unfolding the City: Women Write the City in Latin America* (U of Minnesota, 2007), gathers notable literary scholars to explore Latin American women writers’ portraits of urban life. My second monograph, *Andean Truths: Transitional Justice, Ethnicity, and Cultural Production in Post-Shining Path Peru* (Liverpool UP, 2015), winner of the MLA’s Katherine Singer Kovacs prize, studies how literature and the arts challenge the dominant narrative of national peace and reconciliation in Peru, after two decades of civil war, as constructed by Peru’s Truth and Reconciliation Commission. My latest, forthcoming work, *Yuyachkani’s Human Rights Theater: A Critical Anthology of Five Plays* provides annotated translations, with scholarly introduction, of five plays in Spanish and Quechua by renowned Peruvian theater collective Grupo Cultural Yuyachkani. A citizen of the Chickasaw Nation, my current projects include a multi-media exploration of Chickasaw storyteller Te Ata Thompson’s global travels (including a year in Pittsburgh while studying drama at Carnegie Tech in 1921 and a voyage to Peru in 1937), contemplating Te Ata’s development an early, organic, ethnographer, as well as a book-length study of transnational Quechua cultural networks and issues of global indigeneity.

Alexa Woloshyn

Associate Professor, Carnegie Mellon University, USA



I am originally from Saskatchewan, Canada (Treaty 6 territory and the homeland of the Métis). I began as an assistant professor of musicology at Carnegie Mellon University in 2016, and I love working with the immensely talented, bright, and driven students here. I taught previously at Western University (formerly University of Western Ontario), the University of Toronto, University of Guelph, and Bowling Green State University.

In my teaching and research, what excites me most is the music of now. I want to understand how music engages with the contemporary complexities of life—in North America and around the world. I acknowledge that I live on the ancestral, traditional, and contemporary lands of Indigenous Peoples, including the Haudenosaunee, Shawnee, Lenape, and Mingo nations.

Katherine Pukinskis

Assistant Professor, Carnegie Mellon University, U.S.A.



"(In)Hospitable Bodies: Sounding a Space between New Music and Medicine"

Katherine Pukinskis is a composer-scholar whose work explores storytelling and voice—tracking how words and ideas travel in music, across the world, and over time. Collaborators include eighth blackbird, Akron Symphony Chorus, and Spektral Quartet, as well as members of Ensemble Dal Niente and the Chicago Symphony Chorus. Pukinskis has been commissioned by the San Antonio Symphony, Mendelssohn Choir of Pittsburgh, Akropolis Reed Quintet, the Esoterics Choir, Mägi Ensemble, and Nuorten Kuoroliitto. Dr. Pukinskis's scholarly work centers cultural identity, diaspora, and choral music in Latvia, with secondary areas in contemporary American art song and musical theater analysis. She has presented her original compositions and research across the United States and Europe. Pukinskis is an Assistant Professor of Music Composition and Theory at Carnegie Mellon University.

Henry Reese

Co-founder, City of Asylum, U.S.A.



"City of Asylum: Building Community by Welcoming the Stranger"

Henry Reese is a co-founder of City of Asylum, which provides sanctuary in Pittsburgh to writers exiled under threat of persecution. He is currently Chair and served as volunteer director from 2004 until 2018, during which time the organization's mission expanded to include numerous literary-based programs and place-based economic and community development through the arts. City of Asylum is the world's largest safe haven in the world for endangered writers and artists. It is also the U.S. hub for the International Cities of Refuge Network and is actively expanding the network of cities in the U.S.

From 1974-2002, Henry was a co-founder and principal in Reese Brothers and Communications & Commerce. He is a humanities graduate of The Johns Hopkins University and did graduate work at SUNY Buffalo in English literature and cognitive linguistics.

Pablo Delano

Visual Artist and Photographer, Puerto Rico



"The Museum of the Old Colony Does The Old World"

Pablo Delano is a Puerto Rico visual artist and photographer with a keen interest in archives and the lives, histories, and struggles of Latin American and Caribbean communities. His exhibit, *The Museum of the Old Colony* (2024), an archival-based conceptual installation, examines the enduring colonial structures through the lens of Puerto Rico's experience. The Caribbean island has lived through over five hundred years of colonial rule, beginning with Christopher Columbus's arrival in 1493 which led to Spanish dominion. Following the Spanish–American War in 1898, Puerto Rico became a US unincorporated territory, facing various adverse political and economic effects, including capitalist expropriation, racial hierarchy, and an idea of citizenship without the right to vote in US presidential elections. The installation's title ironically references the complicity of museums and a US soft drink brand that is very popular in Puerto Rico, while highlighting how the power and presence of the US is grounded on colonial exploitation, social hygiene, and racial hierarchy in multiple ways, from the circulation of goods, peoples, and values to the recruitment of anthropologists, missionaries, photographers, and politicians in sustaining a colonial matrix. *The Museum of the Old Colony* includes myriad objects, photographs, newspapers, films, and magazines from various sources that tell multiple stories related to Spanish and US domination over indigenous and native communities as well as people of African descent, picturing an intricately woven tapestry of Puerto Rico's troubled histories.:

Beatriz Lucea Valero

Cofundadora de Believe in Art, Zaragoza, España



"El papel del arte en la humanización hospitalaria y la salud"

"Licenciada en Historia del Arte, doctoranda en Museología y Máster en Gestión de Patrimonio Cultural. Consultora cultural, museógrafa y comisaria independiente desde hace más de 25 años. Premio Mujeres Empresarias de Aragón (ARAME) 2016 a la Trayectoria Profesional. Mi mantra: si quieres hacer del mundo un lugar mejor mírate a ti mismo en el espejo y entonces harás un cambio. Y en ello estoy, cada día a través de mi profesión y mi compromiso, el cual me lleva a fundar la ONG Believe in Art, que tiene como misión la humanización hospitalaria a través del arte.

Each year a small number of Emerging Scholar Awards are given to outstanding early-career scholars or graduate students. Here are our 2025 Emerging Scholar Award Winners.

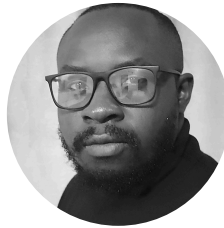
Joshua Westerman

University of Surrey,
UK



**Kehinde Christopher
Adewumi**

Durban University of
Technology, South Africa



Leah Fryer

University of Surrey,
UK



Xiaoming Tian

CUNY Graduate Center,
USA



Jacqueline M. Cofield

Teachers College, Columbia
University,
USA



Jenn Pray

University of Iowa,
USA



Jacey Lozada

Carnegie Mellon University,
USA



Melanie Hyo-In Han

University of Surrey,
UK



Eunji J. Lee

Busan National University of
Education,
South Korea



Yeohyun Ahn

University of Wisconsin,
USA



Nitouche Anthoussi

Université Paris 1 Panthéon -
Sorbonne,
France



**Presentations, Presenters,
Participants**

2025 Special Focus—The Art of Hospitality

Performance of Hospitality: Mouth as a Site of (un)Welcome

Hurmat Ain, Student, PhD Candidate, York University, Ontario, Canada

In my research I explore the site of mouth as the tongue's resting place, turning to the metonymy of tongue and its performative and linguistic meanings to address issues of (South Asian) cultural identity: performance through speech, taste, and sexuality. The tongue metonymy, I argue, helps to focus discussions of hospitality around the migrant's body, politics of identity, and place in a globalized world. I further examine definitions of hospitable spaces, using the mouth as example: it is where introductions of foreign objects take place. The image of the open mouth with tongue on display troubles ideas of intimacy and disgust or raw interiority against a polished exterior. The liminal and transient framing of the mouth as a site of negotiation of power and the encounter of possible (in)hospitality between the local/insider and the foreigner/outsider is a central setting in my project. To illustrate these connections, I analyze the work of contemporary artists, Bani Abidi and Mithu Sen who contribute to the discourse on hospitality and its limitations through a wide body of work on the subject. Sen repeatedly returns to the image of the mouth, its interiority, and visceral drawings/sculptures of tongue in her seminal works, *To have and to hold* (2002) and *Border unseen* (2014). In my paper, I read these and other performance works as troubling binaries of East/West, host/guest, public/private and colonizer/colonized.

Accessibility is Hospitality!: Games, Event Planning, and Accessible Design

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Daniel L. Ireton, Student, Master of Library Science, Kansas State University, Kansas, United States

Join us as we explore planning and executing events that are accessible and welcoming to people with disabilities. We will walk through our experience planning accessible tabletop gaming events at Kansas State University. We use games as a tool to introduce basic task analysis in order to facilitate planning events that are accessible and welcoming. We will discuss different game types and mechanics and how they do and do not work for people with various disabilities. We will walk you through how to spot barriers to dignified participation for people with a wide variety of disabilities. Once we have spotted barriers, we will walk through reducing them through modifications to game play mechanics or, more frequently, creating modified pieces working with local and student artists. While game mechanics and rules are critical from a design standpoint, many gamers are drawn more to artwork and aesthetics than mechanics when selecting what to play. Using thoughtful and creative design, games are frequently made more aesthetically pleasing as well as more accessible. We will demonstrate several games, the barriers we encountered and ways to address those barriers. While games are our springboard, this session is really about understanding event planning from an accessibility first perspective. Our goal is to help you plan events that allow people with disabilities to participate fully and with dignity.

2025 Special Focus—The Art of Hospitality

Victorian Colonial Spaces and Aristocratic Places: White Colony and Country House Hospitality

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In two series in the 1880s, the Magazine of Art visually endorsed a relationship by contiguity between two entities, colonial landscape space in the white colonies and privileged English places in country homes, a para-heritage industry series. Through issues of perspective, boundaries, filled or empty spaces, scale and the material page, the magazine's two series proposed to determine where culture resided, who controlled nature, and the hospitality of these two extreme domestic spheres to entire Britons to visit both of them. Pairing colonial space and English aristocratic place through specifics of habitability, imperial and national inscriptions on the picturesque and the sublime, the magazine presented aristocratic country homes as a national heritage for everyone and "wild" colonial landscape as tamed and inviting through shared anti-urban and anti-modernist nostalgic values. I argue that the visual organization of country houses and white colonies' images and their texts independently and in conjunction were joined through the magazine's illusion of its presumed aesthetic "neutrality" and service as offering these sites to the general public for consumption, travel and sociability. The magazine could deploy its cultural authority to represent these two spaces as unified and representative of the nation to stabilize these places' dynamic social relations and erase their classed and colonial histories by invoking aesthetic principles: vast colonial landscapes (sublime) that symbolized domination of nature (including indigenous peoples) and country houses (picturesque) whose interiors' prolific objets d'art symbolized accumulated English culture.

Snared: Getting Caught Up in the Art of Education

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

The question of how a creative practice can be a pedagogical practice is increasingly relevant as cultural institutions welcome an educational turn in contemporary art. We must ask, are there limits to this hospitality? I argue it is the teachers, who "unspool" their curricula, intentionally twisting it around their creative practice, who are left outside this cultural embrace. I will demonstrate how my artistic practice curls in and out of the classroom, ensnaring people, sites, ecosystems, and ideas in a reciprocal tangle of conceptual art. In May 2024, I was invited to a remote corner of Northeastern Nevada to participate in the Montello Foundation artist-in-residence program. Each morning, I began the day by walking. Wading through the sagebrush ocean, I learned the language of a thriving community no taller than my socks; an ankles-high ecosystem. I often followed the only visible trace of humans, a barbed wire fence-line, and gathered pieces of errant wire caught in the brush. In essence, I partnered with the landscape to create an invisible miles-long contour drawing. The retrieved wire was used to create a large 25' x 10' drawing installed on the studio wall. When I reflect on the entanglements of my creative practice, I examine the snares. What gets caught up? What methods do I employ to interrogate these complex knots? What happens when I resist the urge to straighten out (or up?) and embrace the idiosyncratic methodologies that bend and twist in an interwoven gesture of reciprocity, the gift of making art.

2025 Special Focus—The Art of Hospitality

Tablescapes: Veritas and Vanitas

Marcella Hackbardt, Chair and Professor, Department of Art and Art History, Kenyon College, Ohio, United States

The history of photography abounds with images of tables set for real and imagined guests, communicating both shared and personal experiences of home, labor, and possessions. Early photography required long exposure times, and therefore the tabletop still life was an ideal subject to celebrate life through collections of fine domestic and imported goods. In some of the first photographs ever made, William Henry Fox Talbot photographed his collections of China and glassware on tables set for breakfast or tea, almost always from the vantage point of a guest approaching the table, welcomed into an inner circle and aristocratic lifestyle. Such seductive "life-style" photography practices continue today in social media tablescapes, with their melding of image with the mobilizing of desires expressing class, consumer culture, gastronomy, and hospitality. The still life may also draw upon the *Nature Morte* or *Vanitas* genre of painting that reached a peak in popularity in Europe in the 17th century, communicating the transience and vanity of life. Understood in these contexts, contemporary photographers continue to renew the language of the still life, presenting the tabletop and dinnerware as a site of complex emotions, gendered experience, vulnerability, memory, and loss. Their images elicit the opportunity to rethink issues such as waste, food, incarceration, and fragile beauty, while embracing/questioning personal proclivities and social practices, in a thoroughly photographic means of presentation and re-presentation.

Feasts, Favors, and Fates: The Role of Hospitality in Geoffrey Chaucer's *The Canterbury Tales*

John Hansen, Faculty, English, Mohave Community College, Arizona, United States

Geoffrey Chaucer's *The Canterbury Tales* offers a rich exploration of medieval society -- with themes ranging from social class and morality to love and pilgrimage. One significant yet often overlooked theme in the work is hospitality. This paper explores the role of hospitality in *The Canterbury Tales*: analyzing how the treatment of guests reflects broader social and ethical concerns within the text. Hospitality, in its medieval context, was more than a mere gesture of kindness; it was a social contract that shaped relationships, defined social status, and expressed Christian virtues. My analysis focuses on key tales where hospitality is a central theme, including "The Knight's Tale," "The Franklin's Tale," and "The Host's Role in the General Prologue." These stories highlight different manifestations of hospitality that include noble acts of generosity to more self-serving or morally ambiguous behaviors. In "The Franklin's Tale," for example, hospitality is intertwined with ideas of generosity, reciprocity, and duty, while in "The Knight's Tale," it is linked to chivalric values and honor. Moreover, the character of the Host in the General Prologue serves as a focal point for examining hospitality as a social practice. His role in organizing the pilgrimage, providing accommodation, and guiding the storytelling underscores the intersection of hospitality, authority, and communal bonds. By investigating these elements, this paper argues that Chaucer uses hospitality as a lens through which to critique and illuminate the complexities of medieval social norms and moral expectations.

2025 Special Focus—The Art of Hospitality

Eve's Sedgwick's Paranoid Reading vs. Reparative Reading in the Pedagogy of the Critique: Re-thinking How the Critique Format Can Create a Space of Radical Hospitality in the Collegiate Context

Karah Lain, Associate Professor of Visual Art in Painting and Drawing, Point Loma Nazarene University, California, United States

Eve Kosofsky Sedgwick identified two opposing approaches to critical analysis in her 2002 essay "Paranoid Reading and Reparative Reading, or, You're so Paranoid, You Probably Think this Essay is About You". For Sedgwick, a paranoid reading involves reading/looking with the intention of finding cracks or flaws in a work that can be defined and attacked. Conversely, she loosely defines a reparative reading as one in which criticism involves a rigorous search for imaginative edification and expansive knowledge through analysis. My paper takes this dynamic that Sedgwick proposes and examines how these two types of readings might come into play in the pedagogy of the critique, specifically in the college classroom. While a paranoid reading is generally praised in academia as highly rigorous, I propose that a reparative reading might be a more effective educational tool towards empowering students to activate their most authentic selves in order to produce their richest artworks. My questions: how exactly does Sedgwick define a reparative reading, and how might this manifest in a critique setting? How might a reparative critique mode operate to generate and occasion a high level of academic rigor? How does a practice of reparative critique change a student's approach to making? Using my own experiences in higher education, along with Sedgwick's captivating theory, I articulate an inventive approach to critique that pushes against colonial notions of academic achievement, towards an understanding of critique that fosters students' wholeness as a path toward creative excellence.

Development: Propaganda Expressed Through Literature and the Visual Arts

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

This study employs qualitative approaches with an ethnographic perspective to explore how the arts have been used to facilitate discussions in a hospitality environment among various participants, including visitors, tourists, researchers, and academics. The focus of this study is hospitality within the arts and how it facilitates discussions among writers, artists, and scholars. Drawing from literature and the visual arts, this research explores three case studies. The first focuses on the story of Burma Shave (1927 - 1963), a pop-cultural icon in America during the Depression. The second case focuses on Jewish humour and its critics and how it prompted audiences to recognize truth and contemplate human duties. The third case reveals complementary persuasive arguments, with the visual arts employed to explore Luther as a humanist activist in Germany from 1500, and the expansion of Lutheran viewpoints globally with complementary perspectives. In the context of the arts of hospitality, the question arises: How do the arts of hospitality create powerful tools, fostering social cultural development?

2025 Special Focus—The Art of Hospitality

An Analysis of Architectural Projects Driven By Hospitality Design Thinking: A Detailed Examination

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This analysis explores architectural projects, influenced by hospitality design thinking. Emphasizing the importance of collaborative dialogue throughout the design process, the focus extends beyond mere archetypes of specific structures like wineries or hotels. Instead, this proposal highlights the value of shared conversations, where diverse perspectives and mentorship create an environment of curiosity and support. These projects are not just about learning to design specific types of buildings. They emerge from a process of radical openness, allowing for mutual exploration and artistic innovation. Through open, supportive, and curiosity-driven mentorship, these architectural projects exemplify how collaborative creativity can lead to groundbreaking design solutions. This radical openness ensures that each project uniquely reflects shared ideas and mutual inspiration, moving away from standardized design approaches. The proposal underscores the transformative potential of hospitality design thinking in architecture. It demonstrates how integrating hospitable practices into the design process fosters innovation and artistic excellence. By showcasing projects developed through this approach, the analysis offers valuable insights into the dynamic relationship between architecture and hospitality. Moreover, it advocates for a design ethos that prioritizes collaboration, openness, and the shared exploration of artistic possibilities. The emphasis on hospitable curiosity and support throughout the design process not only enhances the quality of the architectural outcomes but also enriches the professional growth and creative development of all involved. By embracing these principles, architects can create spaces that are not only functional and aesthetically pleasing but also deeply resonant with the spirit of hospitality, fostering environments that welcome and inspire.

2025 Special Focus—The Art of Hospitality

Career Minded Musicians: Music Academization Within Neoliberal Capitalism

Douglas Mutch, Student, Sociology, Saint Mary's University, Nova Scotia, Canada

The research focuses on a qualitative analysis of classical music students in a university music program. This research investigates the interplay between personal-musical meaning and labor-market value in identity forming and the hierarchizing of academic spaces. This research investigates the personal impacts of situating music within neoliberal capitalism, and the processes used by musicians to negotiate this tension. The research involved two qualitative interviews with classical music students, field work, and extensive bibliographic analysis. The research contributes an analysis of musical hierarchies within academic spaces by demonstrating connections between music pedagogy and neoliberal capitalism. The resulting "musical capital" is an asset for artists who are actively developing pathways through which they may make economically viable their passion for music. I develop both the economic-political results of music education while highlighting the agency and reflexivity of students in pursuing classical music performance. The outcome is a theory of music practice which structures music as a forum for risk and reward, where students must navigate their art skillfully to achieve preferred results.

2025 Special Focus—The Art of Hospitality

Between Natural Form and Negative Space: Hospitality in Japanese Gardens

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Japanese gardens, which have long left the confines of the Japanese archipelago and have become a beloved presence in American urban culture, are often characterized using terms such as “peaceful,” “serene” or “tranquil.” What is the true source of such characterizations? What is the difference between a forest and a Japanese garden in that respect? Is it the absence of auditory noise or rather, the absence of visual noise that generates psychological space, constituting the subtle but irresistible hospitality of Japanese gardens? By analyzing design patterns and visual features of representative gardens, this paper shows how Japanese garden art creates a hospitable environment predicated on the selection, reduction and stylization of natural forms that allow the viewer to creatively engage with the space offered for perception. In this world, scales are controlled, the types of shapes and materials are reduced through disciplined artistic choice, and yet the result is liberating for the viewer. Furthermore, a fundamental principle of Japanese gardens, asymmetry, acts as a catalyst in the psychological chemistry between the garden space and the visitor, sometimes obstructing the view, stimulating curiosity and enticing further exploration. By showing these processes at work, this study offers a better understanding of a popular immersive art form --which a Japanese garden can be considered to be -- and the deep sources of its perceived hospitality.

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Anti-Racist and Anti-Oppressive Artist Residencies as Spaces for Belonging and Reciprocity

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In the current divisive social climate, there has been increased oppression and violence toward individuals from equity-deserving groups. Art and art education can offer powerful pathways and platforms for stimulating empathic, critically conscious, radically imaginative, and felt engagement. The project at the centre of this presentation explores how the practices of contemporary artists working with anti-oppressive and anti-racist participatory methods can contribute to the development of art education approaches that promote shifts in cultural and social attitudes and behaviours. Three racialized contemporary artists working with anti-racist, anti-oppressive, and participatory approaches were invited to engage in residencies in a university art gallery. With each residency, the artists welcomed visitors into the gallery space, inviting them to engage in dialogues and hands-on artistic practices centred on anti-racism and anti-oppression. Through the artists' hospitality, they created intimate spaces for belonging. Using diverse methods, each artist developed environments to hold space for expressing, learning, feeling, and connecting. This included deep listening, sharing, presenting provocations, stimulating exchanges, and honouring voices. Through such practices, they invited reciprocity, sharing their experiences and practices and opening space for visitors to engage in similar gestures. This required shifts in expectations for visitors' roles, moving from passive art gallery consumers toward active artistic contributors to anti-racist work. Each artist employed unique approaches to support visitors in these journeys, often incorporating care ethics. Artistic and art education practices that can support transitions in roles, spaces, and orientations required to create artistic environments for belonging, reciprocity, and transformative action is explored.

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Beyond Pronunciation: Exploring the Intertwined World of Intonation Contour and Melody in Chinese-American Art Songs

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Chinese language's intonation is often underestimated by singers and overlooked in analysis. However, in the realm of Chinese-American art songs, intonation serves as a powerful medium of cultural hospitality, inviting listeners into a rich tapestry of linguistic and musical traditions. This paper critically examines how intonation contours shape melodic composition in Chinese-American art songs, particularly through the work of Chen Yi. By integrating vocal pedagogy, linguistics, music theory, and Chinese opera history, this research delves into Chen Yi's "Monologue" and reveals how traditional Chinese musical elements merge with language intonation, enriching her musical expression. This interdisciplinary approach not only highlights the cultural and linguistic nuances of these compositions but also frames them as acts of artistic hospitality, where diverse cultural elements are welcomed and celebrated. Through this lens, we explore the dynamics of cultural exchange and the power of music as a hospitable space for different traditions to converge. This research underscores the significance of intonation in Chinese vocal performances, fostering a deeper appreciation and understanding of Chinese-American art songs.

Unbelonging in Gyeongseong: Negotiating Identity and Hostile Spaces in Hongjacga's Delusion

Jessie Ming Sin Wong, Assistant Professor, Program Leader of Early Childhood Education, Hong Kong Metropolitan University, Hong Kong

Hongjacga's acclaimed webtoon *Delusion*, set in the charged atmosphere of 1930s colonial Gyeongseong (Seoul), offers a compelling lens for "The Art of Hospitality." This paper argues, however, that *Delusion* primarily explores the limits and critique of hospitality, focusing instead on pervasive states of unbelonging. Analyzing the narrative, visual style, and character dynamics, it examines how both the politically oppressive colonial city and the enigmatic patron Jeonghwa's secluded mansion function as fundamentally hostile spaces, undermining genuine welcome. The central relationship between the struggling artist Iho and his mysterious commissioner Jeonghwa exemplifies conditional hospitality, revealing unequal power dynamics and the exchange of hidden "currencies" far exceeding the financial transaction. Within these fraught environments, characters are forced into precarious negotiations of identity, struggling against social marginalization, colonial constraints, and concealed monstrous truths. Through its depiction of compromised welcome and inescapable isolation – even for the powerful "host" Jeonghwa – *Delusion* challenges idealized notions of belonging. This paper contends that Hongjacga utilizes the Gothic romance framework within the unique affordances of the webtoon medium to expose how historical context, power imbalances, and hidden realities fundamentally disrupt genuine hospitality, rendering belonging an elusive, perhaps impossible, state in the world portrayed.

2025 Special Focus—The Art of Hospitality

Hospitality and the City: Marketing Berlin

**Ulrike Zitzlsperger, Associate Professor, Languages, Cultures and Visual Studies,
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Berlin's history is characterized by ruptures and divisions throughout time. Nonetheless, since the city became the capital of the Kaiserreich in 1871, advertising for tourists has been an important economic factor for the metropolis. Despite its conflicted history and across democratic republics and dictatorial regimes, Berlin's attempts to attract visitors by means of inclusive posters, catchy slogans and colourful brochures have been characterized by variations on being a hospitable city for all most of the time. This paper traces a range of examples across the twentieth century, analysing approaches to being a welcoming metropolis and considering, when such attempts backfired.

Pedagogies of the Arts

Ethnographic Video and Photography in Documenting Culinary Hospitality: Israeli and Palestinian Food Cultures in Interdisciplinary Experiential Learning at Carnegie Mellon University.

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Ralph Vituccio, Teaching Professor, Entertainment Technology Center/English Dept, Carnegie Mellon University, Pennsylvania, United States
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This paper showcases the experience of coteaching a multidisciplinary travel course designed to prepare students to document their ethnographic encounters with food cultures through film and photography in Israel and the West Bank. Much of these ethnographic experiences entailed direct exposure to local cultures of hospitality involving the sharing of food. Some of the questions we address are: the role of ethnographic documentary filmmaking and photography in highlighting the diversity of local cultures and their different approaches to hospitality; its role in fostering understanding of societies with entwined politically fraught histories yet asymmetrical present-day embodied experiences; whether prior academic exposure prepared students for these encounters; students' reactions to cultures of hospitality encountered; whether more reciprocal engagement, such as their participation in food preparation, as opposed to the more passive reception of food from our hosts, influenced their relationship with local cultures and interlocutors; students' engagement in the ethics of hospitality, despite their different cultural backgrounds and language barriers; and whether these relations were captured through film and photography. This study also examines how this course prepared non-filmmaking students to document their ethnographic encounters, their creation of final media projects, and their incorporation into an interactive-documentary showcasing their experiences and interviews with local interlocutors. Some of the shared techniques include: exposing students to various videos on social media platforms and critiquing their content and delivery, from basic breakdowns of online video journal entries and travel videos to longer documentary-form pieces and exposing them to visual storytelling techniques and practices.

