

BOOK OF PROCEEDINGS

5th International
Symposium on Interdisciplinary
and Progressive Arts
and Education (ISIPAE)

EDITED BY
HASAN SAID TORTOP

Art and Co-humanity
February 28–March 1, 2026
Istanbul Turkiye



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Education (ISIPAE)**

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Istanbul, Turkiye

Proceedings Book

Dr. Hasan Said Tortop
Editor

Istanbul, Turkiye

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**5th International Symposium on Interdisciplinary and Progressive
Arts & Education (ISIPAE)
Proceedings Book**

**Edited by
Dr. Hasan Said Tortop**

Editor's Preface

Dear Academics and Artists

We are proud and happy to hold the 5th International Symposium on Interdisciplinary and Progressive Arts & Education (ISIPAE) symposium. This symposium is hosted by Genç Bilge (Young Wise) Publishing Ltd. We would like to thank all academics, speakers and participants who contributed to the ISIPAE.

We indicate that the papers presented and selected at ISIPAE can be published as interviews and columns in our academic journal; [Journal for the Interdisciplinary Art and Education](#) (Index Copernicus, EBSCO etc. indexed).

Our efforts will continue to make the ISIPAE symposium a worldwide brand and to make your research more visible. We are planning to hold our next congress with the face-to-face option, there will also be online presentations. In addition, we plan to organize an award in the field of performance arts every year. You can follow all these developments on our symposium website.

Hope to see you at the next ISIPAE

Best Regards,

Dr. Hasan Said Tortop
Editor

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5th ISIPAE Symposium Program

February 28, 2026, Saturday

09.30-09.40 Registration

09.40-10.00 Opening Speech

Congress Organization Committee Chair: Dr. Hasan Said Tortop, Genc Bilge (Young Wise) Publishing, Turkiye

Congress Chair: Assoc. Prof. Gvantsa Ghvinjilia, Vano Sarajishvili Tbilisi State Conservatoire, Georgia

10.00-10.45 1st Day 1st Keynote Speech: Prof. Dr. Armando Rotondi

Rethinking R.U.R. by Karel Čapek Nowadays: A Practical Case Study of Adaptation in Rotondi and Bar-Amotz

Prof. Dr. Armando Rotondi

10.45-11.00 Session Break

1st Day – 1st Session:

11.00-12.15 Proceeding Presentation:

Eschatomusicology: Based on the Ideas of Richard Wagner and Alexander Scriabin

Gvantsa Ghvinjilia

Even Death Is Humane; the Human Being Is Not

(Contemporary Georgian Theatre in the Context of the Crisis of Humanism)

Lasha Chkhartishvili

Refracting the Local: How Digital Streaming Platforms Mediate and Redefine African Musical Identities

Kirui, Amon Kipyegon

Signs of the Theatre of the Absurd in Greek Mythology

Gvantsa Guliashvili-Liparteliani

12.15-12.30 Session Break

The introduction of the Journal of Interdisciplinary Art and Education (JIAE)

Editorial Board Member- Assoc. Prof. Gvantsa Ghvinjilia

12.30-13.15 1st Day 2nd Keynote Speech: Dr. Ivana Medić

Calculated Perfection vs. Humanity: The Industrialization of the Piano Competition

Prof. Dr. Ivana Medić

13.15-13.30 Session Break

1st Day – 2nd Session:

13.30-14.45 Proceeding Presentation:

Art and Humanity in Wartime: The Musical and Pedagogical Legacy of Hanna Havrylets (1958–2022)

Mali Liu

Should We Be Afraid of New Life? Fear and Moral Dilemmas in 21st-Century Georgian and Turkish Drama

Vasil Janikashvili

Graffiti Against the Void Liberalism's Crisis in Georgia

Giorgi Razmadze

From Oral Memory to Artistic Humanism: Reframing Akan Folklore Through Asempayetsia

Nana Dawson

14.45-15.00 Session Break

15.00-15.45 1st Day 3rd Keynote Speech: Dr Vesna Svalina

Educating for Humanity through the Arts: The Role of Musical and Interdisciplinary Creativity in Shaping a Humane School Culture

Vesna Svalina

15.45-16.00 Session Break

1st Day – 3rd Session:

16.00-17.30 Proceeding Presentation:

Zlata and Yefim Tkach: A Composer and an Ethnomusicologist in Search of Their Jewish and Moldovan Musical Roots, Under the Soviet Regime

Nethanel Pollak

Musical Instruments and Wedding Performance Practice in 16th-Century Azerbaijan: An Iconographic Analysis of a Safavid Miniature

Abbasgulu Najafzade

Orthoepy as a cross-cultural determinant of performer interpretation of vocal music

Dmytro Kyrchek

Tragedy And The Grotesque In Modernist Opera: An Examination of Berg, Britten and Shostakovich

Ayşe Bozkurt

Rast Maqam and Form in Azerbaijani Âşık Music: A Modal–Intonational Analysis of Selected Airs from the Epic "Âşık Garip"

Naile Rahimbeyli

17.45 Closing

March 1, 2026 Sunday
Istanbul, Turkiye Time

10.00 Opening

10.00-10.45 2nd Day 3rd Keynote Speech: Asmati Chibalashvili

Posthumanism in Art & Art in Posthumanism: Art as a Laboratory of Posthumanist Thinking

Dr. Asmati Chibalashvili

10.45-11.00 Session Break

2nd Day – 4th Session:

11.00-12.30 Proceeding Presentation:

Reclaiming Somatic Intelligence: A Sumerian Minahasan Embodied Framework for Music Education in the AI Era

Soegiarto Markus Hartono

Robert Sturua's Shakespeare Interpretations in the 21st Century

Marina (Maka) Vasadze

Effects of the First World War on European Cinematic Culture

Zviad Dolidze

The Countertenor Phenomenon in Azerbaijani Vocal Art: Vocal Physiology, Syncretic Technique, and Artistic Innovation in the Work of Ilham Nazarov

Sehrana Kasimi

The Mandolin Tradition in Gjakova, Kosovo: Historical Development and Cultural Identity

Edri Stavileci and Krenar Doli

12.30-12.40 Session Break

12.40-13.25 2nd Day 2nd Keynote Speech: Prof. Wojciech M. Marchwica

Universalism in Film – Remarks Based on the 2023 Film Chłopi (The Peasants), directed by Dorota Kobiela and Hugh Welchman

Prof. Wojciech M. Marchwica

13.25-13.40 Session Break

2nd Day – 5th Session:

13.40-14.45 Proceeding Presentation:

Parabolic Language as a Method of Coexistence with Censorship

Tamta Turmanidze

What Does Mersenne Owe to Bacchius? On the Revival and Reception of Late Ancient Theories of Harmony in Seventeenth-Century French Discourse

Nikola Komatović

Musical references of intermedial images in the films based on the drama-extravaganza *Lisova Pisnya* ["The Forest Song"] by Lesya Ukrainka

Olena Dyachkova

Connections between attitudes to music and religiosity among music students

Serap Duran Subatan

Konstantin Marjanishvili's Influence on the Russian Theater Avant-Garde

Elene Shalutashvili

The effect of diaphragmatic breathing training on cardiovascular recovery in professional classical ballet dancers

Huma Issever and Ilker Issever

14.45-15.00 Session Break

15.00-15:05 Closing Ceremony

Assoc. Prof. Gvantsa Ghvinjilia

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Paper ID: ISIPAE1

Type: Speech

Rethinking R.U.R. by Karel Čapek Nowadays: A Practical Case Study of Adaptation in Rotondi and Bar-Amotz

Armando Rotondi

Professor in Performance Theory

Institute of the Arts Barcelona, Spain

Abstract

This paper presents a contemporary adaptation of R.U.R. (Rossum's Universal Robots) by Karel Čapek, developed by artists Guy Bar-Amotz and Armando Rotondi as an interdisciplinary, site-specific performance work. Originally written in 1920, R.U.R. introduced the term "robot" and inaugurated a new cultural imagination around mechanisation, synthetic life, and industrial modernity. Bar-Amotz and Rotondi's version revisits Čapek's dystopian vision through the lens of contemporary concerns: automatism and freedom, participation in civil society, and the concept of "social sculpture" as an expanded field of artistic practice. Integrating living sculpture, spatial sound design, son-et-lumière stagecraft, interactive programming, and performers wearing mechatronic masks, the project proposes an adaptive and collaborative model of performance. Conceived as engaging and site-responsive, the work invites local partners and communities to co-produce the artistic experience, thus transforming the theatre event into a participatory civic platform. Adapting R.U.R. poses substantial dramaturgical challenges. Čapek's original text unfolds in four acts, populated by numerous allegorical characters—Domin (dominus), Helena Glory, Alquist (the alchemist)—whose dialogues articulate philosophical, social, religious, and economic tensions of early industrial modernity. Despite the radical innovation of its themes—comparable to works such as Fritz Lang's *Metropolis* or Ruggero Vasari's *L'agonia delle macchine*—the play's conventional dramatic structure complicates reduction and contemporary staging.

