

**Tarptautinė konferencija „Vizualumas 2011: kūrybos ir vaizdo sąveikos“  
2011 m. balandžio 8-9 d. Vilnius, Vilniaus Gedimino technikos universitetas**

**SANTRAUKOS**

**International conference "Vizuality 2011: Interactions of Creativity and Images"**

**8-9th April, 2011, Vilnius, Vilnius Gediminas Technical University**

**ABSTRACTS**

**Farouk Y. SEIF, Ph.D.**

Professor Emeritus, Center for Creative Change  
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**From Visual Representation to Visceral Experience: The Role of Notating Imagination in Transforming Reality**

This presentation introduces notating imagination as a process for representing mental images and visual thinking, and as a means for converting conceptualization into actualization, abstraction into concreteness. By moving across the realms of conception, potentiality, possibility and actuality, notating imagination offers an approach to creative and innovative action that transcends mere phantasm. Notating imagination is not a replacement for written and spoken languages; rather, its inclusive quality expands cognitive understanding and visceral awareness. Because notating imagination is a means of communicating beyond cultural differences and the boundary of time, it has far-reaching social and cultural implications. Notating imagination transforms the status quo into a visceral experience of a desirable future that is more powerful than the conventional perception of reality could ever be. Not only is this experience significant for visual culture and its interpretation of the lifeworld, but also is essential for rejuvenating cultural artifacts and renewing of natural environments. While visual arts and natural phenomena are perceived cognitively, the unseen forces behind their physical

manifestation reveal an integrated consciousness that highlights the reciprocal relationship between cultural ethos and environmental ethics. This seems to be the *raison d'être* of visuality.

**Richard A. COHEN, Professor of Philosophy**

University at Buffalo, NY, USA

### **Creativity, Imagination, Ethics**

For philosophy the imagination has always served as a "middle term" between and linking the pure concept and the pure sensibility, mind and body. In Plato it takes the form of "myth," a story to initiate/inspire the philosopher to soar above the body to the pure mind, e.g., Diotima's great speech to Socrates in the Symposium, or the famous "myth of the cave" in the Republic. In its most sophisticated philosophical form the imagination in Kant, as "schema" joins sensibility and understanding, though this is one of the most mysterious and controversial elements of Kant's critical philosophy. Heidegger argues that the imagination in Kant must be interpreted in terms of his own "Dasein analytic," which is to say in terms of "ecstatic" temporality and the historical situation of Dasein as a product of being.

Against all this stands the Hebraic monotheistic prohibition against idols and images of God, a prohibition that split Christianity into Roman and Orthodox Catholicisms over the question of icons and iconoclasm. In this tradition rather than seeing the image as a launching point to pure spirit, it was feared that the image dragged the spirit down into body, obscuring the divine spirit rather than opening it up.

These issues all remain alive in the question of the role of imagination in ethics. What is the role of the imagination and the image in ethics? What does it mean to be an ethical exemplar? This paper will raise these last questions and attempt to give them answers in the light of the ethical metaphysics of Emmanuel Levinas.

**Prof. Dr. Rengin KÜÇÜKERDOĞAN, Asc. Prof. Dr. Işıl ZEYBEK, Ass. Prof. Dr. Volkan EKİN**

Faculty of Art and Design, Istanbul Kültür University, Turkey

## **The global advertising of a local brand in terms of analyzing the visual content: Turkish airlines globally yours advertisement campaign**

Globalization is a process where economic, political, social and cultural values and the build up of these values are spread beyond the national borders to the world. This way, differing social cultures and beliefs gain recognition and the relationships between countries become ubiquitous. During this globalization process, advertising brings together a product or a service with a cultural symbol and presents it to audiences. According to this definition then, airline transport, which is a modern, fast, and prestigious mode of transport, has been largely affected by globalization. As a result, the intensifying competitive environment has led airline companies to shift from a more local market to a more global one.

Advertising is often used to create brand recognition and value and, along with this, sports marketing practices, which is a new terminology, when the cultural symbols they use meet with target audiences, a platform of communication is created.

In this study, by taking sports marketing as a starting point, the communication strategies of Turkish Airlines, which has taken great steps in terms of brand recognition, and the visual and linguistic messages of their advertising campaign “Globally Yours” will be analyzed.

**Fang SONG**

Academy of Arts, Chongqing University, China

### **Discussion of graphical Chinese characters in the context of globalization**

Chinese characters is one of the world's oldest text form, which still influence the culture activities of most countries in East and Southeast Asia. With good readability, multi-construction, and traditional handwriting, Chinese characters has become designers and artists' favorite tool as a visual communication element. Since globalization and post-colonial era intensifies, graphical Chinese characters is different from past which simply transfigures the font, and presents some new features: in the content, the text information and cultural awareness begins to diminish; in the form, it begins to use some post-modern artistic expression, such as appropriation, deconstruction, and re-mix, which appears to be influenced by the western world.

In this article, the author intends to find the essence of this phenomenon according to following aspects: Diversity and identity, era of picture-reading and diminish of text information, global integration and culture gap dissipates. In some sense, globalization turns out to be a paradoxical result to Chinese characters using countries, more attention should be on this kind of double influence.

**David B. MENKES**

University of Auckland, Hamilton 3240, New Zealand

### **Turning away from Pharmageddon: Doctors and images from the drugs industry**

The pharmaceutical industry has developed a variety of strategies to persuade medical doctors to use their products. This paper will review evidence that visual imagery in advertisements plays a role in 1) capturing the attention of prescribers and others, including nurses and patients, who influence prescribing decisions; 2) fostering attitudes sympathetic to pharmacotherapy, relative to non-drug treatments or lifestyle changes; 3) promoting pharmaceutical brand awareness, and preferences for a given drug relative to alternatives.

The informational content of advertisements is typically biased in favor of the sponsor's product, and there is accumulating evidence that doctors who rely on promotional material for their information are prone to make prescribing decisions of higher cost and lower quality. Recognizing this, governments and professional bodies encourage doctors to get their information from unbiased sources, but this is difficult given the modest budgets available to promote rational prescribing. Such 'social marketing' has comparatively little in the way of effective imagery and is rarely a match for well-funded and sophisticated advertisements from industry.

**Prof. A. F. MATHEW**

Mudra Institute of Communications (MICA), Shela, India

**Product, race and the nation: an "Advertising Primer"**

One of the defining variables in the construction of the 'nation' is the question of 'race'. If one does a cursory reading of advertising or marketing techniques, most practices reveal a dominant 'reproduction' of race stereotypes. The question of race is a complex sociological enquiry. Embedded within it are related issues of sexuality, patriarchy, family, identity, and caste. All of these go into a 'particular dominant construction of the nation'. As a byproduct and as a result of the sum total of the socialisation process, most marketers reproduce prevailing dominant belief systems. This may also stem from the erroneous belief that targeting specific groups of people would mean conforming to belief systems of that 'target group'. This obviously means a linear and a functional way of thinking denying the complexities that constitute people and communities.

The focus of this presentation would be two fold:

- 1) Firstly, to explore the cultural politics of Race, nation, and product. This would be done through a theoretical exploration drawn from how the concept of race evolved and how it is integrally woven with the 'concept' of 'Nation'. History is also crucial here primarily because a lot of perceptions/belief systems today are drawn from history; whether it be the politics of IQ permeating in contemporary Management thought to the sophisticated use of Media agencies such as advertising, Event Management, Public Relations, Broadcasting and Film in promoting and selling the 'Nation, War and genocide'.
- 2) Supplementing the above point would be to demonstrate the same through visual material. This would be done through print campaigns in advertising to demonstrate the interplay between advertising, race, product and the nation.

As reiterated before the politics of race is complex. Reception of the cultural politics of race among communities and the people is in itself not the focus here; that remains an object of separate enquiry. However, the stress here would be to present how such images are being reproduced continuously in the same manner in advertising and that it is all pervasive around us.