Pedagogies of the Arts

The Backyard Journey: Environmental Interpretation as Artistic Methodology, From Childhood Play to Digital Creation

Mohammadhassan Asnaei, Director, D3Canvas LLC, Erevan, Armenia

This research investigates the symbiotic relationship between childhood creative play and professional digital artistry, introducing an innovative pedagogical framework for contemporary art education. Through a phenomenological analysis of developmental trajectories—spanning from unstructured backyard play to advanced 3D rendering and blockchain-based art creation—this study establishes a theoretical framework for understanding early creative environments' influence on artistic cognition. The methodology synthesizes structured randomness principles from generative art theory, cognitive pattern recognition, and spatial awareness development, employing a mixed-methods approach that combines autoethnographic analysis with quantitative assessment of digital art outcomes. This investigation culminates in "The Generative Path," an evidence-based educational program integrating experiential learning with digital art methodologies. The findings demonstrate that unrestricted creative play in childhood, despite resource limitations, fundamentally shapes advanced artistic capabilities. This study contributes to digital art education literature by bridging early childhood creativity with professional practice, while offering practical implications for educators and artists in the digital age.

K-pop as a Pedagogical Tool in Korean Studies: Finding the Balance between Personal Interest and Professional Skills

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Once considered a niche subculture, Korean popular music (hereafter, K-pop) is now extremely popular transnationally, with many K-pop groups having worldwide fanbases. Over the last fifteen years, this has led to a rise in interest in Korean Studies at colleges, with more students registering to take Korean or Korea-related classes. However, if many students are interested in learning more about the language or culture of Korea, it is harder to get them to elect a Korean Studies major, especially in a context where finding a job post-graduation is getting harder and harder. This research starts with the paradox that K-pop has yet to be widely acknowledged as a relevant object of pedagogy/study in Korean Studies. Based on experiences with students and observations from witnessing the growth of the field, it inquires about methods to overcome this obstacle. Overall, it argues that students' interest in K-pop is often misunderstood as a superficial interest in Korean Studies—while it is actually the opposite. Undermining the strength of K-pop as a gateway to Korean Studies prevents students from majoring in the field while limiting them from exploring more ways to incorporate this interest in their future career paths.

Pedagogies of the Arts

Behind the Wall: Understanding the Soul of Your Artistic Practice

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

To be an artist is to translate the invisible (ideas) into the visible (art works). Behind the wall is a process of gathering metaphors and deeper thoughts that provide a more tangible way of thinking about one's art practice. The "wall" is symbolic of the gallery wall and behind are the concepts and beliefs that hopefully come through the art for the viewer to engage with. Intentionality in articulating our ideation and conceptual framework opens the door for the viewer to access the depths beneath content and subject matter. So much of the time, content and media practice become the "what" in an artist's practice and "Behind the Wall" is the "why" behind the art. There is a layered journey of entering the process and it requires self-awareness and peeling back layers of thoughtfulness and mindfulness that make up the "why." Thankfully the "why" is already in each of us, and what is behind the wall most likely has not been fully developed, accessed, nurtured or cultivated. It is an extensive process of internal excavation that results in a greater potential to connect with viewers who stand in front of the "wall." The work of internal investigation informs the artist in a way that allows for more conscious decision-making to infuse the art-making process with intentionality and depth. The hopeful result is that the artist is empowered to create art driven by things that matter, that authentically reflect the concepts and beliefs that mean most to the artist.

Camaraderie: The Design Studio as Intermediary Site of Radical Hospitality

Steven Chodoriwsky, Assistant Professor, Division of Multi-Disciplinary Design, University of Utah, United States

This paper charts the complex motivations, logistics and desires of doing collaborative, performance-centered experimentation within a design education context—in particular during public project reviews. I consider living tensions that emphasize active participation, the care work of crossing disciplinary borders and student-teacher relations, and the aspirational spatial-pedagogical arrangements of design/arts studio contexts. My research employs as a case study the sophomore-level product design course entitled “Animating Bodies” (2020-24, University of Utah)—where students and I reconceive reviews as all-class “demonstrations of knowledge,” inviting community members into our working environment, and recasting the students’ host institution as an active rehearsal site. In the will to camaraderie over competition, multiple vectors of hospitality converge: these reviews welcome a range of interlocutors, peers and professionals from diverse backgrounds as a kind of moveable feast. In counterpoint to formal critique structures, one may picture a fleet of bodies blithely falling in and out of formation, with all participants engaging (and oftentimes wearing, inhabiting, or “playing”) in-situ prototypes. Sites of incubation and production are duly sites of reception and generosity, with students becoming ambassadors, tour-guides, and co-creators of their presentation space. Building on my research on the performative gestures of the contemporary university campus, these pedagogical techniques call into question the typical, often bureaucratic deployment of existing academic architectures. I also reflect on the nested (and relative) hospitalities of departmental cultures and student cohorts, balancing (or troubling) them against the omnipresent pressures higher education places on forms of research and knowledge production.

Enhancing Critical Visual Culture Education through AI-Assisted Visual Analysis

Sheng Kuan Chung, Professor, Curriculum and Instruction, University of Houston, Texas, United States

This paper explores an innovative AI-assisted visual analysis assignment in an undergraduate critical visual culture course. In our visually saturated arena, developing students' ability to critically analyze images is crucial. This study investigates how integrating AI tools into visual analysis tasks enhances students' critical thinking skills, deepens their understanding of visual culture, and prepares them for an AI-driven future. The research employs a mixed-methods approach, examining a three-step assignment: students conduct a personal image analysis, use AI tools for further analysis, and integrate insights from both perspectives. Data collection includes qualitative analysis of student work and surveys. This study contributes to the discourse on AI integration in humanities education, offering educators a viable lens for AI-assisted assignments and pedagogical insights into fostering 21st-century skills in visual culture studies.

Understanding Another Person’s Story: Narrative as an Alternative to Chronology in Teaching Arts and Humanities

Maria Cochran, Associate Professor, English, Communication, Humanities, Des Moines Area Community College, Ankeny, Iowa, United States

Narratives help situate arts and humanities, exploring the creation, interpretation, and appreciation of artifacts as well as making sense of the world, especially for students who find chronology and history challenging and alienating. The majority of introduction to arts and humanities textbooks use chronology as the primary way of teaching about art; however, this study argues that narratives as an alternative to chronology can help students’ engagement, comprehension, and retention. Narratives can explicate original historical contexts as well as recontextualize art in light of contemporary political and social issues, emphasizing multiple perspectives and encouraging students to develop alternative ways of seeing and knowing. Such issues need to be at the core of introduction to arts and humanities courses taught in many community colleges, four-year colleges, and universities. The application of the narrative approach in classroom practice is illustrated using four artifacts across periods and cultures: Piero della Francesca’s *The Duke and Duchess of Urbino*, Pieter Bruegel the Elder’s *Landscape with the Fall of Icarus*, John Everett Millais’s *Ophelia*, and Wangechi Mutu’s *Water Woman*. These artifacts are contextualized through personal, community, global, and universal narratives that help students become active learners demonstrating (in both their discussion and writing) art’s meaning and relevance. Narratives help students understand art, retain that understanding, and make meaningful connections with their personal, academic, and professional lives. De-emphasizing chronology and emphasizing narrative should become common practice in introduction to arts and humanities classes so that students can connect arts and humanities to their everyday lives.

Arts Histories and Theories Toward a Critical Pedagogy of Art, Culture, and Global Sustainability: Decolonization and Intercultural Competency

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Ragnhild Utheim, Director, School of Liberal Studies, Purchase College, SUNY, New York, United States

Arts, culture, and nature are central features of tourism, strategically employed by the public and private sector alike and in government initiatives to elevate nations onto the global stage. In this paper we examine how the “art of hospitality” guiding commercial tourism intersects with national identity, ethnic culture, and the politics of representation across human and non-human landscape. Building on successive years of study abroad programming in Norway, the authors problematize common allures of tourist travel, and explore how to mediate contested meanings of heritage, culture and ethnicity, and sense of belonging as part of intercultural learning. Study abroad is designed to deepen student knowledge about the impact human activity in different global locations have for climate change. Art and culture have become an increasingly significant catalyst for exploring, expressing, advocating, and redressing environmental crisis, often in ways that words and dialogue defy. It is a vital lens through which to understand the diverse sociocultural forces that shape anthropogenic drivers of climate change worldwide. Students apply cross-cultural learning and local expertise to envision solutions, including the lifeways of marginalized groups and indigenous peoples. Triangulating theory, practice, and pedagogy, the authors investigate a series of conceptual cartographies that emerge as part of the intercultural teaching-learning nexus, under two subheadings: (1) Heritage, Culture, Indigeneity; and (2) Nature, Nationalism, Museums. The analyses seek to tease out and contextualize the complexities that iconic arts and culture markers often conceal, uncovering the tensions that “national treasures” touted as undisputed emblems of cultural authenticity reveal.

Multi-Modal Argumentation as Intellectual Hospitality in Theological Education

Loris Isabettini, Student, PhD Candidate, University of Windsor, Ontario, Canada

This research presents multi-modal argumentation as a form of intellectual hospitality, offering an inclusive pedagogical framework for theological education. Grounded in Michael Gilbert’s model, this approach integrates logical, emotional, kisceral, and visceral reasoning to expand beyond traditional logocentric methods. By engaging with the mystical thought of Teresa of Avila, Francis of Assisi, and Saint Augustine, this method welcomes diverse modes of understanding, demonstrating that theological discourse is inherently multi-modal. Just as hospitality creates space for diverse guests, this pedagogical model embraces intuition, embodiment, and affective reasoning, ensuring all students—regardless of cognitive or cultural background—can participate meaningfully in theological inquiry. This shift not only enriches theological literacy but also aligns with contemporary advancements in argumentation studies and interdisciplinary education, positioning theological classrooms as spaces of intellectual hospitality where multiple reasoning modes are invited, recognized, and valued.

Adventures in Disability Culture - an Immersive Experience of Disability Art: Using Technology Informed Pedagogy to Teach Disability Arts and Culture

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Sara Davis, Learning Designer, University Libraries / Teaching and Learning with Technology, Penn State University, Pennsylvania, United States The Adventures in Disability Culture project aims to enhance the learning and teaching experience of disability art and culture. While disability art is a lively and ever-present phenomenon, teaching and learning about it are often organized in ways that separate the learner from the cultural experience of disability, rendering the learner a mere observer rather than a visitor or participant in the disability culture movement. Consequently, the learner comes to view disability art and culture as a collection of disparate elements rather than a living and thriving cultural phenomenon. To address this unnecessary distancing between learners and disability culture, the Adventures in Disability Culture project offers a multimedia gateway into the experience of disability art for those who wish to learn, teach, or engage with disability experience through disability art, disability history, and disability theory. Our study describes how we are working to overcome this distancing through the use of storytelling and multimedia. Our project centers on the creation of an interactive 12-chapter choose-your-adventure experience that immerses the reader/protagonist into disability culture via virtual art galleries, storytelling, escape rooms, and movie clips. The project emphasizes digital access, uses technology to increase information accessibility, and promotes Open Educational Resources. An art project in itself, Adventures in Disability Culture, introduces global audiences to many forms of disability art and the experience of disability culture.

Pablo Helguera's Concept of "Transpedagogy": An Intersection of Participatory Art and Education

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

This qualitative study explores the concept of "transpedagogy" in art education, a concept proposed by Pablo Helguera, a globally recognized socially engaged artist and educator. Transpedagogy explores the convergence of socially engaged art—a significant genre within contemporary art—and educational practice, emphasizing the pedagogical dimensions of artistic engagement. The study examines the "educational turn" in contemporary art that forms the foundation of transpedagogy, identifies its key characteristics from an educational perspective, and evaluates its significance for art education. Employing qualitative research methods, the study incorporates correspondence and interviews with Helguera, participant observation of his works, and analysis of his writings and published interviews. The findings reveal that Helguera's concept of transpedagogy is deeply rooted in informal educational practices, such as museum education centered on audience experience, institutional critique, and principles of critical pedagogy. Transpedagogy addresses the limitations of traditional education by fostering critical thinking, self-directed learning, imagination, and diverse perceptual experiences among participants. By situating transpedagogy within the broader discourse of socially engaged art education, this research highlights its potential to expand the horizons of both art and education. It underscores the transformative possibilities of integrating participatory artistic practices with educational methodologies.

Pedagogies of the Arts

Arts and Business - An Unholy Alliance to be Avoided: Or, an Academic Imperative Now?

Margaret A. Murphy, Associate Professor, School of Business & Entrepreneurship, Columbia College Chicago, Illinois, United States

How to avoid the starving artist trope for a college or university's alumni? For years, many have contended that for those pursuing a higher education degree in the fine arts should also be developing business and entrepreneurial skills as part of their curricular pathway (Thom, 2016; Hong, Essig & Bridgstock, 2012). Many believe a practical hands-on understanding of key business and entrepreneurial implementation tactics is part of art students' future career success, especially given the prevalence of polyoccupationalism (Hénaut, Lena, Accominotti, 2023). However, a recent review of literature reveals an ongoing art school graduate self-perceived deficit in much-needed entrepreneurial and business academic skills (SPAAD, 2022; Guo & McGraw, 2023). Even practicing artists and faculty strongly suggest the need for these missing business and entrepreneurial skill sets (Bridgstock, 2012; Zhang & Wang, 2022). Through an original comparative analysis of 50+ art schools and current digitally published curriculum outlines for 150+ artistic majors within higher education institutions, this author contends there is still a gap between the acknowledged need for arts and business skills in higher education and curricular realities. This analysis concludes by highlighting new directions at some universities and potential continuing education opportunities for schools globally to consider. Curricular efforts to develop students' artistic visions, refine their craft and build their entrepreneurial business skills could lead to greater institutional outcomes in terms of employment and alignment with artistic education, a stronger alumni network and potentially, exciting new directions for a plethora of artistic products and services.

Queering the Classroom: Radical Autonomy in the Educational Sphere

Sheila Richardson, Student, Masters of Arts, Central Washington University, Washington, United States

Within the current administration, it is vital that we, as educators, create radical queer spaces inside the classroom. Queerness inhabits a sphere between the political and individual that calls for intentional action and ways of being that go against the foundational mythologies of mainstream culture. Queering the classroom means intentionally giving space for students to be and learn, using a blend of traditional and progressive pedagogies. This includes decentralizing the classroom, decolonizing assessment practices, and giving students complete autonomy over their learning environment. By queering the classroom, educators create space for students to explore the intersections of their identity and the academic, political, and social spheres they inhabit. As the current administration of the United States threatens to undermine the autonomy of its citizens, radical queerness is a path towards a future of freedom, autonomy, and democracy.

Pedagogies of the Arts

Student and Citizen: The University as a Bridge

Natasha Sagardia, Assistant Professor, Humanities Faculty, University of Puerto Rico, Río Piedras, Puerto Rico

This research analyzes the pedagogical strategy of participatory art as an instructional technique within undergraduate Social Sciences courses. It is based on a case study drawn from the teaching experience of the researcher, which compiles eight years of courses at the public University of Puerto Rico, in a polysemic crisis context that challenges the critical analysis of its citizens. Using participant observation and focus groups, data were collected regarding the perceived usefulness that students find in the pedagogical strategy of participatory art. Theoretically, this research is framed within the interpretive sociology approach, which acknowledges the capacity of contemporary individuals to enact changes in shared culture—particularly those aligned with peace and the common good. Furthermore, the study problematizes art as a democratic tool that stimulates critical thinking. It explores the complexity of sociocultural themes that emerged through the analyzed courses, such as gender violence, colonialism, mental health, the double-edged nature of resilience, the attack on the University of Puerto Rico, and the illicit sale of natural resources. These themes were addressed by students through artistic exhibitions of field journals, sculptures made from recycled materials, educational art installations, and spontaneous theatrical performances in public spaces. The study concludes that, despite contemporary trends that prioritize technical/practical education, art as a form of humanistic knowledge strengthens the university's role as a formative bridge between being a student and becoming a citizen.

Culturally Responsive Teaching through Ethnography, Epistemology, and Ontology

Zartasha Shah, Artist and a researcher, Art Education & Education, Self-Employment, Texas, United States

The research investigates the effects of culturally responsive pedagogy, or CRP, through ethnography, epistemology, and ontology in education. The research explores the impact by checking the interpretations of the assessments, observations, and arguments about each part of them. The research also investigates the effects of each part on teaching and learning. Critical race theory, or CRT, helps in finding solutions to the problems of cultural identities, cultural accentuates, and CRP to support cultural heritage. The research informs more about CRP through cultural receptiveness, cultural resistance, and cultural reliability. Ethnography educates and informs more about the learners through the use of expressiveness, assertiveness, and creativity in education. Expressiveness will inform more about the use of different themes to create the artworks of learners. Assertiveness will inform more about the use of other ways to make meaningful artworks in education. Creativeness should be able to inform about the aesthetics, creativity, and artistic mindedness of learners. Epistemology will inform that the dimensions, use of materials, and methods can inform about the inspirations and the use of ways to incorporate the inspiration in art production. Ontology will inform about the importance of learners through cultural identity, cultural immersion, and cultural antiquity. Data collection is via interviewing my participants to know the process. The research revolves around a qualitative method, ethnography, ethnographic research questions, transcribed semi-structured interviews, and coded transcriptions to support CRT, ethnography, epistemology, and ontology through CRT in education.

Pedagogies of the Arts

Using Arts-Based Research to Engage Learners and Transform Teaching: Facilitating Cognitive and Social Skills Development Among Children with Autism through Explorative Artmaking

Terese Giobbia, Associate Professor, Program Coordinator, School of Art and Design, West Virginia University, West Virginia, United States

Integrating art activities into student-centered educational programs can significantly enhance cognitive and social skill development among learners (Escala, 2024). With one out of every 36 students in grades K-12 in the United States diagnosed with autism spectrum disorder (ASD), preparing pre-service teachers to implement lessons to improve cognitive and social skill development among diverse learners will become critical to their future success in the classroom (Maenner et.al., 2024). This study explores the beneficial role artmaking plays in cognitive and social skill development among learners with ASD (Blandy, 1999; Read, 1945). Using arts-based research and observations pre-service teachers made while conducting art workshops students with ASD participated in, a critical analysis of the data is presented that supports the beneficial role artmaking plays in the development of cognitive and social skills of learners with autism. The research discusses workshop findings and provides recommendations for facilitating beneficial art making experiences for persons with autism. The study demonstrates how observing the creative processes of learners with ASD during exploratory art workshops can help inform the pedagogical practices of pre-service art teachers. The implications from the workshops show how pre-service teachers can adjust their roles of being a provider of propositional art knowledge to being a supporting participant in tactile explorative artmaking. Reflective practice on their artmaking experiences provides pre-service teachers with practical suggestions to improve their practice with autistic learners. Pre-service teachers can apply these principles to create more engaging and personalized learning experiences especially for diverse learners with autism spectrum disorder.

Understanding the Meaning of Color for Social-Emotional-Spiritual intelligence

Robin Wimbiscus, Owner/Founder, Intuitive Guide, Mentor, Life Coach, Vermont, United States

This project considers the intuitive approach within arts-based pedagogies, which examines how such methods foster student creativity, emotional expression, and critical thinking. However, utilizing art as a tool for processing and understanding trauma, difficult emotions, and behaviors can be dramatically improved by understanding what certain color patterns created in art mean. This method of understanding color patterns is especially relevant for educators, therapists, parents, and future educators seeking to help children in a deep, transformative way. Patterns of concerns that can be identified are not limited to self-harm, harm to others, and trauma-induced fear. The research methods are evidence-based and an adaptive pedagogy for several school districts throughout New England.

Arts Histories and Theories

Aura of Criminality: Unravelling the Motivations for Graffiti in Durban

Kehinde Christopher Adewumi, Postdoctoral Research Fellow/ Postgraduate Coordinator, Fine Art and Jewellery Design, Durban University of Technology, Kwazulu-Natal, South Africa

Graffiti has historically been linked to crime, violence, and gang activities. The 'broken window theory' is one of the major theoretical explanations against the presence of Graffiti in the public space. Simply put, the theory holds that if a broken window is left unfixed it often leads to more grave acts of crime and violence. Thus, an immediate eradication of graffiti is necessary to prevent the proliferation of violent crimes. In this study, with a focus on the Durban context, I argue against this notion of criminality often attached to the graffiti community. I insist that this aura of criminality stems from the lack of understanding of the disruptive, transformational and non-conformist nature of graffiti. My argument is thus framed around two major research questions: (a) Is the aura of criminality often attached to graffiti tenable in Durban? (b) What motivates graffiti creation in Durban? Using a qualitative research methodology, the study employs snowball sampling to engage with five active graffiti artists in Durban. Thematic analysis of the collected data reveals that while graffiti is seen as a symptom of criminality by some, others appreciate it for the beauty it brings to the public. It is thus important to account for the place of context and subjectivities in the meaning-making and acceptability of Graffiti.

Aesthetic and Epistemic Violence - Exploring Conditional Hospitality in the Dynamics of Beauty and Knowledge: Examining the Limits of Inclusion and the Power of Aesthetic Practices in Marginalizing Perspectives

Jacqueline Cofield, Joan Tisch Teaching Fellow, Whitney Museum of American Art, New York, United States

This paper explores the interplay between aesthetic violence (Cofield, 2024) and conditional hospitality (Shirazi, 2018), examining how these concepts inform our understanding of inclusion and exclusion within cultural and educational institutions. Building on the historical foundations of aesthetics from figures such as Baumgarten and Kant, who framed aesthetics in terms of beauty and universal judgment, we will transition to contemporary perspectives that emphasize the politics of knowledge and sensory experiences (Bishop, 2012; Chuh, 2019; Rancière 2013). In this context, aesthetic violence is understood as a form of epistemic violence (Dotson, 2011) where marginalized perspectives are devalued or erased, impacting how knowledge is recognized and validated within these institutions.

Animating History - a Tale Told by Urartian Pottery: Exploring Dynamic Motifs and Their Role in Early Visual Storytelling

Maryam Vahid Esmaeili, Art Director, Freelancer, Erevan, Armenia

This study highlights the significance of dynamic motifs in understanding the lifestyles and challenges of ancient peoples. The Urartian Kingdom, located in eastern Anatolia, was one of the prominent ancient civilizations that significantly influenced the histories of Iran, Van in Turkey and Armenia. This civilization, emerging in the 8th century BCE and declining in the 6th century BCE, is known for its military, engineering, cultural, and economic achievements. Their centralized, organized military and fortification construction were notable features. This research focuses specifically on examining the dynamic motifs found in Urartian pottery, emphasizing their importance in understanding the historical and cultural context of this civilization. Motifs depicting movement exhibit unique characteristics that require in-depth study. The significance of these motifs is evident in historical and geographical studies of Urartu and could potentially lead to new discoveries. The study delves into the possibility that these motifs might provide answers to some theoretical discussions about the origins of animation. The way these designs are presented could represent humanity's earliest attempts at creating animation, potentially offering the foundational concept for the existence of this art form for modern humans. By addressing these dynamic motifs, this research aims to deepen the interpretation of Urartian art and culture, shedding light on their beliefs, values, and the innovation embedded within their artistic expressions. Ultimately, this research investigates the role of these motifs in influencing the art, religion, and specific beliefs of the Urartian people while contributing to discussions on the origins of animation in human history.

Reimagine the Reality: Li Tianbing's Representational Strategy of Cultural Things

Chen Gao, Student, PhD, Xi'an Jiaotong-Liverpool University, Jiangsu, China

This study examines Li Tianbing's use of cultural things in his artwork to represent and reimagine past reality, primarily through his memories of the China's one-child policy era. The objective is to analyse how Li employs things to reconstruct reality and depict the relationship between memory, identity, and socio-political consequences of implementing the policy. This work is essential for reconsidering the role of visual representation in forming historical and social narratives, as the one-child policy has significantly impacted individual and collective identities and memory. Analysing Li's application of things to describe memory and identity contributes to Art History and Material Culture Studies. This research utilises the Social History of Art to contextualise Li's artwork within the historical framework of China's one-child policy, the Material Culture Studies to identify the role of things in memory construction, a Biographical Approach to explore Li's personal experiences, and briefly incorporates a Psychoanalytic Approach to address the psychological dimensions of identity. Through artefact and contextual analysis, this research investigates how Li challenges the boundaries of fantasies and reality. The study reveals Li's strategies of representing the past reality by bringing back memories through cultural things. Li constructs a dynamic identity with ongoing negotiations with historical forces when dealing with the trauma left by the policy. Ultimately, the study argues that Li's art portrays cultural things as 'memory carriers' in reinterpreting the past reality, offering an interdisciplinary perspective to expand the interpretation of representation and its influence on memory and identity.

Space as Kant's a Priori Categories in Wilhelm Worringer's Methodology : Influence on the German Expressionists

Roksana Gumerova, PhD Student, General History of Art, Lomonosov Moscow State University, Russian Federation

In his 1908 book "Abstraction and Empathy: A Contribution to the Psychology of Style", Wilhelm Robert Worringer sets out his methodology. According to Worringer, all art is divided into two types: figurative, the creation of which is preceded by the impulse to empathy, and non-figurative, the aesthetic prerequisite of which is the will to abstraction. The book is often associated with German Expressionism. However, the prevailing scholarly consensus on the influence of Worringer on German Expressionism remains contentious. While Ursula Helg, Thomas Röske, Richard Hamann, Ulrich Weisstein contend for the substantiated influence of Worringer on German Expressionism, David Morgan, Michael Jennings demure, asserting that attributing Worringer to the primary ideologues of German Expressionism is misguided. In order to answer the question of whether Worringer could have been an influence on German Expressionism, it is necessary to turn to the conceptual origins of the will to abstraction. The will to abstraction is preceded, according to Worringer, by an immense spiritual fear of space, and one of the conceptual origins of the formation of the will to abstraction is the understanding of space as an a priori category of contemplation set out in the teachings of Kant. Another conceptual source of the will to abstraction is fear as understood by Kierkegaard. Consideration of the conceptual origins leads to the conclusion that German Expressionism, based mainly on Nietzsche, Schopenhauer and Bergson, and Worringer's methodology have different foundations.

Exploring the Artistic Transformation and the Continuum of Solo Piano Oeuvre in Music Society

Jiani Lin, Music Research Intern, Music, North America International School, Shanghai, China

Music as a field of study has contributed to artistic society through the accounts of historical value. The stylistic bifurcation of classical music helps outline compositional preferences and techniques among classical music composers, reflecting unique predilections and creative thoughts. Music styles help shape the impact of artistic philosophies and creative emotions, generating a corresponding language between performer and composer. While Dannenberg (2010) views style as a particular categorization of music that follows artistic traditions accepted in musical society over time, the musicological evolution of music is successive and interconnected rather than fragmented, leading to an alternative comprehension of style as an artistic continuum that reflects the stylistic complexities defined by music composers. The current study demonstrates the artistic continuum of solo piano music by analyzing the Romantic and post-Romantic eras in the nineteenth and twentieth centuries. The current study focuses on Alexander Scriabin's music with examples from his piano sonatas (Opp. 19 and 53) and etudes (Op. 65).