Keywords:

Robot, contemporary theatre, Adaptation

Paper ID: ISIPAE2

Type: Oral presentation

Eschatomusicology: Based on the Ideas of Richard Wagner and Alexander Scriabin

Gvantsa Ghvinjilia

*Associate Professor, Doctor of Art Studies
Tbilisi State Conservatoire, Georgia*

Abstract

The concept of Eschatomusicology emerges from the intersection of music, philosophy, and eschatology—the study of ultimate meanings, transcendence, and the destiny of humanity. Eschatomusicology = a field or approach in musicology that studies musical expressions of eschatology, transcendence, and ultimate meaning — particularly in composers whose works aim at spiritual or cosmic transformation. This approach interprets music not only as an aesthetic phenomenon but as a medium through which composers express metaphysical visions of the end, renewal, or transformation of existence. The present research aims to investigate the eschatological dimensions in the artistic philosophies of Richard Wagner and Alexander Scriabin, two composers who viewed music as a path toward spiritual revelation and universal harmony. The primary goal of the study is to define Eschatomusicology as a theoretical field that explores the relationship between musical expression and eschatological consciousness. The main tasks include analyzing Wagner’s concept of Gesamtkunstwerk (total artwork) as a redemptive synthesis of art and religion, and examining Scriabin’s mystical project *Mysterium* as a vision of collective transcendence and cosmic unity. The research also seeks to reveal how both composers transformed musical language and structure to embody metaphysical and spiritual ideals. As a result, the study demonstrates that Wagner’s mytho-Christian and Scriabin’s theosophical-cosmic ideas converge in their shared belief in the transformative power of art. Both envisioned music as a sacred act capable of guiding humanity toward enlightenment and renewal. Eschatomusicology thus offers a new framework for understanding music as a force of ultimate revelation, where sound becomes a means of transcending material reality and approaching the metaphysical “end” of human evolution. The term Eschatomusicology refers to the study of music in relation to eschatological thought — the ideas of ultimate purpose, transcendence, and the end or transformation of the world. This concept seeks to explore how music can serve as a medium for expressing metaphysical and spiritual finality. Based on the aesthetic and philosophical visions of Richard Wagner and Alexander Scriabin, eschatomusicology investigates music as a vehicle of revelation, redemption, and cosmic unity. Wagner’s conception of the Gesamtkunstwerk (total artwork) and his vision of art as a redemptive force capable of renewing humanity through myth and ritual represent a profound eschatological impulse. In works such as *Parsifal*, Wagner interprets music as a sacred drama of purification and transcendence. Scriabin, in turn, developed a mystic and theosophical view of art, culminating in his unrealized project *Mysterium*, which envisioned a collective, transformative event that would lead to the spiritual transfiguration of the world through sound, color, and movement. His late harmonic language and synesthetic ideas were directed toward achieving this final cosmic synthesis. By comparing Wagner’s mythic-

Christian eschatology with Scriabin's mystic-cosmic vision, eschatomusicology offers a framework for understanding music as an eschatological art — one that not only represents but aspires to transform existence itself. It emphasizes the convergence of aesthetics, metaphysics, and spiritual evolution, suggesting that in the works of these composers, music becomes an instrument of ultimate revelation and transcendence.

Keywords:

Eschatomusicology; Eschatology in music; Richard Wagner; Alexander Scriabin; Gesamtkunstwerk; Mysterium; transcendence; musical mysticism; spiritual transformation; metaphysical aesthetics

Paper ID: ISIPAE3

Type: Oral presentation

Even Death Is Humane; the Human Being Is Not: Contemporary Georgian Theatre in the Context of the Crisis of Humanism

Lasha Chkhartishvili

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Shota Rustaveli Theatre and Film Georgia State University, Tbilisi, Georgia*

Abstract

Art has historically functioned as one of the most significant spaces of humanism, a domain in which the individual confronts ethical boundaries, responsibility, and the meaning of human existence. In the contemporary world, however—particularly against the backdrop of global wars, systemic violence, and the erosion of spiritual values—the crisis of humanism has become increasingly visible, not as a failure of the idea itself, but as a failure of human practice. This presentation examines how contemporary Georgian theatre reflects this crisis and how it interrogates the very possibility of humaneness in the modern age. The research focuses on three productions from the most recent theatrical season, staged in different theatres and cities across Georgia: *The Robbers*, directed by Saba Aslamazishvili (after Friedrich Schiller, Marjanishvili Theatre, Tbilisi); *The Birds*, directed by Antonella Cornici (after Aristophanes, Rustavi Theatre); and *Who Are You?*, directed by Zaza Sikhulidze (based on the life of Niko Pirosmiani, Batumi Music Centre). The presentation employs a comparative-analytical methodology, combining theatre studies with philosophical and cultural analysis. The analysis demonstrates that in these productions humanism is not presented as a harmonious or stable value, but rather as a tense, problematic, and often failed process. In *The Robbers*, violence committed in the name of justice transforms into tyranny; in *The Birds*, the pursuit of peace generates new hierarchies and conflicts; while in *Who Are You?*, death emerges as a humane interlocutor who poses an ethical question to the human subject. Collectively, these works articulate a striking paradox: death often appears more humane than the living human being. The presentation concludes that contemporary Georgian theatre actively responds to the crisis of humanism by refusing consolatory narratives and instead confronting the audience with ethical responsibility. In this context, theatre functions as a moral mirror, revealing the audience's own involvement in the broader ethical breakdown of contemporary society.

Keywords:

contemporary theatre; humanism; contemporary Georgian theatre; violence; responsibility; contemporary productions

Paper ID: ISIPAE4

Type: Oral presentation

Refracting the Local: How Digital Streaming Platforms Mediate and Redefine African Musical Identities

Kirui Amon Kipyegon

PhD

Kabarak University, Kenya

Abstract

The rise of global music streaming platforms as a democratising force, is granting African artists unprecedented access to the international arena to share their music. However, this new digital space presents a paradox that is worth scrutinising. Despite these platforms creating pathways for globalisation, they also represent very deliberate and consequential mediators, 'The New Jim Code', that refract local musical identities through the competing forces of algorithmic biases, homogenisation and the economic infrastructure of digital colonialism. Anchored on Digital Colonialism, this mixed method study explores this dualism. A quantitative analysis, using Music Information Retrieval (MIR) tools, will assess the sonic features (e.g., tempo, harmonic complexity, instrumentation) of the top 20 songs from Spotify's 'African Heat' playlist for each of the past five years (n=100) to identify patterns of musical convergence. For the qualitative arm, semi-structured interviews will be conducted with a purposive sample of approximately 12-15 Nairobi-based artists and producers with the final sample size being determined by the point of data saturation. Preliminary research analysis suggests that the curatorial nature of algorithms and playlists places pressure on artists to create a global by-passable, and, often homogenised, sound. This study proposes that these platforms are not just neutral conduits, but rather, neocolonial mediators that may continue to distort, misrepresent and invade how African musical creativity is constructed. This therefore necessitates a critical rethinking of the role of technology, culture, and economic power in the digital world. Given these potential risks that may arise, this paper recommends algorithmic transparency, the creation of digital cultural quotas, and creation of African artist-oriented digital platforms, that can better preserve and disseminate the multiplicity of African music in digital context.

Keywords:

digital colonialism, African musicology, music streaming services, cultural homogenisation, platform studies

Paper ID: ISIPAE5

Type: Oral presentation

Signs of the Theatre of the Absurd in Greek Mythology

Gvantsa Guliashvili-Liparteliani

PhD student

Shota Rustaveli Theatre and Film Georgia State University, Georgia

Abstract

The study of the Theatre of the Absurd has not lost its relevance to this day. Emerging in the 1950s, this literary movement—which later expanded to encompass nearly all branches of art—proved to be a major catalyst for cultural transformation. The environment and the epoch, that is, the context, have always played a decisive role in shaping dominant artistic trends. After two world wars, humanity was immersed in nihilistic disillusionment, and the sense of futility that overwhelmed human existence reached its peak toward the late 1950s and early 1960s. To articulate this condition most effectively, a new artistic current was born and soon spread across the entire cultural world: Absurdism. Yet this movement had its antecedents. In this article, we will briefly review the early stages of the development of Absurdist thought, the authors who established and refined the movement, and, most importantly, demonstrate a fascinating discourse that reveals clear and distinctive signs of the absurd already present in ancient Greek mythology.

Keywords:

Theatre of the Absurd, Greek Tragedy, Absurdism, Existentialism, Dionysus

Paper ID: ISIPAE6

Type: Speech

Calculated Perfection vs. Humanity: The Industrialization of the Piano Competition

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Abstract

The global outcry following young Georgian pianist David Khrikuli's performance at the recent 19th Chopin Competition – where his display of profound artistic authenticity was met with a jury's decision to snub an artist who stood out in an "ocean of sameness" – serves as a poignant case study for a discussion of the current state of classical music worldwide. This keynote explores the tension between Art and Humanity within the high-stakes world of elite piano competitions, such as the Chopin, the Cliburn, the Tchaikovsky, or the Leeds. While these competitions are marketed as the ultimate launchpads for talent, they increasingly function as industrial filters that prioritize mechanical reliability over poetic risk. I will first examine the dehumanization of a young virtuoso, who is trained from childhood with the singular focus of an elite athlete. This rigorous preparation often leads to a "disposable" career model: namely, young artists are thrust into the competition circuit only to be discarded by major agents and record labels if they fail to secure a top-tier prize. In this ecosystem, the musician is treated as a seasonal commodity, easily replaced by the next edition of the hype cycle. Another dehumanizing issue is the systemic lack of support for those who do succeed. The case of 2015 Chopin medalist Kate Liu illustrates the fragility of this success; when physical injury strikes, the industry's "sink or swim" attitude offers no safety net, forcing even celebrated prize-winners to claw their way back into relentless competition and concert circuits. This reveals a chilling indifference to the physical and psychological well-being of a human being behind the instrument. Ultimately, the tendency of juries to favor "safe" candidates – those with flawless technique but predictable interpretations – stifles the very authenticity that audiences crave. By rewarding conformity over originality, the competition circuit risks transforming a living art form into a standardized product. This keynote calls for a re-evaluation of how we value artists, moving away from the "Hunger Games of the keyboard" toward a system that honours the human spirit over the marketable prize.