**Aida Elisabeta OSIAN**

Ph. D candidate "Babeş-Bolyai" University, Faculty of Letters, Cluj-Napoca, Romania

**The New Reader's Eye-Scan and the Intermedial Processes**

Hybridity, ekphrasis, remediation, intermediality, transmediality, interart poetics

Within the field of meaning (re)production, the newly fashioned media theories have been stemming from M. McLuhan's and M. M. Bakhtin's "hybrids" and generating what we are presently experiencing as flexible theoretical phenomena, exposed to immediate change and constant altering, due to the overflow of media-related materialities. Orbiting the ancient concept of ekphrasis, this study aims to immerse the product resulted from the literary description of a work of art in the conceptual works-in-progress known as intermediality and remediation. The aspects directly addressed here are: What is the place of ekphrasis within the pertinence axis of intermediality? To what extent can the ekphrastic exercise be considered in terms of remediation? Throughout the study I will be making use of several excursions into the postmodern narrative with the intent to advocate for a reconsideration of the ekphrastic process and for the requirement of a new image-to-text mapping and its outcome in the digital age.

**Ivana LUKIC MSc**

Teaching assistant, University of Belgrade, Faculty of Architecture, Department of Architecture, Belgrade, Serbia

### **Relation between creativity and planned regulation in the process of shaping urban skyline**

The subject matter of this paper belongs to multidisciplinary field consisted primary of urbanism and a part of it - urban design, as well as architecture and other fields, like aesthetics, psychology and economy, which supplement certain standpoints. Urban skyline of cities or large parts of the cities, as micro urban images, are considered in relation to the nature of their origin -self-generated or being effect of the plan, through phenomenon of visual experience, application of new technologies on facades (media architecture and digitalization, creating of urban sensation). The key question is which ratio of creativity and planned regulation is optimal in the process of creating visually concurrent urban skylines. The solution is in integral approach, which connects fields of urban planning, urban design and architecture i. e. the solution is strategic urban design combined with social awareness and political responsibility. The role of strategic design is mainly in setting measures which induce (visually/aesthetically) quality of constructed

environment, more than in setting the rules. That is the way to encourage the diversity of solutions and not to limit creativity.

## **Luis Alfonso de la FUENTE SUAREZ**

Polytechnic University of Catalonia, Architectural Graphic Expression Department, Barcelona, Spain

### **Architecture: the design of an experience**

In a multidisciplinary way, this research takes the topic of our experience of buildings considering what all humans beings have in common: the sensorial organs, the body, and a brain predisposed for responding to buildings in a relatively similar way. This thesis is divided into the discrete but interacting steps that characterize all human cognition: from the early processes of the acquisition of information of the environment to the most complicated thoughts and feelings about architecture. From the points of view of physiology, perception psychology and semiotics, we look for the way the human constitution molds our experience of things, with the intention of using that knowledge in a creative way in architecture: designing accordingly to the way we experience buildings.

#### *Sensations*

How does the constitution of our sensorial organs affect our experience of buildings?

#### *Perceptions*

What processes are done with the hundreds of discrete pieces of information we receive for creating a whole perception of our environment?

#### *Conceptions*

What kind of architectural shapes are catalysers for our thinking processes?

#### *Interactions*

What are the different actions that buildings allow us to perform?

#### *Associations*

How do we recognize and assign meaning to buildings?

#### *Emotions*

Besides aesthetic pleasure, what are the emotions more related to our experience of buildings?

**Dr. Andrew SANIGA**

Faculty of Architecture Building and Planning ,The University of Melbourne, Australia

### **Landscape and paint, opals and dust: visualizing everyday worlds in outback Australian settlement**

The Australian outback is vast and often unattainable but its lure has many facets. Across a large region of arid South Australia, settlements are disparate and highly idiosyncratic from agriculture to mining, from military and astronomy to a detention center for illegal immigrants.

Alongside these realities other worlds exists, born of a rich array of narratives from the reclusive life of the lone opal-mining prospector to the rampant eccentricities of the traveler on a road trip through the desert. In the context of these extremes, landscape phenomenon take on a striking visual language of their own, often with great philosophic appeal.

Over a period of ten years through teaching landscape architecture at the University of Melbourne students have been immersed in such landscapes. Asked to explore modes of visual/nonvisual representation combined with historic narratives, discovered or invented, they have made many compelling discoveries. This paper will present the results of such explorations and will question the extremities of possible creative outputs.

**Anna PIECHOT**

Warsaw School of Social Sciences and Humanities, Poland

### **Stimulators and inhibitors of artistic creation – a study on motivational and emotive aspects of this phenomenon**

The presented study had an exploratory character. The theoretical background was a concept of the polymotivational nature of long-term activity. According to this concept there are two types of motives, stimulators and inhibitors. The subjects were ten artists from Cracow Academy of Fine Arts. There were two methods used - interviews analyzed using Meaning Constitution Analysis and an inventory referring to the typical activities necessary for artistic creativity. The

results showed that there are two dominating motives in the motivational systems of artists which are artistic and hubristic motives. In terms of stimulators of artistic creativity, looking for sources of inspiration is the most meaningful aspect. Negative events connected with personal life and organizational background of work are the most significant inhibitors. The facilitating role of positive emotions occurring during the creative process was also shown to be especially connected with satisfaction attained from the sourcing of inspiration. Other results show that hubristic emotions that are connected with the positive appraisal of other artists and critics appear to be crucial in the affective system of artists.

**Res. Assist. Berna EKIM**

Faculty of Fine Arts, Maltepe University, Turkey

### **A Video Projection Mapping Conceptual Design and Application: YEKPARE**

Can recent developments in video projection techniques aid us in finding new ways of expressing our creativity and creative audio-visual works on a new surface other than the screen? Video Mapping is one of the newest video projection techniques that is used to turn almost any surface into a dynamic video display. The aim of video mapping is to create a physical illusion of images by combining audio-visual elements. Most of the mapping projects are used in fashion shows, corporate events, concerts and theatrical performances. Lately a new trend of video mapping system is being used on architectural and historical structures, buildings and displayed in public spaces to reach a wider audience. This paper will focus on 3 aspects of video mapping and its application; 1) the technical aspects of video mapping and its tools. 2) the conceptual development of the project YEKPARE and the application of video mapping on Haydarpasa Terminal within the Istanbul 2010 European Capital of Culture events. 3) the feedback from the audiences who have experienced the performance and the effects of video mapping.

**Dr. Susanne RAMSENTHALER**

Edinburgh College of Art, UK

### **Glowing Evidence: Photograms – the Dark Side of Photography**

Our ability to instantly read photographs is based on our sense of vision operating at a distance. Within the field of photographic processes however, co-exists a very different representation: that of imprint and touch - namely the photogram.

The decipherability of photographs to us is almost immediate but photograms work on a different level. They encapsulate the meeting of material and light-sensitive surface and incorporate the mark of authenticity, while producing an image which may not be immediately 'read'.

My paper constitutes a metaphysical inquiry into the perception and ontology of the photogram, which operates in a space which is visual and haptic at the same time - without physical contact in the act of creation, there would be no image. On the border between touch and vision, it makes the contact visible. Through this tactile connection, imaging processes such as the photogram and x-ray challenge the Cartesian hierarchy of the senses while invoking aspects of Gilles Deleuze's 'fossil' and Walter Benjamin's 'fetish' in their power to incite memory.

As part of the presentation I will show images from my recent body of work 'Transitaria' which incorporates photograms of jellyfish and water, highlighting both the transformational character of the creatures and of the photogram process itself.