Art Histories and Theories

In 'Pursuit of Intimations': In Praise of Non-methodologies in Writing Art History

Lizzie Lloyd, Senior Lecturer, Fine Art, University of the West of England, Bristol, City of, United Kingdom

What happens when a work of art reminds us of a work of literature or another work of art despite bearing no clear historical, thematic or causal relationship? What value is there to following up on such resonances? How might this approach enable us to better understand the objects of our attention, or our responses to them? And how might our method of writing be harnessed to generate (not just communicate) such kinships? Michael Oakeshott – philosopher and political theorist – criticised the imposition of abstract theoretical models without adapting to the needs or requirements of the real-world situations. Thinking, he says, is developed not by applying preexistent methodologies but by 'exploring and pursuing what is intimated' by real-world situations. Political thought, he believed, should be adaptive and responsive. This paper argues that the same goes for art history. Methodologies and approaches should not be imposed upon artworks but should be allowed to emerge by intimation, from our encounters with them and our writing through those encounters. I characterise the contingent, individuated and associational nature of this kind of research – in which supposedly unconnected artworks and texts are brought into shared orbit by the art historian – as non-methodological. Non-methodologies, which pursue unforeseen intimations, are more receptive to the subjectivity of the viewer/researcher/writer allowing for a more open and emergent art-historical discussion in which the outcomes might be more reflective, creative and performative.

Texts on Han Jade and Its Implications

Eileen Hau Ling Lam, Assistant Professor, Department of Cultural and Creative Arts, The Education University of Hong Kong, Hong Kong

Texts and images are commonly found on ancient ritual objects. These ritual objects, whether made of bronze, jade, lacquer, ceramic, or textile, frequently bear decorative motifs or pictorial images on the surface. Inscriptions or texts are somewhat less prevalent. Apart from the inscriptions on bronzes, texts or words on ancient ritual objects are brief and tend to be subordinate, or serve to provide information related to their manufacture. Interestingly, during the Eastern Han period, some inscriptions or texts on a wider range of ritual objects appeared as separate motifs, or were placed in a more important position on the objects. This paper selected jade, a material of object that usually are plain or have decorative motifs on the surface, and rarely bear texts or inscription, as a starting point. By examining the content and the way the texts are displayed on jade objects, this paper discusses the role and implications of texts on jade and other ritual objects during the Han era, particularly in the burial context.

Experience Methodologies: Poetics of Hospitality

Veronica Metello, Integrated Researcher, CEIS 20, Universidade de Coimbra, Coimbra, Portugal

Starting from the concept and practice of hospitality as a condition for the creative formulation of the new - both in thought, as in art and in life -, our research uses the work of American artist Allan Kaprow as a reference. Showing how he worked on the phenomena of everyday and common life, operating on what we call "methodologies of experience", we will analyze how a practical methodology that opens up the possibility of new modalities of aesthetic experience, is anchored in a poetic inhabitation of the world which has hospitality as a condition - as the welcoming the "other, or "another" without reference to a self but to the openness that is required to receive, meaning creating space for the other, and for what becomes, together. Repeating, isolating, and reframing, producing conscious attention, and establishing an analytical distance over modes and habits, Kaprow's methodologies of experience operate the counter-effectuation of states of things, creating a new plane of lived immanence - a poetic outline of life - where possibilities of composing and recomposing the world are conjured. Our theoretical itinerary, crossing philosophy, performance studies and art history will cross the core for and art of experience that is a sensitive empiricism offering alternative ways of doing life as art, in face of the hyper-aestheticized formulations and modalities of our present, guided by in the experience economy and its related dis-experience.

The Art of Presenting: Utilizing Howard S. Becker's Art Worlds to Contextualize the Field

Jill Schinberg, Associate Professor, Department of Arts Administration, University of Kentucky, Kentucky, United States

In difficult economic times for the arts, the exploration and amelioration of the relationships among presenters, artists and audiences have an increasingly greater presence in conversation amongst artists and presenters alike. The "art of presenting" refers to the delicate balance of cooperative activities that comprise the "art world" in which the value is contingent. In this paper, sociologist Howard Becker's theory--in which art is a social product of a collective action--is used as a framework to discuss arts presenting. By examining the parts that compose the whole, this paper offers a framework for considering presenting as more than a logistic or administrative activity, but also as an artistic practice. Arts scholars and arts administration professionals will benefit from close examination of the act of arts presenting and situating the field as an art world in its own right.

Art Histories and Theories

Images Not Words: Creating a Novel in Woodcuts

Billy Simms, Western Center Coordinator, The Western Program (Individualized Studies), Miami University, Ohio, United States

In this presentation, I share my work *The Clown Genocide*: a novel in woodcuts. I briefly discuss the history of woodcut novels, my process for writing a novel told entirely in images, and my three-fold artistic intent when creating *The Clown Genocide*. Stylistically, I wanted to create a linear narrative told only in images. The style of the work is inspired by silent films and the works of Frans Masereel and Lynd Ward, whose woodcut novels from the early twentieth century are now seen as the precursors to the modern graphic novel. While I looked to these artists for inspiration, I strove to create my own style with my woodcuts, and then translated this style into three dimensions with the bronze statues. My second artistic intent is that conceptually, I wanted to create a world in which I could tell the story of a mythical genocide so that I could challenge the viewer to ask questions about genocide and mass murder without any historical background knowledge. And, thirdly, intellectually, I wanted to create a work that provokes questions: Why are some groups made the scapegoat for the troubles of society? What is the role of the average person in world events where mass murder is almost a daily news story? What does it mean to be a member of a society that has witnessed such events? And how do people heal from such events?

The Reparative Sublime: Embodied Ecological Thinking

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

The history of landscape painting envisions ways of valuing and devaluing the natural world. The aesthetic category of the sublime introduced a modern conceptualization of nature to this genre as an inaccessible and awe inspiring other. The romantic sublime's tropes have informed ideas of wilderness, fueled unfettered development and notions of "progress," and animated manifest destiny. "The Reparative Sublime: Embodied Ecological Thinking" proposes an ecologically minded relationship to the romantic sublime's affective valences of wonder and awe. Rather than considering these affective orientations as distancing and bewildering, the reparative sublime envisions and embodies connective and entangled relationships to the natural world. This paper examines select, historic landscape paintings that represent the romantic sublime ethos while bearing witness to environmental concerns. These works' intimation of care through concern will provide historic context for a proposed aesthetic subcategory, the reparative sublime. Contemporary thinkers such as Donna Haraway, Karen Barad and Isabella Stengers inform consideration of frameworks for the reparative sublime and work by contemporary visual artists and pigment experts, including Heidi Gustafson, John Sabraw, and the Wāhine Māori art collective demonstrate this aesthetic through their work and research.

Art Histories and Theories

On Curatorship in the Work of Boris Groys

Erik Vogt, Full Professor, Philosophy, Trinity College, Connecticut, United States

The work of Boris Groys has certainly put into question certain traditional approaches in art history and art theory. One of its most innovative dimensions concerns the relationship between the art museum and the work of art. For the art museum must no longer be understood as serving primarily as site for the permanent collection and preservation of artworks of the past by means of which artistic traditions can be contemplated, but rather as a dynamic and fluid curatorial site. Contemporary curatorship marks the art museum as site of happenings, and art museum curatorship as practice can be understood as a version of cure (and care) in that it supplements what the artwork might fail to be able to do on its own. The paper elaborates on the implications that Groys' notion of curatorship has not only for the museum and for the artwork, but also for the practice of curating and for the role of the curator.

Sam Byrne (1883 - 1978): Industrial Primitive

Anthony White, Associate Professor, School of Culture and Communication, The University of Melbourne, Victoria, Australia

The paintings of the artist Sam Byrne (1883 - 1978), which came to the attention of the Australian art world in the 1960s, depicted a landscape in the process of being transformed by heavy industry in and around the mining township of Broken Hill in New South Wales. Art critics frequently described the works of this artist—who had little formal art training and commenced painting relatively late in life—as childlike, simple, and unsophisticated. Such descriptions, however, are based on a misunderstanding of the artist's work. In this paper, I argue for a different reading of Byrne's work, one that takes into account several overlooked aspects of his work. These include the artist's intense focus upon, and celebration of, modern industrial development; his sense of humor, which is sophisticated, subtle, and ambiguous; the artist's political radicality, which emerges in his frequent depictions of the union movement; and aspects of his technique that can be compared to the work of American artists working in the same period, including Andy Warhol and Robert Rauschenberg. Once we set aside historical prejudices about the work of artists who, like Byrne, enter the art world through unconventional channels, we are in a position to properly assess the nature and significance of their artistic achievement.

Scraping the Surface - Mechanical Devices and the Materiality of Postwar Abstraction: Dual Causality and Collective Guilt of Jasper Johns and Gerhard Richter

Anna Xie, Student, Master's of Art, Teachers College, Columbia University, New York, United States

This paper explores the role of mechanical devices in invoking self-referential and collective contingency within the context of global postwar abstraction, focusing on Jasper Johns' circle paintings and Gerhard Richter's squeegee works. In the pursuit of 'absolute integrity' in his circle paintings, Jasper Johns stages a dual causality bound to the device that scrapes the circle. The first layer of causality is acknowledged through the centering of the circle and the integration of the scraping apparatus into the painted surface. The second lies in the autonomy of the scraping device, which determines the painting's frame and dimension. Scraping itself enacts an infinite flattening—an extension of Johns' rejection of the figure-ground hierarchy. His engagement with the scraping process and devices reflect a transition from modernist to postmodernist preoccupations with materiality, positioning painting as a self-referential surface. The investigation with mechanicity extends to Gerhard Richter and his use of the squeegee in abstract painting, a process that is arduous, repetitive, and durational. For Richter and his fellow German postwar artists, they strive for a reconciliation of ethical transcendence and the collective guilt of horrors from the Nazi regime. Richter's labor-intensive squeegee technique can be interpreted as a redemptive effort. Beneath the thick paint dragged by the squeegee often lie images related to the Holocaust, such as Birkenau (2014). Abstraction, as mediated through Richter's squeegee technique, functions as a mnemonic representation of the Holocaust: it represses the horror beneath its layers while simultaneously marking the absence of what it hides.

The Interweaving of Culture and Religion: A Deep Analysis of Medieval Art and Thought

Jiahui Zhao, Student, Master, Lu Xun Academy of Fine Arts, Liaoning, China

This study discusses the relationship between art and religion, focusing on the analysis of artistic emotions and aesthetic experiences in the context of medieval religion, and the influence and evolution of Christianity on medieval music. The research aims to re-examine the interplay between religious beliefs, cultural practices and artistic creations, emphasising their profound influence on the structure of society. It first describes the close relationship between art and modes of production, social order and religion. Then, the emotional changes in the aesthetic of medieval art under the intertwining of different cultural, philosophical and religious ideas were analysed, emphasising the profound influence of religion on artistic expression, especially the understanding of beauty within the theological framework of Christianity. Finally, taking the field of medieval music as an example, the evolution of medieval music from monophony to polyphony is discussed, and how Christianity promoted the development of music and its important role in church services is analysed. The research results show that Christianity has had a profound influence on shaping Western culture, moral systems and art forms. This study, which is based in the fields of art history and philosophy, provides a new academic perspective on the period by re-examining the way in which religion and culture shaped medieval art. The research methods include literature review, text analysis and theoretical re-construction, combined with the study of medieval religious texts and works of art, to analyse their role in artistic creation.

New Media, Technology, and the Arts

Immersive Healing with Creative Coding

Yeohyun Ahn, Assistant Professor, Art, University of Wisconsin Madison, Indiana, United States

The study begins with a personal exploration of a life transformed by medical leave, focusing on experiences with open-heart surgery, cardiac rehabilitation, and the challenges of living with a long-term disability since April 2023. The journey began in spring 2023 in Madison, Wisconsin, where fear and uncertainty loomed as the presenter awaited surgery. To regain her heart health, she incorporated daily walks into her routine, capturing the changing landscapes through photography. Despite the emotional turmoil, she found beauty around her. A pivotal moment arrived on August 16, 2023, during the surgery, followed by intense physical pain that clouded her early recovery. After the surgery, she entered cardiac rehabilitation but often felt like a “dead man walking,” as her recovery progressed slowly, eventually leading to a long-term disability diagnosis. Her life became a cycle of pain and uncertainty, documented through photography that conveyed her emotional struggles. Meanwhile, her partner managed the family responsibilities. Facing physical limitations with traditional art, she turned to technology for expression, coding from home. From winter to spring 2024, she explored computational visual art, reflecting her frustrations and emotions in vibrant digital forms. This transdisciplinary project focuses on healing through creative coding, merging photography, graphic art, extended reality, and elements of artificial intelligence. The audience will navigate her journey from despair to recovery, enhanced with sound, video, and evocative imagery.

In Search of Expression...

Eveline Boudreau, Independent Artist, CARFAC, Saskatchewan, Canada

This paper looks into untapped potentials in performance art and spoken language. Both are means of questioning and telling, seriously and in fun. The spoken language is everywhere in our society while performance art is a special and more unusual form of communication. Can the spoken realm and performance art be explained through philosophy? What is the axiom of the spoken language and its relationship to movement and other techniques of performance art? Michel Foucault's concepts and explanations show links expressed between spoken language and performance art. The spoken language community uses words to go beyond simple communication, to think, to express emotion, and explore the world. The performance artist is, first and foremost, the medium, the performer and the author of their piece. Like the spoken expression, performance art is currently highly valued - for both, their impact may be pleasant, educational, or disturbing, and may carry important messages to spectators in a scopic way, beyond the ephemeral and the visual. I discuss those interacting linkages between those two forms of expression, important in our daily lives and in our desire “to build an epistemic community”.

New Media, Technology, and the Arts

Sapience: Data Driven Cultural Commons

Richard Hanberry, Owner, Electric Chairman LLC, United States

Emma Quintana, Digital Fabrication Coordinator and Lecturer, Art and Design Department, University Tampa, United States

The ongoing collaborative artwork "Sapience" is an interactive mirror that utilizes artificial intelligence to create an immersive experience, examining the intersection of technology and human identity. The AI within Sapience displays text on a viewer's face, derived from personal details and emotional information it interprets. By using AI language models and emotional and persona translators, Sapience exposes inherent biases, such as racism, sexism, ageism, and social status, which are prevalent in AI systems—mirroring but also exacerbating these social biases. This collaborative team interfaces as facilitators/artists and acts as intermediaries between the participants and the Sapience experience. They help participants understand the AI's deductions and the implications of using AI in shaping our shared future.

Media and Mediation in the Met's "Live in HD"

Shersten Johnsonm, Professor, Music, Film & Creative Enterprise, University of St. Thomas, Minnesota, United States

The Metropolitan Opera's series of Live in HD simulcasts and others like it have made possible a subgenre of opera that is distinct from either staged or filmed opera. The simulcast, with its immediacy and accessibility enhanced by instantaneous streaming to movie theaters, reconfigures traditional audiovisual points of view, not only by providing audiences close-ups of characters and intermission interviews with performers but also by offering glimpses of behind-the-scenes music and stagecraft. More than mere halftime entertainment, these documentary-like investigations support multiple storylines woven through gaps in the operatic narrative. Although the two worlds (inside and outside of the storyline) often remain separate, at times they can come together in interesting ways, sparking, I argue, subtle illusions that are only available to the simulcast patrons. An example of this phenomenon can be found in the 2010 Met production of *Don Pasquale*, which mixes close-ups of pit and stage in a way that triggers inter-storyline references between musicians and characters. Drawing on insights from performance and media studies, this study analyzes music performed by non-characters (or by characters that are temporarily outside of the flow of the narrative) and then draws connections with the in-narrative music making. I show that those connections form more readily because of the very immediacy, liveness, and close-up camera work that the simulcast format offers, resulting in "figments" and "phantoms" at the opera.

The Anxiety of Artificial Music: Artificial Intelligence and Music Composition

Howard S. Meltzer, Professor, Music and Art, Borough of Manhattan Community College/CUNY, New York, United States

As with any emergent technology, the role of computers in the production of music has not been regarded as value neutral. However, the perceived threat of artificial intelligence (AI) has seemingly raised the stakes. The score produced by notation software might be regarded as nothing more than replacing one tool, pen and ink, with another. As the programs incorporate what are regarded as higher-level functions – creating a sound file using synthesized timbres, adding modules that orchestrate, arrange a reduction, or monitor compositional practices of counterpoint and harmonic progression, the technology no longer seems to be taking over a tedious mechanical process, but intruding on human practice. Claims have been made regarding the ability of AI-based programs to generate new compositions, either in the style of an established composer, or wholly invented. We might distinguish two different kinds of imposture, one pragmatic, one existential. The first imposture relates to performance. While it may suggest a coarsening of listeners' sensibilities, an inability to distinguish between live and synthesized performance, there are social and economic consequences of displacement and isolation for as performers. The second imposture relates to composition. Composition is a creative activity; we presume that a composition is more original than a performance. A performer whose interpretation seems wrong-headed is an eccentric; a composer whose compositions are not original is a hack. If an AI program generates a composition, can we evaluate it? Is it a forgery? Should we respond as if it were a human production?

VR Art Is Destined to Fail: Circumventing the Problem of Realism, or ‘Success’, of Virtual Reality in Contemporary Art

Suzanne Mooney, Associate Professor, Graduate School of Art and Design/International Exchange Center, Tama Art University, Tokyo, Japan

“VR art is destined to fail,” is a bias that I have harboured for some time. In the pursuit of creating immersive art, technology has great potential to enhance viewer experience. However, optimal engagement finds the viewer immersed in experiencing an artwork sensorially, while also promoting engagement with the content of the work, i.e. engaging with the subject of the work intellectually, aesthetically, emotionally, etc., and attributing value to the experience. VR, by its nature, sets up the expectation of a simulated/alternate reality. However, as VR’s technologically-mediated experience is predominantly a visual experience, the lack of multi-sensory experience, coupled with low resolution, the experience can never mimic reality successfully. I introduce three examples of immersive engagement in art, mediated by various degrees of analogue/digital formats, ex. painting, video, virtual reality. I examine the effect of the various media on the viewer experience, and argue that while technologically-mediated immersion can enhance the realism of the viewer experience, it is only when the performance of the technology can be disregarded a genuinely immersive experience can occur. This research builds on extensive experience in arts practice and several years of research on immersive viewer experiences and media-specificity in contemporary art. The premise that VR art is destined to fail, is something that I attempt to disprove. In conclusion, I introduce an example of expanded cinema that circumvents the problem of realism, or ‘success’ of the medium, and actually succeeds in creating an engaging and immersive experience.

Sapience: Data Driven Cultural Commons

Emma Quintana, Digital Fabrication Coordinator and Lecturer, Art and Design Department, University Tampa, United States
Richard Hanberry, Owner, Electric Chairman LLC, United States

The ongoing collaborative artwork "Sapience" is an interactive mirror that utilizes artificial intelligence to create an immersive experience, examining the intersection of technology and human identity. The AI within Sapience displays text on a viewer's face, derived from personal details and emotional information it interprets. By using AI language models and emotional and persona translators, Sapience exposes inherent biases, such as racism, sexism, ageism, and social status, which are prevalent in AI systems—mirroring but also exacerbating these social biases. This collaborative team interfaces as facilitators/artists and acts as intermediaries between the participants and the Sapience experience. They help participants understand the AI's deductions and the implications of using AI in shaping our shared future.

Rethinking Garden Co-design Paradigm with Large Language Models: A Case for Creating a Community-Engaged Space

Xuanfang Wang, Student, Ph.D., Tsinghua University, Beijing, China
Yan Huang, Professor, Environmental Design, Academy of Arts & Design, Tsinghua University, Beijing, China

In recent years, the burgeoning field of garden co-design, spearheaded by urban residents, has significantly advanced public engagement and satisfied intrinsic needs. Nonetheless, conventional implementations often encounter inefficiencies due to divergences caused by power structures, stakeholder interests, and cognitive disparities between leading designers and participant residents. With recent advancements in the cognitive capabilities and reasoning powers of Large Language Models (LLMs), a novel opportunity has emerged to leverage these technologies in reshaping the paradigm of garden co-design. This paper presents an innovative bio-harmony garden co-design model, which seamlessly integrates LLMs with collaborative design knowledge. This model facilitates a transformative shift towards a resident-centric co-design approach through (i) user requirement translation, (ii) plant category solving, and (iii) horticultural-LLM reasoning. We evaluated the proposed model on the 6,970-square-meter Arconati farm with 53 urban residents participating and providing both qualitative and quantitative feedback. Experimental results demonstrate that our model significantly enhances key aspects of the co-design process—design engagement, expectation alignment, and feedback responsiveness—by over 21%, compared to traditional designer-led paradigms.

The Aesthetics of a Social Media Scam: Using Amalia Ulman's "Excellences and Perfections" to Interrogate Lies on Social Media

Joshua Westerman, Research Fellow, Mathematics, University of Birmingham, United Kingdom

Amalia Ulman's "Excellences and Perfections" has been called the first great social media artwork by curators at the Tate Modern. The work consists of a 6-month hoax based on Instagram in which the already successful Ulman tricks her friends and followers into believing a fully-scripted life catastrophe. Ulman's work has a great deal to tell us about the nature of aesthetics on contemporary social media and how machine learning-based tools have now automated her Cindy Sherman-like consolidation of popular aesthetics. Taking us through the "whore", the "it girl" and the "reformed whore" (in her own words) Ulman shows us that simply "looking" true is often enough.

Wild Gods: The Duende and the More-Than-Human

Jessica Wittig, Adjunct Professor, Religious Studies, Iona University, New York, United States

The duende is that mysterious presence in art which makes our hair stand on end, causes our blood to quicken, and our breath to change; the force "everyone feels and no philosopher has explained," so sayeth Goethe; "a struggle, not a thought" so sayeth poet and activist Federico García Lorca. This paper draws on studies of technology, Western secularity, and indigenous epistemologies to investigate the duende as a "more-than-human" agency, one that we can collaborate with to put pressure on what "art" means now. In the transition to modernity, our relationships with more-than-human beings sunk beneath explicit discourse about reality. As AI acts as a mirror for what modernity values most about human capabilities, the duende reminds us of the importance of seeing the language of the narrativizing mind versus being in the action of the sensing body. This paper argues against a mechanistic view of the earth, world, and ourselves. We are participants in a living cosmos, one that is alive with communication and collaboration. Our inheritance is not limited to scientific materialism: our other inheritances, including animism and the wisdom found in our bodies and art-making, may be up to the task of handling the shifts we're experiencing with AI. By acknowledging our co-creative participation in a more-than-human cosmos, and the commitments that entails, we might find modes of art-making through animistic practices of relation; and, we may heal the rupture between tech (technology/technique) and art that lives in the space of rupture between thought and struggle.

Artificial Intelligence Curators in Virtual Museums: Enhancing Inclusivity and Redefining Digital Hospitality

**Hang Yuan, Assistant Professor, Art and Design, University of Southern Indiana,
Indiana, United States**

Integrating artificial intelligence (AI) in virtual museums is reshaping curatorial practices, expanding accessibility, and fostering inclusivity. This research explores how AI-driven curators personalize visitor experiences, enhance cultural representation, and create welcoming digital spaces for diverse audiences. By leveraging machine learning and natural language processing, AI can analyze user preferences, recommend artworks, and generate multilingual interpretations, breaking language and cultural barriers. AI also enhances accessibility through features like audio descriptions for visually impaired visitors, real-time translations, and adaptive content tailored to individual learning styles. Interactive AI-driven exhibits create immersive, responsive experiences, deepening the connection between art and audiences. Case studies, including Google Arts & Culture's AI-curated collections and the MORI Digital Art Museum, illustrate how AI enhances inclusivity in virtual spaces. Yet, challenges remain. Algorithmic bias, ethical concerns, and the evolving role of human curators must be carefully navigated. Striking a balance between automation and human oversight is essential to ensuring AI-driven curation is both practical and ethical. AI curators can transform virtual museums into inclusive, engaging, and culturally responsive platforms by reimagining hospitality in digital art spaces, ensuring that art remains accessible and meaningful.

The Arts in Social, Political, and Community Life

From Object to Icon: Art and Identity in Samoa

Anne Allen, Professor of Fine Arts, School of Arts and Letters, Indiana University Southeast, Indiana, United States

On January 1, 1962, Western Samoa became the first Pacific Island country to gain independence. In an increasingly globalized world, Samoan families, communities, and as a country turned to art and architecture that spoke to indigenous traditions while also communicating a newly emerging identity as a modern nation-state. Although contact with Western powers had been part of the Samoan experience for almost 150 years, the achievement of independence can be seen as a pivotal moment in this evolution. Often the results were hybridic forms or substitutes that retained some aspect of the original art. The transformation of indigenous architectural styles and siapo (tapa, bark cloth) from cultural objects to semiotic icons is evident in 21st century Samoa at several layers of society. This paper focuses on how the arts functioned as markers of identity within villages in pre and early colonial times and their transformation to icons of national identity post-independence.

Poor Boy's Drag

Anthony Alterio Anthony, Assistant Professor of Instruction, Musical Theater and Dance, School of Dance and School of Theatre, Ohio University, Pennsylvania, United States

Poor Boy's Drag is a deconstructed drag performance that gives audience members a chance to partake in the making of a Drag Queen. Members of the audience are given tasks that they must complete during the piece when signaled by the Drag Queen that help her "come to life". The piece ultimately is the celebration of Queer joy through chaos and mess with the help of the community and their acceptance of one another to build something together.

From Ellis Island to Leros Island

Nitous Anthousi, Student, PhD in Arts and Sciences of Art, University Paris 1 Panthéon-Sorbonne, France

This paper outlines ongoing research on different types of space appropriation and its artistic expression within socially confined spaces. It explores constructing heterotopias in spaces of social confinement, examining the intersection of utopia, heterotopia, and surveillance. Focusing on closed areas like asylums and prisons, the study observes how individuals create unique environments despite limited belongings. It adopts perspectives of lived, carceral, and surveillance spaces, with a comparative analysis between Ellis Island, New York and Leros Island, Greece. The research investigates how detainees utilize art as a coping mechanism within confinement, hypothesizing that art enables them to transcend their limitations.

The Arts in Social, Political, and Community Life

Research-creation Experiences in Rural Areas in Colombia with Adolescents : Transformation Processes Mediated by Art

Daniel Bonilla Montenegro, Professor, Psychology, Fundación Universitaria del Área Andina, Colombia

This paper recognizes in a process of creative research the potential of art to generate experiences of configuration of subjectivities, as well as social transformation. In the first place, I make a contextualization of the places where this work experience is developed, located in rural sectors of some departments of Colombia. Secondly, I work on the potential of art as a strategy of recognition, transformation and social mediation at the moment of generating transformative processes with adolescents in rural areas. Then, I share some results on how the subjectivities of the participants have been configured and how it has been possible to facilitate the communication of localized experiences with the participants. Finally, I present some reflections and discussions on art, the rural context and social transformation in Colombia.