Keywords:

art, humanity, piano competitions, music industry, conformity vs. authenticity, wellbeing of artists

Paper ID: ISIPAE7

Type: Oral presentation

Art and Humanity in Wartime: The Musical and Pedagogical Legacy of Hanna Havrylets (1958–2022)

Mali Liu

Ph.D., Assistant Professor

National DongWha University, University of Taipei, Taiwan

Abstract

This presentation examines the artistic and educational contributions of Hanna Havrylets, one of Ukrainian most distinguished contemporary composers and teachers. Her passing on February 27, 2022, during the first days of Russia's invasion, symbolized both a personal tragedy and a rupture in Ukrainian cultural memory. Havrylets' oeuvre—spanning symphonies, concertos, chamber works, and choral compositions—embodies a profound dialogue between tradition and modernity. Works such as *Stabat Mater* (2002), *Chorale for Strings* (2005), and *Symphony No. 1* (1989) reveal her ability to transform folk elements and ritual incantations into contemporary idioms that resonate with themes of resilience and humanity.

Equally significant was her role as professor at the Kyiv Tchaikovsky National Academy of Music, where she mentored a generation of composers. Her pedagogy emphasized technical mastery, cultural responsibility, and the integration of national identity into creative practice. Through her teaching, Havrylets cultivated a community of artists who continue to shape Ukrainian musical landscape, ensuring continuity even in times of war and displacement.

This study also draws on interviews with eleven Ukrainian women composers—Asmati Chibalashvili, Bohdana Frolyak, Hanna Kopiika, Kira Maidenberg-Todorova, Olena Morozova, Olena Ilnytska, Viktoria Polyova, Renata Sokachyk, Anna Stoyanova, Karmella Tsepikolenko, and Alla Zagaykevych—whose testimonies illuminate Havrylets' influence as mentor, colleague, and cultural beacon. By situating her dual legacy within the broader context of conflict, the presentation highlights how art and education together sustain humanity, affirming the enduring power of cultural memory to resist erasure and nurture hope.

Keywords:

Hanna Havrylets, Art and Humanity, Ukrainian Music, Pedagogy, Cultural Memory

Paper ID: ISIPAE8

Type: Oral presentation

Should We Be Afraid of New Life? Fear and Moral Dilemmas in 21st-Century Georgian and Turkish Drama

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Abstract

The present paper investigates the socio-psychological aspects of society raised in contemporary drama. Specifically, attention is focused on the phenomenon where fear dictates the "rules of the game," turning morality and the instinct for self-preservation into a destructive force. The research is based on a comparative analysis of two significant plays of the 21st century: *The Little Giant* (Tsitskna Goliati) by Georgian playwright Irakli Samsonadze and *Avalanche* (Çığ) by Turkish playwright Tuncer Cücenöğlü. In these plays, it is evident that both cultures await tomorrow not as survival, but as a verdict. The main objective of the research is to demonstrate how fear transforms the birth of a child—traditionally a symbol of hope—into a death sentence. The paper attempts to answer the question: why has silence become the only means of survival, and why is the "new generation" perceived as a threat rather than a continuation of life? In Cücenöğlü's *Avalanche*, the community is forced to maintain silence to avert catastrophe, where an infant's cry is equated with destruction. Similarly, in Samsonadze's *The Little Giant*, parents fear that their child's existence will betray their hiding place. The analysis reveals that in both narratives, paranoia compels parents to view their child not as an heir, but as a "prosecutor" who threatens their safety and comfort. The research concludes that when society is ruled by fear, moral degradation is inevitable. Parents are willing to sacrifice the child—the symbol of the future—to maintain "safe" and "silent" present. This reflects a modern tragedy where an instinct for physical survival suppresses moral humanity.

Keywords:

Georgian and Turkish drama, fear, silence, the child as a threat, moral collapse

Paper ID: ISIPAE9

Type: Oral presentation

Article topics in the ISIPAEducation: Theatre

Graffiti Against the Void Liberalism's Crisis in Georgia

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Abstract

In the last decade, graffiti and stencil art have become increasingly prominent elements of Tbilisi's urban landscape. As an anonymous and site-specific visual practice, graffiti reconfigures city walls into provisional exhibition spaces while transforming passersby into unintentional viewers. Georgian writer Givi Margvelashvili famously characterized graffiti as a "wall newspaper," emphasizing its narrative immediacy and responsiveness to social and political events. While some inscriptions remain personal or mundane, a significant portion of street interventions directly engage with moments of crisis, collective trauma, or political confrontation. Graffiti differs from institutional visual art through its ephemerality, illegality, and anonymity – qualities that intensify its political potential. Its brief existence allows it to bypass censorship and function as an unmediated form of public speech. Although anonymity recalls traditions of religious wall painting, contemporary graffiti reverses their function: rather than sanctifying enclosed interiors, it symbolically reclaims urban space itself. Through these temporary interventions, street artists participate in shaping the visual and ideological identity of the city, prioritizing urgent social concerns. One such concern emerged after the Russian invasion of Ukraine in 2022, which prompted a large-scale relocation of Russian citizens to Georgia. This demographic shift dramatically altered economic conditions, particularly in Tbilisi, where housing prices and living costs surged. In response, anti-Russian graffiti proliferated, seemingly articulating a decolonial stance. This article examines these visual narratives and questions their political efficacy, asking whether decolonial critique can function meaningfully outside a coherent ideological and economic framework. It argues that within Georgia's entrenched neoliberal order, much of this graffiti functions as "empty protest" – a symbolic performance that circulates in virtual urban space while leaving material structures of domination unchallenged.

Keywords:

Urban Wall Writing; Post-soviet Visual Culture; Symbolic Decolonization; Neoliberal Urbanism; Political Anonymity; Gentrification Discourse

Paper ID: ISIPAE10

Type: Oral presentation

From Oral Memory to Artistic Humanism: Reframing Akan Folklore Through Asempayetsia

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Abstract

Eurocentric epistemological systems continue to shape how artistic excellence is defined and assessed in African contexts, often eclipsing the profoundly human dimensions of Indigenous creative intelligence. In response, I deliberately turned to my cultural roots, grounding my work in Sankofaism, the Akan philosophy that holds that progress requires a conscious return to ancestral knowledge. Guided by the idea of epistemic disobedience, I approached Ghanaian-Akan-Mfantse artistic knowledge not only as material for preservation but also as a living human inheritance capable of inspiring new artistic visions. My doctoral research revived Kodzi, a group of Mfantse storytelling traditions that have long influenced community ethics, identity, and intergenerational memory. To adapt this heritage into modern artistic forms, I developed Asempayetsia, a compositional framework based on cultural excavation, symbolic or compositional translation, and audiovisual reinscription. This model aligns with international heritage principles, particularly the UNESCO 2003 Convention and the AU Agenda 2063, Aspiration 5, which emphasise the protection of African heritage through innovation, community-centred practices, and cultural continuity. The framework also draws on WIPO's (2001) Traditional Knowledge Principles, emphasising respect, accurate representation, and the ethical handling of community knowledge. Rather than treating creation as separate from humanity, Asempayetsia positions artistic research as an act of cultural care, ensuring that oral traditions continue to breathe within contemporary artistic landscapes. By reframing Akan folklore through composition, narrative, and digital visualisation, this work argues that in a rapidly globalising world, the arts remain one of humanity's essential spaces for grounding identity, memory, and meaning. Asempayetsia demonstrates how heritage and creativity can coexist, transform, and sustain the human spirit.

Keywords:

Asempayetsia, Akan Folklore, Sankofaism, Indigenous Knowledge, UNESCO 2003, AU Agenda 2063, WIPO 2001, Artistic Research, Cultural Heritage, Humanity

Paper ID: ISIPAE11

Type: Speech

Educating for Humanity through the Arts: The Role of Musical and Interdisciplinary Creativity in Shaping a Humane School Culture

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Abstract

In a time of increasingly rapid change, when educational priorities are shaped ever more by demands for measurability and predictability, it is necessary to reconsider the role of the arts in creating a more humane school environment. This presentation addresses the question of how music and other art forms can contribute to shaping an educational approach in which creativity, relationships and interdisciplinary connections are central components of pedagogical practice.