### **Paulo BASTOS**

University of Aveiro; Portugal

### **Maria Manuela LOPES**

UCA University for the Creative Arts, UK/ Portugal

## **Intersection of the new technologies in the creation of images (fine art) at the end of XX century.**

According to the prevailing cultural scenario, we are trespassing a metamorphosis, which is turning us into a society that possesses a technological skin mainly composed of images. In fact, the technology is always turned into perfecting the image and this may be seen as our wills for understanding the world through its simulations. Therefore, we try to understand the subject, how it was done, by whom, when, etc., and the interest on the image lies firstly in this possible reference to the visible world – need of placing the image and connecting with it. Being

technologies always present throughout the art history-mainly constituted by images-we will try to understand in which extent digital technology interferes with the artistic procedures.

The result of the intersection between technology and interactivity drives us to perceive the development of the idea of shared production that spreads out as will inherent to the attitude of the creative act. The work, on being revealed in the aspiration of interactivity enounces a positioning that is linked to the technological means, on space and proceedings issues. In the first part of this paper it is constructed a genealogy of the image, and also the technological interferences, the location of the images and the mediums used for the constitution of the real. In the succeeding parts we will try to understand how is the meaning of the images coordinated, and why do we need and seek for images. At the end of the paper we will endeavor to the proceedings of the viewer before the digital innovations, in order to understand in which way the interaction interfere with the positioning of the public ahead of the aspects of creativity.

**Mark SMITH**

Loughborough University, UK

### **Artists' digital moving image and its impact on learning in secondary schools**

The introduction of digital moving image technology within the secondary art classroom has yet to realise a radical shift towards MacLuhanesque learner-centred participation.

The development of art and design markets, the affect of digital technologies on production and exhibition, and the engagement of young people with digital technologies outside of the school environment are quantifiably left out of commonplace teaching. In 2010, I surveyed the impact within formal art studies of those artists who are recognisable through their use of moving image media. For instance, Jeremy Deller, the 2004 Turner Prize winner, was cited as a reference within the classroom by only one of the surveyed art teachers. Deller is best known for the filmed re-enactment of *The Battle of Orgreave*.

At present I am setting up a school-based project, with an emphasis on artists' moving imagery. Edited excerpts from the ethnographic video footage accumulated during this period of field research will form part of the proposed academic presentation.

## **Olga PRIVALOVA**

Saint Petersburg State University, journalism department, Russian Federation

### **Typeface as an important part of a redesign**

Despite the rapid development Internet technologies newspapers aren't going to leave the mass-media market. For the many companies print advertising remains the preferred. Print advertising in the media does not limit the time to study the offer. Moreover, the reader can go back to the advertising page at any time convenient to him. And newspaper needs to reinvent, rebrend and redesign.

Typefaces is the essential component of the external appearance of the publication. As a rule, redesign implies a change of all font schedule. Many popular typefaces have been designed to the needs newspapers. The most famous was the Times New Roman, first used by The Times in 1932.

Today a lot of newspapers use custom typefaces as a part of a redesign effort. The custom fonts allows you to create new, unique look. Newspapers such as The Guardian (United Kingdom), Sintesis (Mexico), Expresso (Portugal), Der Freitag (Germany) ordered the fonts in the famous digital type foundries. And the typographic pallete becomes unique and effective, thanks to effective mixture of varying weights of one font.

Russian newspapers are doing so far only the first steps towards legal use of fonts. For the most part the moscow publication (Vedomosty, Kommersant) or in global corporation (Delovoy Peterburg – Bonnier Business Group).

## **Evija ZAČA**

The Advanced Social and Political Research Institute The University of Latvia

### **Caricatures as creative work for its creator and viewer**

Humor and laughter are the objects for research already since ancient times. Already Aristotle said that laughter is the specific feature of human that divides them from animals.

Caricatures are special manner of humor. The caricatures are creative image from both sides: from the side of a creator and from the side of a viewer. The main aim of my article will be to show the both-side creative nature of the caricature.

Russian sociologist Anatoly Dmitriyev (*Анатолий Дмитриев*) divided caricaturists in two types: 1) Artist–esthete – for them the most important are esthetical features of the caricatures (not informative); 2) Artist–philosopher – for them the most important are informative features of the caricatures (not esthetical).

But in both cases the caricaturist needs much of knowledge to create the caricature – not only drawing skills, but also knowledge about language, persons, symbols etc. The same knowledge is required from the viewer.

So both creating and understanding of the caricatures is complex and creative work. That is why not many people accept the Harvey Weiss’s described invitation of the caricaturist to understand the meaning of the caricature. (Al-Shaikh, 2007; 67).

#### Reference:

Al-Shaikh, A. R. Historiographies of Laughter Poetics of Deformation in Palestinian Political Cartoon. *Third Text*, Jan. 2007, Vol. 21 Issue 1, p. 65-78.

#### **Prof. Fyodor SHUMILOV**

Saint Petersburg State University, Journalistics department, Russian Federation

#### **Infographics becomes a test for professionalism of the journalist**

For last five years infographics in the Russian printing mass-media became a demanded genre. Examples of infographics can be met in newspapers *Akzia* (Moscow), *Moi Raion* (Moscow), *Bolshoi Gorod* (Moscow), *Delovoi Peterburg* magazines *Sekret Firmy*, *Vokrug Sveta*, *Finans.*, *Esquire*. Results of the All-Russia competition «Newspaper design» show increased geography of infographics. Worthy samples of works can be found in Tomsk, Vologda, Tula, Barnaul. In large news agencies (RIA Novosti news agency, ITAR-TASS.) there are special departments of information graphics

At the same time, the decision on use infographics in a newspaper or magazine, demands a responsibility. Infographics today it not the bright candy wrapper, drawing attention to article,

but high-grade product. For this reason, infographer should be first of all the journalist, he or she should be able to collect and edit a material, to analyze huge amounts of the data, and finally know who is his (her) reader and its knowledge, experience and abilities. Infographics is an ideal journalistic material. It should be very clear and accessible. The main criterion of quality is a logic order and clearness of perception. The difficult drawing should not black out the meaning. If the journalist, infographer and editor do not understand it, samples created by them can undermine trust of the reader. Now, in the conditions of a rigid competition in the market of printing mass-media loss of trust of the reader can be deadly for the newspaper or magazine.

**Assoc. Prof. Elena SHMELEVA**

St. Petersburg School of Journalism, Russian Federation

### **The visual culture of Innovation. Empirical indexes**

Very often technological breakthroughs occur with no regard to whether the society and its institutions can appreciate and use them. The globalisation requests for a cardinal revision of the methodological and technological bases of those sections, fields and directions, which influence the sciences, management, education, the economy and information, therefore, guaranteeing their harmonisation. A Visual Culture of Innovation, which has not yet developed its full methodological and technological potential, can play such a role.

Visual Culture relates to issues such as digital media, globalisation, performavity, mass culture, innovation and entrepreneurship in knowledge community. Historically we have turned to visual culture to exemplify creativity and to demonstrate the highest levels of cultural achievement; to idemonstrate the value of our own culture. The creative process of invention, activities in research and design are seen as innovations. A visual culture of Innovation is based on two key concepts: “innovation” and “visual culture”.

The Visual Culture of Innovation as an objective reality must be the object of sociological and cultural studies. Possible fields of research might be: the structure and the different functions of the Visual Culture of Innovation; the conditions and its manifestation in different social environments; different factors influencing its formation; the interaction of the Visual Culture of Innovation with other social institutes, including the knowledge society. Different aspects of

business, organisational and legal cultures were subject to sociological and comparative research. Unfortunately, there is still no attempt of a comprehensive analysis of the Visual Culture of Innovation as a socio-cultural phenomenon.

### **Aleksandra FEDOROVA**

Postgraduate student of Saint-Petersburg State University Russian Federation

#### **The role of photojournalism in forming of country's visual image**

The New York Times is one of the most influential newspapers in the USA. Moscow bureau of the newspaper gives the Americans readers its views of Russia. Photographs published from the bureau incarnate the visual image of Russia.