Conceptualizing a Scholarly Field: Sustainability and the Arts

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

Climate change threatens human and planetary health. While science has diagnosed the problem and suggested solutions, progress is often impeded by social and political realities. There is a growing recognition that the arts can play a critical role in creating the cultural change that is needed to enact sustainable solutions. Environmental scholars and artists are often isolated from each other because of limited opportunities for knowledge exchange and a lack of common methods for codification and knowledge translation, but this is beginning to change, revealing an emerging scholarly field of sustainability and the arts (SATA). My dissertation research contributes to the burgeoning field of SATA by: conducting the first critical analysis of SATA research to date; examining the challenges and barriers to SATA research and practice; supporting new approaches to SATA by conducting a Delphi study to develop a comprehensive research strategy; and cultivating collaborative partnerships and intellectual exchange among artists and scholars engaged in SATA. By gathering knowledge from researchers and artists who bring together themes, methods, and questions related to both the arts and environmental issues, I also aim to identify barriers to conducting SATA scholarship. The research presented in this study explores literature which lends to conceptualizing the core concepts of sustainability, the arts, and scholarship, and seeks to examine the spaces where these concepts intersect. Understanding this scholarly landscape will be critical to identifying priorities for making impactful and significant scholarly contributions in an emerging field.

The Arts in Social, Political, and Community Life

Passive Resistance to AI: A Discovery of Voice and Freedom in the First-Year Writing Class

Gina Burkart, Assistant Professor; Director of Learning Services, First-Year Studies, Clarke University, Iowa, United States

This project leads participants through an active process of free-writing and discovery. The process is presented as an example of a first-day activity of a writing class that engages students in the release of self, ideas, thought and helps them find their own authentic voice. The process demonstrates how others' writings in a variety of genres illicit a response from our own voice of self and that the process of writing connects us and grounds us in humanity. The process will be used as an example of how we can demonstrate to students through first-hand experience and discussion of the experience the value and need for authentic writing grounded in human voice and experience and how we are at a pivotal junction where the value of perfection and convenience threatens to strip us of our access to this human connection. Discussion of the process, students' reactions to the process and outcomes as a result of the process follow the activity--as well as discussion of other ways to passively resist AI in the classroom. Theorists James Gee, Foucault, Bandura, and Marzano are used to raise questions and initiate discussion of the intersection of teaching writing, voice, and human connectivity in the age of artificial intelligence.

The Malonga Casquelourd Center for the Arts and Arts Hospitality in Oakland, California

Selena Chau, Librarian, University of California Santa Barbara, United States

The 1927 Oakland Women's City Club has endured for over 90 years. Tracing its cultural and performing arts history considers its use within the local context of population and economic fluxes, and questions the future sustainability of arts organizations. This building was not built exclusively for the arts but was reimagined in the 1980s as a city-owned arts center that housed the Oakland Ensemble Theatre: the city's first and only professional black theater company. Now called the Malonga Casquelourd Center for the Arts, its new identity as an arts center persists owing to the advocacy of community performing arts groups who used the building. Currently, city financial support and grants helps prevent the displacement of its current residents, the Malonga Arts Collective. Hospitality, belonging, and gathering are themes that are reflected in the changing views and uses of this Oakland, California building. The city of Oakland promotes its vibrant arts community as a way to welcome new business and residents, while arts groups with a sense of belonging in this building and city must continuously find ways to work and live in their city.

The Arts in Social, Political, and Community Life

Colour Makes the Fabric of My Immigration Experience

Sara Carnehholm, Course Leader, Art, London Metropolitan University, United Kingdom

I investigate how immigrants use creativity and making to establish home and express their identity. This is explored through the interplay between natural and urban environments, focusing on the conflicts and connections between them. My research investigates how language and creative practices, particularly printmaking, textile dyeing, and photography, can foster a sense of belonging in urban settings, especially as a non-native English speaker. Rooted in my lived experience of feeling othered by people yet embraced by nature, my work reflects on identity, history, culture, and tradition. In 1973 my family moved from southern Sweden to the outer northeast archipelago of the Åland Islands, Finland to the remote island community of Brändö. My mum joined the Martaföreningen (the Women's Society) where they were weaving rag rugs as per tradition in Finland. She had no creative education but approached weaving in her own way, working with colours and patterns in a non-traditional manner. Old methods in combination with new thinking around creativity, highly unusual in the isolated community. One of the rugs my mum made now lives with me in East London and forms a constant reminder of the importance of making and the power of colour as resilience. Working with natural pigments sourced from local and past environments, I weave together personal and collective narratives to express the layered complexities of belonging and placemaking. This research translates the immigrant experience through the shared languages of visual narratives, material outcomes and tactility.

Amplifying Refugee Voices: Art, Memory, and Collective Interventionist Archiving

Kathy Carbone, Assistant Professor, School of Information, Pratt Institute, United States

Art is a powerful medium for telling, sharing, and remembering stories. Since the onset of the so-called refugee crisis in 2015, an increasing number of artists have been telling stories about why people are forced to flee and what home, displacement, and refugeehood look like to them—challenging the erasure of these stories from collective memory and highlighting the complex factors driving contemporary migrations. This paper examines a collaboration among an international group of artists, curators, activists, and an archivist to develop The Amplification Project: Digital Archive for Forced Migration, Contemporary Art, and Action. This participatory, community-led archive documents, preserves, and disseminates art related to displacement and refugeehood. The Amplification Project aims to amplify refugee narratives and agency in archives and greater collective memory, disrupt dehumanizing media and political representations of refugees, and foster awareness about the myriad ways individuals and communities experience and navigate forced displacement from a global perspective. Drawing on my role as co-founder, director, and archivist of The Amplification Project, this paper integrates reflective practitioner insights with scholarly discourse grounded in community archives, participatory archives, art and cultural studies, and migration studies. I will also discuss the concept of “collective interventionist archiving”—a praxis that embodies the project’s ethos. This approach underscores the activist potential of crowd-sourced participatory digital archiving as a means to contest dominant narratives that marginalize or misrepresent individuals and communities, foster solidarity, and resist archival and societal memory erasures.

The Arts in Social, Political, and Community Life

Dance Is For Every BODY - Using Dance And Video to Create Inclusivity and Motivation for Those with Down Syndrome: An Interdisciplinary Collaboration between the Arts and Medicine

Andrew Carroll, Associate Professor, School of Theatre and Dance, The University of South Florida, Florida, United States

In 2010, University of South Florida Dance Professor Andrew Carroll was approached by The Florida Department of Health to develop a dance video intended to depict correct procedures of effectively cleaning a hospital room. Carroll, a former soloist with The Philadelphia Ballet, was intrigued to use dance in an interdisciplinary fashion. To date, Professor Carroll has now produced nine dance videos on behalf of medical or social justice issues including bullying, suicide awareness and human sex-trafficking among others that have been used globally by organizations eager to use the video format to educate and advocate on behalf of their respective issues. The videos were lauded for their ability to capture and engage interest, as well as providing a conduit for discussions, and have been the subjects of presentations at Arts in Society conferences. Professor Carroll's interest in bettering society and demonstrating how the arts impact community continued when he became certified as a Dance for Parkinson's teacher and established Tampa's first program. Carroll then produced a motivational video to document the benefits of dance as seen through the lens of his Parkinson's participants. This project was a subject for presentation at the Arts in Society Poland conference in 2023. Professor Carroll has now expanded his creative research agenda promoting dance and community to produce another motivational video geared towards Dance for Down Syndrome. It continues to create a new landscape as to "who can dance?" The paper highlights the creative aspects of these projects and the outcomes which ensued.

The Arts in Social, Political, and Community Life

Connecting Youth, University, and Community: Building Partnerships with Historically Resilient Teenagers and Local Arts Organizations in Pittsburgh

Sarah Ceurvorst, LEAP Program Director; Academic Pathways Manager, Dietrich College of Humanities and Social Sciences, Carnegie Mellon University, Pennsylvania, United States

Since the fall of 2021, Carnegie Mellon University's LEAP program has taught historically resilient high school students about social justice through storytelling in the arts and humanities. Students connect with professional artists, activists, and scholars to learn how they leverage their expertise to create impactful narratives that benefit their communities. One such collaboration involves the National Opera House (NOH), a historic center of Black arts and culture in Pittsburgh. Over time, NOH fell into disrepair and was named one of the country's most endangered historic sites. Today, there is an effort to physically restore NOH and continue its legacy of celebrating artists and musicians of color in the steel city. Through the LEAP program, students met with Jonnet Solomon, the executive director of NOH, to discover the organization's rich history, its future plans, and the challenges it currently faces. Inspired by this partnership, LEAP students developed illustrative designs that captured NOH's story. Assisted by a local printmaking collective, students screen-printed their designs onto promotional materials that were used to raise awareness and funds for NOH's restoration efforts. This case study demonstrates how institutions of higher education, local arts organizations, and youth can collaborate to foster community empowerment.

Black Mountain College - Education for Democracy in a Divided Era: Lessons from an Experimental Community for Fostering Citizenship, Autonomy, and Social Engagement in Contemporary Education

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

This research explores Black Mountain College (1933-1957), an experimental liberal arts educational community in North Carolina, which fostered an inclusive, self-governing environment amidst political, social, and artistic challenges. The college was unique in its commitment to democratic values, emphasizing student autonomy, community responsibility, and creative risk-taking. Students and faculty, including many European refugees, lived and worked together, cultivating both academic and manual labor skills, while challenging the racial segregation of the time by integrating ten years before Brown v. Board of Education. The paper argues that the principles of Black Mountain College—particularly its focus on community engagement, active citizenship, and intellectual freedom—offer valuable lessons for contemporary education. Considering rising political extremism, isolationism, and student disengagement, these practices remain crucial for fostering a more democratic, resilient society.

The Arts in Social, Political, and Community Life

Touring the Palate Palette: Agritourism as Art and Rural Development in Ghana's Volta Region

Nathan Crook, Associate Professor, Arts, Science, Business, The Ohio State University, Ohio, United States

D. Rose Elder, Associate Professor, Coordinator Humanities and Social Sciences, Arts, Science and Business, Ohio State University ATI, Ohio, United States

Agritourism is a form of rural tourism that focuses on rural intangible culture. Typically, tourism specialists plan a collection of adventures and activities to make their area a destination and capture much needed currency from tourist spending but frequently overlook the value of the agricultural sector. This presentation outlines our collaborative efforts with local producers in Ghana's Volta Region to develop an agritourism trail as an artistic performance of local food traditions, culture, and cuisine. From the sight of the delicate pinks of the cocoa blossom to the tangy taste of the slimy flesh surrounding the cocoa bean, the senses hum. Saunterers on the Asogli Agritourism Trail encounter traditional production of cocoa, as well as coffee, palm, groundnuts, casava, honey, rice, cowpeas, and more. Through agritourism, food traditions become an artistic performance where participants engage with producers in creating and experiencing foods, colors, textures, flavors, aromas in a vivid display as varied as a painter's palette. Self-identified representative foods are recognized as culinary strengths of the community. They provide a way to express oneself and their community identity, to be seen, to be recognized, and to be appreciated. At an intersection of agriculture, cuisine, and tourism, agritourism grants access to communities that are not typically considered touristic destinations where farmers generously share their lived experience and Intangible Cultural Heritage. The experience has the power to create an artistic output that engages, humanizes, and values traditional peoples and products.

The Arts in Social, Political, and Community Life

Community Branding and Sub-cultural Identity: Branding and Design-Thinking within Pennsylvania Library Systems

Naomi Cross, Executive Director, Westmoreland County Libraries, United States
**Donald "Kent" Kerr, Assistant Professor of Graphic Design, School of Art and Design,
West Virginia University, Ohio, United States**
**Barb Mitchell, County Coordinator, Cambria County Library System, Pennsylvania,
United States**

Public libraries provide their community with a convenient and accessible source of media, literature, and professional services. Regular patrons see their local library as a communal hub, providing a safe, accessible, and welcoming environment to meet, seek enrichment, and engage with their community. The result is a local community wholly unique in patronage, organization, location, hospitality, and, most evidently, identity. This paper discusses identity-making, branding, and placemaking within Western Pennsylvania Public Libraries and insights and experiences from ranking members in attendance. With the cooperation and collaboration of ranking library members, community leaders, and community patrons, it will detail the plan, process, and design strategies for realizing and developing identity systems for the Cambria County and Westmoreland County Library systems and the more than thirty libraries under their jurisdiction. It explores the combination of community-driven research methods used in developing each unique community identity, including on-site meetings, focus groups, surveys, participatory research sessions, design-thinking charrettes, and heuristic evaluation, to name a few, resulting in systems and solutions reflective of each community and wholly unique in sensibility and implementation. Lastly, it considers the effectiveness of the process, learned best practices, experienced failures, scalability, and repeatability.

The Arts in Social, Political, and Community Life

Imaginary Futures for Healing: How to Support Female-Centered NGOs with Speculative Design Tools

Janka Csernák, Researcher, Innovation Center, Moholy-Nagy University of Art and Design, Budapest, Hungary

This paper examines the critical role of female advocacy NGOs in adopting social and speculative design approaches to enhance the well-being of both their employees and target groups. While female advocacy organizations have long championed gender equity, their strategies often mirror conventional models, which may limit their potential for transformative change. Drawing on the frameworks of social design, which prioritizes human-centered, participatory approaches (Raquel et al., 2023), and speculative design, which explores alternative futures to challenge the status quo (Nandan, 2020), this experimental research explores how these design methodologies can offer powerful tools for NGOs to innovate their practices and create more inclusive, equitable work environments. The study posits that these approaches foster more positive futuring within the organizations as well as through case work with the target group. By integrating speculative design, NGOs can envision imagery and narratives that address both client needs and systemic inequities affecting their employees, such as burnout, while also developing more resilient strategies to support their target groups. Moreover, social design empowers NGOs to co-create modes of operation with different stakeholders from various sectors (Storer et al, 2023) as well as other organizations with a similar focus, promoting a culture of shared responsibility and mutual care. This paper also highlights the potential positive feedback loop, where improved employee well-being translates to more effective advocacy, benefiting the target groups.

The Arts in Social, Political, and Community Life

Expelling Manet's *Le Dejeuner sur l'Herbe* - the Gaze, Objectification, and the Illusion of Agency: How the Direct Gaze in Manet's Work Reinforces, Rather Than Subverts, Female Objectification

Kendra Duke, Independent Scholar, Queen's University, Ontario, Canada

Edouard Manet's *Le Dejeuner sur l'Herbe* has been debated for over a century, often framed as a challenge to artistic tradition. At its centre is a nude woman, her clothes discarded, seated among fully clothed men while staring directly at the viewer. Some scholars argue that her gaze grants her agency, subverting passive objectification. This paper challenges that claim, arguing instead that a nude woman meeting the viewer's eyes does not empower her, but rather deepens her objectification. Drawing on Kantian ethics and feminist theory, this paper explores how *Le Dejeuner sur l'Herbe* exemplifies a troubling phenomenon: the illusion of female agency within an inherently objectifying framework. Unlike traditional nudes, where the woman is unaware of being watched, Manet's figure appears complicit in her own display, making her objectification more palatable to the audience. This complicity is deceptive - her nudity is not her choice, but the artist's. Comparisons with Gerome's and Pilny's *Slave Market* paintings further illustrate how a woman's direct gaze can normalize and even eroticize her own subjugation. Whether passive or confrontational, the gaze does not undo objectification; it only masks it beneath the illusion of consent. As images like *Le Dejeuner sur l'Herbe* proliferate, they shape cultural attitudes toward real women, reinforcing the expectation that women must not only be seen but must accept and participate in their own objectification. This paper argues that true artistic resistance requires more than a provocative gaze; it demands a dismantling of the structures that enable objectification itself.

Designing the Art of Events

Marinda Freeman, Principal, Marinda Freeman Event Consulting, California, United States

The Art of Hospitality can also be described as the art of entertaining. The key to being an outstanding host is to make your guests feel welcomed, appreciated and at ease. The basics of designing and planning any event remains the same, whether it's a small dinner party with friends, or a large gala, exhibition or a conference. Clarity of purpose is the first step. Defining the experience you want for your guests is the foundation for all event planning and logistics. By stating the qualities of the experience, you are building an atmosphere of inspiration, connection, joy, harmony, ease, and celebration. In today's world, bringing people together is more important than ever. Marinda Freeman is a professional Event Designer with four decades of experience in planning, organizing and crafting unforgettable events. After researching and proving the principles that operate with every event, she has been teaching them to her clients and in classes. Her best-selling book, *Everything is an Event, A Step-by-Step Guide Creating Memorable Occasions for Today's Lifestyle with 15 Principles Revealed*, is the culmination of all that she has taught clients and in classes. In this session, Marinda will challenge how one thinks about events.

The Arts in Social, Political, and Community Life

Painted in History: Cultural Memory of Camille Doncieux

Leah Fryer, Student, Creative Writing PhD, University of Surrey, Surrey, United Kingdom

Camille Doncieux was painted by Claude Monet nearly forty times during her lifetime, but she is missing from history. After her death from illness, Monet's second wife Alice destroyed all of Camille's personal artefacts. What remains are Monet's paintings of her and a single photograph. Everything we know about her is through secondary accounts and analysis of her in paintings. Yet, Camille's likeness is shown around the world, seen by millions of people every year in museums and on reproductions of these paintings found on postcards, tote bags, prints, and more. The public knows her face but may not think twice about who she was or what she may have been like. Exploring the idea of cultural memory, I examine how such a prominent figure in Impressionism still remains widely unknown to the general public. There is something to be said about public consumption of art and recognizable figures within these works. How does Camille exist in cultural memory and what is her place in history outside of being Monet's first wife, model, and mother to his children? By taking a closer look at Camille, there is much uncovered about Monet and how he treated his first muse, shedding light on Camille's personal struggles as a woman in nineteenth-century France and as partner to an aspiring painter.

Reframing Public Memory: The Role of Art in Postcolonial Narratives

Melanie Hyo-In Han, Student, PhD, University of Surrey, United Kingdom

This paper explores how public art and literary expression contribute to reframing collective memory in postcolonial contexts, focusing on Korea's "Statue of Peace" and the poetry of Emily Jungmin Yoon. Both the statue and Yoon's poetry engage with the complex legacies of Japanese colonization (1910-1945) of Korea, offering alternative narratives that challenge dominant historical discourses. The Statue of Peace, erected in front of the Japanese embassy in Seoul, commemorates the Korean "comfort women" forced into sexual slavery by the Japanese military during World War II. This paper examines how the statue, in its highly politicized space, functions not only as a site of mourning but also as an ongoing act of resistance, shaping collective memory and challenging historical narratives that have marginalized these women's experiences. In parallel, Emily Jungmin Yoon's poetry provides a literary space that resonates with the themes embodied by the Statue of Peace. Through close readings, this paper explores how Yoon's work captures the emotional and psychological dimensions of "han," a sentiment of unresolved trauma rooted in Korean culture. Yoon's poetry serves as a cultural critique, engaging with the historical trauma of colonization and offering a space for collective grief and resilience. By employing interdisciplinary approaches, including art history, postcolonial theory, and literary analysis, this paper demonstrates how the Statue of Peace and Yoon's poetry function as mediums for social engagement, reshaping collective memory, and fostering a more inclusive understanding of Korea's past.

The Arts in Social, Political, and Community Life

'Liquindi' and Music Performance Techniques in African Traditional Percussion Music

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Traditional African music is full of stylistic diversity that helps connect contemporary culture with musical awareness. Various heritages across the musicological spectrum continually recast the African traditional musicianship, developing its origins and historical roots into various musical expressions integrated into the African diaspora and its diversified musical vocabulary. Musical awareness in music education is crucial to achieving a differentiated and balanced music curriculum, with various cultures necessitating representation within the pedagogical range (Zou and Gong, 2025). The current research project focused on the contemporary music appreciation oeuvre that amalgamates different creative expressions in the studied heritage, intending to promote and progress the repertoire selections in the quest to develop an awareness of underrepresented music knowledge within the K-12 pedagogy since more academic research is necessary to understand the influence of African traditional music in the artistic context and evolving music curriculum. This research analyzed a selection of musicological and ethnomusicological examples utilizing 'liquindi' as a performance technique among non-pitched percussion instruments, seeking to extract pedagogical symbolism in the 'water drumming' style and its use of the natural environment as a medium for artistic diversity and creative expression.

504-907 - Exploring the Quotidian of Interior Alaska and Southern Louisiana

Miles Jordan, Student, PhD, Louisiana State University, United States

My project, 504-907, delves into a visual comparison of two distinct yet intertwined regions—Southern Louisiana and Interior Alaska—through the lens of diptych compositions. Inspired by personal experiences and pivotal events such as Hurricane Katrina and the Deepwater Horizon disaster during my upbringing, this work seeks to unearth the daily rhythms and cultural subtleties that define these landscapes. Through a fusion of traditional street and documentary photography techniques, I capture the essence of daily life in New Orleans, Louisiana and Fairbanks, Alaska. The diptych format is a storytelling tool, juxtaposing each locale's ordinary elements and unique characteristics. People, dwellings, and the minutiae of urban life—like graffiti—converge to reveal underlying connections and distinctions. At its core, 504-907 reflects the profound yearning for connection and preserving cultural identity in the face of relentless change. It evokes a shared nostalgia and sense of belonging, encapsulating cherished traditions and the looming specter of transformation. Additionally, it pushes forward the Southern fine art tradition similar to the likes of William Eggleston and William Christenberry. My work takes inspiration from Tina Freeman's Lamentations as well.

The Arts in Social, Political, and Community Life

Art and Hope - "Mongol Shovajatra": The Role of Folk Tradition and a Symbol of Blessings for Prosperity, Happiness and Renewal for Global Community and Culture

Fariha Binta Khair, Student, MFA (Master of Fine Arts), University of South Alabama, Alabama, United States

Mongol Shovajatra is a procession traditionally organized by the students and faculty members from the University of Dhaka, Faculty of Fine Art in Bangladesh. "Mongol" means blessings and "Shovajatra" means procession. The tradition started in 1989 when students, disheartened by living under military rule, wanted to give people of Bangladesh hope for a better future. A month before the festival, the university's faculty members work together to make masks and large structures, believing they will drive away evil and bring progress to the community and the world. The procession creations represent courage, strength, bond with nature, respect to the traditions and a message of peace. Through this topic, I consider how this festival serves to enrich the community and deliver blessings across diverse cultures. I want people to come and see the procession details and the opportunity to feel courage and harmony through. In addition, I also highlight how art installations from Mongol Shovajatra and public events can bridge cultural gaps and foster better understanding of a new heritage and practice among people.

Acts of Hospitality - Relations between 'Guest' and 'Host' as Arts Practice : Conversations and Encounters in a Rural Irish Town

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

My PhD research centres on my experiences as an artist, a 'guest' and 'host' in rural communities in Ireland, where building relationships at a local level, has revealed wider notions of hospitality towards 'outsiders' on a national and international scale. Over time, it's become clear that the act of being a guest, or host, is deeply personal, shaped by an entanglement of influences and experiences, built up over time that make up who you are. I have identified the hotel as an ideal site to explore how the role of guest and host plays out and is expressed. How these roles were enacted and are remembered, opens a philosophical and ethical discussion around patterns of difference. Under the title *The Hotel*, my enquiry consists of a body of practical, site-based, and archival research, interwoven with contextual and conceptual research, from which the perspective of guest and host are disrupted and expanded. As much as possible, I have tried not to abstract the stories shared with me, but rather to contextualise them. Through contextualising them, the stories have generated further research, narratives, and dialogue, that I pass on and share with others. I strive throughout this act of storytelling to account for the complexity of hospitality - through issues of power, politics, culture, and identity, born out of conversations and encounters in a rural Irish town, that set me on a trajectory of making sense of the historical and cultural conditions that lie beneath or behind my Irish identity.

The Arts in Social, Political, and Community Life

Envisioning a Synergistic Model for Social Work and the Arts

Brian Kelly, Professor, School of Social Work, Loyola University Chicago, Illinois, United States

Individuals, groups, and communities use the arts as important forms of communication and expression, including advocacy, knowledge production and dissemination, and resistance to oppression. As the world contends with the effects of multiple, interrelated global crises (e.g., COVID-19, climate change) and assaults on human rights (e.g., violence against Black, Brown, female-identifying, and trans and non-binary bodies), it is hard to imagine a more urgent time to envision how social workers can more actively engage the arts to promote social justice, equity, and inclusion. Identifying such a vision promotes reciprocal client-worker collaboration, assists in democratizing services, and elevates the strengths and assets of individuals, groups, and communities. This presentation will highlight synergies among the principles and practices of social work and the arts. Central to this vision is the prioritization of social worker-artists, a hybridized identity, where social workers embrace and harness their artistic talents to serve clients across the full spectrum of practice. The paper addresses how this hybridized identity adds value to social work practice, teaching, and scholarship. It also examines the benefits and challenges of integrating aural, narrative, performing, and visual arts in social work practice at micro, mezzo, and macro levels. Finally, we share a perspective on what social work practice and these art forms offer each other, with a particular focus on 1) affirmation of contextually specific art and person-in-environment practice; and 2) collectivity and empowerment through art and strengths-based approaches.

The Arts in Social, Political, and Community Life

Outstanding Universal Value: World Heritage Reimagined

Michael Kopp, Assistant Professor, Art, Bellarmine University, Kentucky, United States

How is power spatialized? How do photographs make visible the problems of the world? Images produce feelings, and as they produce feelings they reconfigure the distribution of power. This body of photographic research concerns the power structures of historical narratives, image making, and the systems of power which govern the inscription, maintenance, and routinization of UNESCO World Heritage Sites. Photography makes visible the problems of history. While every society has a relationship with its past, the processes of World Heritage identification, inscription, and maintenance are produced in the context of contemporary concerns and localized cultural experiences. Today, the term 'global' implies worldwide, as in the flow of capital and communications. Heritage cannot be global because its origins are localized. World Heritage is Empire reimagined within a contemporary-globalized framework. The concept of World Heritage is contrived from Eurocentric, archaeological, architectural, and art-historical epistemologies with a focus on protecting monuments, buildings, and sites with quote "Outstanding Universal Value." The systems that establish and maintain World Heritage Sites promote the commodification and fetishization of culture, as well as the past, to capitalize and commercialize the present and future, often at the expense and detriment of local communities. Accompanying the images in this body of work is a series of essays analyzing the historical narratives of the inscribed Sites and a new photography glossary titled "A Neo-lexicon of Photographic Vernacular." This glossary is a reinterpretation of photographic, architectural, anthropological and critical-thinking terminology as a means to further problematize narratives of Empire and World Heritage.