It is grounded in the understanding that artistic activities in schools should not be viewed merely as tools for developing skills or aesthetic awareness, but as vital spaces that support children's emotional, social, and ethical growth. Particular emphasis is placed on musical experiences such as improvisation, composition, listening and collaborative performance as opportunities to nurture emotional expression, empathy, self-confidence and a sense of belonging.

The second part of the presentation explores how interdisciplinary and transdisciplinary approaches – linking music with literature, visual art, drama, movement and broader social or environmental themes – can open up embodied and imaginative ways for students to engage with complex ideas about identity, difference and care.

Examples from classroom practice and teacher education illustrate how learning environments can be designed so that children do not only learn about the arts, but also through and with the arts, finding personal and meaningful ways of being in the world. The presentation concludes by proposing foundational principles for humanising education through the arts: empowering students' creative agency, fostering collaboration and community, and resisting narrowly instrumental perspectives in favour of deeper human and societal purposes.

Keywords:

music education; arts education; children's creativity; interdisciplinary connections; humanisation of education

Paper ID: ISIPAE12

Type: Oral presentation

Zlata and Yefim Tkach: A Composer and an Ethnomusicologist in Search of Their Jewish and Moldovan Musical Roots, Under the Soviet Regime

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Abstract

The names of Jewish-Soviet-Moldovan composer Zlata Tkach (1928-2006) and her husband musicologist Yefim Tkach (1926-2003) are not commonly mentioned today among the academic and artistic communities—neither in Moldova nor in the West—despite their significant joint interdisciplinary contribution to the notion of Moldovan and Jewish folklore. The output of Yefim Tkach consists of several monographs and various articles on different subjects concerning the musical life in the Soviet Union, with special focus on the music, history, and culturology of Moldova. The musical oeuvre of Zlata Tkach includes numerous compositions in a sheer variety of styles and orchestrations, with a deep and sophisticated essence, yet highly communicative and idiosyncratic. Her works from the 1970's extensively incorporate materials from the Moldovan folklore, transforming the linguistic, musicological, and culturological study of Moldova conducted by her husband to musical creations. Since the 1980's both Zlata and Yefim channeled their exploration towards Jewish music and the Yiddish language, as well as the documentation of art and history related to the Holocaust. My paper aims to mark several key moments and accomplishments in their individual and collective journeys and stress out the brave enthusiasm to explore their cultural ethnic roots in times when the collective ethos (and pathos) towards those cultures was declining under the Communist regime. The paper calls to revive the recognition Zlata and Yefim Tkach deserve for their musical and academic achievements, which might inspire current studies on cultural identity in the ex-Soviet Republics and Eastern Europe.

Keywords:

Moldovan Musical Roots, Soviet Regime, Ethnomusicologist, Composer, artistic community

Paper ID: ISIPAE13

Type: Oral presentation

Orthoepy as a cross-cultural determinant of performer interpretation of vocal music

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Abstract

The relevance of the proposed topic is due to numerous political events that have changed the lives of many people around the world over the past few years. In 2022, music became one of the essential channels of social support for Ukraine. Opera houses, concert halls worldwide, and the digital space of social networks contained numerous professional and amateur performances of Ukrainian songs and the National Anthem. Let us pay attention to the technical side of this process. Orthoepy became a key technical detail in the performance of Ukrainian music. World-famous musicians sought specialist consultants to help regulate the proper pronunciation of Ukrainian texts in vocal music. The example of supporting Ukraine through music is only an aspect of a more complex issue related to the ability of words in music to symbolize a particular culture. The correct pronunciation of words in a vocal work is essential for understanding the text, but not only for this. When a singer performs a composition in a foreign language, he overcomes the language barrier and begins a specific dialogue of cultures. Beyond personal performances, orthoepy plays vital roles in preserving collective memory and cultural heritage. In the history of music, genres, styles, and manners of performance connected with a particular language are well known - for example, opera seria, bel canto (Italian), zingspiel, gezang (German), solospivy (singing), holosinnia (lamentation) (Ukrainian), etc. Thus, orthoepy today is an essential aspect of a musical work that takes on artistic and expressive functions and becomes a symbol of a particular musical vocal tradition.

Keywords:

vocal music, artistic function, orthoepy, performer

Paper ID: ISIPAE14

Type: Oral presentation

Tragedy and the Grotesque in Modernist Opera: An Examination of Berg, Britten and Shostakovich

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Abstract

This paper examines how the human being is constructed as a subject influenced by social, political, and ideological structures in the modernist and post-war opera repertoire of the 20th century. The study employs document analysis, a qualitative research method. The research is limited to the operas *Wozzeck* and *Lulu* by Alban Berg, *Peter Grimes* and *Billy Budd* by Benjamin Britten, and *Lady Macbeth of Mtsensk* and *The Nose* by Dmitri Shostakovich. Through these selected operas, the tragic and grotesque forms of narrative in modern opera are discussed; the focus is on how the fate of the characters and the relationship between the individual and the system are dramaturgically constructed. In this context, the final scenes are particularly evaluated in the context of the physical annihilation and dissolution of identity of the individual. In Alban Berg's operas, the individual suffers both spiritual and physical destruction. In Benjamin Britten, the conflict develops more between the individual and society, on a moral and conscientious level. In Dmitri Shostakovich's work, tragic and grotesque elements are used together. *Wozzeck's* drowning in the lake, *Lulu's* violent death, *Peter Grimes' disappearance*, *Billy Budd's* execution and *Katherine's* suicide demonstrate the weight of tragic endings in modernist opera. In contrast, *The Nose*, with its ironic and absurd structure, presents a grotesque ending based on the shattering of identity, without physical death. Consequently, it has been observed that in the operas examined, the modernist narrative is often constructed with dramatic endings that lead the viewer mostly to tragic annihilation or a grotesque disintegration of identity.

Keywords:

Modernist opera; *Wozzeck*; *Lulu*; *Peter Grimes*; *Billy Budd*; *Lady Macbeth of Mtsensk*; *The Nose*.

Paper ID: ISIPAE15

Type: Oral presentation

Musical Instruments and Wedding Performance Practice in 16th-Century Azerbaijan: An Iconographic Analysis of a Safavid Miniature

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Abstract

This study examines the 16th-century Safavid miniature entitled "The Ceremonial Display of the Wedding of Zuleykha and Aziz" as an iconographic source for Azerbaijani wedding music and performance practice. Although the painting visually illustrates a scene derived from Abdurrahman Jami's masnavi "Yusuf and Zuleykha," it simultaneously functions as a historical document reflecting musical ensemble structure, instrumental typology, and ceremonial acoustics in Safavid-period Azerbaijan. The primary aim of the research is to identify and analyze the musical instruments depicted in the miniature and to reconstruct the performance practice represented in the wedding scene. The study employs an interdisciplinary qualitative methodology combining iconographic analysis, organology, historical-literary interpretation, and performance-based examination. The spatial arrangement of musicians, the hierarchical placement of loud and soft instruments, and the relationship between instrumentalists, vocalists, and dancers are systematically evaluated. The findings reveal the collective performance of twelve musical instruments, including wind, percussion, and string instruments, organized within a structured ensemble model. The differentiated acoustic positioning of performers indicates a deliberate understanding of sound projection in open-air ceremonial settings. Furthermore, the presence of the ashik-balaban pairing and the sazanda ensemble demonstrates the integrated character of Azerbaijani wedding music, where ashik art, mugham elements, dance, and festive ceremonial music coexist within a syncretic performance framework. The study concludes that the miniature should be regarded not merely as a literary illustration but as a valuable musicological and organological source documenting ensemble organization, acoustic awareness, and wedding performance practice in 16th-century Azerbaijan.

Keywords:

Azerbaijani wedding music, Safavid miniature, iconographic analysis, organology, ensemble structure, performance practice

Paper ID: ISIPAE16

Type: Oral presentation

Rast Maqam and Form in Azerbaijani Âşık Music: A Modal–Intonational Analysis of Selected Airs from the Epic “Âşık Garip”

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Abstract

This study examines selected âşık airs performed within the epic Âşık Garip through a theoretical analysis of their modal–intonational, melodic, metro-rhythmic, and formal structures. Among the thirty-two airs constituting the narrative framework of the epic, fifteen are based on the Rast maqam; five representative examples—“Çukur Hava,” “Dastanı,” “Gülabi,” “Güllü Göyçe,” and “Kerem Köçtü”—were transcribed and analyzed in detail. The findings demonstrate that although these airs are grounded in the Rast maqam and particularly its Şikeste-i Fars section, their modal identity is dynamically articulated through shifting cadential tones, sectional expansion, and performance-based variation. The analyses reveal that recurring melodic nuclei—especially the “a” episode and its variants (a1, a2)—function as primary form-generating elements, ensuring structural coherence across multi-sectional designs. Metro-rhythmic organization plays a decisive role in shaping expressive character, often combining stable metric accompaniment with Ad libitum declamatory vocal delivery. Furthermore, the dialogic interaction between vocal and instrumental parts expands the harmonic and timbral field through saz-based quartal and quintal sonorities. Although the airs frequently appear in two- or three-sectional formal schemes, their underlying structural logic reflects a unified melodic core shaped by the semantic and narrative demands of the epic text. The study concludes that âşık music, as a syncretic oral art form integrating poetry and music, embodies structural flexibility, modal richness, and content-dependent formal variability within the framework of the Rast maqam tradition.