Analysis of pictures in this newspaper showed that press photo is the most widespread genre. Feature story genre disappeared from printed pages of The New York Times but it found the new forms (ex. audio-video slide show). Now feature stories are published on the web-site of the New York Times.

Analysis of photos within the scope of "photo + caption" complex showed that captions have particular importance because they gives American readers an explanation of pictures and proper understanding what photos depicting situations, incidents or people means.

I suggest the classifications of captions in accordance with it authorship of caption is the basic category. The classification helps to understand the process of captions creation.

Using of press photos is one of the best ways to influence audience because the readers receive the major part of amount of information from captions. Though feature stories allows the readers to see the multifaceted image of Russia.

### **Assoc. Prof. Anna BAICHIK**

School of Journalism St. Petersburg State University, Russian Federation

#### **Verbal and non-verbal text in the press: equality of opportunity**

The nature of scientific knowledge of any informative component of the press allows to consider any image in the print media as a separate publication with certain information potential. In classical semiotics, an iconic sign or image has been determined as a special visual information medium. All the material information media can be associated with denotation. In this sense, any iconic sign when being perceived or studied can be treated as a verbal written text. Both of them express some certain content. Print media at the present stage of its development is either nothing but a combination of two distinct sign systems. On the one hand, the journalistic texts are created with natural language as one can see verbal sign system in the print media. On the other hand, the print media is composed of iconic signs which have different form of expression: photographic images, infographics, cartoons, caricatures. Thus, non-verbal components of print media form a pictorial symbol system, i.e. a set of signs where image is the common nature for the medium. The sign is a material object. But it is represented in the human brain as an image. Consequently, the sign is at the same time both a material object and a mental image. Interest in the study of iconic signs and images in the print media is determined by the specific organization of personal visual perception of an object. According to modern research, up to 80% of the information is obtained visually. A newspaper is usually some ordered black and white space thus any iconic images (spots) draw reader's attention sooner than verbal texts do as they require reading. As a result of this iconic visual information has the greatest power to influence an audience, it draws attention, but, in contrast to the verbal text (which is perceived visually as well but should be read at first for the information to be understood) it is seen and perceived as a whole.

Any verbal text begins with the expression of its author's mind reaction to certain events, phenomena, objects of the world. An iconic sign in the press is based directly on representation of the events, phenomena, and objects themselves.

Consequently, the conclusion is that any print media at the present stage of its development consists mainly of two categories of textual messages: the verbal, written with the use of natural language, and the iconic, created after an artificial model reproducing natural language. But in any case "when a reader perceives a newspaper's content we can tell it is visual communication as the bulk of the information is transmitted through textual messages in a general sense, and it is performed visually".

## **Emily MENKES**

Universities of Otago and Uppsala, New Zealand and Sweden

### **Portrayal of students in the media**

In several Western countries (UK, Sweden, New Zealand) university students are often portrayed in a variety of negative ways in the media, notably with images of 1) decadent lifestyle (alcohol and drug use, promiscuity, slovenliness, unhealthy food); 2) laziness and lack of commitment to work or study; 3) protests, riots, and other civil disobedience.

By contrast, positive images of students in the popular media are relatively uncommon. This paper reviews and presents examples of this disparity, and considers possible reasons for its persistence in different societies. I illustrate this with my experience as a university correspondent for a local newspaper in New Zealand; there was consistently more interest (in terms of both hits and comments) in response to stories and photographs with obvious ‘shock value’.

## **Assoc. Prof. Dr. Deniz YENGIN**

Faculty of Art and Design, Istanbul Kültür University, Turkey

### **Vernacular Creativity and New Media**

Globalization or McLuhan’s concept of the “Global Village” is increasingly getting a clearer shape. Along with globalization, communication mediums are also developing. They have the qualities of being digital, interactive, and virtual and are thus “new” mediums of communication. Due to these qualities, communication mediums are changing form and are being used by network societies. These mediums also influence individual creativity due to their interactive use. Individuals can create and share their own visual designs, especially when employing social networks. Creativity differs from person to person, as it does from region to region. In this study, visual designs created with new media will be examined and the concept of regional creativity will be defined and explained. The social network *istockphoto* will be used as an

example for analysis. According to this example, this study will be delivered with qualitative and quantitative methods.

### **Mgr Mateusz WOZNIAK**

Institute of Psychology, Institute of Applied Psychology, Jagiellonian University, Cracow, Poland

#### **Pictures of Me: Possibilities of shaping our body image through virtual reality**

Brain system responsible for visual perception has been extensively studied. Visual system analyses a wide variety of stimuli in order to let us create adaptative representation of surrounding world. But among vast amounts of processed information come visual cues describing our own bodies. These cues constitute our so-called body-image. We tend to perceive it as a relatively stable structure but recent research, especially within the domain of virtual reality, introduce doubts to this assumption. New problems appear concerning perceiving others' and our own bodies in virtual space and how does it influence our experience of ourselves and true reality. Recent studies show that how we see our avatars influence how we behave in artificial worlds. It introduces a brand new way of thinking about human embodiment. Virtual reality allows us to transcend beyond the casual visual-sensory-motor integration and create new ways to experience embodiment, temporarily replacing permanent body image with almost any imaginable digital one.

### **Igor YANKOV**

Ural State Musial Academy after M. P. Mussorgsky, Yekaterinburg, Russia

#### **Trauma and Fetishist Narrative as source of Creativity**

The trauma caused by history is a special mechanism of image creativity that produces identity of persons and social groups.

The paper analyzes specific forms of transformation traumatic representation of events of the Past in Images and dynamic relation between images and Identity. The trope (metaphor and

metonymic) are decisive factor in process of transformation a tensiony in special visual and narrative forms. Sours of tension are invisible and supplanting.

The fetishist narrative organizes complicated net of relation.

The paper analyzes some examples of monuments and films that concern special memory places and condensate special energy of Creativity.

## **Jakub MORAWSKI**

Jagiellonian University, Cracow, Poland

### **Images in urban space. Deleuze, Bergson and Didi – Huberman on perceiving urban images in contemporary culture**

Henri Bergson dedicated great amount of his academic work to study images. In his acknowledged book “Matter and memory” a term “image” plays a leading role. It sure doesn't mean that this term should be perceived interchangeably. Bergson exploits figurativeness and visuality in different contexts and the idea of an image shows up in his work on various levels. Visuality has been a specific feature of his creative imagination. Bergson is one of the very few intellectualist who had a “visional talent” in order to exhibit a characteristic privilege of images in a process of perceiving visual reality. He used a Latin term “contemplatio” to suggest an importance of meticulous observation. If one is ready to accept his apt genetic hypothesis implying that cognitive performances based on perception in a sensual essence emerged from this perception, intuition appears as enriched regressive activity that reaches to the basis of cognition, especially a possibility to see. Bergson suggests that images are not culturally constructed as such but they are constituted as pre-ontological beings. Images are perceived rather intuitionally and visually with a support of an eye not language.

Bergsonian idea of an image is based on a suggestion that they create reality themselves, they exist out of cultural understanding and epistemologically they use sensual mechanisms.

French intellectualist Gilles Deleuze constructs his philosophical strategy basing on Bergsonian propositions and mix them with his own research conducted when writing on film theory. (Cinema 1: The Movement-Image (1986), Cinema 2: The Time-Image (1989) ). With a support of Bergson Deleuze tries to fight down the philosophy of Plato and based on his work –

philosophy of representation. French philosopher gives an idea of the unity between ontological and epistemological images. It helps perceiving reality from completely unknown perspective and suggests that the process of perceiving images is at the same time “thinking by images”.