The Arts in Social, Political, and Community Life

Interpretive Meaning Making: The Non-curated Experience of Art

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Mukta Mani Bhadola, Art Teacher, Art, CRPF School, Andhra Pradesh, India

Art is ubiquitous with its presence in public transit systems and doyens of high culture like carefully-curated museum exhibits. In this ever-expanding and continually-underwritten world of art reality and consumption, this study focuses on the presence of artworks in hotel lobbies. Situated squarely in the realm of premium hotels and their décor, the study has three research objectives: a) Understanding the purpose of recognisable celebrated artworks in these luxury spaces; b) Understanding the impact of art on patrons' experience; c) Studying the meaning making experience when unmediated by commentaries and guidelines. The researchers studied premium hotels in New Delhi, India to analyse the relationship between art and the non-artist, non-critic viewer, in the absence of curated museum documentations and gallery mediated narratives. Since premium hotels continue to display high art canvases by celebrated Indian artists such as M. F. Hussain and Satish Gujral, this space is ideal. With a qualitative research design including FGDs and in-depth semi-structured interviews, the study focuses on narratives of patrons and employees to understand the democratisation of art. It employs narrative research and documents how presence and experience of art impacts members who engage with it. The data are analysed through narrative enquiry, inductive pattern analysis, and stitching together of narrative. The outcomes are expected to generate insights and consequently demonstrate the impact of the study. The study hopes to provide novel insights on democratised and accessible art and the manner in which it enriches the human experience of large public spaces.

The Arts in Social, Political, and Community Life

“windows, black holes, helium”: Somatic Sourcing in Trauma-focused Collaborative Choreographic Practice

Louis Laberge-Côté, Associate Professor, Performance Dance, The Creative School, Toronto Metropolitan University, Ontario, Canada

Marie France Forcier, Associate Professor, Faculty of Arts- School of Creative and Performing Arts- Dance, University of Calgary, Alberta, Canada

In the current North American socio-cultural climate, performers face employment scarcity, creating a culture where they tend to hang on to any employment they find. This situation often results in dancers choosing to remain silent when asked to perform in conditions with which they feel uncomfortable. Since trauma has recently become a buzzword in creative research and its notion is rapidly permeating the creative zeitgeist, how can directors gauge and sustain their performers' emotional well-being while aiming to harvest genuinely sourced material, especially when looking at trauma specifically at the core of their creative research question, going beyond trauma-informed practice, and into the trauma-focussed territory? This collaborative research-creation project, led by Principal Investigator Marie France Forcier, explored this difficult question. It aimed to discover and articulate strategies for lead creators and performers to deal with those issues. Throughout various creative, interview- and focus group-based research processes, Forcier devised "windows, black holes, helium", a new contemporary choreographic work on four professional dancers who self-identify as trauma survivors, in consultation with clinical psychiatrist and scholar Dr. Allison Crawford. Data collection – achieved through note-taking and video recording, cross-referenced to dancers' on-camera testimonials of their experience during rehearsals – continued during the entire process and post-performance. This paper, co-presented by Forcier and Louis Laberge-Côté – who acted as collaborator/performer in the project – disseminates various aspects of the research and creative process.

The Arts in Social, Political, and Community Life

Curating Performance Space for Performance of Cultural Trauma and Memory: Navigating the Role of Performing Arts Administrators as Curators and Witnesses

Seungwon Lee, Company Manager, Arts Administration, Independent, United States

This research explores the role of performing arts administrators in utilizing creative placemaking strategies and a trauma-informed approach to curate performance spaces for the performance of cultural trauma and memory. The study aims to examine the current paradigms of performing arts curating and creative placemaking and address their intersectionality with the frameworks on the performance of cultural trauma and memory. Through in-depth textual analysis, interviews with experts, and two case studies, the research suggests that the current understanding of curation in relation to performing arts administration lacks guiding principles in effectively establishing a safe performance space for incorporating the performance of cultural trauma. Findings in this study outline that the trauma-informed approach offers a promising guideline to inform the administrators of the necessary components, like care for the artists and the administrators themselves as the witnesses and curators. The research examines how live performance curation and trauma-informed placemaking have been implemented specifically with the 9/11 Memorial and Museum and the “Comfort Women” Memorial in San Francisco. With this analysis, this research recommends an Updated Guiding Principles of Trauma-Informed Approach for Performing Arts Administrators, introducing practical implications for arts administrators to incorporate in their season planning and space curation when presenting works related to cultural trauma and corresponding collective memory engagement.

Life Imitating Art: Exploring the Parallels of Horror Films and News Media

Kameron Lunon, Professor, Mass Communication, McNeese State University, Louisiana, United States

Both horror films and news media play a significant role in storytelling and though for different purposes, use similar cinematic techniques to evoke fear. This paper examines the similarities between horror films and fear-driven news coverage, exploring common cinematic processes—visual composition, character stereotype, fear tactics—that film and news utilize to elicit fear and anxiety amongst their audience. While horror films are designed to entertain by invoking fear, news media frequently employs these same tactics to capture attention and heighten the emotional impact of real-world tragedies. Through a qualitative comparative analysis of select horror films and news media segments, this research highlights the subgenre: fear-based media. By recognizing how news coverage mirrors horror cinema, it showcases the possibility of fear-based news media and how the desensitization to real-world tragedy might impact how we process news and respond to crises, influencing public perceptions of risk and emotional responses to actual events. By spotlighting the shared features of these two media forms, this paper aims to lend a thought to how fear-based media operates and a possible desensitized reaction to real-world information.

The Arts in Social, Political, and Community Life

Anti-Propaganda: Artistic Resistance to Brainwashing and State Control

Leila Moosavi, Student, PhD Candidate, ASP Wrocław, Dolnoslaskie, Poland

In an era of mass media saturation, authoritarian regimes and political movements continue to exploit propaganda to manipulate public perception and manufacture consent. Throughout history, totalitarian systems have weaponized art to glorify ideologies, dehumanize opposition, and solidify power. This study explores how art, once co-opted as a tool of control, can be reclaimed as a means of resistance—an educational and subversive force to expose manipulation and empower critical thought. Rooted in both practice and theory, my work examines the psychological techniques of brainwashing—repetition, fear, hero-worship, and controlled narratives—and translates them into visual language through fine art, video, and installation. Drawing from my personal experiences as an Iranian artist raised in a politically repressive environment, I argue that visual art holds a unique capacity to challenge the mechanisms of indoctrination. While propaganda simplifies and polarizes, critical art can provoke complexity, reflection, and awareness. This research-based presentation addresses the urgency of equipping societies with tools to recognize and resist manipulation. As global conflicts and populist regimes grow, understanding how influence works is no longer optional—it is essential. Art becomes not just a mirror, but a method: to unmask systems of control, to foster dialogue, and to restore autonomy of thought.

Rooms of Encounter: Hospitality and the Fluid Borders of Belonging in Ali Smith's Hotel World

Rachael Mulvihill, Student, PhD Candidate, Carnegie Mellon University, Pennsylvania, United States

This study examines how neoliberal regimes of labor and conditions of sociability impact hospitality, belonging, and gathering. Specifically, I examine hotels as temporary, shared spaces that contain mobile and fixed bodies who are impacted by social and economic vulnerabilities. I use the novel *Hotel World* by Ali Smith to articulate how bodily vulnerability, precarity, and economic exploitation challenge the hotel as a site of hospitality. The novel, told through the perspective of five different hotel guests, reveals how hospitality operates when paired with brief encounters while critiquing the economic and social contracts that one agrees to when entering a hotel. In other words, the hotel acts as a microcosmic realm where guests have the chance to meet and interact with other walks of life but are simultaneously exploited by the hotel organization. First, I apply Judith Butler's ideas about the body as a precarious and social entity onto the capitalist market to question how bodies are conditioned by capitalism and how sociability defines and maintains labor contracts. Second, I analyze hotel staff, hotel guests, and visitors to the hotel in order to connect these systems of commodification and vulnerability to hospitality. I argue that the possibilities of belonging under conditions of economic competition and social inequality become limited and strained. Finally, I draw attention to moments of gathering in *Hotel World* and position them as moments of resistance against neoliberalism.

The Arts in Social, Political, and Community Life

Designing Spaces for Social Justice: Art And Design Trigger Actions For Harm Reduction Strategies In Cali, Colombia

Christiaan Job Nieman, Associate Professor, Architecture and Design Faculty, Universidad de los Andes, Bogotá, Colombia

María Andrea Luque García, Assistant Professor, Architecture and Design Faculty, Universidad de los Andes, Bogotá, Colombia

Daniel Huertas Nadal, Associate Professor, Architecture and Design Faculty, Universidad de los Andes, Bogotá, Colombia

The development of the first center focused on harm reduction for heroin users in Colombia, used collaborative methodologies, to truly make it a community-based center. Using trigger actions in Arts, Design and Architecture, the project started with participatory workshops including different actors in the community: opioid consumers, peers, neighbors and the center employees. The process focused on designing the service of supervised consumption to end up designing the space where the services will be offered. The design team addressed this proposal under the principles of harm reduction, through a multi-scale strategy of trigger actions with different types of impact, to generate social inclusion for communities at risk of exclusion. These trigger actions are developed mainly with the existing resources of the territory, weaving and promising a more connected community. The methodology introduces the principles of 'social justice design', addressing (through design) the political issues concerning the regulations that affect these centers. This approach makes it possible to rethink the perception of this center as a health service and distance the design from the expectations of a white, clinical space devoid of character. In this sense, trigger actions also configure a message to propose to the regulatory institutions how to do it from the base. Projects that affect vulnerable social realities require strategic and contextualized approaches that include different times, rhythms and actions from design, art, architecture.

The Arts in Social, Political, and Community Life

Becoming You, A Book about Gestation and Genetic Testing: An Artist's Work with a Geneticist

Geraldine Ondrizek, Professor of Art, Reed College, Oregon, United States

Becoming You is a book for parents and children showing the process of human egg fertilization, gestation and genetic testing. Written by Shizuko Takahashi M.D. and PhD at The University of Tokyo, Department of Biomedical Ethics and Gynecology is a working genetic counselor/reproductive endocrinologist. Images were made by research based artist Geraldine Ondrizek, Professor of Art at Reed College. As a genetic counselor, Takahashi has seen numerous prospectively pregnant and pregnant patients trying to make a decision based on false assumptions of genetics. With genetic testing becoming more and more extensive and gene editing on the horizon, the Takahashi has felt strongly that children need to be more educated on genetics in order to view genetics in a positive and beautiful way so that they could make a more autonomous choice when the time comes to do so themselves. Ondrizek worked in collaboration with developmental laboratories in Tokyo to show images of the latest scientific research being conducted, including epigenetics to create the poetic and realistic images in the book. The book aims to illuminate each stage of human development and give both parents and children a visual understanding of how the reader, as a child and parent, came to be him or herself in relation to their own genetics. The panels are both images to illuminate the text and works of art. Part of the work was shown at the European Cultural Center in the Venice Biennale in 2022. Fusosha, Tokyo will publish *Becoming You* in 2025.

Spectral Knowing and the Community (Art)-yet-to-come

Valia Papastamou, Student, Phd Candidate , University of Thessaly, Department of History, Archaeology, and Social Anthropology, Greece

The paper reflects on issues regarding the ethico-political and aesthetic modalities of artistic knowledges, further questioning what institutional critique and critique of institutions challenge for institutions of knowledge and community art. I approach specific practices that refer to and draw from post-studio art practice, community art, new genre public art and educational turn in art, through questions regarding embodied knowledges, critical engagement and issues of authorship/authority. In this direction, feminist/queer conceptualizations of the performativity of knowledge reinforce thinking about how knowledges are produced, diffused and multiplied as they intersect through the art, pedagogical, economic institutions that constitute the frame of reference for performativity. I further explore the challenges that arise regarding intersectional (e.g. gender, race, ethnicity, class) claims for transformative (artistic) knowledges demanding for more democratic ways of community making through collaborative and participatory methodologies so that knowledge institutions can be inhabited anew with others. Elaborating on the terms that such bodies of theory and practice take charge of the responsibility to the other to challenge hospitality, I critically engage with what is rendered im-possible for knowledge as openness to indiscriminate otherness. Beyond the antinomies of hospitality the unconditional reception of the other and the conditional laws imposed for the (unconditional) hospitality, I propose that the undecidability of knowledge brings forth other ways of aesthetic/political aporias for the community (art)-yet-to-come, so that artistic knowledges are (re)instituted as traces of the unfinished work of knowing or what we would otherwise name as spectral knowing.

The Arts in Social, Political, and Community Life

Unlocking Creativity: Community Engaged Dance and Storytelling for Senior Adults

Jenn Pray, Visiting Assistant Professor, Department of Dance, The University of Iowa, Iowa, United States

Senior adults are a growing population in America and face increased feelings of social isolation, a problem compounded by the COVID-19 pandemic. The positive physiological impacts of dance fitness classes for seniors are well documented, but less research exists on the impacts of creative dance on well-being and social connection. This study addresses this gap in knowledge by focusing on the expressive potential and social impact of senior adult engagement in creative dance. Over the course of a 3-week dance and storytelling workshop, senior adult participants experienced an outlet for creative expression and imagination. The methods include oral history interviews, a group interview, facilitator field notes, oral storytelling, movement generation from language, creative writing exercises and somatic guided movement experiences. The study is situated within Participatory Action Research (PAR), with regular dialogue and participant feedback guiding the workshop. In the context of community engaged dance, this research reveals the expressive potential that comes from bridging language and movement. I show how utilizing both a “language-first” approach and a “movement-first” approach contributed to positive social connection outcomes and a sense of self-discovery among the senior adult participants. These approaches suggest the importance of imagination for creative expression in future community-based dance engagement.

Black Motion in Art(s) and Power: A Fragmented Journal on the Body, Politics, Black Arts Movement and Black Power Movement

Noel Price-Bracey, Assistant Professor of Dance, Theater and Dance, Muhlenberg College, Pennsylvania, United States

In this paper I use dance as a lens through which to examine the Black Arts and Black Power Movements. Despite the historiographical tendency to categorize dance as an auxiliary function of these social movements, I argue that dance is one of the primary means by and through which activists and artists distribute messages of meaning to their community and to society. Conceptualizing dance broadly as rehearsed, improvised, and/or pedestrian movements, I analyze the gestural movements of Stokely Carmichael, and the concert works of Eleo Pomare to counter the danceless narrative that has misrepresented the Black Power and Black Arts Movements.

The Arts in Social, Political, and Community Life

Hidden Connections: Using Artificial Intelligence and Art to Illuminate Brain Networks and Community Identity

Joshua Sariñana, Affiliate, Massachusetts Institute of Technology, United States

The network functions of the brain and artificial intelligence (AI) are hidden complex systems. Brain networks that underlie spatial memory are foundational to cognition and are critical for generating internal representations of an individual's physical environment and related abstractions, such as time, social, and virtual spaces. This project leverages a large language model (LLM), a specific AI technology, to reveal hidden cognitive networks from personal narratives that connect internal and external worlds. Centered on local communities along the rivers surrounding Boston, Massachusetts, this transdisciplinary project explores how participants—a diverse group of creatives—navigate natural, social, and virtual ecosystems and their artistic practice. In-depth qualitative interviews are implemented and designed to map cognitive networks, emphasizing contextual and navigational descriptions of behavior across these spaces. The LLM, ChatGPT, was used for thematic, sentiment, and network transcript analyses. Formatted outputs were used for network visualizations, including explicit and implicit connections that link personal relationships, organizations, concepts, processes, and values. Networks are presented alongside hybrid digital and film-based photographic portraits, interview audio excerpts, and images of physical landscapes, contextualizing participants' mental maps. Thematic and sentiment findings identified interconnected themes of resilience, community engagement, and environmental awareness. Network analysis highlighted key nodes linking environmental advocacy, digital interactions, and artistic collaborations. This transdisciplinary project demonstrates how neuroscience, AI, and art can reveal hidden cognitive networks, and infer the network properties of the brain. Furthermore, these research methods provide an integrated approach to show the interconnectedness of individuals and collective identities reflected in the environment.

Citizen Design: Enacting Graphic Design for Social and Environmental Impact

Kelly Salchow MacArthur, Professor of Graphic Design, Art, Art History, and Design, Michigan State University, Michigan, United States

The era of strife and uncertainty that we currently find ourselves in is a serendipitous chance to ask what part the creative community can play in creating positive change through our work and outreach projects. The arts have the potential to connect with society and generate impact that is complementary to the data and information that is most often conveyed through conventional media forms. From the perspective of the artist/designer, inquiry through making is an effective haptic problem-solving methodology. Engaging the public in this process extends the experience beyond the classrooms, studios, galleries, and museums—instigating progress and action. Whether on a local or global scale, the arts can reach people on personal, sensory, and emotional levels. Drawing on a body of work spanning nearly 20 years, this study shares a series of community-based projects that implement visual and tactile graphic design to catalyze social, political, and environmental progress.

The Arts in Social, Political, and Community Life

On the Consideration of the 'Ākhir al-Nahr' Metaphor: Detouring to a More-than-Human-Centered Perspective

Juhri Selamet, Assistant Professor, School of Architecture, Art & Design, American University in Dubai, Dubai, United Arab Emirates

This paper critically explores the potential of local cultural metaphors in informing contemporary art and design practices, specifically through the celestial metaphor of Ākhir al-Nahr (الخير النهر), historically significant in Arab cultural narratives. Positioned at the symbolic intersection of earthly journeys and celestial guidance, Ākhir al-Nahr inspires a reconsideration of urban transportation via sensitive art and design perspective, particularly in Dubai's technologically advanced yet connectivity-challenged environment. Advocating for a shift toward a more-than human-centered perspective, the paper argues for infrastructure that emphasizes ecological sensitivity, hospitality, and resilience. By utilizing Ākhir al-Nahr's themes of culmination, renewal, and interconnectedness, it proposes urban transportation retrospections characterized by seamless integration and adaptive fluidity. Moreover, employing constellations as metaphors underscores the interconnectedness and systemic coherence required in urban planning. Finally, this reflective exploration seeks to enrich current art and design discourses, presenting sensitive frameworks that harmonize human mobility needs with ecological hospitality, aiming for interconnectedness futures.

Unsettled Minds: Material Preconditions for Openness and Change

Erich Schneckeburger, MA Student, Philosophy, University of Windsor, Ontario, Canada

Philosophy, in its many forms, ought to concern itself primarily with an understanding of the processes by which social formations and human lives are improved and denigrated. The emergence of critical theory in the 20th century exemplifies this attempt to understand the structural influences on thought and perception as necessary capacities for progressive change. While contemporary immanent critics such as Axel Honneth, Rahel Jaeggi, and Charles Taylor participate in developing and outlining mechanisms of change, they have lost a crucial element of earlier Frankfurt-style forms of critical theory. That is, real social change requires both an understanding of the mechanisms by which change is possible and the necessary structural changes required to enable those mechanisms. By reintroducing the critiques of modern industrial society within the works of Adorno and Marcuse, as well as the structures of openness and attention in the work of Simone Weil, I argue that we must not ever separate our basic capacities for the thought and attention from lived human experiences which are structurally and forcibly shaped.

The Arts in Social, Political, and Community Life

Opera on the Edge - a House Divided: Exploring Political Diversity through Innovative Lyric Theatre Production

Philip Seward, Professor of Instruction, Music, School of Audio and Music, Columbia College Chicago, Illinois, United States

Tammie Huntington, Professor of Music, Division of Music and Theatre, Indiana Wesleyan University, Indiana, United States

A House Divided is a modern opera reflecting the 21st-century American political divide. Created to be presented as a web series, exploring the ever-expanding landscape of innovative lyric theatre production in an effort to engage diverse audiences. The opera explores the complicated and often-controversial topics of faith and politics, inviting conversations around contemporary music, society, and modern-day life. Composed by tenor Philip Seward and developed with soprano Tammie Huntington, the premiere production features the two vocalists with collaborative pianist Lori Lyn Mackie Hewelt and electronics. Synopsis: Tom and Amanda arrive home from a medical fundraiser arguing about the American healthcare system. Amanda, a Republican, holds divergent views on the matter from her husband, Tom, a Democrat. The argument expands to other topics and continues through the night in multiple scenes. The next morning, the couple cannot speak much to one another as the day begins. Amanda hopes to reconcile with the idea that the whole thing will blow over, while Tom cannot come to terms with the deeper issues at stake. Seward and Huntington are committed to exploring creative methods and means for advancing the lyric theatre into the 21st century with relevance to current issues, engaging diverse audiences through modern technology. We discuss the creative process of exploring diverse political views through a lyrical set-theory compositional approach, in addition to the recording, filming, and editing that culminated in the final production. Excerpts from the webisodes are presented with time for Q & A.

The Arts in Social, Political, and Community Life

Empowering Future Leaders - Cultivating Young Community Changemakers through Arts Education: Spark! Creativity Addressing Arts Education Gaps in Washington State

Tanya Sharp, Student, Masters in Arts Leadership, Seattle University, Washington, United States

As schools in Washington state, particularly in the Edmonds School District, face severe budget cuts, arts education has become increasingly inaccessible, limiting students' opportunities for self-expression, leadership, and community engagement, especially in underserved communities. Spark! Creativity is addressing this gap through hands-on, arts-based programming that empowers youth and promotes creative thinking. Currently in its pilot phase, Spark! has served over 300 students in grades 4-12 with visual arts and creative writing lessons aligned with the Washington State core curriculum, as well as workshops and summer camps. Spark! is gathering data through surveys and feedback from students, teachers, and teaching artists to refine its approach and explore how arts education can drive social change. This paper focuses on Spark!'s evolving framework, which includes mentorship, hands-on learning, and community collaboration, to foster leadership development in youth. We share insights from the pilot, discuss strategies for expanding arts education, and explore how Spark! empowers youth to become leaders and changemakers. By 2028, Spark! aims to be a leader in inclusive arts education, offering scalable programs that engage youth in leadership and creative projects. How might mentorship and hands-on learning contribute to lasting community impact as Spark! Creativity scales its arts education programming?

The Arts in Social, Political, and Community Life

Investigating Barriers to Arts Engagement for Disabled People in Wrexham, North Wales

Alec Shepley, Professor of Art & Society / Associate Dean for Research, Faculty of Arts, Computing and Engineering, Wrexham University, Wrexham [Wrecsam GB-WRC], United Kingdom

Grace Thomas, Senior Research Fellow for Arts Engagement, Wrexham University, Flintshire [Sir y Fflint GB-FFL], United Kingdom

In November 2021, a research report was published authored by 'On the Move' and commissioned by the British Council called 'Time to Act' which focused on arts engagement by disabled people in Europe. The report evidenced the lack of accessibility in the arts for disabled individuals and a lack of confidence in arts environments including disabled people in their activities and events. 48% of respondents were not very/at all confident in the accessibility of artistic programmes for disabled people. The report also demonstrated the lack of consideration for disabled people in the planning and facilitation of arts events or programmes. This paper considers how these findings relate to Wrexham specifically. The paper forms an overview of how the arts are perceived within the area, by disabled communities and individuals. The paper articulates the development of a network of third-party collaborators who have an enriched knowledge and understanding of the arts community in Wrexham in relation to disability and community arts. Citing links made with local groups such as The Wrexham Miner's Project (Art4All); Emerge Community Arts; Nathan Lee Davis (poet and disability rights activist); STAND North Wales; and Dementia Friends Art Group, the paper examines the challenges and identify possible ways forward in enabling local arts venues, event-organisers, and creative practitioners, to foster sustainable approaches to the perspectives of disabled people in Wrexham, with the aim to enable arts engagement.

The Arts in Social, Political, and Community Life

Fighting for Emancipation: How Iranian Activist Artists are Shaping the New Feminist Revolution "Woman, Life, Freedom"

Fazilat Soukhakian, Associate Professor of Photography, Art & Design, Utah State University, Utah, United States

In September 2022, Mahsa Amini, a 22-year-old woman, died in the custody of the Morality Police in Iran after a hard-handed arrest for not wearing her headscarf properly. This instigated a strong response from the Iranian people and inspired a movement under the slogan "Woman, Life, Freedom." This quickly evolved into a broader feminist revolution aiming to return women's rights and strive for gender equality. Across the country, mass protests have resulted in the killing and torture of thousands of young Iranian people who have been challenging the Islamic regime's control over their bodies and lives. Through the veil of anonymity, young artists from across the country have been able to express their emotions and respond to the chaos and violence around them by creating artwork. At high risk of getting arrested by the regime, they work from hidden, underground spaces and fuel the revolution with their anonymous art. This paper analyzes how art activists have responded to different case studies of gender-based violence in Iran. Art activism is used as a tool to investigate the cultural politics of women's bodies in contemporary Iranian society. Using critical theories of social change, its relationship with art in the Iranian setting is examined. By investigating the politics of art activism and the relationship between aesthetics and politics, I argue how art impacts society and how social change and justice have become the mere focus of artistic activism in Iranian society.

At the Crossroads of Territory and Subjectivity: Contemporary Socio-Spatial Practices and Emergent Cultural Structures from São Paulo

Sofia Steinvorth, PhD Student in Artistic Studies, Art History, Universidade NOVA, Aveiro, Portugal

Taking São Paulo as its territory of enquiry, the paper discusses two collective projects from the last ten years: Lanchonete.org (2014-) and Galeria Reocupa (2018-). Through a comparative approach, the projects' deployed creative strategies and their programmes will be analysed with a special focus on their potential to lead to the development of a sense of place within urban areas characterised by neoliberal urbanism and the depletion of public space. Localised in São Paulo's city centre, the projects develop between art and activism, grounding their ideas on urgent housing and food security issues, thus leading to a renewed conversation about the right to the city (Lefebvre) and further highlighting a present-day urban dispute that is not only about space, but about narrative (Said). As such, the paper analyses both projects' particular ways of collectively organising cultural infrastructure in the city and encourages thinking about the different ways in which artists can be allies by speaking directly to an increasingly tense urban environment.

The Arts in Social, Political, and Community Life

Healing Through Art: Exploring the Intersection of Trauma, Memory, and Healing in Visual Art

Mahsa Tabatabaei Mehrizi, Student, Master Degree, University of Turin, Agrigento, Italy

Art has consistently served as a powerful medium for addressing and processing trauma, offering a conduit for both individual healing and societal reflection. This research delves into the intricate relationship between trauma and visual art, examining how artists capture the psychological and cultural dimensions of trauma in their creative expressions. Through an interdisciplinary lens, this study analyzes diverse art forms, including paintings, installations, and digital media, to uncover techniques that articulate narratives of loss, resilience, and recovery. The research utilizes trauma theory, semiotics, and psychoanalytic perspectives to investigate how aesthetic elements such as color, texture, and composition evoke emotional responses and communicate complex experiences. It explores the transformation of collective traumas into symbolic imagery that fosters empathy and dialogue. Special attention is given to contemporary artists whose works navigate the delicate interplay between personal and collective memory. This includes installations by Doris Salcedo, whose use of everyday materials encapsulates mourning, and the digital collages of Alfredo Jaar, which critique societal apathy toward suffering. Emerging artists leveraging immersive technologies like augmented reality are also explored for their innovative approaches to recreating traumatic experiences and promoting empathy. This research proposes a framework for understanding how art operates as a non-verbal language of healing, transcending cultural and linguistic barriers. By bridging theoretical insights with practical applications, it underscores art's critical role in psychological recovery and social justice. The findings contribute to ongoing discussions about art's transformative potential, positioning it as an essential element in fostering resilience and inspiring collective healing.