Keywords:

Rast maqam; Şikeste-i Fars; âşık music; modal-intonational analysis; epic performance; musical form.

Paper ID: ISIPAE17

Type: Speech

Posthumanism in Art & Art in Posthumanism: Art as a Laboratory of Posthumanist Thinking

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Abstract

Over the past decades, philosophical, technological, and ecological shifts have disrupted established anthropocentric assumptions for understanding subjectivity, agency, and embodiment. Posthumanism has become a major framework for interpreting these transformations, yet its relationship to contemporary art is often treated as derivative: artworks are cited as illustrations of theory rather than as sites where posthumanist thinking is materially tested. This paper argues for a bidirectional exchange between art and theory: artistic practices not only reflect posthumanist ideas but actively participate in their formation by experimenting with the possible and making nonhuman agency perceptible at the level of experience. Building on key philosophical and theoretical positions (Ferrando, Wolfe, Braidotti, Marchesini) and on Stefan Lorenz Sorgner's typology of posthuman art, a methodological gap can be identified: existing approaches rarely distinguish the depth and mode by which posthumanist ideas are implemented in artworks. To address this, an analytical matrix is proposed that connects five conceptual nodes—bodily hybridity, technological mediation of experience, relationality, expansion of subjectivity, and de-hierarchization—to three dimensions of artistic realization: aesthetic (imagery and motifs), structural (material/technological/compositional organization), and communicative (authorship, participation, and interaction). The model is demonstrated through three cross-media case studies: Olafur Eliasson's *Ice Watch* (material agency and environmental temporality), Philip Beesley's *Hylozoic Ground* (sensor-driven environments and distributed technical agency), and *The [Uncertain] Four Seasons* (data-driven musical recomposition shaped by climate projections). Mapping how each project activates posthumanist nodes across the three dimensions, the paper differentiates symbolic references from deep structural collaboration with nonhuman agents, and outlines the model's further potential as a comparative and interpretive tool for analyzing posthumanist transformations across media.

Keywords:

posthumanism, art, nonhuman agency, hybridity, technological mediation, ecological art, distributed authorship, analytical matrix.

Paper ID: ISIPAE18

Type: Oral presentation

Reclaiming Somatic Intelligence: A Sumerian Minahasan Embodied Framework for Music Education in the AI Era

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Abstract

This study strengthens embodied musical cognition through Directional Chord Symbols (DCS), a spatial kinesthetic system synthesizing Sumerian sexagesimal principles with Minahasan cosmology, responding to concerns about diminishing human somatic intelligence as Artificial Intelligence becomes increasingly central in musical creation and performance. Music education faces institutional crisis worldwide, with UK universities closing music departments and Indonesia cutting arts funding by eight trillion rupiah, reflecting precarious institutional positioning dominated by STEM disciplines and perpetuating talent gatekeeping that excludes learners who believe they lack musical gift. The research employed Arts-Based Research integrated with Participatory Action Research to privilege embodied knowledge production through collaborative inquiry with participants and educators. Purposive mixed-ability sampling recruited eighteen middle school students (ages 12-15) from Central Java, Indonesia, including nine students with formal music training and nine self-identified non-musicians. Video analysis documented trajectory adherence and tempo maintenance, while participant reflections, focus group discussions, and educator field notes captured qualitative dimensions of embodied learning experiences. Thematic analysis employed constant comparison methods, with descriptive statistics characterizing spatial navigation patterns and triangulation across multiple data sources enhancing validity. Students achieved 92.3 percent plus minus 5.8 percent accuracy in directional trajectories and maintained tempos of 118.2 plus minus 3.9 BPM, with qualitative findings revealing talent barrier dissolution, heightened motivation, and cultural resonance among Minahasan learners associating movements with Lumimuut rotational knowledge. The study recommends positioning music departments as Embodied Cognition Centers to secure STEM alignment, institutional resilience, and relevance in the AI era while promoting epistemic justice and expanding access for diverse neurotypes.

Keywords:

somatic intentionality, embodied pedagogy, Sumerian Minahasan cosmology, STEM music integration, AI human complementarity, epistemic decolonization.

Paper ID: ISIPAE19

Type: Oral presentation

Robert Sturua's Shakespeare Interpretations in the 21st Century

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Abstract

Today, the history of Georgian theater is unimaginable without Shakespeare's dramaturgy. Shakespeare has been known in Georgia since the first half of the nineteenth century, and his popularity is directly related to the growth of Georgian theater culture. To open up a classical play in a timely manner means to find great problems that can stir passion in today's audiences. Shakespeare's dramaturgy is one of the classic works that a director can apply to modern problems. Specifically, in this case, we are talking about Robert Sturua's 21st century Georgian Shakespeareana. On the plays performed by the director at the Rustaveli Theater: *The Twelfth Night of Christmas*, *Hamlet*, *Julius Caesar*. In his works, Robert Sturua explores the problems of tyranny, human freedom, personality and society in a tyrannical state. With his performances he exposes the inhuman essence of tyranny. Among the performances staged at the Rustaveli Theater, these issues were most acutely revealed in the productions of classical playwrights, including Shakespeare's plays.

Keywords:

Shakespeare, play, theatre, director, performance

Paper ID: ISIPAE20

Type: Oral presentation

Effects of the First World War on European Cinematic Culture

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Abstract

It is widely known that cinema as a new technical invention (it was not an art field yet) had gained the greatest popularity at the end of the XIX century and the beginning of the XX century, especially in Europe, where several countries like France, Denmark, Sweden, Germany, and Italy had achieved many successes in the film industry and in the film culture too. Meanwhile, Americans attempted to protect the local film market from foreign competitors while preparing to promote their films globally. They began to build vertically integrated structures (production, distribution, and demonstration), which for that period only some European film companies (Pathe, Gaumont, and Nordisk) had. The Americans adopted the block booking system from Denmark and used it at first in the American film market and then in the international film markets. The onset of the First World War drastically altered the situation. Many European film companies and cinema halls were closed; the market relations between the leading cinematic European countries were destroyed, etc. In the first months of this war, some countries completely halted film production. It was resumed after a time but on a minimal scale. European movie theaters preferred showing one full-length motion picture, preceded by a short war documentary, instead of film programs with several films. Of course, there was a huge need for that. Such practice existed throughout the war. In addition, the number of films of the popular genres was shortened. For example, the Frenchmen minimized the comedies because they believed that there was not a time for laughs. Instead, patriotic-adventure films showed heroic acts on the battlefield or the search for and exposure of enemy spies.

Keywords:

cinema, war, film market, impact, avant-garde, expressionism, art field

Paper ID: ISIPAE21

Type: Oral presentation

The Countertenor Phenomenon in Azerbaijani Vocal Art: Vocal Physiology, Syncretic Technique, and Artistic Innovation in the Work of Ilham Nazarov

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Abstract

This study examines the countertenor phenomenon in Azerbaijani vocal art through an analytical exploration of the artistic activity of Ilham Nazarov, the first and only countertenor in Azerbaijan. The research aims to identify the distinctive features of Nazarov's vocal technique, interpretative principles, and artistic identity within both national and international performance traditions. Particular attention is given to the physiological dimensions of his five-octave vocal range and the structural characteristics of his timbral flexibility. The study situates Nazarov within the historical development of the countertenor voice, from Baroque practice to contemporary operatic and chamber repertoire. At the same time, it explores the synthesis of Azerbaijani mugham traditions with European academic vocal schools, especially the Italian bel canto tradition. Nazarov's repertoire, spanning Baroque, Romantic, and modern compositions, as well as Azerbaijani folk and mugham-based works, demonstrates a syncretic artistic model. Methodologically, the article combines musical-analytical, historical, and vocal-physiological approaches. Scholarly assessments, performance reviews, and comparative contextual analysis are employed to evaluate his contribution to Azerbaijani vocal culture. The findings suggest that Nazarov's artistic practice represents not merely an individual success but a new expressive direction in Azerbaijani music, expanding the boundaries of male vocal performance and redefining the countertenor tradition within a national cultural framework.

Keywords:

Ilham Nazarov, Azerbaijani music, Countertenor performance, Azerbaijani vocal art, Vocal physiology, Mugham interpretation, Syncretic repertoire

Paper ID: ISIPAE22

Type: Oral presentation

The Mandolin Tradition in Gjakova, Kosovo: Historical Development and Cultural Identity

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Abstract

This study examines the countertenor phenomenon in Azerbaijani vocal art through an This study examines the tradition of the mandolin in Gjakova, Kosovo, tracing its historical arrival, institutional development, and deep integration into urban cultural life. The mandolin entered Albanian territories during the 1920s through trade connections with Italy, Western-oriented educational reforms, and foreign occupations. Its spread to Kosovo, particularly Gjakova, followed similar paths but developed unique local characteristics. In Gjakova, Catholic merchant families and students returning from abroad played a significant role in introducing and popularizing the instrument. Over time, the mandolin became central to the city's musical identity, earning Gjakova the title "City of Mandolins." Cultural-artistic societies such as SHKA "Gajreti" and SHKA "Bajram Curri," along with the Ymer Riza society, incorporated the instrument into traditional "aheng" ensembles. The Normal School of Gjakova institutionalized mandolin education, forming orchestras that performed both Albanian and classical repertoires. Beyond formal institutions, the mandolin shaped family gatherings, serenade traditions, and youth initiatives. Groups such as AVI "Skofiarët," AVI "Ashikët," and AVI "Rilindja" demonstrate the continuity and revitalization of this tradition across generations. The mandolin in Gjakova represents not merely an instrument, but a living symbol of cultural memory and urban musical heritage.