In my paper I would like to confront, juxtapose and discuss the phenomenon of urban images and commonness. Basing on Deleuzian and Bergsonian ideas of representation, ontological and epistemological dimension of an image I would like to suggest a new point of view from which popular urban images that we are in touch with every day could be perceived. By discussing French authors’ thesis of images I will show a set of problems that are linked with contemporary visual culture and I will suggest a path for a new “thinking possibility” as well as for solving a problem: how the program of “spoiling philosophy of Plato” and unthinking dialectics could be executed. In the end I will present Didi – Huberman point of view of images, especially those thesis that criticize Deleuzian philosophy of images and also suggest a new way of images perception.

**Camelia GRADINARU, Post-doctoral Researcher**

“Alexandru Ioan Cuza” University of Iasi, Romania

### **Is There a Doctrine of the Visual Shock? A Critique of the Autophagous Image**

A lot of philosophical studies have been made in the last thirty years about the growing power of image in the Western society. The inflation of visuality continues, extending its domination across our lifeworlds. But the iconic empire doesn’t make its subjects feel the same oppression as in the case of the historical empires that we know. Rather, its domination slides in gently, in the form of an overwhelming presence. As a side effect, it is more and more difficult to create the specific difference, the quest for the new and seductive iconic signs ending constantly with the choice of *visual shock*. But this is, simply, a *pharmakon*: the exacerbation of visual shock leads to obscenity (as theorized by Jean Baudrillard) and perception disturbances, and continuously increases the task of creativity. Will this situation make us go back and seek for older creative solutions or, on the contrary, we shall move with the same fast speed to the point of iconic autophagia? My paper focuses on these aspects of the dynamic relationship between creativity and image, using a few examples from the popular culture as empirical material.

## **Constantinos MARITSAS**

Sofia University "Sv. Kliment Ohridski, Faculty of Philosophy, Bulgaria

### **Civilization and art**

A common indication of all trials for defining civilization is the use of abstract notions with metaphysical purposes. But the most fundamental indication of all definitions is that they accept for an axiom the fact that man has created civilization. In the present statement in the beginning will be fixed strictly the term civilization: Civilization is survival of the weak. As consequence of definition they will be reported brevity the civilization criteria of choice of man from the women: If we separate the phrase of Ipolitos Tain: "In the course of time they didn't copy anything else but copies of the copies and the same from the beginning. Each generation moves away to some extent from the original. The creator stopped already to have personal inspirations and feelings; he is already a simple copying machine", we can state that: the piece of art is a copy of the copies of the nature that make men to be selected by the women.

The definition contains two conditions for the piece of art. The first condition requires the prototype to be the nature. The second condition is the aim of copying. Therefore the only criterion for a work whether it is a piece of art is its aim. If its aim is the survival of the stock then it is a piece of art, if not, then it is handwork. The only critic whether a work is a piece of art or not is the woman.

## **Mag. arch. Ilze Paklone**

Riga Technical University

### **Visual representation in contemporary urban planning**

This work attempts to investigate the recent researches in architecture, urban planning, semiotics and media theory according to which the increasing importance of visibility in modern Western societies has altered traditional concepts of context, types and functions of visual representations in the field of urban planning. It will be also argued that at the beginning of the 21st century

urban planning is no longer only expert oriented discipline, it has transformed into an open cross-disciplinary process that is also affected by decisions of the public domain. Therefore there is a challenge for architects as experts of visualizations in urban planning to present strategic guidelines of concepts to an ever wider audience of professionals and the public. Visual representations as powerful instrument to model spatial strategies and to communicate the key messages of urban planning has become supremely important as a research field. The focus of this work, however, is on creating a framework which consists of corresponding taxonomy of issues related to use of visual representation in urban planning policies in Latvia.

**Dr Mark Titmarsh**

University of Technology Sydney

### **Thinking the Phenomenology of Image through the Poetics of Contemporary Expanded Painting**

The history of the painted image has involved various metamorphoses from cave, to architecture, to easel and most recently the radical hybridisation of expanded multimedia forms. Through each age the shedding of one aspect of the image; ritual, spirituality, portability, has resulted in a shift from sacred static images towards profane ephemeral events. This transformation has intensified over the last century where the repeated announcement of the death of painting has seen painting reborn as a mode of radical self questioning.

This paper takes an overview of painting's morphology by way of Heidegger's discussion of the Greek term *phusis*, a self unfolding emergence, that drives all matter, ranging from the earth itself through to the material element of the artwork in the moment of its making. By focusing on *phusis*, and poetics, an understanding of 'original aesthetics' can be developed for comparison with contemporary art in its 'post-medium condition' .

The new ontological paradigm of contemporary art evokes another discourse, a 'post aesthetics' that overcomes the subjective bias of modern philosophical aesthetics in favour of a primary relationship to things and their mode of presence in the world. As a result, contemporary expanded painting is shown to be a radical revision of art , a moment of ontological 'presencing'

favouring spatial environments and temporal events that reveal ‘what is’ and ‘what matters’ in a contemporary techno-scientific age.

**Prof. Irina Novikova**

University of Latvia, Latvia

### **Visualizing Race (Camerawork in Soviet genre films)**

The paper addresses the ways in which camerawork generates visual construction of race and gender, and more specifically, blackness and masculinity in Soviet popular cinema (adventures and film adaptations of literary classics). The second part of the paper will be on the ideological and ontological implications of race in the visual regime of European and Russian modernity.

**Prof. dr. Tomas KAČERAUSKAS**

Vilniaus Gedimino technikos universitetas, Lietuva

### **Vaizdinės kultūros kritika iš lyčių studijų perspektyvos**

Pranešime nagrinėjami moters vaidmenys utopinėje bendrijoje bei kritikuojamas vaizdinės kultūros monopolis. Plėtojant L. Irigaray bei J. Butler teiginius kalbama apie moters kaip sankibos vaidmenį, kuris kultūrą daro maskaradiška. Moters vaidmenys siejamos su girdijimo funkcija, kuri suponuoja naratyvo daugybines kultūras. Pasak autoriaus, moters vaidmenys užtikrina tiek egzistencinius individo perėjimus, tiek utopinės bendrijos poslinkius. Plėtojamos tezės: 1) kultūros reiškiniai įgyja pavidalą slėpdamiesi vienas už kito ir apsimitinėdami vienas kitu, t.y. kūrybinio maskarado metu; 2) kultūros kaip maskarado raida suponuoja tikrumo laukų perkėlimą, diskursams prarandant ribas; 3) vaizdinės kultūros, siejančios individą ir bendriją, daugis užtikrinamas girdimais perėjimais ir perkėlimais kaip komunikacijos tarp skirtingų vizualumo lygmenų kanalais; 4) nematomas moters vaidmuo bendrijoje apeliuoja į vaizdumo

pakraščius, kur randasi paslėpto grožio pavidalai; 5) bendrijos istorija – akla: ji rodo tradicijai klaidų kelią, kuriuo paklydę herojai „mato“ naują sambūvio regioną.

### **Criticism of visual culture from the gender studies' point of view**

The paper deals with the roles of woman in an utopian society, as well with criticism of visual culture's monopoly. By developing the theses of L. Irigaray and J. Butler has been analysed woman's role of copula, while it makes culture as masquerade. The roles of woman have been connected with audio function that presupposes multicultural narration. According to the author, the roles of woman ensure both the existential transitions of an individual and the slips of utopian community. The author's theses are as follow: 1) cultural phenomena obtain their forms by hiding one behind another and by pretending each other, i.e. during the cultural masquerade; 2) development of culture as a masquerade presupposes transfer of reality's fields while the discourses lose their borders; 3) the multiplicity of visual culture, which connects an individual and the community, has been ensured by audio transitions and transfers as the communicative channels between different visual levels; 4) invisible role of woman in the community appeals to the visual rims, where the forms of latent beauty emerge; 5) history of community is blind while it shows for the tradition a misleading way, where the strayed heroes „see“ new region of coexistence.