Michael Hussar - White: A Decade 1999-2009: "He Dared to Speak Above a Whisper"

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

Driven by love, hate, sin, redemption and death, Michael Hussar's portraits from the white series 1999-2009 presents the viewer with a contextual white noise of daily life. Immaturity that is both confrontational and evocative. Hussar describes his work as a voyeuristic snapshot of perceived humanity, complete with freaks and fakery; a gothic wonderland illuminating the gray area between truths and lies. Hussar's attachment to his paintings runs deep; each piece is a journal of sorts, announcing its three-dimensionality allowing him to come face to face with his demons and exorcising them with each new stroke of the brush. Hussar's paintings are in the private collections of Warren Beatty, Francis Ford Coppola, Leonardo di Caprio, and Rogie Vachon. My research addresses the artist's willingness to engage his viewer with the reality that nothing can be changed until it is faced through text, video, and music. The challenge for Hussar is in the moment; and the time is always now! The old traditions of portraiture are bankrupt.

The Arts in Social, Political, and Community Life

The Art of Entertaining with Events: Operating Principles for Collective Aesthetics: Exploring Alternative Human-Nature Aesthetics for More Sustainable Ways of Living

Clemens Thornquist, Professor, Department of Design, University of Borås, Swedish School of Textiles, Västra Götalands län, Sweden

Humans express their existence in many ways, one of which is through their ways of living and dwelling. Aesthetics of living can also be understood as symbolic systems that, in return, affect and induce people's ways of existing. The aim of this work is to explore alternative aesthetics of dwelling with potential for more environmentally friendly human behaviors and resourceful relationships with nature. The exploration is carried out from a textile art and design perspective. The method of the research is practice-based. Artistic experimental textile design was used to explore and realize full-scale shelters for living in the woods. The exploration was conducted by visually examining a collective of different individuals - at the Swedish School of Textiles, University of Borås - building their own shelters in the Swedish woods for a few days of living, using only materials at hand, waste materials, and secondhand products for the constructions. The potential of the results was analyzed and is presented through a series of self-referential and self-institutional visual systems of the documentary photographs. The results demonstrate the aesthetic potentials and challenges of multi-faceted aesthetic dwelling based on adaptability, hybridity, variation, and differentiation, rooted in non-hierarchical structures, while still being part of interconnected organizations. The findings support the need for further exploration and development of alternative aesthetics of living and dwelling to enable more collective and sustainable ways of living.

The Arts in Social, Political, and Community Life

Building a Creative Community: Pedagogical and Artistic Intersections of Devised Theatre and Inclusive Practice

Sage Tokach, Director of Education, Education, New London Barn Playhouse, New Hampshire, United States

Julia Listengarten, Professor and Artistic Director, School of Performing Arts, University of Central Florida, Florida, United States

As inclusive theatre movements advocate for a shift from theatre for people with disabilities to theatre with people with disabilities, many arts organizations are reexamining their programs based in traditional performance practices that limit the inclusion of those with intellectual, developmental, and physical disabilities. This paper considers ways the process of devised theatre can be used as an artistic and educational approach for building inclusive artistic spaces. Using two productions at the University of Central Florida's Pegasus PlayLab festival of new works as case studies, this paper explores the intersections between devised theatre and inclusive artistic practice and outlines how the two methodologies benefit each other, both pedagogically and creatively. From devised theatre, we examine the impact of personal story-sharing and interdisciplinary inspirations on creating a unified community. From inclusive artistic practice, we examine the effects of disabled leadership, as well as unique perspectives and new ways of thinking, on the creative process embedded in inclusive artistic spaces. Ultimately we propose that, when combined, the two approaches to theatre-making create a compelling collaboration and an inspired product. As we discuss these methodologies and practices, we ask how devised inclusive spaces can raise national awareness about disabilities, empower participants to build self-esteem and confidence, and offer a model for inclusive creative practices on university campuses and beyond.

The Arts in Social, Political, and Community Life

Balancing Preservation and Participation: Rethinking National Museums in Japan and Korea

Yanqing Xu, Student, Master of Culture Arts Management, KyungHee University, South Korea

National museums in East Asia are increasingly expected to go beyond cultural preservation by actively promoting public participation and social engagement. This study examines how the Tokyo National Museum (TNM) and the National Museum of Modern and Contemporary Art (MMCA) in South Korea have responded to these challenges by redefining their institutional roles. It analyzes and compares the strategies of both institutions in terms of public engagement and inclusivity, aiming to understand how state-owned museums are evolving in response to contemporary societal demands. The study contributes to current debates on the role of museums as social institutions, offering insights into how cultural policy can better support their expanding social responsibilities. A qualitative comparative methodology was employed, with data collected through institutional document analysis, exhibition reviews, fieldwork, and the evaluation of digital platforms. The findings suggest that TNM continues to hold a strong position in terms of heritage preservation and academic authority, but faces challenges to digital innovation and connecting with younger generations. In contrast, MMCA has actively embraced participatory programming and socially engaged themes to strengthen its relevance and accessibility. This study concludes that national museums must increasingly balance their heritage conservation mission with their responsibility to foster meaningful community engagement and public dialogue.

Depicting the Spirit of el Levantamiento: The Politics of Public Art in Cherán, Mexico

Anthony Wright, Assistant Professor, Childhood Studies, Rutgers University-Camden, Pennsylvania, United States

In 2011, the Indigenous Purépechan people of Cherán, Mexico began building a social and political movement in response to the destruction of the forest surrounding their community, which was being carried out by cartels in collusion with corrupt municipal officials. Working with a group of Indigenous lawyers, the town successfully fought for the right to autonomous governance, which was secured in 2015. Since then, activists in Cherán have rebuilt their local government and instilled a new spirit of civic participation in the town. In addition to many other forms of action, art making is major component of this work, and an intergenerational collective of local artists has formed in attempts to create and maintain hospitable spaces for artistic learning and collaboration. Drawing on ethnographic fieldwork with teen and young adult artists in Cherán, I describe how they envision the role of the arts in the social and political life of their community. I show that they attribute the arts with the power to unite the community and preserve and carry forward Purépechan culture. At the same time, there are tensions within the community surrounding the content of public art and who should produce it. While some artists have sought to recuperate pre-colonial aspects of Purepechan cosmology in their public artworks, this at times has generated controversy among community members who identify as Catholic.

The Arts in Social, Political, and Community Life

The Queer Art Practice of Reconstructing Space: A New Creative Strategy to Validate Desire

Yufeng Wu, Student, MFA, Goldsmiths, University of London, United Kingdom

Firstly, this study mentions queer theory and its particular relevance to the Chinese context as the background and points out that when using queer images and symbols in the art commodity system of queer capitalism. It should be in favour of emphasizing the diversity and fluidity of queer and desire rather than excessive abuse of straightforward symbols and stereotypical queer bodies. Secondly, the research briefly introduces the concepts of heterotopia and non-place while critically discussing several artists' works, therefore, as a means of highlighting the importance and possibilities of space as a creative medium for queer desires and contemporary art. Finally, the author summarizes and analyzes the results of his practice, proposing analysis, deconstructing and creating space and place as directions and more possibilities for queer art creation method and research from the perspective of artistic practice, and encouraging the use of stereotypical memories to reconfigure spatial materials, adjust the function of objects and objects, let desire flow freely, and create non-functional spatial installations that challenge the isolation of rigid masculism society and structures.

Minor Dance: Small-Format, Sarus, and ZDVIG Festivals Committed to Experimentation in Contemporary Dance

Eka Zharinova, Dance Artist, Dance Performance, Independent Artist-Scholar, United Kingdom

The study discusses minor curating in dance and provides an overview of the Small-Format festival I organized in Yekaterinburg from 2007-17. The festival was designed to exhibit and promote experimental dance performances. I focus on two exemplary case studies that are similar in nature to those I curated in Russia: Sarus festival, run by Karola Lüttringhaus in the greater Wilmington area of North Carolina, USA, in 2007-18, and ZDVIG festival, under the direction of Irina Brezhneva in Kirov, Russia, since 2007. This paper outlines some common traits of Small-Format, Sarus, and ZDVIG festivals that I suggest are also inherent to many other projects initiated by minor dance practitioners. They aimed to shape new forms/genres/trends and progress the field of contemporary dance toward experimentation, meticulously selecting and presenting artists and artworks that would contribute to development of the field in the festivals' locations. Minor dance artists and curators are interested in discovering things that are unforeseen/unexplored, that deviate from the dominant forms and have potential to open up possibilities.

Attendance List

Nevine Abraham, Carnegie Mellon University, United States
Kehinde Christopher Adewumi, Durban University of Technology, South Africa
Yeohyun Ahn, University of Wisconsin Madison, United States
Hurmat Ain, York University, Canada
Anne Allen, Indiana University Southeast, United States
Anthony Alterio Anthony, Ohio University, United States
Nitous Anthousi, Université Paris 1 Panthéon-Sorbonne, France
Wendy Arons, Carnegie Mellon University, United States
Mohammadhassan Asnaei, D3Canvas LLC, Armenia
Samantha Beebe, Pennsylvania State University, United States
Mathieu Berbiguier, Carnegie Mellon University, United States
Dzifa Boko, Mouvement PanAfricain Pour La Paix et Le Soutien a L'Union Africaine (MPPS-UA), Togo
Daniel Bonilla Montenegro, Fundació Universitaria del Área Andina, Colombia
Eveline Boudreau, CARFAC, Canada
Mohamed Awali Bouraima, Mouvement PanAfricain Pour La Paix et Le Soutien a L'Union Africaine (MPPS-UA), Togo
Angie Brunk, Kansas State University, United States
Emma Bugg, Dalhousie University, Canada
Gina Burkart, Clarke University, United States
Juan Cabello Arribas, IE University, Spain
Kathy Carbone, Pratt Institute, United States
Sara Carneholm, London Metropolitan University, United Kingdom
Andrew Carroll, The University of South Florida, United States
Hilary Catling, Azusa Pacific University, United States
William Catling, Azusa Pacific University, United States
Sarah Ceurvorst, Carnegie Mellon University, United States
Siu Challons-Lipton, Queens Univeristy of Charlotte, United States
Selena Chau, University of California Santa Barbara, United States
Steven Chodoriwsky, University of Utah, United States
Sheng Kuan Chung, University of Houston, United States
Maria Cochran, Des Moines Area Community College, Ankeny, United States
Julie Codell, Arizona State University, United States
Jacqueline Cofield, Whitney Museum of American Art, United States
Hailey Colpitts, Indiana University, United States
Naomi Cross, Westmoreland County Libraries, United States
Janka Csernák, Moholy-Nagy University of Art and Design, Hungary
Sara Davis, Penn State University, United States
Kendra Duke, Queen's University, Canada
Kenya Carmen Dworkin, Carnegie Mellon University, United States
D. Rose Elder, Ohio State University ATI, United States
Bruce K. Ferguson, Retired, United States
Marie France Forcier, University of Calgary, Canada
Melissa Forstrom, Purchase College, United States
Marinda Freeman, Marinda Freeman Event Consulting, United States
Michal Friedman, Carnegie Mellon University, United States

Attendance List

Leah Fryer, University of Surrey, United Kingdom
Chen Gao, Xi'an Jiaotong-Liverpool University, China
Terese Giobbia, West Virginia University, United States
Rosemary Graham, Ferris State University, United States
Joshua Graham, University of Utah, United States
Zheng Gu, Oxford College of Emory University, United States
Rachel Yan Gu, University of Illinois Urbana Champaign, United States
Roksana Gumerova, Lomonosov Moscow State University, Russian Federation
Marcella Hackbardt, Kenyon College, United States
Melanie Hyo-In Han, University of Surrey, United Kingdom
John Hansen, Mohave Community College, United States
Deborah Hartwell, The College of Idaho, United States
Daniel Huertas Nadal, Universidad de los Andes, Colombia
Tammie Huntington, Indiana Wesleyan University, United States
Daniel L. Ireton, Kansas State University, United States
Loris Isabettni, University of Windsor, Canada
Xuanyuan Jin, North America International School, China
Shersten Johnson, University of St. Thomas, United States
Miles Jordan, Louisiana State University, United States
Andjela Kaur, Pennsylvania State University, United States
Brian Kelly, Loyola University Chicago, United States
Donald "Kent" Kerr, West Virginia University, United States
Fariha Binta Khair, University of South Alabama, United States
Marisa Kofke, SUNY Brockport, United States
Michael Kopp, Bellarmine University, United States
Shweta Kushal, Indian Institute of Management Indore, India
Louis Laberge-Côté, Toronto Metropolitan University, Canada
Karah Lain, Point Loma Nazarene University, United States
Eileen Hau Ling Lam, The Education University of Hong Kong, Hong Kong
Anne Lambright, Carnegie Mellon University, United States
Kim Thu Le, The University of Western Australia, Australia
Natalie LeBlanc, University of Victoria, Canada
Seungwon Lee, Independent, United States
Eunji J. Lee, Busan National University of Education, South Korea
Angela Leruth, William and Mary, United States
Xiangzhuozhuo Li, University of Malaya, Malaysia
Jiani Lin, North America International School, China
Julia Listengarten, University of Central Florida, United States
Yan Liu, Duke University, United States
Gang Liu, Carnegie Mellon University, United States
Lizzie Lloyd, University of the West of England, United Kingdom
Kameron Lunon, McNeese State University, United States
Margaret Luongo, Miami University, United States
Greer Mac Keogh, UAL, United Kingdom
Kelly Salchow MacArthur, Michigan State University, United States
Howard S. Meltzer, Borough of Manhattan Community College/CUNY, United States
Veronica Metello, Universidade de Coimbra, Portugal
Natalia Anna Michna, Jagiellonian University in Krakow, Poland
Arsalan Mirsadraei, University of Nevada Las Vegas, United States
Barb Mitchell, Cambria County Library System, United States

Attendance List

Suzanne Mooney, Tama Art University, Japan
Leila Moosavi, ASP Wroclaw, Poland
Rachael Mulvihill, Carnegie Mellon University, United States
Margaret A. Murphy, Columbia College Chicago, United States
Douglas Mutch, Saint Mary's University, Canada
Camelia Nakagawara, Politehnica University, Timisoara, Romania
Kathy M. Newman, Carnegie Mellon University, United States
Christiaan Job Nieman, Universidad de los Andes, Colombia
Margaret Noble, High Tech High, United States
Geraldine Ondrizek, Reed College, United States
Valia Papastamou, University of Thessaly, Department of History, Archaeology, and Social Anthropology, Greece
Heidi Powell, University of Florida, United States
Jenn Pray, The University of Iowa, United States
Noel Price-Bracey, Muhlenberg College, United States
Katherine Pukinskis, Carnegie Mellon University, United States
Emma Quintana, University Tampa, United States
Marta Rainer, Wellesley College, United States
Aaron Ratzan, Rutgers University, United States
Lola Reed, Otterbein SeniorLife Community, United States
Henry Reese, City of Asylum, United States
Natasha S. Reid, University of Victoria, Canada
Judy Reid, RMIT University, Australia
Sheila Richardson, Central Washington University, United States
Elise Richman, University of Puget Sound, United States
Nicholas Rossi, Penn State, United States
Natasha Sagardia, University of Puerto Rico, R -o Piedras, Puerto Rico
Joshua Sari ana, Massachusetts Institute of Technology, United States
Jill Schinberg, University of Kentucky, United States
Erich Schnekenburger, University of Windsor, Canada
Juhri Selamet, American University in Dubai, United Arab Emirates
Celine Seo, Parsons, United States
Philip Seward, Columbia College Chicago, United States
Zartasha Shah, Self-Employment, United States
Tanya Sharp, Seattle University, United States
Amy Shema, SUNY Brockport, United States
Alec Shepley, Wrexham University, United Kingdom
Doris Short, Doris Short Design, United States
Billy Simms, Miami University, United States
Vincent Sneed, Central Gwinnett High School, United States
John Soluri, Carnegie Mellon University, United States
Fazilat Soukhakian, Utah State University, United States
Christian Stegmann, Zurich University of the Arts, Switzerland
Sofia Steinvorth, Universidade NOVA, Portugal
Anneleen Swillen, PXL-MAD School of Arts and University of Hasselt, Belgium
Mahsa Tabatabaei Mehrizi, University of Turin, Italy
Therese Tardio
Grace Thomas, Wrexham University, United Kingdom
Clemens Thornquist, University of Bor s, Swedish School of Textiles, Sweden
Xiaoming Tian, CUNY Graduate Center, United States
Sage Tokach, New London Barn Playhouse, United States

Attendance List

Robert Tracy, University of Nevada Las Vegas, United States
Ragnhild Utheim, Purchase College, SUNY, United States
Maryam Vahid Esmaeili, Freelancer, Armenia
Ralph Vituccio, Carnegie Mellon University, United States
Erik Vogt, Trinity College, United States
Xuanfang Wang, Tsinghua University, China
Haixia Wang, Carnegie Mellon University, United States
Hannah Ward, St. Louis Kaplan Feldman Holocaust Museum, United States
Joshua Westerman, University of Birmingham, United Kingdom
Barbara Westman, Slippery Rock University of Pennsylvania, United States
Anthony White, The University of Melbourne, Australia
Michelle Wiebe, University of Victoria, Canada
Robin Wimbiscus, Intuitive Guide, Mentor, Life Coach, United States
Jessica Wittig, Iona University, United States
Alexa Woloshyn, Carnegie Mellon University, United States
Jessie Ming Sin Wong, Hong Kong Metropolitan University, Hong Kong
Brian Wongchaowart, Google, United States
Anthony Wright, Rutgers University-Camden, United States
Yufeng Wu, Goldsmiths, University of London, United Kingdom
Sue Mei Wu, Carnegie Mellon University, United States
Feng Xiao, Pomona College, United States
Anna Xie, Teachers College, Columbia University, United States
Yanqing Xu, KyungHee University, South Korea
Hang Yuan, University of Southern Indiana, United States
Zhuoran Zhang, University of Debrecen, Philosophy Institution, Hungary
Ran Zhao, University of Virginia, United States
Jiahui Zhao, Lu Xun Academy of Fine Arts, China
Eka Zharinova, Independent Artist-Scholar, United Kingdom
Ulrike Zitzlsperger, University of Exeter, United Kingdom



Common Ground Research Networks

COMMON GROUND

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

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

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

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

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

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

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

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

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

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

Measuring

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

Reducing

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

Contributing

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

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

Long Term Goals

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



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28-30 DE MAYO DE 2025



Cartas de bienvenida

Carnegie Mellon

Dr. Wendy Arons
School of Drama
5000 Forbes Ave.
Pittsburgh PA
15213

Dear Delegates,

Welcome to Carnegie Mellon University and the 20th Annual Arts in Society Research Network Conference. We are delighted to have you join us this year to explore "The Art of Hospitality."

This year's conference is hosted by Carnegie Mellon's Center for the Arts in Society (CAS), a faculty research center dedicated to the exploration of the arts as they relate to and involve the larger society. A collaborative effort of artists and scholars affiliated with CMU's College of Fine Arts and Dietrich College of Humanities and Social Sciences, CAS explores and aims to have impact on the workings of social power and in processes of social change. Every three years CAS reinvents itself, by focusing on a theme of interest to significant numbers of faculty and sponsoring three research projects that speak to the identified theme. Our current initiative, "Hospitality," investigates the possibilities and limits of hospitality, belonging, and gathering, and in particular the way that the sites, gestures, acts, and relationships of welcoming or gathering contain power dynamics that reflect financial, social, political, speculative, or imagined currencies, often with burdens and expectations of reciprocity and gratitude. Delegates to this year's conference will have the opportunity to engage with two of the projects supported under this initiative: a talk and composition by Katherine Pukinskis (leader of "(In)Hospitable Bodies"); and a workshop on Coffee and Hospitality with John Soluri (leader of "Coffee Break").

The Special Focus of this conference, "The Art of Hospitality," grows organically out of our current initiative, and it is an area of inquiry that feels more timely than ever. I look forward to taking part in conversation with you as we consider, from multiple perspectives and dimensions, what the "art" of "hospitality" is and can be in a world of ever-shifting thresholds and boundaries. We aspire to play host to a gathering in which your spirit of critical inquiry and research feels at home, and we hope that your visit to our campus and to Pittsburgh rewards you with new perspectives and new approaches to your research.

2025 marks not only the 20th anniversary of the Arts in Society Research Network Conference, but also the 25th anniversary of CAS, which was founded in spring 2000. "20/25 in 2025" calls for a celebration, and you are cordially invited to toast both milestones at a special reception on our opening evening, following the premiere of Katherine Pukinskis' *One in Four, One in Eight* performed by the Agarita Chamber Ensemble. Both events will take place in the Mellon Institute, a building renowned for its impressive columns, its beautiful marble interior, and its cameo appearance in several films and TV shows. I hope to see you there to raise a glass in tribute to 20/25 years of arts in society!

Yours sincerely,



Wendy Arons

Director, Center for the Arts in Society at Carnegie Mellon University Professor of Drama & Dramaturgy Area Chair

On behalf of the local host committee: Dr. Anne Lambright (Chair, Languages, Cultures, and Applied Linguistics) and Dr. Alexa Woloshyn (Associate Professor, Music)





Estimados participantes del Congreso:

Es un gran placer darles la bienvenida al **XX 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 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.

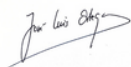
Para nosotros, el modelo mixto es más que un acercamiento a la tecnología. Estamos utilizando este filtro conceptual para mejorar nuestro objetivo:

- 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 señalar 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.

Dirige el Archivo Fotográfico Jalón Ángel (www.jalonangel.com) habiendo conseguido para el mismo varias ayudas públicas de competencia nacional. Ha realizado estancias de investigación en el Kunshistoriche Institut (Florenia, 2001-2002), la Università degli Studi di Firenze (Florenia, 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 MEC (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**, Universidad 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
- **Francisco Martín**, Universidad Nacional de Córdoba, Argentina
- **Carolina Álvarez**, Universidad Nacional de Avellaneda, Argentina



XX Congreso Internacional del Arte en la Sociedad

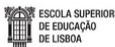


Fundada en el año 2000, la Red de Investigación de Arte en la Sociedad es un foro interdisciplinar para el debate sobre el papel de las artes en la sociedad. Es un entorno de análisis crítico, examen y experimentación, que busca desarrollar ideas para relacionar las artes con sus diversos contextos en el mundo: la escena, los estudios y teatros, las aulas, los museos y galerías, las calles y comunidades. Como Red de Investigación, nos definimos por nuestro enfoque temático y la motivación para construir estrategias de acción determinadas por los temas comunes.

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
- 2024 - Universidad de Hanyang, Seúl, Corea del Sur

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





EL ARTE DE LA HOSPITALIDAD



CENTER FOR THE ARTS IN SOCIETY
CARNEGIE MELLON UNIVERSITY

PITTSBURGH, PA, EEUU
28-30 DE MAYO DE 2025

XX CONGRESO INTERNACIONAL DEL
ARTE EN LA SOCIEDAD



Tema destacado de 2025: El arte de la hospitalidad

«El arte de la hospitalidad» invita a explorar las posibilidades y los límites de la hospitalidad, la pertenencia y la convivencia a través de entidades humanas y no humanas, cuerpos móviles y fijos, espacios temporales y permanentes. Los lugares, gestos, actos y relaciones de acogida o reunión contienen dinámicas de poder que reflejan monedas financieras, sociales, políticas, especulativas o imaginarias, a menudo con cargas y expectativas de reciprocidad y gratitud. Los lugares y gestos de hospitalidad pueden encontrarse en la vida, el trabajo, el arte, la arquitectura, el diseño, el teatro, la interpretación, el ocio y el estudio: estos lugares y actos invitan e incluso exigen crítica. «El arte de la hospitalidad» invita a presentar trabajos que cuestionen estas dinámicas

Únase a nosotros en Pittsburgh, la Ciudad del Acero, cuyos tres ríos han acogido a seres humanos en amistad y conflicto durante siglos, y cuya actual ocupación de tierras indígenas invita a reflexionar sobre la soberanía y el poder.

Wendy Arons

Professor and Director of the Center for the Arts in Society, Carnegie Mellon University, USA



Wendy Arons is a professor and area chair of dramaturgy at Carnegie Mellon University's School of Drama, as well as director of the CMU Center for the Arts in Society. Her research interests include performance and ecology, 18th- and 19th-century theatre history, feminist theatre, and performance and ethnography. She is author of *Performance and Femininity in Eighteenth-Century German Woman's Writing: The Impossible Act* (Palgrave Macmillan 2006), and co-editor, with Theresa J. May, of *Readings in Performance and Ecology* (Palgrave Macmillan 2012). She is also co-translator, with Sara Figal, of a new edition of G. E. Lessing's *Hamburg Dramaturgy*, edited by Natalya Baldyga, which received the 2018 ATHE/ASTR Award for Excellence in Digital Scholarship (Routledge 2018; also available online). In addition, Arons has published articles in *Theatre Survey*, *Theatre Topics*, *The German Quarterly*, *Communications from the International Brecht Society, 1650-1850*, *Text and Presentation*, *Theatre Journal*, and *Journal of Contemporary Drama in English*, as well as chapters in a number of anthologies, including "Climate Change and the Capitalocene in Colleen Murphy's *The Breathing Hole*" in *Critical Perspectives on Contemporary Plays by Women* (ed. Penny Farfan & Lesley Ferris); "Brecht and U.S. Actor Training" in *Bertolt Brecht in Context* (ed. Stephen Brockmann); "Ecodramaturgy in/and Contemporary Women's Plays" (co-authored with Theresa J. May, and published in *Contemporary Women's Playwriting*, ed. Penny Farfan & Lesley Ferris); and "Beyond the Nature/Culture Divide: Challenges from Ecocriticism and Evolutionary Biology for Theatre Historiography" in *Theatre Historiography: Critical Questions* (ed. Henry Bial & Scott Magelssen). She is currently a co-series editor for the forthcoming multi-volume *Women's Innovations in Theatre, Dance, and Performance* (Bloomsbury).

Prof. Arons has worked as a professional dramaturg with a number of leading directors, including Anne Bogart and Robert Falls, and has translated a number of plays from German into English, including *The Good Person of Sezuán* in collaboration with Tony Kushner. She has served on the Editorial Boards of *Theatre Annual* and *Theatre Topics* and on the Advisory Board for the CMU Center for the Arts and Society and for Hiawatha Project. She was curator and artistic director of the "Earth Matters on Stage Festival & Symposium" in Pittsburgh PA in 2012. She writes regularly about theater and culture in her blog, "[The Pittsburgh Tatler](#)."