Keywords:

Mandolin, Gjakova, Aheng, Cultural heritage, Urban music tradition

Paper ID: ISIPAE23

Type: Speech

Universalism in Film— Remarks Based on the 2023 Film *Chłopi* (The Peasants), directed by Dorota Kobiela and Hugh Welchman

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Abstract

Władysław Reymont wrote the novel *Chłopi* (The Peasants) before World War I, but won the Nobel Prize for it in 1924. It is believed that the concept and narrative of this book were a polemic against *La Terre*, written by Emile Zola (although Reymont could not have been familiar with it, as he did not know French well enough). The artistic premise of Reymont's novel was not a realistic tale of a Polish village – it was to create a universal peasant epic, describing the peasantry as a specific state of consciousness of various European peoples. To this end, he utilised the genre of the novel, which at the time offered the greatest possibilities for combining multiple spheres of human activity: physical labour, interpersonal interactions in a quasi-closed community, entertainment, politics, religion, love as a feeling, and love understood as a guarantee of formal social relations. Reymont did not use a realistic description of folk clothes – he combined elements of costumes from different regions, employed a mixture of folk dialects, and even the topography of the village of Lipce in the novel does not correspond to that of the actual settlement. Today, we would describe the premise of Reymont's work as a panorama of broadly defined peasant culture. The novel *Peasants* has been filmed before, but the primary focus was on its realistic portrayal and the "sinful" love story. Nearly a century after *The Peasants* was awarded the Nobel Prize (2023), a new film adaptation of the novel has appeared, produced using painted animation. It not only presents the perennial themes of love, hatred, sacrifice, and conflict between blood ties and cultural customs in a peasant setting, but also seeks to underpin this content's universality with formal universality. Bringing to life over 30 outstanding paintings by European artists (in addition to Chełmoński, Wyczółkowski, Fałat, Ruszczyc, but also Breughel, Vermeer, van Gogh, and Millet), translated into over 1,800 painted frames produced picture by picture by over 100 artists (over 40,000 frames hand-painted), is the pictorial power of this project. The result is a true *Gesamtkunstwerk* for the 21st century. Finally, the film's strongest point, in terms of its universal appeal, is its soundtrack. The music creators—led by Łukasz Rostkowski (L.U.C.)—have meticulously blended elements of Polish folk music with Balkan, Slavic, and Baltic folklore, early musical instruments, and even contemporary elements such as rap, club rhythms, and so-called "shamanic rhythms." As a result, diegetic music in the film's world is perceived as universally "authentic"—without defining what that means. A prime example is the universalised "ocepiny" ritual ([wedding capping ceremony] emphasised by the song *Rozczesała, rozpuściła* [She combed and let her hair down]). At the same time, nondiegetic music appearing in key scenes (e.g., the frenetic *Wedding Mazur* or the hit song *Jesień – tańcuj* [Autumn—dance]) imbues the story with a surreal, comprehensive meaning. This essay will demonstrate and discuss these examples of musical universalism in the film *The Peasants*.

Keywords:

Universalism in film, The Peasants (Chłopi), Painted animation, Gesamtkunstwerk, Musical universalism

Paper ID: ISIPAE24

Type: Oral presentation

Parabolic Language as a Method of Coexistence with Censorship

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Abstract

This paper examines the development and function of parabolic language in Soviet Georgian cinema as a sophisticated creative response to ideological censorship and political repression. Under the totalitarian conditions of the Soviet Union, of which Georgia was a constituent republic, the state exercised pervasive control over artistic production, rendering art a vehicle for ideological conformity. Films that deviated from officially sanctioned frameworks risked prohibition or outright destruction — a fate that befell early masterworks such as Kote Mikaberidze's *My Grandmother* (1929) and Mikheil Kalatozishvili's *Jim Shvante* (1930) during the suppression of the Georgian avant-garde. Faced with these constraints, Georgian filmmakers progressively developed a distinctive allegorical and parabolic cinematic language — a system of encoded expression that enabled directors to articulate dissent, critique power, and explore prohibited themes while evading censorship and its consequences. This oblique mode of address simultaneously preserved authorial integrity and invited the viewer into an active interpretive role, transforming the audience into a co-conspirator tasked with decoding layered subtexts, irony, and allusion. The emergence of this language is most prominently associated with the generational movement of the 1960s, when young directors — among them Giorgi and Eldar Shengelaia, Otari Iosseliani, Merab Kokochashvili, Mikheil Kobakhidze, and Lana Gogoberidze — introduced non-idealized protagonists and formally innovative narratives that implicitly challenged Soviet orthodoxy. Yet parabolic language was far from exclusive to this decade; it remained a vital cinematic strategy through the 1970s and 1980s, as evidenced by the work of Eldar Shengelaia and Tengiz Abuladze. Drawing on close analysis of specific films across these periods, this paper traces the historical, ideological, and aesthetic conditions that shaped parabolic expression in Georgian cinema, illuminating its mechanisms, its evolving forms, and its enduring significance as an act of cultural resistance.

Keywords:

Soviet Georgian cinema, parabolic language, allegorical cinema, the Sixties generation, cultural resistance

Paper ID: ISIPAE25

Type: Oral presentation

What Does Mersenne Owe to Bacchius? On the Revival and Reception of Late Ancient Theories of Harmony in Seventeenth-Century French Discourse

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Dr.

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Abstract

French polymath Marin Mersenne (1588–1648) was a prominent figure in the development of early Enlightenment music theory in France. As a mathematician, he belonged to a line of music scholars who sought to apply the natural sciences to the concepts of music theory and, above all, to early classical harmony. If this concept does not appear novel, that is not accidental. Similar ideas not only existed among ancient theorists but were quite prevalent well into the early Eastern Roman Empire, ranging from Pythagoras to figures such as the enigmatic Bacchius. It is precisely this figure that caught Mersenne's attention, to the extent that he edited and supervised the publication of some of Bacchius's theoretical works in the original Ancient Greek. Despite multiple attempts to study Bacchius, musicologists have still been unable to define his persona. It remains possible that he lived at any point between late Hellenism and the thirteenth century, given that some of his most notable works survive only in late Byzantine copies. While the revived interest in ancient theories during the Renaissance and Baroque periods is not surprising, what is particularly striking is that, seemingly under the influence of Bacchius, Mersenne largely disregarded the medieval discourse on scales and counterpoint. This paper seeks to explain how Mersenne, by using Bacchius as a model, may have laid the foundations for theories that emerged only in later decades, without explicitly naming the emerging tonal referential system or recognizing the chord as an independent entity.

Keywords:

Marin Mersenne, Bacchius, Music harmony, Ancient theories, Renaissance

Paper ID: ISIPAE26

Type: Oral presentation

Musical references of intermedial images in the films based on the drama-extravaganza *Lisova Pisnya* [“The Forest Song”] by Lesya Ukrainka

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Abstract

The presentation examines the specific features of musical imagery in the screen versions of Lesya Ukrainka's drama-féerie *Lisova Pisnya* (The Forest Song). Films with music by Igor Shamo (1961), Boris Buevsky (1976), and Yevhen Stankovych (1980) mark a significant evolution in the interpretation of Lesya Ukrainka's masterpiece: the light pastoral gives way to the symbolization of the figure of the poetess. It is taken into account that the movies have different emotional colors and express the trending social moods of the last three decades of the Soviet era - the «spring arising» and hopes of the 1960s, the disappointment of the 1970s, and the total «Brezhnev depression» of the 1980s. The processes of semantic transformation of Lesya Ukrainka's work in film are realized through various intertextual connections between the text of «Forest Song» and artifacts of musical culture, literature, and cinematography. The conceptual differences of the screen versions are related to the forcing of a specific genre component of the literary extravaganza drama (fairy tale, allegory, or mystery). The image of *sopilka* playing (folk flute playing) is the conceptual focus of the musical solutions of the film versions. This image has an intermedial character and appeals to diverse musical references – from improvisations-imitations or folklore tunes to metaphors of *sopilka* playing in professional music. In general, the musical references of the intermedial images of «Forest Song» became an essential indicator of the transformation of the canon of perception of «Forest Song». Y. Stankovich used the folk tunes notes by Lesya Ukrainka in the film score. In 1980, it was significant. Strengthening the connection of music with the author's text of the drama renewed a certain authenticity of the legendary text. This strengthening also emphasized resistance to Soviet ideology's oppression in the cultural aspect. In the presentation, the comparative analysis methods are general for studying musical references of intermedial images. The inseparability of music from the integral image system of the film and the ability of different film versions of «Forest Song» to form a common dialogic space are taken into account.