**Doc. dr. Vytautas Žalys**

Šiaulių universitetas, Menų fakulteto dekanas

### **Vizualusis mąstymas ir XX bei XXI amžiaus akademinė muzika**

Pranešime nušviečiamas vizualaus prado įsigalėjimo europinėje muzikoje kelias. Analizuojama audialaus ir vizualaus pradų europietiškoje visuomenėje problema. Keliamas meno ir intelekto klausimas. Diskutuojamos muzikos komponavimo ir pateikimo taisyklių Baroko ir Klasicizmo epochų Europos akademinėje muzikoje pasekmės. Programinė muzika analizuojama kaip pirminio emocijos vizualizavimo būdas. Vizualaus prado įsigalėjimas XX amžiaus muzikoje. Triukšmo muzika, musique concrete, eksperimentinė muzika. Garso poezija, garso skulptūra,

garso dizainas. Keliamas klausimas – garso menas tai muzikos ar vaizduojamojo meno rūšis? Aptariamos muzikos vizualizavimo formos muzikos animacijoje. Atskleidžiama vaizdo ir garso santykio reklamoje problema.

### **Visual Thinking and academic music of XIX-th and XX-th centuries**

The influence of visual on the European academic music is topic of this report. There is talking about outcomes of strict principles of composition of music in Baroque and Classicism. Programme music of XIX century is analyzing as kind of primary visualization. Are discussing about influence of visual thinking in the music of XX century: noise music, musique concrete, experimental music, in the sound poetry, sound sculpture and sound design. Question is – sound art is kind of music or kind of visual art? Are talking about forms of visualization in the music animation, revealing relationship between image and sound in the advertising.

**Dr. Laura JUNUTYTĖ**

### **Alternatyvus reprezentacijos įveikos būdas šiuolaikiniame mene: G. Deleuze'as, F. Baconas**

Pranešime bus analizuojamos pagrindinės šiuolaikinio prancūzų filosofo Gilles'io Deleuze'o estetikos tezės, plėtotos knygoje, parašytoje apie žymų airių tapytoją Francį Baconą (1909-1995) „Francis Baconas: jutimo logika“. Deleuze'o teigimu, šiuolaikiniame mene reprezentacija įveikiama arba abstrakčioje tapyboje (pvz. Mondrianas, Kandinskis), arba kuriant jutimus (Cezannas, Baconas). Deleuze'o filosofijai būdinga reprezentacijos kritika (antiplatonizmas, skirtis, rizoma, heterogeniškumas, etc.) leidžia apvarstyti filosofijos ir meno suartėjimo perspektyvą, o Bacono tapybos pavyzdys – detalizuoti Deleuze'o plėtojamą kūrybos, siejamos su išradimu, sąvoką.

### **The Alternative Way of Overcoming Representation in Contemporary Art: G. Deleuze, F. Bacon**

In this paper will be discussed the main theses of Gille's Deleuze's aesthetics, mostly developed in his book about one of the famous Airish painters, Francis Bacon ("Francis Bacon: The Logic of Sensation"). As Deleuze insists, in contemporary art the model of representation is overcome in the abstract art (Mondrian, Kandinsky), on the one hand, or by creating sensations (Cezann, Bacon), on the other hand. Deleuzian critic of representation (anti-platonism, difference, rhizome, heterogeneity, etc.) allows to discuss the approach of philosophy and art, as well as the example of Bacon's painting allows to elaborate the concept of creation in Deleuze's philosophy.

**Jonas Srėbalius**

Vilniaus Gedimino technikos universitetas

### **Kultūrinė vizualumo paskirtis**

Kultūrinės vizualumo paskirties tyrimas tapo aktualia laisvės tiesoje atsinaujinimo problema. Vizualumo paskirtis pagrįsta dinaminiais visatos tvermės dėsniais. Vizualumo funkcijų pažinimas Lietuvoje prasidėjo dar 1933 metais. Kauno Vytauto Didžiojo Universiteto licenziatas, Fizikos matematikos ir Filosofijos fakultetų diplomantas, Konstatntinas Raičinskis susidomėjo vizualumo sąvoka. Būdamas matematinės logikos pradininku Lietuvoje, K.Raičinskis vizualumo funkcijai pažinti rėmėsi matematinės logikos metodu. „Vaizdiniai yra juslinis daikto vaizdas sąmonėje, protavimo procese naudojamas kaip konkrečių daiktų sąvoka“. [Raičinkis, K. 1933 - 1993, Kaunas-Alytus, 224.].

Vizualumo tyrimo tikslas - atidengti tiesą kaip produktyvią laisvės energijos atsinaujinimo jėgą kūrybai. Tiesos vaizdas sąmonėje tampa generaliniu kūrybos motyvu valdyti laisvės energiją dorovinėmis tiesomis: išmintimi, teisingumi garbės ir solidarumo vertybėmis.

Vizualumo tyrimo objektas apibrėžtas tautos atminties elementais: gimtąja kalba tautos papročiais tautos dabartyje- tėvynėje.

Vizualumo tyrimo aktualumas apibrėžtas tyrimo tikslu ir tyrimo objektu. Vizualumo kultūrinės paskirties tyrimu autorius siekia atskleisti laisvės tiesoje problemą ir jos sprendimo būdus tiesos santykiais kuriant tautos ateitį šeimoje, versle ir politikoje, tiesą atspindinčių vaizdinių pagrindu.

**Daumantas STUMBRYS**

**Dovilė STUMBRIENĖ**

VšĮ „Kakava“, Lietuva

### **Sociali fotografija: projektas „Garsų fotografija“**

Sąveika tarp kūrėjo ir žiūrovo vyksta per meno kūrinį, kuris tampa mediatoriumi. Vienas svarbiausių veiksnių leidžiančių perduoti žinią yra komunikavimo kanalas. Žmogus pasaulį suvokia penkiais pojūčiais, šie pojūčiai tampa savotiškais komunikavimo tarp kūrėjo ir žiūrovo kanalais, kuriais ir yra perduodama žinia. Kaip bus suprasta žinia, jeigu kūrėjas ir žiūrovas negali sąveikauti tuo pačiu kanalu?

Projekto „Garsų fotografija“ dalyviai – neregiai ir silpnaregiai – savo žinią perduoda komunikavimo kanalu, prie kurio patys negali prisijungti. Jie kuria vaizdus, naudodamiesi garsu, o kūrybos rezultatą suvokia tik sąveikaudami su žiūrovu. Kaip žinia, kurią sunčia kūrėjas, bus suvokiama žiūrovui? Ar ji bus suvokiama pačiam kūrėjui?

### **Saulius KANIŠAUSKAS**

Mykolo Romerio universitetas, Lietuva

### **Kūrybos fenomenas: introspektyvi analizė**

Kūrybos fenomenas analizuojamas pasitelkiant subjektyvias bei intersubjektyvias patirtis. Parodoma, kad lemiamą vaidmenį vaidina kūrybines paieškas inspiruojantys dažnai net neįsisąmoninti pragmatiniai, intelektualiniai, dvasiniai motyvai, kad svarbiausia ir būtina kūrybinių paieškų sąlyga – kūrėjo vidinė ir išorinė laisvė. Būtent laisvės įsisąmoninimas suteikia galimybes nevaržomai reikštis intuicijai, arba tam, ką Sokratas pavadino daimonu. Regimai, egzistuoja ir tam tikri „draudimai“, kūrėjui neleidžiantys įsiskverbti į jam ezoterines sritis. Filosofinės dawnward causation koncepcijos kontekste analizuojama galima daimono „prigimtis“. Tai daroma pasitelkiant kognityvinius mokslus ir holokinetinėje paradigmoje implikuotą žmogaus-radijo imtuvo metaforą. Parodoma, kad nors ši metafora ir praskleidžia daimono paslaptį, tačiau be F. Varelos autopoiesis teorijos ji yra tuščia.