Anne Lambright

Professor, Carnegie Mellon University, USA



Grounded in a deep belief in the transformative power of art and the humanities to advance social justice and human rights, I am drawn to creative cultural production—literature, film, performance, and the visual arts—as sites of resistance, where dominant culture is questioned and alternative visions of individual subjectivity and collective life articulated. My research centers on race and ethnicity in Andean literature and culture, particularly on the place of indigenous and indigenous-mestizo peoples and cultures in Peruvian national discourse and identity. My first monograph, *Creating the Hybrid Intellectual: Subject, Space, and the Feminine in the Narrative of José María Arguedas* (Bucknell UP, 2007), is the first major English-language study of Latin America’s most important indigenista writer and examines ethnicity, gender, and national discourse in this Peruvian author’s narrative fiction. My co-edited volume, *Unfolding the City: Women Write the City in Latin America* (U of Minnesota, 2007), gathers notable literary scholars to explore Latin American women writers’ portraits of urban life. My second monograph, *Andean Truths: Transitional Justice, Ethnicity, and Cultural Production in Post-Shining Path Peru* (Liverpool UP, 2015), winner of the MLA’s Katherine Singer Kovacs prize, studies how literature and the arts challenge the dominant narrative of national peace and reconciliation in Peru, after two decades of civil war, as constructed by Peru’s Truth and Reconciliation Commission. My latest, forthcoming work, *Yuyachkani’s Human Rights Theater: A Critical Anthology of Five Plays* provides annotated translations, with scholarly introduction, of five plays in Spanish and Quechua by renowned Peruvian theater collective Grupo Cultural Yuyachkani. A citizen of the Chickasaw Nation, my current projects include a multi-media exploration of Chickasaw storyteller Te Ata Thompson’s global travels (including a year in Pittsburgh while studying drama at Carnegie Tech in 1921 and a voyage to Peru in 1937), contemplating Te Ata’s development an early, organic, ethnographer, as well as a book-length study of transnational Quechua cultural networks and issues of global indigeneity.

Alexa Woloshyn

Associate Professor, Carnegie Mellon University, USA



I am originally from Saskatchewan, Canada (Treaty 6 territory and the homeland of the Métis). I have been an assistant professor of musicology at Carnegie Mellon University since 2016, and I love working with the immensely talented, bright, and driven students here. I taught previously at Western University (formerly University of Western Ontario), the University of Toronto, University of Guelph, and Bowling Green State University.

In my teaching and research, what excites me most is the music of now. I want to understand how music engages with the contemporary complexities of life—in North America and around the world. I acknowledge that I live on the ancestral, traditional, and contemporary lands of indigenous peoples, including the Haudenosaunee, Shawnee, Lenape, and Mingo nations.

Katherine Pukinskis

Assistant Professor, Carnegie Mellon University, U.S.A.



"(In)Hospitable Bodies: Sounding a Space between New Music and Medicine"

Katherine Pukinskis is a composer-scholar whose work explores storytelling and voice—tracking how words and ideas travel in music, across the world, and over time. Collaborators include eighth blackbird, Akron Symphony Chorus, and Spektral Quartet, as well as members of Ensemble Dal Niente and the Chicago Symphony Chorus. Pukinskis has been commissioned by the San Antonio Symphony, Mendelssohn Choir of Pittsburgh, Akropolis Reed Quintet, the Esoterics Choir, Mägi Ensemble, and Nuorten Kuoroliitto. Dr. Pukinskis's scholarly work centers cultural identity, diaspora, and choral music in Latvia, with secondary areas in contemporary American art song and musical theater analysis. She has presented her original compositions and research across the United States and Europe. Pukinskis is an Assistant Professor of Music Composition and Theory at Carnegie Mellon University.

Henry Reese

Co-founder, City of Asylum, U.S.A.



"City of Asylum: Building Community by Welcoming the Stranger"

Henry Reese is a co-founder of City of Asylum, which provides sanctuary in Pittsburgh to writers exiled under threat of persecution. He is currently Chair and served as volunteer director from 2004 until 2018, during which time the organization's mission expanded to include numerous literary-based programs and place-based economic and community development through the arts. City of Asylum is the world's largest safe haven in the world for endangered writers and artists. It is also the U.S. hub for the International Cities of Refuge Network and is actively expanding the network of cities in the U.S.

From 1974-2002, Henry was a co-founder and principal in Reese Brothers and Communications & Commerce. He is a humanities graduate of The Johns Hopkins University and did graduate work at SUNY Buffalo in English literature and cognitive linguistics.

Pablo Delano

Visual Artist and Photographer, Puerto Rico



"The Museum of the Old Colony Does The Old World"

Pablo Delano is a Puerto Rico visual artist and photographer with a keen interest in archives and the lives, histories, and struggles of Latin American and Caribbean communities. His exhibit, *The Museum of the Old Colony* (2024), an archival-based conceptual installation, examines the enduring colonial structures through the lens of Puerto Rico's experience. The Caribbean island has lived through over five hundred years of colonial rule, beginning with Christopher Columbus's arrival in 1493 which led to Spanish dominion. Following the Spanish–American War in 1898, Puerto Rico became a US unincorporated territory, facing various adverse political and economic effects, including capitalist expropriation, racial hierarchy, and an idea of citizenship without the right to vote in US presidential elections. The installation's title ironically references the complicity of museums and a US soft drink brand that is very popular in Puerto Rico, while highlighting how the power and presence of the US is grounded on colonial exploitation, social hygiene, and racial hierarchy in multiple ways, from the circulation of goods, peoples, and values to the recruitment of anthropologists, missionaries, photographers, and politicians in sustaining a colonial matrix. The *Museum of the Old Colony* includes myriad objects, photographs, newspapers, films, and magazines from various sources that tell multiple stories related to Spanish and US domination over indigenous and native communities as well as people of African descent, picturing an intricately woven tapestry of Puerto Rico's troubled histories.:

Beatriz Lucea Valero

Visual Artist and Photographer, Puerto Rico



"The Museum of the Old Colony Does The Old World"

Licenciada en Historia del Arte, doctoranda en Museología y Máster en Gestión de Patrimonio Cultural. Consultora cultural, museógrafa y comisaria independiente desde hace más de 25 años. Premio Mujeres Empresarias de Aragón (ARAME) 2016 a la Trayectoria Profesional. Mi mantra: si quieres hacer del mundo un lugar mejor mírate a ti mismo en el espejo y entonces harás un cambio. Y en ello estoy, cada día a través de mi profesión y mi compromiso, el cual me lleva a fundar la ONG Believe in Art, que tiene como misión la humanización hospitalaria a través del arte.

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 2025.

**Angélica Regina
Jiménez Calderón**

Universidad de Extremadura,
España



Valentina Consonni

Universidad Autónoma
del Estado de Morelos,
México



Norman Esteban Gil Reyes

Universidad Nacional de Colombia/
Universidad Pedagógica Nacional
Colombia



Resúmenes de 2025

Tema destacado 2025–El arte de la hospitalidad

Transformando la comunidad a través del arte: Las comunidades en transformación

Ivet Ocana, Comunicación , Agencia de ciencias sociales y humanísticas /Cubavisión Internacional, CITMA /Instituto Cubano Comunicación Social , La Habana, Cuba

La relevancia de transformar a través del arte en el contexto cubano coloca a las comunidades en el centro de atención. Desempeña un papel fundamental en la forma en la que las personas piensan, sienten y se relacionan entre sí, por ello su influencia sobre la sociedad es más que significativa. Una de las aportaciones más notables es la capacidad que tiene para provocar cambios sociales y políticos. El caso particular de la comunidad de estudio responde al municipio Arroyo Naranjo perteneciente a la provincia de La Habana. La investigación analiza qué problemáticas catalizan la participación social y cómo se articulan los pobladores para integrarse a los procesos de transformación que tienen lugar en ella. Los resultados apuntan a la identificación de necesidades sentidas de índole económica, social y cultural derivadas de una serie de problemas. Hacia la búsqueda de transformar, porque el arte también ejerce otra importante función en la sociedad: la construcción de identidades culturales, al representar tradiciones, costumbres y narrativas locales, fortaleciendo el sentido de pertenencia y preserva de la herencia cultural.

Por un tiempo y espacio de hospitalidad: Una mirada estética en el trabajo social

Toni Sangrà, lecturer and researcher, Faculty of Education, University of Barcelona, Spain

En nuestro mundo anclado en un modelo histórico postneoliberal se presenta la complejización del campo social acerca de los conflictos y el desarrollo del trabajo social. En este contexto concebimos la interrelación entre individuo y sociedad con una mirada interpretativa circular y compleja: todos los sujetos producimos sociedad, a la vez que la sociedad nos produce como seres sociales. Desde el trabajo social, nos aproximamos a tentativas narrativas, emancipadoras y estéticas que aspiren a la promoción de espacios de comunidad reflexivos, capaces de transformar relaciones sociales de conflicto o de segregación. Pensamos en una sensibilidad del trabajo social que construye democracia y ciudadanía apelando al otro que tiene la palabra, entendiendo aquí la palabra como posición ético-estética de acogida y hospitalidad. Estaríamos ante el primer pilar de lo que podríamos llamar un enfoque afectivo, esto es estético, de la formación de una cultura política ciudadana como procesos sociales que hay que singularizarlos. Desde esta posición, es importante la necesidad de un tiempo común, entendido como disponibilidad de unos con otros, búsqueda de experiencia común. El encuadre experiencial valora otros dominios relacionados con las voces, expresiones y silencios que constituye lo significativo de toda comunidad. Y para descubrir aquello significativo, se hace necesario un espacio que permita la emergencia de la hospitalidad humana, un espacio para acoger y escuchar la palabra del otro. La palabra se convierte así en un método ancho para una nueva sensibilidad para con el otro y el mundo plural en el que vivimos.

El arte de la interpretación musical: Un problema en su enseñanza

Marcelo Enrique Arturi, Profesor Titular, Departamento de Música, UNIVERSIDAD NACIONAL DE LA PLATA. Facultad de Artes., Buenos Aires, Argentina

El arte de la interpretación musical de obras clásicas del repertorio europeo (s.XVII-XIX) caracteriza y define al intérprete como un individuo extraordinario, dotado de condiciones musicales innatas. El proceso de enseñar y aprender este arte está influido por dicha concepción de intérprete: se plantea para estudiantes dotados musicalmente. Así planteada, la enseñanza de la interpretación musical rechaza y no ejerce la hospitalidad con las diversas y variadas aptitudes de estudiantes que desean ser intérpretes. Los alumnos que, sin ser dotados, desean aprender a interpretar se encuentran con un proceso de enseñanza que no está programado para ellos: por ejemplo, los contenidos de aprendizaje y su secuenciación no están explicitados. Al analizar programas de enseñanza del instrumento musical encontramos escasas enumeraciones y descripciones de los contenidos necesarios para aprender a interpretar. Sin explicitación y secuenciación de contenidos los alumnos se encuentran con que el aprendizaje se basa en innatismo, y la enseñanza en la subjetividad procedimental del docente. La investigación en curso indaga sobre una metodología para constituir contenidos para la enseñanza de la interpretación musical en un instrumento. Definir los contenidos del proceso educativo hará que más estudiantes puedan aprender el arte de la interpretación musical. Objetivo: constituir contenidos para la enseñanza de la interpretación musical. Metodología: investigación cualitativa, de carácter exploratoria y documental. En la primera etapa de la investigación se han determinado las categorías de análisis del objeto de estudio "interpretación" para analizar programas de instrumento y realizar entrevistas a docentes.

Nuevas enseñanzas artísticas del ámbito no formal adaptadas a la nueva sociedad: Búsqueda por la mejora del aprendizaje artístico mediante recursos sostenibles, económicos y adaptados a niveles cognitivos para las mujeres con discapacidad intelectual

Ariadna Martínez, Student, Bellas Artes, Universidad Complutense de Madrid, Madrid, Spain

Esta tesis nace por la ausencia de recursos artísticos adaptados de forma cognitiva para el colectivo de las personas con diversidad intelectual, que a su vez se ajusten a la necesidad de crisis climática y económica actual. Debido a que la enseñanza no formal de la educación artística de los centros ocupacionales generalmente tiene un carácter de ocio, no se presta atención a la docencia de este y recae en infantilismos y conductas capacitistas sobre el colectivo, que se ve más afectado a las mujeres, detonando en una completa falta de representación femenina en la imagen de artistas españolas actuales. Esta tesis pretende investigar si el uso de recursos artísticos económicos y ecológicos, enseñados mediante una docencia no formal adaptada a niveles cognitivos, puede ayudar a mejorar el aprendizaje de las mujeres españolas con diversidad intelectual.

Una mirada matemática al arte

Ana Olga Gonzalez Medina, Profesor, Educación General, Colegio Universitario de San Juan, Puerto Rico

La literatura científica confirma que algunos de los factores determinantes del desempeño académico en las matemáticas son cognitivos como el autoconcepto, las actitudes hacia las matemáticas y las estrategias de aprendizaje. Una de las principales causas de un alto número de estudiantes con deficiencias conceptuales y bajo rendimiento es que no visualizan la aplicación práctica que tienen las matemáticas en la vida diaria, y la falta de motivación, que se manifiesta en rechazo, desinterés, poca participación y dedicación de tiempo extra, absentismo y abandono del curso. Una gran variedad de estrategias de enseñanza se utiliza a menudo para fortalecer el proceso de aprendizaje en la educación matemática. Este trabajo describe la estrategia "Artemática: Una mirada matemática al arte" con el enfoque multidisciplinario STEAM, que integra el arte en la manera de enseñar ciencia, tecnología, ingeniería y matemáticas. Los objetivos son generar mayor motivación e interés y promover el uso del pensamiento crítico y creativo como determinante del rendimiento matemático. En esta estrategia se observaron en detalle una variedad de objetos y medios artísticos de artistas puertorriqueños del siglo 17 hasta el presente que se exhiben en el Museo de Arte de Puerto Rico. Se examina la composición, la estructura, el contenido y las herramientas artísticas para identificar conceptos matemáticos en las obras. Entre los conceptos matemáticos identificados en obras de la colección permanente están el uso de patrones, signos matemáticos, figuras geométricas, teselaciones, el uso de la perspectiva y el análisis de la simetría.

“El viaje del héroe” de Joseph Campbell y el uso del mito, desde la prisión, para posibilitar los tránsitos biográficos

Adriana María Ruiz Gutiérrez, Docente, Facultad de Derecho, Universidad Pontificia Bolivariana, Antioquia, Colombia

La necesidad de conocimiento y de experimentación para introducir nuevos comienzos en la vida y, a su vez, la confusión debido a las representaciones distorsionadas sobre nosotros mismos, reclama la ayuda de los mitos y de sus héroes, quienes ya han recorrido el camino y regresado al mundo para aleccionarnos sobre la experiencia. De ahí la enorme vitalidad de las imágenes y los arquetipos mitológicos en nuestro tiempo, especialmente en los espacios carcelarios y penitenciarios, donde los hombres y las mujeres privados de la libertad buscan contar su historia para transformarla. Esta propuesta hermenéutica, que se ocupa del mito como experiencia formativa para la propia vida, haciendo suyas las reflexiones de Joseph Campbell, presenta los hallazgos de un laboratorio biográfico en la prisión, construido y desarrollado a partir del mito del laberinto de Dédalo y sus símbolos. Entre los hallazgos y las conclusiones que arroja este trabajo se encuentra la importancia de las artes, especialmente de la literatura del espíritu para comprender y regenerar la vida, especialmente al interior de los espacios carcelarios.

Didácticas de arte sensitivo olfativo: Narrativas sobre la valoración del producto artístico

Erick Bojorque, Director, Artes y Humanidades, Uleam, Manabí, Ecuador

El arte sensitivo olfativo emerge como una innovadora forma de expresión que trasciende el ocularcentrismo, permitiendo a los docentes de Artes Plásticas de la Universidad Laica Eloy Alfaro de Manabí (ULEAM) explorar la conexión entre el arte y la percepción sensorial. Esta investigación se centra en la didáctica del arte olfativo, buscando integrar el olfato en el proceso educativo para enriquecer la experiencia de aprendizaje y fomentar una comprensión más holística de la identidad cultural. Se adoptó un enfoque cualitativo mediante un estudio de caso, utilizando entrevistas semiestructuradas con 10 docentes universitarios. Las narrativas obtenidas se sistematizaron para identificar patrones y códigos didácticos, abordando tres universos temáticos: relación olfato-territorio-intención, olfato-percepción-seguridad alimentaria, y olfato-identidad-impacto cultural. Este enfoque permitió profundizar en la comprensión del arte sensitivo olfativo y su implementación en la enseñanza. Los hallazgos revelan que el arte sensitivo olfativo no solo enriquece la práctica educativa, sino que también promueve una mayor conciencia cultural y social entre los estudiantes. A través de actividades como la creación de mapas olfativos y velas aromáticas, los docentes fomentan la construcción de la identidad cultural, resaltando el olfato como una herramienta esencial para conectar con el entorno y reflexionar sobre la seguridad alimentaria. Este enfoque integral abre nuevas posibilidades para la enseñanza del arte, destacando la importancia de incluir todos los sentidos en el aprendizaje.

Aportaciones de la docencia a la historiografía del arte latinoamericano a través de la visión americanista del profesor Luis de Soto y Sagarra (1920-1955)

Arlettes Sando, Student, Licenciada en Historia del Arte , Universidad Iberoamericana, Distrito Federal, Mexico

En la década del cuarenta del pasado siglo se generó un movimiento intelectual regional que buscaba consolidar la historiografía del arte latinoamericano, destacándose personalidades de la talla de Mario Busquiazzo, Julio E. Payró y Martin Noel en Argentina; Felipe Cossio del Pomar y Ricardo Mariátegui en Perú; Manuel Toussaint y Justino Fernández en México; así como Joaquín Weiss y el Dr. Luis de Soto en Cuba, entre otros. La presente investigación pretende demostrar, centrándose en el campo de la docencia, cómo estos intelectuales fomentaron un pensamiento americanista. Se tendrá como punto focal dilucidar el rol del profesor Luis de Soto, desde la Cátedra de Historia del Arte de la Universidad de La Habana, en la construcción del concepto "Arte Latinoamericano" en el contexto de la historiografía del subcontinente; cómo pensó dicho arte y los factores que lo llevaron a elaborar una teoría sobre los aspectos que trabajó en la creación de su discurso regional de 1920-1955.

Surrealismo y realidades: Una exploración de lo real, lo simbólico y lo imaginario en la creación artística surrealista

Ilse Vollbrechthausen, Student, PhD, Universidad Autonoma de San Luis Potosí, San Luis Potosí, Mexico

El surrealismo, emergido en Europa en la década de 1920, trascendió las limitaciones del positivismo y las nociones clásicas para convertirse en una filosofía de vida que desdibujaba las fronteras entre lo real y lo imaginario. En un contexto social transformado tras la Primera Guerra Mundial, el movimiento se nutrió de conceptos como lo irracional, lo onírico y el inconsciente, reconfigurando las percepciones convencionales de la realidad. A través de la pintura, el collage, la escultura y el diseño de objetos, los artistas surrealistas no solo exploraron el subconsciente, sino que crearon mundos alternativos estructurados que desafiaron las lógicas dominantes de su época. Esta investigación analiza estas realidades alternativas mediante los registros lacanianos de lo Real, lo Simbólico y lo Imaginario, ofreciendo una perspectiva innovadora para comprender la interacción entre lo consciente y lo inconsciente en la creación artística. Las obras de artistas como Leonora Carrington, Remedios Varo, Salvador Dalí y René Magritte son abordadas como expresiones simbólicas y conceptuales que integran las dinámicas culturales, sociales y filosóficas de su tiempo, estableciendo un diálogo continuo entre el arte surrealista y su entorno.

Art Nouveau Revival: La permanencia del patrimonio artístico en la cultura popular

Angélica Regina Jiménez Calderón, Investigador en Formación, Arte y Ciencias del Territorio, Universidad de Extremadura, Spain

El Art Nouveau es un estilo artístico reconocido por sus elegantes líneas y su carácter decorativo pero también es un estilo que abrió la puerta a la relación entre las artes y el diseño aplicado. La cartelería y la publicidad se beneficiaron ampliamente de la apertura que esto otorgó, brindándonos memorables diseños de cartelería, publicidad, joyería y decoración que marcaron la identidad visual de numerosos comercios. No es de extrañar, entonces, que su impacto haya trascendido fronteras y épocas, siendo reinterpretado en distintos momentos y lugares. El arte de Alphonse Mucha y Gustav Klimt, por ejemplo, ha dejado una profunda huella en la cultura visual, sirviendo de inspiración para músicos, diseñadores, ilustradores, animadores e incluso mangakas. En esta ponencia exploraremos las corrientes estilísticas derivadas del modernismo, analizándolas formal y simbólicamente para entender cómo el arte dialoga con su público y de qué manera el patrimonio artístico sigue vivo en el imaginario colectivo.

Following Visiones de Colombia (1953-1979): La mirada fotográfica de Orlando Fals Borda y la supervivencia de un archivo de fotografía campesina inédita

Norman Esteban Gil Reyes, PhD Student, Universidad Nacional de Colombia, Distrito Capital de Bogotá, Colombia

El objeto de estudio se centra en uno de los archivos fotográficos inéditos del sociólogo colombiano Orlando Fals Borda. Se trata de un conjunto de fotografías a color de tipo diapositiva que el autor tituló "Visiones de Colombia", usando la película Kodachrome y Ektachrome. En las imágenes capturadas en trece departamentos del país entre 1953 y 1979 aparecen escenas de campesinos, su cotidianidad, modos de vida y paisajes. Con el paso del tiempo, las delicadas filminas han sufrido continuamente los efectos deteriorantes de la luz, los hongos y la suciedad. La grave pérdida de color de las imágenes, amenaza su desaparición y con ella la mirada de un fotógrafo. Este proyecto procura establecer el valor y la vigencia del acervo fotográfico del autor en tres perspectivas interconectadas: En primera instancia, la identificación del valor histórico de los objetos-filmina encontrados. En segundo lugar, la comprensión de la "mirada fotográfica de Fals Borda" al campesino colombiano. El tercero, corresponde a la vigencia del aporte de las prácticas pre-sociológicas del autor basadas en su ejercicio como fotógrafo en la construcción de un modo de investigar desde la imagen. El diseño metodológico de la investigación vincula tres momentos: primero, registro, y caracterización y restauración digital del archivo; segundo, lectura de imágenes fotográficas; y tercero, construcción de correlaciones iconológicas por paneles. La pesquisa documental se enfocará tanto en fuentes impresas: catálogos, revistas, periódicos, libros de historia de la fotografía; y objetuales: fotografías y diarios de campo del autor.

Descifrando códigos: Reflexiones sobre la complejidad epistemológica del arte

Mihaela Luminita Albisoru, Full Professor, Art, Universidad de Monterrey (UEM), Nuevo León, Mexico

Cuanto más tratan los teóricos de explicar el arte, este se rehúsa a ser catalogado, categorizado o simplificado. El sistema del arte es un sistema entrópico, un metasistema que está permanentemente en la búsqueda de equilibrio. Su frágil orden interior se ve amenazado permanentemente por presiones o cambios que se dan desde el exterior y viceversa. El arte resulta ser complejo, atraviesa campos y disciplinas y se escapa al paradigma de la simplicidad. El arte es un sistema adaptativo cuya complejidad de orden es descriptiva, generativa y computacional debido a la información suministrada. La pluralidad típica de la Posmodernidad que caracteriza al arte actual encierra el principio de la contradicción gellmaniana, ya que está marcado por el principio de la disyunción. Ante la acelerada integración de las tecnologías digitales y de la Inteligencia Artificial es imperioso una revisión de las teorías e historias del arte bajo esta luz. La investigación tiene como propósito la revisión y el análisis crítico de la producción de las teorías estéticas y sus epistemes desde la perspectiva de la complejidad, desde un enfoque transdisciplinario. El arte despliega una complejidad funcional en su manera de operar, ya que su posición y función cambia del lugar y del propósito con los cuales se presentan. Una complejidad nómica definida por las leyes propias internas y externas; en otras palabras, visibiliza el entramado complejo del arte, muchas veces marginado, a la luz de las ciencias de la complejidad y del pensamiento complejo.

Santa Rosa de Lima como manifestación del arte religioso en el Perú

Zhenia Djanira Aparicio Aldana, Docente, Derecho, Universidad de Piura, Piura, Peru

Santa Rosa de Lima (1586-1617), a pesar de su corta vida, es modelo de inspiración de muchos artistas que vieron en ella una gran vida mística. Fue declarada santa en 1671 y nombrada como patrona de la ciudad de Lima, de los reinos del Perú y de toda América, más dominios de España. Será en esta ponencia que se describirá la influencia como ícono del arte religioso en el Perú y principalmente en dos épocas de arte peruano: el período virreinal (S. XVII-S. XVIII) y período contemporáneo (mediados del s. XX a la actualidad), reconociendo, así, su valor en la cultura peruana.

Las artes en la vida social, política y comunal

Teatro Aplicado y Educación Superior: Estrategias de Aprendizaje Basado en Comunidad en la formación actoral

Ana Sedano Solis, Assistant Profesor, Escuela de Teatro, Pontifical Catholic University of Chile, Región Metropolitana de Santiago, Chile

¿De qué manera desarrollar compromiso público y vinculación con el medio desde una mirada bidireccional en la Educación Superior? Esta pregunta orientó la búsqueda de estrategias metodológicas para la formación integral de actores y actrices en contexto universitario. A continuación, se presenta el diseño metodológico e implementación de talleres desarrollados en el marco del curso "Teatro Aplicado: desde lo personal a lo social, dirigido a estudiantes de la Carrera de Actuación de la Escuela de Teatro de la Pontificia Universidad Católica de Chile. Los talleres están dirigidos a mujeres privadas de libertad del centro Penitenciario Femenino de Santiago (CPF), con el apoyo de la Fundación Abriendo Puertas. El curso se organiza en torno a dos premisas fundamentales: Aprendizaje situado y Servicio comunitario. Por una parte, estudiantes aplican herramientas de autoconocimiento, compromiso social y desarrollan un proceso de reflexión en torno a su praxis creadora, planteando transformaciones posibles en contextos reales de aprendizaje mediante estrategias innovadoras que permiten integrar la dimensión experiencial en la generación de conocimiento desde las artes escénicas, entrelazando su experiencia personal con el contexto social, cultural y político. Por otra, mediante la experiencia de servicio, se proporciona una plataforma para que mujeres privadas de libertad exploren y expresen sus emociones de manera segura y creativa. Este espacio artístico que se crea desde el teatro, ofrece actividades que apuntan a mejorar la calidad de vida de las participantes disminuyendo niveles de estrés y ansiedad; favoreciendo autocuidado y bienestar socioemocional y proveyendo habilidades para su reinserción en la sociedad.

Relatos en Dialogo en el NATIONAL PALACE MUSEUM de Taiwan, pertenencia e identidad: El dialogo entre el relato de continuidad cultural y de identidad nacional, en la muestra museografica

Oslavio Alfredo Beltran Roman, Encargado proyectos neos-dirasa, educaSion-cultura, - Fundacion neos-dirasa, Región Metropolitana de Santiago, Chile

El NATIONAL PALACE MUSEUM de Taiwán es un componente crucial del patrimonio artístico histórico y arqueológico, no solo de Taiwán si no de la cultura China en general. Se caracteriza por la modernidad y pulcritud de su materialidad constructiva y funcional junto con el deseo de entregar una experiencia cultural amena agradable, satisfactoria y educativa, podemos destacarlo como una experiencia inmersiva para visitante. La muestra del Museo es amigable para el visitante y muy didáctica y funcional para el extranjero el cual tiene a su disposición una muestra destinada a destacar su rol de depositario de buena parte del acervo arqueológico histórico y artístico de la cultura china. Esta muestra debe ser entendida como un factor aglutinante y de identificación y orgullo nacional en Taiwán y por décadas, fue un elemento central en la política del gobierno del Kuomintang como representantes legítimos de la nación China y con posterioridad, frente al rupturismo maoísta-comunista, el relato de depositarios de la cultura China y de intermediarios entre esta y culturas foráneas. Es por esto que demostraremos en base a este estudio, surgido de la visita y recorrido por las exposiciones de esta institución, el rol que ha cumplido este Museo, en el desarrollo del relato identitario, en una dualidad coordinada y evolutiva en dos ejes funcionales el de heredero y depositario de la cultura tradicional china, pero también y más importante un relato que enfatiza en el visitante la comprensión del desarrollo de la identidad nacional de Taiwán.