Keywords:

film music, intermediality, Ukrainian composers of the 20th century, Gesamtkunstwerk, myth, intertextuality, national symbolism

Paper ID: ISIPAE27

Type: Oral presentation

Connections between attitudes to music and religiosity among music students

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Abstract

Music is an indispensable part of daily life, serving many functions such as self-expression and fostering social belonging. To better understand musical behavior, it is necessary to understand other behaviors associated with music. Within this framework, this study aimed to examine the relationships between attitudes toward music (musical behavior and attitudes toward music education) and religiosity among music students. It will also reveal whether gender and age play a role in these relationships. A survey consisting of the author's attitude scales toward music and the religiosity scale (Ok, 2024) was administered to 144 students (62 males and 82 females) studying in the music departments of the Fine Arts and Education Faculties of a state university in their classrooms. The data obtained from the survey were subjected to descriptive statistics (means, frequencies, standard deviations) and correlation analyses. The results revealed a low but positive correlation between music listening and religiosity. This was interpreted as the possibility that music students might have reconciled their religiosity with their music education. Another finding, consistent with discussions in social psychology, was a low correlation between attitudes toward music and musical behavior. In other words, while students exhibited positive attitudes toward music, they failed to reflect this in their behavior. Furthermore, considering the negative correlation between religiosity and age, it can be argued that students become more secularized as they progress through the music department. In other words, music education fosters a secular culture. Furthermore, women generally have a more positive view of music.

Keywords:

Attitude toward music, musical behavior, scale, music student, religiosity, secularism.

Paper ID: ISIPAE28

Type: Oral presentation

Konstantin Marjanishvili's Influence on the Russian Theater Avant-Garde

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Abstract

Multiple countries that have faced colonization or invasion have experienced more than just geographical occupation; their histories have often been rewritten and documented through the lens of the occupier. Georgia and Georgian culture are no exception. Even in contemporary international Theatre Studies, the names of pivotal Georgian figures often remain relevant only in their Russified forms. In many cases, these individuals are those whose work influenced not only thousands of people but entire cultural eras. One of the greatest directors in the history of Georgian theatre was Konstantin Marjanishvili, whose leadership inaugurated what is known as the "Golden Age of Georgian Theatre". Although he began his career in Moscow—working alongside luminaries such as Edward Gordon Craig, Konstantin Stanislavski, and Vladimir Nemirovich-Danchenko, and establishing both the Moscow Free Theatre and the Moscow Chamber Theatre—he remains overshadowed by Russian imperialistic influence in international scholarship. Most frequently, he is still referred to by the Russified surname, "Mardzhanov". During the Soviet era, it was virtually impossible to create a scholarly space that could fully dismantle imperialistic narratives. While Georgian theatre scholars within the Soviet Union attempted to de-Russify Marjanishvili's name, the "cost" of doing so often required a performative tribute to the occupier. Consequently, Georgian Theatre Studies faces its own ongoing battle to reclaim and highlight the distinct influence of Georgian theatre makers. This paper offers a new perspective on the Russian "Revolutionary Theatre" era, researching the profound influence of Kote Marjanishvili's legacy on the Russian Theatre Avant-Garde.

Keywords:

Imperialization, Rewriting History, Theater and Politics, Russian Avant-Garde, Georgian Theater History.

Paper ID: ISIPAE29

Type: Oral presentation

The effect of diaphragmatic breathing training on cardiovascular recovery in professional classical ballet dancers

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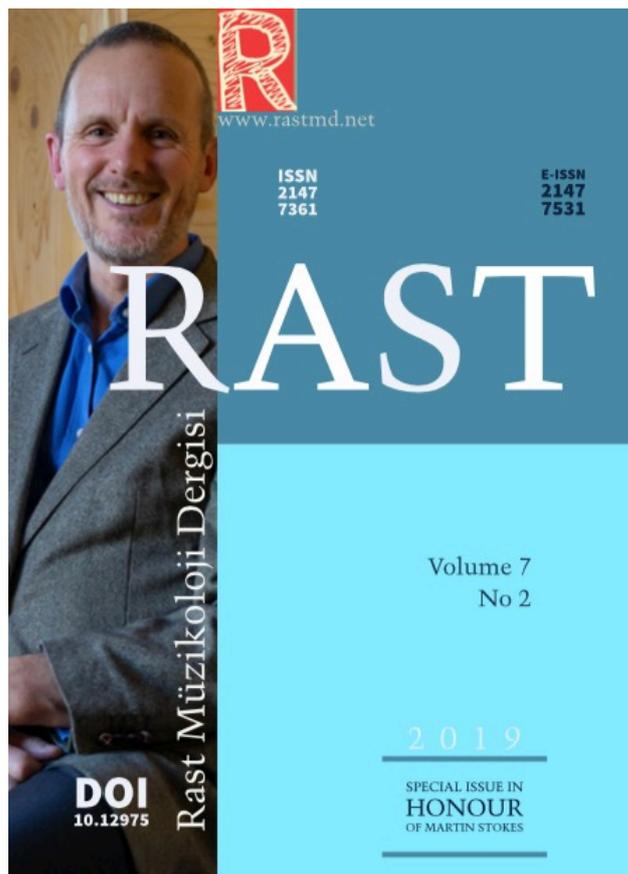
Abstract

This study investigates the effect of diaphragmatic (abdominal) breathing training on cardiovascular recovery in professional classical ballet dancers. Ballet requires exceptional physical and mental endurance, with dancers frequently experiencing elevated heart rates during intensive training and performance. Efficient cardiovascular recovery is essential for maintaining performance quality and preventing fatigue-related injuries. While diaphragmatic breathing has been shown to enhance parasympathetic nervous system activity and improve heart rate variability in various populations, its specific application to ballet dancers remains underexplored. This research addresses this gap by examining whether a structured two-week diaphragmatic breathing intervention can improve post-exercise heart rate recovery in professional ballet students. Twenty professional classical ballet students (15 female, 5 male; aged 15-21 years) from Istanbul University State Conservatory participated in this quasi-experimental study. All participants had 6-10 years of ballet training experience and were at intermediate to advanced performance levels. The study employed a pre-test/post-test design with heart rate measurements taken at rest and at 0, 10, 30, and 60 seconds following 64 repetitions of changement jumps. All measurements were conducted in the same ballet studio at the Conservatory during morning hours (9:00-11:00 AM) on different days to ensure consistency. Room temperature was maintained at 20-22°C, and participants were instructed to maintain consistent diet and hydration habits throughout the study period. Following baseline measurements, participants received theoretical instruction on respiratory physiology and diaphragmatic breathing mechanics. The two-week intervention consisted of daily supervised diaphragmatic breathing practice (6 days per week), progressing from supine positions with hands on the abdomen to standing practice integrated into regular ballet training. Post-intervention measurements replicated the pre-test protocol under identical environmental conditions. Heart rate data were analyzed using paired-samples statistical tests to assess changes in cardiovascular recovery patterns. Statistical analysis revealed significant improvements in cardiovascular recovery following the diaphragmatic breathing intervention. Pre-test measurements showed a mean heart rate of 112.00 ± 28.96 bpm immediately post-exercise (0 seconds), which decreased to 103.75 ± 15.59 bpm in the post-test condition, representing an 8.25 bpm reduction (7.4% improvement). The most substantial improvement occurred at the 10-second recovery point, with heart rates decreasing from 113.15 ± 28.80 bpm to 101.20 ± 13.00 bpm, a reduction of 11.95 bpm (10.6% improvement). At 30 seconds post-exercise, heart rates improved from 107.25 ± 27.85 bpm to 101.15 ± 11.66 bpm (6.10 bpm reduction, 5.7% improvement). The 60-second recovery measurement demonstrated a decrease from 100.95 ± 22.48 bpm to 90.35 ± 12.21 bpm, representing a 10.60 bpm reduction (10.5% improvement). Notably,

the standard deviation decreased substantially across all measurement points, indicating more consistent recovery responses across participants. The reduction in variability ranged from 45.7% to 58.1%, suggesting that diaphragmatic breathing training benefits dancers with varying baseline cardiovascular fitness levels. These findings support the hypothesis that structured respiratory training enhances parasympathetic reactivation and cardiovascular efficiency in ballet dancers. This study provides empirical evidence that a brief, two-week diaphragmatic breathing training program significantly improves cardiovascular recovery in professional ballet dancers. The intervention's effectiveness suggests that respiratory training should be integrated into standard ballet pedagogy and conditioning programs. Enhanced cardiovascular recovery has important implications for injury prevention, performance sustainability, and overall dancer wellness. The standardized nature of the intervention makes it readily implementable in conservatory and professional ballet training settings. Future research should examine long-term retention effects, optimal training duration, and the integration of respiratory training with other performance enhancement strategies

Keywords:

Diaphragmatic breathing, cardiovascular recovery, ballet dancers, heart rate variability, parasympathetic nervous system, performance enhancement, dance medicine
porting this research initiative.