### **Prof. Tomas SODEIKA**

## **Doc. Lina VIDAUSKYTĖ**

KTU Filosofijos ir kultūrologijos katedra, Lietuva

### **Vaikų knyga: vaizdas ir žodis**

Iš pirmo žvilgsnio vaizdo ir žodžio santykis vaikams skirtoje knygoje gali pasirodyti filosofo dėmesio neverta tema, atrodytą, priklausanti vien tradiciškai suprantamai edukacijos sričiai. Tačiau bent šiek tiek atidžiau pažvelgus, ima aiškėti, kad vaizdo ir žodžio santykis vaikiškose knygelėse provokuoja sudėtingus vizualumo filosofijos klausimus. Kitaip nei suaugusiems skaitytojams adresuotose knygose, kuriose vyrauja verbalinis tekstas, vaikų knygose vaizdai turi žymiai didesnę svarbą. Net ir paties teksto struktūra (pradedant „vaizdingais“ šriftais ir baigiant puslapio maketu) vaikų knygose yra specifinė. Raidės, kurios suaugusiems skirtose knygose turi atlikti tik „skaidraus“ ženklo, pro kurį skaitantis žvilgsnis tarsi prasiskverbia kiaurai, funkciją, vaikų knygose pačios dažnai įgyja vaizdų pavidalą.

Walteris Benjaminas, kuris ypatingai domėjosi vaikų knygomis ir jas kolekcionavo, laikėsi požiūrio, kad vaikų knyga verčia iš naujo apsvartyti meno, liaudies meno ir kičo, vaizdo ir žodžio santykius. O garsioji knygos istorikė Elizabeth Eisenstein įžvelgė savotišką Jungo hipotezės apie kolektyvinę sąmonę patvirtinimą tame, kad Leibnizo laikais iš mokomų vaikų vaizduotę formavo vaizdo ir žodžio neatsiajamą vienovę reprezentuojančios Komenijaus knygos *Orbis Pictus* antikiniai atminties vaizdai.

## **Juozapas BLAŽIŪNAS**

Vilniaus dailės akademija, Lietuva

### **Jono Gotardo Bėrkhofo paveikslo „Šv. Brunonas. Stebuklas bažnyčioje“ (1674) autorinio kūrybinio sumanymo ir vaizdo kaita įvairiais istoriniais periodais**

Vilniaus Šv. Pranciškaus Asyžiečio ir Šv. Bernardino Sieniečio bažnyčioje iki 1954 m. buvęs dailininko J. G. Bėrkhofo paveikslas „Šv. Brunonas. Stebuklas bažnyčioje“, nutapytas 1674 m. Šv. Brunono Kiolniečio, kartūzų vienuolijos įkūrėjo, kanonizacijos procesui, įvairių istorinių peripetijų metu neteko savo pirminės pasakojamosios paskirties ir svarbos kaip tikėjimo

atspindis, o taip pat prarado vertę kaip materialus objektas. Paveikslas nuo sukūrimo pradžios pasikeitė vizualiai, nes 1763–1781 m. bažnyčios rekonstrukcijos metu apie 30 % sumažintas formatas, o apie 1970 m. vagystės metu buvo išpjauti įvairaus dydžio fragmentai.

Šiame paveiksle pavaizduotas žmogus dešiniajame kampe, kuris tam tikra prasme yra išskirtas iš vidinio paveikslo turinio ir tarsi perėjęs į stebėtojo pusę, nes jis vienintelis visame paveiksle žvelgia tiesiai į žiūrova, ir tarsi adresuoja stebėtoją, patarinėja jam, rodo į kažką ir atsargiai kreipia jį į įvykių sūkurį, pasiūlydamas matymo būdą ir pasakojamą siužetą.

Pats paveikslas yra tarsi nebylus kūrėjo, o taip pat ir paveikslo užsakovo vaizdingas pasakojimas apie įvykius, kurie sukretė to meto visuomenę ir įtakojo daugelio žmonių likimą.

### **Changes of author's creative ideas and image of John Gotthard Berkhof's painting "St. Brunon. A Miracle in the Church" (1674) in different historical periods**

The former painting "St. Brunon. A Miracle in the Church" of the painter J. G Berkhof was painted in 1674 by the Carthusian monastic founder of St. Brunon of Cologne for the canonization process until 1954 at Church of St. Francis of Assisi and St. Bernardine in Vilnius. Unfortunately it lost not only its original narrative purpose and importance to reflect the belief in the period of various historical vicissitudes, but also its value as a material object. The painting has undergone visual changes from the creation, because during the reconstruction of the church in 1763-1781 its format reduced about 30%, and during the thievery in about 1970 fragments of different sizes was cut.

A man portrayed in the right-hand corner of the painting is in a sense abstracted from the internal content of the work of art and is as if moved to the spectator's side, because he is the only figure of the entire painting looking sprightly at the viewer. Nevertheless, it somehow addresses the spectator, gives him advises, directs to something and gently takes him to the whirl of events by offering a way of seeing and a story told.

The painting itself can be compared to an artist's speechless, as well as a customer's picturesque story about events that shook the society of the time and influenced many people's fate.

**Laima SAPIEŽINSIENĖ**

**Saulius LIUTKUS**

Lietuvos sveikatos mokslų universitetas, Medicinos akademija, Psichofiziologijos ir reabilitacijos institutas, Lietuva

### **Menas būti savimi: individualios ir bendros kūrybos bei vaizdo sąveika stresą patyrusių asmenų terapinėje bendruomenėje**

Tikslas: atskleisti terapinės bendruomenės esminius principus per stresą patyrusio asmens gyvenimo vaizdo ir jų kūrybinės raiškos sąveiką. Metodai: mokslo literatūros apžvalga ir atvejo analizė. Išvados: Terapinė bendruomenė, naudojanti kūrybines, meno priemones, gali būti apibrėžiama kaip bendruomenės dalyvių konstruojama socialinės realybės vaizdų ir sąveikų visuma su aiškiai apibrėžtomis organizacinės struktūros ribomis, individualių ir grupinių terapijų modelių, grįstu demokratiniu bendradarbiavimu bei sąveikų tarp besigydančiųjų ir personalo vystymu. Asmenys streso situacijoje ir po jo susikuria „netikrus“ gąsdinančius gyvenimo vaizdus, atskiriančius juos nuo sąveikos su tikrove. Sukuriama „pseudog gyvenimo“ istorija, užmirštant faktiškai išgyventus gyvenimo vaizdus. Nustatyta, kad stresą patyrusio žmogaus gyvenimo esminis pokytis įvyksta tada, kai asmens kūrybiškumas atsiranda ne iš pseudog gyvenimo, bet iš tikros jo gyvenimo istorijos atkūrimo.

### **The Art of Being Oneself: Interaction between Individual and General Creation and Image in Therapeutic Community of People who Experienced Stress**

Aim: to reveal the major principles of therapeutic community through the interaction between life image of a person who has experienced stress and their creative expression. Methods: review of scientific literature and case analysis. Conclusion: Therapeutic community that uses creative and artistic means may be defined as a whole of social reality images constructed by community members and interactions with clearly defined boundaries of organizational structure, model of individual and group therapies based on democratic cooperation as well as development of interactions between people undergoing treatment and personnel. During the situation of stress and after it, people tend to create 'unreal' and threatening images of life that isolate them from interaction with reality. The history of 'pseudolife' is created while the experienced images of actual life are forgotten. It was determined that the person who has experienced stress undergoes

an essential shift in his/her life when personal creativity originates in the reconstruction of his/her real life story rather than in the story of pseudolife.