Las artes en la vida social, política y comunal

El arte en las ciencias naturales y ocultas: Observación y creación

Adriana Marcela Sarta Alvear, Professor, Illustration and Drawing, Hebrón Animación Estudio, Distrito Capital de Bogotá, Colombia

Mediante la presente investigación se pretenden explorar conceptos de las ciencias naturales y ocultas a través de medios artísticos, y su motivación, es la de dar respuesta a la siguiente pregunta: ¿Cómo mediante representaciones visuales se pueden identificar características de las ciencias naturales y ocultas? La relevancia práctica de la investigación se encuentra en las interpretaciones que le surgen al sujeto de las representaciones visuales y su significado teórico, se relaciona con la dialéctica entre las ciencias naturales y ocultas expresada a través de la imagen. El campo de la investigación es el artístico y su método es el cualitativo. Dentro de las actividades adelantadas se tienen, el estudio del contexto histórico del arte, las ciencias naturales y ocultas a través de consultas bibliográficas; análisis de relaciones y diferencias en cada una de las disciplinas; establecimiento de categorías de investigación y creación de ilustraciones. Como resultado del estudio, se realizó un libro que fue presentado en una muestra de arte. De la investigación, se puede concluir que el arte y las ciencias comparten sus orígenes en la representación e interpretación de la naturaleza. De otra parte, del estudio de las relaciones entre elementos contradictorios entre las ciencias naturales y las ciencias ocultas, se puede inferir la capacidad generadora de nuevas ideas que facilitan la creación de obras de arte como una herramienta de comunicación.

Las artes en la vida social, política y comunal

El color invisible

Rita María García Llanes, Doctoranda en Bellas Artes, UCM, Madrid, Spain

El objeto de este estudio en principio puede parecer un oxímoron: "Color invisible". Pero partiendo de los colores en sí no existen, que son ilusiones que genera nuestro cerebro en función de los estímulos que reciben a través de los ojos, estos dos términos son totalmente compatibles en su significado. Desarrollaré los "colores invisibles" basándome en la incapacidad que sufren algunas personas para captar las diferencias tonales (como ocurre en el daltonismo) así como en la acromatopsia que produce una visión acromática, donde los individuos que la padecen sólo ven matices de gris. Asimismo, hablaré de color invisible a partir de aquellos elementos microscópicos que hacen que varíen las tonalidades: electrones (que configuran las cosas y que se ven afectados por la luz que reciben), bacterias (que con su metabolismo de la materia hacen variar el color de los elementos de la naturaleza), pigmentos naturales, etc. Por último me centraré en las sensaciones que provocan las diferentes tonalidades: emociones cuyo origen, al igual que el de los colores, reside en el cerebro. La línea metodológica emerge de una investigación bibliográfica y documental del estudio de casos, así como de una parte práctica mediante el uso de diferentes microscopios (estereoscópico, biológico...) como forma de experimentación y creación artística. Con esta investigación espero centrar la atención en las diferentes formas de captación del color como recurso artístico y medio concienciador desde el punto de vista medioambiental y social poniendo atención a la divulgación de problemáticas como el daltonismo y la acromatopsia.

El desarrollo del producto artístico de la creación a la internacionalización: El mercado del arte en la sociedad globalizada

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La creación del producto artístico puede considerarse "la fase de partida" del proceso de creación, que alcanza su culminación rentable gracias a la habilidad, el talento y la dedicación del artista. La sociedad contemporánea hoy se presenta como hiperconectada, donde la globalización constituye "el punto de apoyo" del sistema económico y de comunicación mundial. La internacionalización se convierte así en un elemento central para la difusión del producto artístico, operando en un contexto de colaboraciones, cooperación e intercambios que representan "los pilares" del itinerario de difusión de cada obra. La vertiente comunicativa que involucra a cada artista adquiere así extraordinaria relevancia en un campo donde diferentes lenguajes, mercados y culturas interactúan para crear proyectos compartidos. Un proceso por tanto que surge desde la pura creatividad y la concepción de la obra, pasando por la comunicación y un adecuado plan de marketing, llegando así a las posteriores estrategias de internacionalización, imprescindibles para ampliar el horizonte del producto artístico. Todo ello sin olvidar la propiedad intelectual y los derechos de autor: principios básicos para la protección y puesta en valor de la entidad original, en un panorama contemporáneo fuertemente condicionado por la inteligencia artificial y el avance tecnológico. La diversidad cultural aparece así como un elemento indispensable para el enriquecimiento y desarrollo de la propia concepción artística, estableciendo así un estrecho vínculo entre creación e internacionalización.

Teatralidad y derecho - La justicia como espectáculo: Un acercamiento multidisciplinar

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Esta ponencia aborda la dimensión estética del procedimiento judicial, desde la perspectiva del público del mismo. Este concepto de "público", puede referirse tanto al Principio de Publicidad que informa a todos los ordenamientos jurídicos como garantía del Estado Social y Democrático de Derecho, como por supuesto del "público" al cuál la Ley le atribuye el delicado papel de juzgar los hechos: el jurado. Vamos a abordar las relaciones y tensiones entre la experiencia sensorial de lo jurídico, no solo en sala de vistas, sino también como objeto de atención periodística, del cine jurídico, del llamado cine forense, y también la perspectiva del espectador-juzgador, para terminar configurando un concepto de espectáculo (integrador del rito y la dramaturgia, en este caso jurídica) o incluso una teoría del espectáculo judicial. Nos centraremos en procesos judiciales con incidencia social por el bien jurídico protegido: la vida, la libertad, los derechos humanos.

Estado público III, el poder de la representación: Prácticas de arte colaborativo en cinco escuelas del archipiélago de Chiloé

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Esta ponencia propone revisar Estado Público III, el poder de la representación, práctica artística colaborativa realizada en cinco escuelas insulares del archipiélago de Chiloé en el extremo sur de Chile, entre los años 2021 y 2023. Con el fin de interpelar y problematizar a partir de esta experiencia las representaciones de Educación y de Nación a partir de las Escuelas Palacios construidas en Chile entre 1916 y 1920. Momento en el que en Chile por primera vez se pensaba y diseñaba una arquitectura para la educación, sin embargo la construcción de estas escuelas palacios fueron lentas y de desigual distribución, concentrándose en el centro del país. Desde 1840 ya se generaban grandes discusiones en Chile sobre por qué, para qué y cuánto se debía educar al pueblo chileno. Enfrentándose dos miradas: por un lado, pensar la instrucción como un bien igualitario y para todos, un espacio para el desarrollo de la conciencia individual y la libertad y por otro, la mirada conservadora que aspiraba a entregar una instrucción dosificada al pueblo para sacarlo de la barbarie e incultura, pero manteniéndolo en su lugar. Estado público III invita a releer y repensar, desde la escuela local, el deseo republicano de educación, sus sueños y sus fracasos. A partir del quehacer creativo y colaborativo de niñas y niños, sus maestras, maestros y la artista, se proyectó la planimetría y se construyeron cinco espacios para lo común, para pensar otro sistema, agenciar lo colectivo, la emancipación y repensar la democracia.

Procesos cerámicos para una rehabilitación productiva

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La motivación por brindar beneficios a los jóvenes del Centro de Adolescentes Infractores de Loja a través de los procesos cerámicos llevó a plantearse el objetivo de orientar la transferencia de conocimientos para que los estudiantes universitarios de la carrera de Artes Visuales, bajo la tutela de sus docentes, se capaciten en la aplicación de técnicas artísticas manuales con arcilla, que les permita acceder a la inserción laboral al salir del mismo. A partir de estas prácticas realizadas ya están en capacidad de crear productos usando recursos del medio y surge la posibilidad de que puedan desarrollar una mentalidad productiva para obtener ingresos con la venta de las piezas mientras están en el Centro de Rehabilitación. Además, a este proyecto se le dio un enfoque en el campo inclusivo, para que cuando salgan tengan una opción de reinsertarse laboralmente. La metodología utilizada se inició con la fase de familiarización con el entorno del centro y el desarrollo de talleres semanales durante un mes; por otra parte, la enseñanza de una línea de producción se basó en técnicas manuales de rollos y placas, hasta la quema y decoración. Los principales resultados fueron piezas decorativas y utilitarios con características de souvenirs. En conclusión, se consiguió el interés de los jóvenes de este centro, pues desarrollaron una variedad de piezas, utilizando las diferentes técnicas y procesos cerámicos planificados.

En los márgenes de la identidad slamer: Campos de disputa en la Poesía Slam chilena

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Este trabajo analiza las tensiones en torno a la identidad slamer en Slam Valparaíso, problematizando los procesos de legitimación que validan ciertas formas poéticas, mientras excluyen otras. Para esto, se analizan los campos de disputa que surgen entre las identidades sociales y las auto-identidades de los poetas. Se realizó un estudio cualitativo exploratorio, basado en siete entrevistas semiestructuradas a cinco poetas vinculados a Slam Valparaíso. Las entrevistas fueron analizadas mediante la Teoría Fundada y la metodología Gioia, con un enfoque en categorías emergentes que reflejan las tensiones identitarias. Se identificaron tres disputas principales: La primera tensión entre lo colectivo y lo ajeno de la poesía política, que da cuenta de cómo esta poesía se posiciona como el núcleo de la identidad slamer. La segunda revela el cinismo como una estrategia de adaptación que permite a los poetas negociar su lugar dentro del espacio organizacional. Y la tercera disputa posiciona al poema como un acto subversivo, capaz de desafiar las normas y abrir nuevas posibilidades para la expresión artística. Se concluye que el Slam chileno no es solo un espacio artístico, sino también un microcosmos de tensiones identitarias que reflejan dinámicas sociales más amplias.

El pensamiento artístico y el pensamiento de negocios en el turismo

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El pensamiento artístico influye positivamente en el pensamiento de negocios turístico al potenciar la creatividad, la empatía y la visión estratégica. La literatura revisada indica que integrar el arte en la gestión turística promueve la generación de ideas originales y la diferenciación de productos. En la práctica, iniciativas de turismo creativo respaldadas por organizaciones internacionales demuestran que la colaboración entre artistas, emprendedores y comunidades locales puede generar experiencias turísticas innovadoras y sostenibles. No obstante, persisten carencias en la investigación, especialmente en América Latina, donde se demanda evidencia empírica sobre esta convergencia de arte y negocio. En resumen, fomentar el pensamiento artístico dentro de las estrategias de negocio turístico podría enriquecer el sector, pero requiere marcos educativos y políticas que reconozcan el valor de la creatividad como activo económico.

Mujeres indígenas y su rol en la política ecuatoriana: Una reconstrucción histórica de liderazgos desde el siglo XX hasta la actualidad

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A lo largo de la historia, la participación política de las mujeres indígenas en Ecuador ha sido relegada, a pesar de su papel fundamental en la organización comunitaria y la defensa de los derechos colectivos. Durante los siglos XX y XXI, su presencia en la esfera política ha evolucionado desde el activismo local hasta la representación en instancias nacionales e internacionales. No obstante, este proceso ha estado condicionado por múltiples barreras estructurales, como el racismo, la discriminación de género y la exclusión en la toma de decisiones. A partir de este contexto, este estudio se plantea la siguiente pregunta de investigación: ¿cuáles han sido los principales factores que han facilitado o limitado el liderazgo político de las mujeres indígenas en Ecuador a lo largo del tiempo? Para responder a esta interrogante, el artículo reconstruye históricamente el papel de las líderes indígenas, analizando los desafíos enfrentados y los mecanismos que han permitido su mayor inclusión en la política.

Experiencias del Proyecto La Botica: La Botica, Alivios para los recuerdos sollozantes, laboratorio itinerante

Fernando Gasca Bazurto, Teacher and researcher, Programa de Dirección y Producción de Medios Audiovisuales, Corporación Unificada Nacional de Educación Superior CUN, Distrito Capital de Bogotá, Colombia

El presente trabajo expone las experiencias y hallazgos del proyecto “Sollozantes: La representación del dolor en la reconstrucción de la memoria en tiempos de postconflicto”, una iniciativa que surgió en el año 2023 con el objetivo de realizar un laboratorio de creación artística para recuperar las memorias sociales, culturales e históricas de las víctimas del conflicto armado colombiano en los municipios de Cabrera, Cundinamarca e Icononzo, Tolima. Este proyecto se fundamenta en la noción de “imagen sollozante” desarrollada por Georges Didi-Huberman. De acuerdo con Uberman, una “imagen sollozante” es aquella que evoca una respuesta emocional profunda y genera conexiones íntimas con el espectador. El objetivo de este laboratorio fue recolectar las memorias de los habitantes de los municipios mencionados, a partir de los cuales se generaron videos, pódcast, fotografías y se recolectaron documentos personales de los participantes, que subieron a un sitio web denominado “La Botica”. En cada caso, el laboratorio terminó con un taller de collage en el que los participantes expresaron sus emociones a partir de imágenes, por ejemplo, de álbumes familiares, que recrean sus experiencias personales a través de la imagen. Luego, se realizó una exposición con las obras de los participantes, como testimonio de sus memorias.

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El arte urbano como proceso de visibilización de inequidades sociales: El caso de la Bienal de Arte Urbano en contexto comunitario "Haciendo Calle" en Guayaquil (Ecuador)

Maria Lopez, Professor Researcher, Urban Art, Cultural Theories, Universidad de las Artes, Guayas, Ecuador

La experiencia de la Bienal de Arte Urbano en contexto comunitario, llevada a cabo en el sector de socio vivienda 3, ha evidenciado no solo la poca oferta cultural y los nulos procesos de democratización cultural para esta periferia de la costa ecuatoriana. Adicionalmente permite ver las extremas desigualdades en el acceso a servicios básicos como educación y salud; carencias detectadas por nuestro proyecto. El arte urbano y los procesos curatoriales sirven de puente entre las comunidades y las autoridades. Abren un espacio de diálogo y llaman la atención respecto a carencias que van más allá de las inequidades culturales.

El conocimiento y valor del arte fotográfico en la sociedad contemporánea: Dos proyectos expositivos como estudios de caso

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La fotografía es, sin duda, una de las disciplinas artísticas de mayor impacto en la sociedad contemporánea. De igual modo, resulta especialmente destacable su valor como herramienta transversal para el conocimiento global de la sociedad contemporánea. Por otro lado, el comisariado es una práctica creativa e intelectual cada vez más utilizada desde el campo de la investigación con el objetivo de construir y transferir conocimiento a la sociedad en su globalidad de forma distinta a la habitual. De hecho, los proyectos de comisariado se distinguen por su capacidad de compromiso para transformar la investigación de la historia del arte y la cultura visual en conocimiento social accesible a todo tipo de públicos abordando con profundidad y rigor científico todo tipo de cuestiones que afectan a nuestra vida social, política y cultural. En definitiva, cuestiones que nos definen como sociedades. Esta intervención tiene como propósito profundizar en la metodología del comisariado mediante la presentación y estudio de dos proyectos de comisariado realizados con perspectiva de género sobre dos fotógrafas españolas, cuyos trabajos comprenden el último tercio del siglo XX a la actualidad, con los que se pretende dar a conocer todo el proceso conceptual que representa el trabajo de comisariado-investigación en archivos, bibliotecas, colecciones, hemeroteca, fuentes orales y primarias, etc., hasta terminar en el formato expositivo.

Las artes en la vida social, política y comunal

Artes vivas y memoria gráfica: La música, la danza y Belkis Ayón en la identidad de la Sociedad Abakuá

Dayma Crespo Zaporta, Student, Maestra en Estudios de Arte, Universidad Iberoamericana CDMX, Distrito Federal, Mexico

Esta ponencia explora la importancia de las artes, especialmente la música, la danza, así como la obra de la grabadora cubana Belkis Ayón, en la configuración y sostenimiento de la Sociedad Abakuá. A lo largo de la historia, estas expresiones artísticas han sido fundamentales para la cohesión interna y la identidad colectiva de la hermandad, actuando como vehículos de transmisión cultural y espiritual. La música y la danza, en particular, no solo han servido como medios de comunicación y celebración dentro de la comunidad Abakuá, sino que también han reforzado sus valores y rituales en un contexto de resistencia y supervivencia. La obra de Belkis Ayón, con su poderosa reinterpretación visual de los mitos y símbolos Abakuá, ha jugado un papel crucial en la visibilización y revalorización de esta tradición, ofreciendo una nueva dimensión de comprensión y apreciación de su rica herencia cultural. La ponencia analiza cómo estas formas de arte no sólo han sido un reflejo de la comunidad Abakuá, sino también elementos vitales para su existencia y continuidad como grupo social cohesionado.

Prueba de humanidad: Cine colaborativo y derechos humanos en Puebla (México)

Elsa Herrera Bautista, Teacher and researcher, Audiovisual Arts School, Benemeritous Autonomous University of Puebla (BUAP), México, Mexico

Desde que, a mediados del siglo XX, los derechos humanos ganaron fuerza como discurso jurídico-político global, diversas luchas sociales se han articulado en torno a los mismos, evidenciando las limitaciones existentes para su garantía. A partir de la presentación del conflicto filosófico y político que entraña la conceptualización actual de los derechos humanos y de la situación de los derechos humanos en México, en este artículo se exploran las potencialidades de la práctica artística como herramienta que puede trastocar el orden social y contribuir a la humanización de aquellos grupos que han sido incluidos en la sociedad a través de su exclusión. A modo de concretar este análisis, describimos el desarrollo de un taller de cine colaborativo en una institución de acogimiento residencial ubicada en la ciudad de Puebla (México).

Arte medioambiental y paisaje cultural: La obra de Lucía Loren

Irene Arbusti, *professoressa a contratto, Università degli studi di Macerata, Macerata, Italy*

Las prácticas artísticas desempeñan un papel fundamental dentro del monumental complejo de códigos y lenguajes simbólicos: la capacidad de integración, comunicación, sensibilización y expresión de los lenguajes artísticos representa un enorme potencial a la hora de pensar en estrategias, programas y políticas de desarrollo. Determinadas prácticas artísticas pueden tener un fuerte impacto en lugares físicos y espacios imaginados, en la conciencia individual y colectiva; un impacto que puede convertirse en el motor de importantes cambios en los procesos educativos y culturales. Desde hace décadas, el arte contemporáneo mantiene un sólido vínculo con el debate y las evoluciones en torno al concepto de sostenibilidad (empezando, por ejemplo, por el Land Art norteamericano). En concreto, el objeto de mi proyecto de investigación será la obra de una artista del panorama actual del arte medioambiental, en el ámbito español: la madrileña Lucía Loren. Artista y activista, realiza intervenciones e instalaciones, obras que surgen de un diálogo, entre la artista y lo que busca y descubre en la tierra - física- y sus elementos, y que a su vez dan lugar a un nuevo diálogo, ya que muchas de estas prácticas acaban incluyendo la participación en la creación de los habitantes de determinadas realidades.

¿Es la inteligencia artificial una herramienta convivencial?: Como pensar el arte con IA desde la perspectiva humanista de Iván Illich

Valentina Consonni, Student, Master's degree, Faculty of Art (UAEM), Morelos, Mexico

El propósito de este trabajo es abordar el futuro del arte en la era de la inteligencia artificial (IA) desde una perspectiva crítica, constructiva y humanista, ya que estamos presenciando la emergencia de esta tecnología en todos los medios de producción y organización. El binomio arte-inteligencia artificial es un invento que promete transformar por completo el paradigma de la relación entre la obra y su creador. Mientras la IA vaya integrándose en nuestras rutinas tanto laborales como domésticas, progresivamente nuestro grado de participación se verá reducido de alguna manera y su valor cuestionado, y parece lógico pensar que una herramienta así podría conducir a un comportamiento cada vez más pasivo y desinteresado, aparte de que no queda claro cuál puede ser el papel del artista en un contexto donde se pierde el valor de la participación. Para conseguir discernir ficción de realidad y hacer el análisis de la IA sin caer en la deriva de lo polémico, tomaré como marco de pensamiento la filosofía práctica, constructiva y humanista de Iván Illich, y en particular el libro donde desarrolló su peculiar filosofía crítica de las herramientas: La Convivencialidad. Él tenía muy claro que en primera instancia los inventos que llamamos tecnología son solo herramientas que surgen en un contexto de necesidades comunitarias para resolver problemas prácticos de producción, organización y gestión de recursos. Por ello, la solución que propone es replantear nuestra forma de desarrollar tecnología para preservar su función convivencial, en el sentido que no destruye las relaciones de convivencia.

Plataforma 181°: Una iniciativa para la proyección artística de estudiantes universitarios

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Las estrategias de difusión de los artistas y creadores audiovisuales pasan, en la actualidad, por crear una buena gestión de la marca personal o profesional dentro del contexto de las redes sociales. La difusión, promoción y venta de la obra artística en Internet, a través de plataformas sociales gratuitas, acarrea vacíos legales que deja indefensos a estos artistas y su futura proyección. Nuestros estudiantes, y futuros artistas, como parte integrante de la sociedad y de la cultura a la que pertenecen, están sujetos a los mismos modos de comunicación e interacción que el resto de la sociedad. Dada la importancia de esta realidad, los creadores deben disponer de las herramientas y estrategias de difusión de la marca personal y de su propia obra, tal y como ya se viene realizando en las titulaciones con carácter artístico en la Universidad Miguel Hernández de Elche (UMH). Esta propuesta versa sobre las fases de creación, y el establecimiento de una metodología de trabajo propia, para la implementación de una plataforma web que posibilitará a los estudiantes UMH de los grados en Bellas Artes, Comunicación Audiovisual y del doble Grado en Comunicación Audiovisual y Periodismo dar a conocer su obra artística y audiovisual, sin los abusivos condicionantes del mercado y de las plataformas comerciales de difusión (Redes Sociales), teniendo en cuenta su penetración entre el público y los aspectos legales.

¿En dónde tejemos la ronda? : Las alianzas como estrategias digitales en los Museos de América Latina y el Caribe

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Este ensayo examina el papel crucial de las alianzas como estrategias digitales en los museos de América Latina y el Caribe en la era de la transformación digital. La investigación analiza cómo estas instituciones se adaptan a un entorno tecnológico cambiante mientras preservan y promueven el patrimonio cultural. El estudio comienza con una evaluación del estado actual de la transformación digital en los museos de la región, seguido de un análisis detallado de diversos tipos de alianzas, desde colaboraciones internas hasta asociaciones internacionales. La metodología incluye el examen de datos de encuestas realizadas por el Banco Interamericano de Desarrollo (BID) y estudios de casos específicos que ilustran el impacto de estas colaboraciones. Los resultados revelan que la pandemia de COVID-19 aceleró la adopción de soluciones digitales, pero también expuso limitaciones en infraestructura y recursos. Se destaca la importancia de las redes de apoyo y las alianzas para superar desafíos financieros y tecnológicos. El estudio concluye que las alianzas han sido fundamentales para la transformación digital de los museos latinoamericanos, facilitando la innovación, la difusión del patrimonio cultural y el acceso a recursos tecnológicos. Se sugiere que la colaboración continuará siendo una estrategia clave para el desarrollo futuro de los museos en la región, especialmente frente a los desafíos económicos post-pandemia.

Investigación de bases teóricas del arte contemporáneo: Explorando el uso de filtros de instagram como herramienta para generar consciencia y fomentar un cambio social en la apreciación del arte

**Jenny Alexandra Prado Bernal, Director , Director General, Ecomuseo Arte
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A partir del conocimiento cronológico y la categorización de los tipos de tecnología empleados en la organización de la percepción, se identifican seis categorías, con el objetivo de ubicar temporal y conceptualmente la propuesta pictórica denominada por los autores como Transimpresionismo. Mediante la diagramación del origen de la propuesta en su denominada "Crítica Medular", se produce la intersección entre arte, tecnología y redes sociales, donde hallamos a el arte compartido y/o producido en las redes sociales, convertirse en objetos instagrameables, sujetos a la saturación y las tendencias. A través de un análisis en "Divergencia Crítica", con los mismos elementos desde donde tomamos a la obra pictórica como una dimensión diagramática y, mediante la apercepción, se explica el uso del efecto en la red social Instagram T: Ctrl+i, al ver las obras de arte creadas para tal fin. Lo convertimos entonces en una suerte de plataforma del mensaje, como un contenedor de saberes donde conseguimos colocar al espectador dentro de la obra de arte. El espectador se traslada así al Dasein -a un «ser-ahí»- cuando se toma una selfie con el filtro T: Ctrl+i, transformándose en parte de la activación de saberes para el cambio social: el transhumano; cuando usamos este último concepto, retomamos la idea original del biólogo Julian Huxley, quien en 1957, -sin jamás referirse a la inserción de dispositivos electrónicos-, introdujo la noción de un ser humano capaz de integrarse a la substancia universal a través de su propia consciencia.

Contenedores: El arte como proceso mental

Daniel Mendez Ruiz, Student, Maestría, Universidad Nacional Autónoma de México, Distrito Federal, Mexico

El arte, más allá de su materialidad, es un proceso mental que entrelaza percepción, cognición y emoción. Este resumen, basado en las artes visuales y la teoría de la imagen, explora cómo el arte se construye en la mente del creador y el espectador. Según Arnheim, la percepción visual organiza activamente formas y colores, generando significados. La neuroestética, con estudios como los de Zeki, muestra que el cerebro activa áreas visuales y emocionales al interactuar con obras, evidenciando un diálogo interno. Desde la teoría de la imagen, Peirce plantea que las imágenes son signos icónicos que desencadenan interpretaciones, mientras Barthes destaca el "punctum", un detalle que conecta emocionalmente. Así, el arte visual actúa como un lenguaje mental, configurando experiencias únicas que trascienden lo físico y reflejan procesos culturales, emocionales y cognitivos, redefiniendo nuestra relación con el mundo.

Lista de participantes

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Common Ground Research Networks

COMMON GROUND

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

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

MEMBERS OF THE FOLLOWING ORGANIZATIONS



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www.cgnetworks.org



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

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

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

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

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

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

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

Supporters & Partners

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



And to our Research Network members!

www.cgnetworks.org/medialab



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

Measuring

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

Reducing

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

Contributing

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

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

Long Term Goals

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

Proceedings of the Twentieth International Conference on the Arts in Society, hosted by the Center for the Arts in Society, Carnegie Mellon University, Pittsburgh, PA, USA 28-30 May 2025. The conference featured research addressing the following special focus: "The Art of Hospitality" 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