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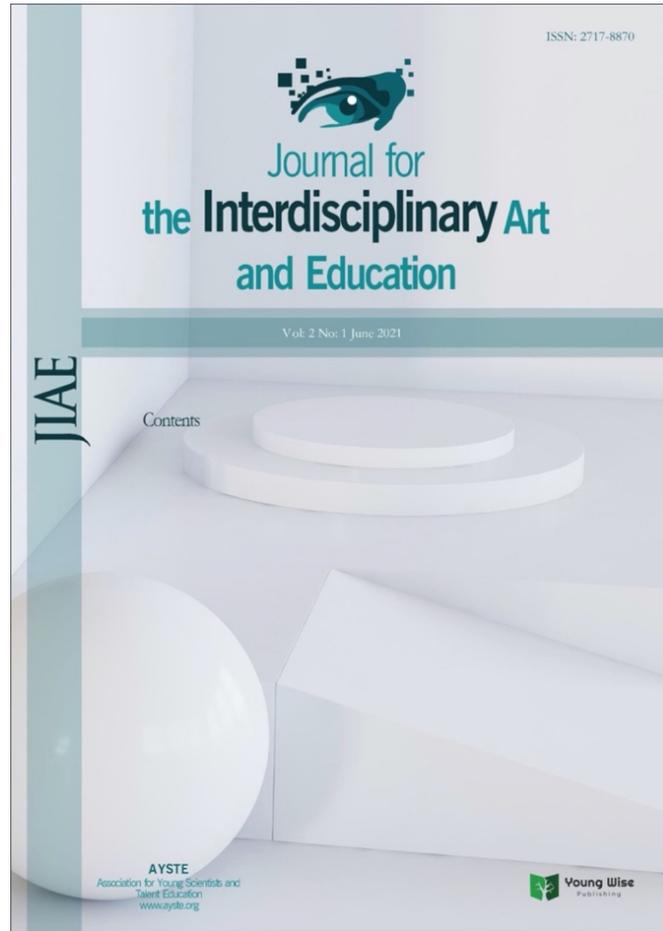
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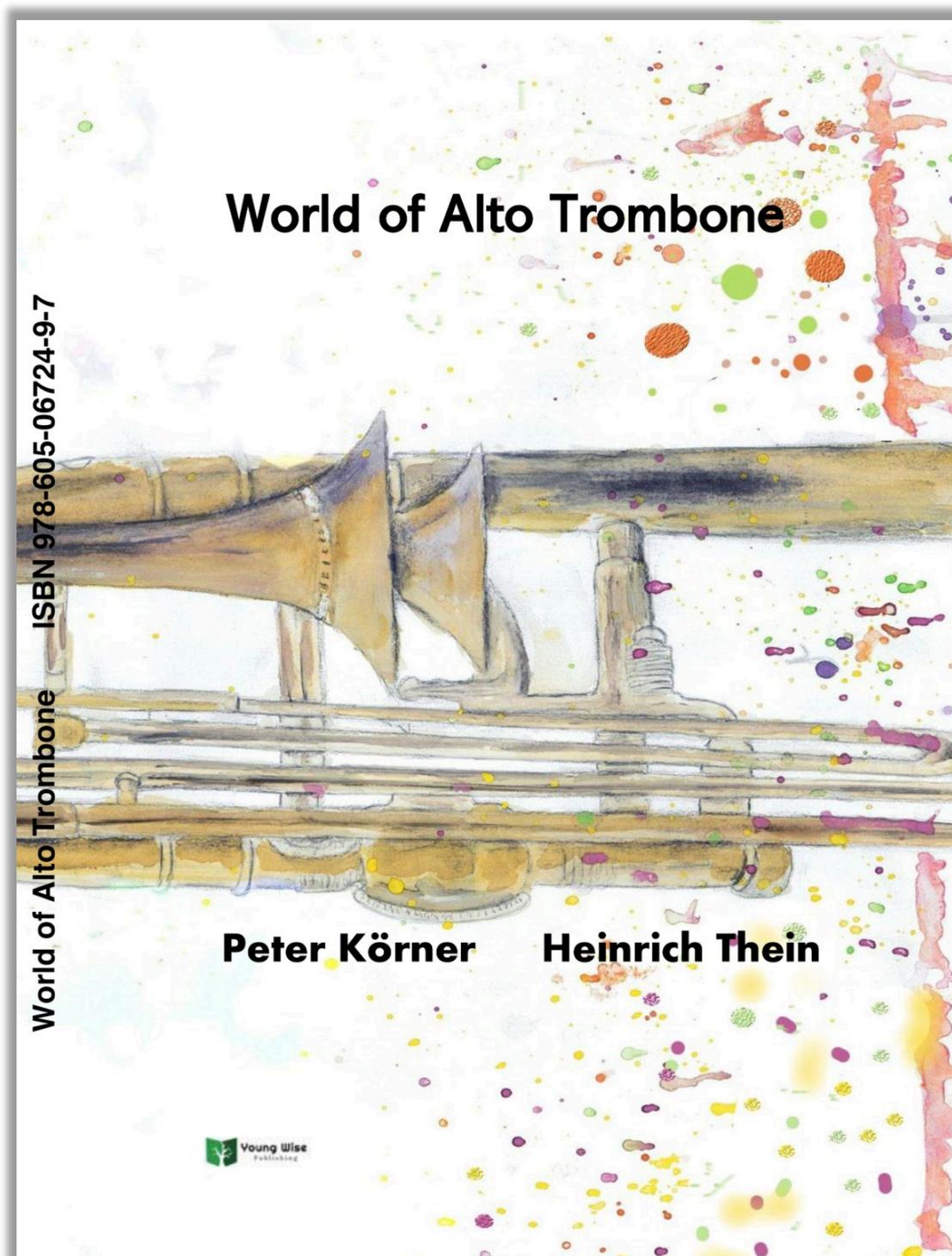
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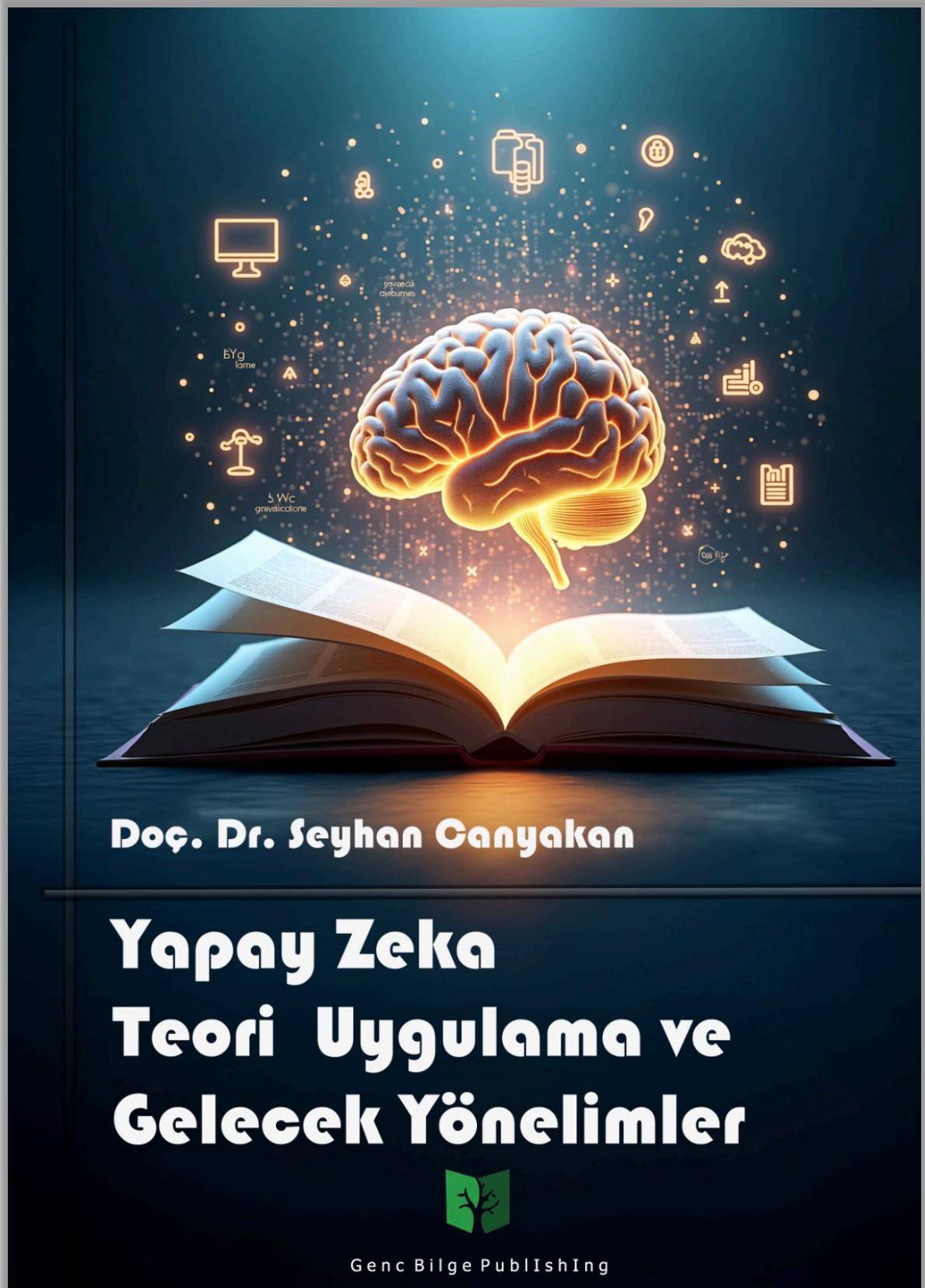


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