### **Martynas VALEVIČIUS**

Pastatų konstrukcijų katedra, Vilniaus Gedimino technikos universitetas, Lietuva

### **Dirbtinio apšvietimo ir vizualaus meno sąveika XX a.**

Pranešime nagrinėjama dirbtinio elektros apšvietimo atsiradimo įtaka XX a. pirmosios pusės vizualinei–kultūrinei miestų aplinkai. Apsiribojama tik akivaizdžių dirbtinio apšvietimo sąsajų su tapyba, grafika, fotografija, kinu, reklama, pastatų architektūra bei urbanistika pastebėjimu, remiantis charakteringiausiais tiriamo laikmečio pavyzdžiais. Straipsnyje keliama idėja, kad nors apšvietimo prigimtis pradžioje buvo grynai funkcionali, ji greitai įgavo simbolinių ambicijų – reprezentuoti XX a. pirmosios pusės vakarų kultūrą. Šio teksto autorius į elektros apšvietimo atsiradimą žvelgia ne tik kaip į technologinę pažangą, bet kaip į naują erą ženklinantį fenomeną, kuris XX a. antroje pusėje patyręs keletą reikšmingų posūkių šiandien vadinamas medijomis ir yra tapęs tarpdisciplininių studijų objektu.

### **Dr. Rytė ŽIŪRIENĖ**

Vilnius Gediminas Technical University

### **Rasa LEVICKAITĖ**

Vilnius Gediminas Technical University

### **Virtual guide: social functions and technological applications**

Presentation authors realize virtual guide creation project at Vilnius Gediminas Technical University. Presentation deals with three problems: social functions, technological applications and adaptation of virtual guide in university environment. A brief review on human and computer interaction is presented. Virtual guide interface is discussed. A survey on virtual guide demand as a way to represent university environment is modelled.

**Tomas MITKUS**

Vilniaus Gedimino technikos universitetas, Lietuva

### **Lietuvos kino industrijos padėtis XXI amžiuje**

Nagrinėjama Lietuvos kino industrijos padėtis XXI amžiuje, žiūrovo požiūris į lietuvišką kiną. Straipsnyje lyginamas lietuviškas kinas su kitų šalių kino produktais, nustatomi kokie yra lietuviškam kinui būdingi bruožai. Taip pat aptariamas nacionalinio kino reikalingumas Lietuvos valstybėje. Identifikuojamos kartinės šios industrijos problemos ir jų priežastys, analizuojama kaip analogiškos problemos sprendžiamos kitose šalyse, aptariamos šių problemų sprendimo Lietuvoje galimybės.

### **Lithuanian cinematography industry in XXI century**

This article analyzes Lithuanian cinematography industry in XXI century, and audience attitude towards national cinema in compare to other countries production. As well we will look in what define Lithuanian cinema in compare with other nation's cinema production. Article discussed do we really need national cinema, as well trying to identify main problems that cinema industry have in Lithuania and how other countries solving similar problems.

**Ana USOVAITĖ**

**Konstantinas Stanislovas DANAITIS**

Vilniaus Gedimino technikos universitetas, Grafinių sistemų katedra, Lietuva

### **Kompiuterinės grafikos įrankių taikymas įgyvendinant logotipo idėjas**

Straipsnyje autoriai pateikia logotipo apibrėžimus, aprašomi logotipo atsiradimas, istorija ir reikšmė. Plačiąja prasme logotipas yra originalus parašymas, visuma vaizdinių elementų ir įrašų. Žodis logotipas yra kilęs iš graikiškų žodžių „logos“ – žodis ir „typos“ – atspaudas. Logotipas skiriasi nuo žymos („Ex libris“) ar prekės ženklo.

Tinkamai sukurtam logotipui būdingi tam tikri požymiai: paprastumas; jis turi sudominti tikslią auditoriją; ilgaamžiškumas; pageidautinas vektorinis logotipo formatas; lengvai įsimenamas; jis turi pasižymėti originalia idėja ir formomis; gerai apgalvotas ir sukurtas logotipas tampa firminio stiliaus pagrindu. Pats svarbiausias dalykas yra tai, kad logotipas atspindėtų kompanijos ar įstaigos veiklą.

Norint įgyvendinti meninius ir kūrybinius logotipo sumanymus reikia tinkamai taikyti kompiuterinės grafikos technologijas ir programinę įrangą. Straipsnyje aptariamos kompiuterinių technologijų ir kūrybinių logotipo idėjų įgyvendinimo galimybės ir rezultatai.

### **The computer graphics tools using for the implementation of the logo ideas**

In the article authors present definitions of the logo, describes the logo appearance, history and significance. A logo is a graphic mark or emblem commonly used by commercial enterprises, organizations and even individuals. Word logo is derived from the Greek words "logos" - word and "typos" - print. The logo is different from the labels ("Ex Libris"), or trade mark (brand).

A properly created logo has specific features: simplicity; it must engage the target audience; longevity; preferred vector format for logo; easy to remember; it needs to have an original idea and form; well-thought out and designed logo is based on corporate style. The most important thing is that the logo reflect the company's or institution's activities.

In order to achieve creative logo designs should be properly applied computer graphics technology, tools and software. In the paper describes with computer technology and tools for creative logo ideas feasibility and results.

### **Saulius KETURAKIS**

Kauno technologijos universitetas, Lietuva

### **Kurmio fotografijos**

Pranešimo pavadinimas susijęs ne su egzotišku cirko numeriu – dresuotu, fotografijos techniką įvaldžiusiu kurmiu, o su Dalios Survilaitės kino filmu “Kurmis”, pasakojantį apie tragiškai gaisre

žuvusį poetą, muzikantą ir nuo gimimo aklą fotografą Remigijų Audiejaitį. Pranešime bus bandoma aptarti, regis, oksimoronišką fenomeną – nereginičiojo intenciją išsakyti savąją patirtį medija, kurią jis patirti tegali remdamasis ekfrazės – vizualumo nusakymo žodžiu – mechanizmu, arba dar subtilesnėmis perkeltinės prasmės technikomis, kai fotografija siekiama išsakyti uoslės ar taktilinę patirtis. Pranešime paradoksali aklo fotografo figūra bus interpretuojama remiantis W. J. T. Mitchell idėja, jog žodžio ir vaizdo santykius galime vertinti ne tik kaip neįmanomus (G. E. Lessingo “Laokoon oder Über die Grenzen der Malerei und Poesie” išdėstyta prasme), bet kaip komunikacijos akto ir Kito patirties siekį.

### **The photos by the Mole**

The title of the paper isn't related to the exotic show of a circus, with the trained, capable of making the photos mole, but with the movie by Dalia Survilaitė “The Mole”, which is narrating the story of the poet, musician and blind from the birth photographer Remigijus Audiejaitis, who was tragically killed in the fire. The paper discusses the seemingly oxymoronic phenomena – the intention of the blind to express his experience by media, which he could experience himself only by using the ekphrasis device – by retelling the visual by words – or by using more complicated techniques of figurative meaning, when through photography the experience of smell or touch is expressed. In the paper the paradoxical figure of the blind photographer is interpreted by using the idea of W. J. T. Mitchell about qualifying the relationships between the word and the image not only as impossible (in the mean by Lessing's “Laokoon oder Über die Grenzen der Malerei und Poesie”), but as the act of communication and range of the experience of the Other.

### **Dr. Vilma ŽALTAUSKAITĖ**

Lietuvos istorijos instituto XIX a. istorijos skyriaus mokslo darbuotoja, Lietuva

### **Dr. Rytė ŽIŪRIENĖ**

VGTU, FMF, Grafinių sistemų katedros docentė, Lietuva

### **Apie gėlėtą staltiesę ir senosios fotografijos kompiuterinę vaizdo analizę**

Fotografija XIX amžiaus pabaigoje Lietuvoje padarė labiau prieinamą savo atvaizdo turėjimą, įgyjimą, bet toli gražu dar nebuvo savaimė suprantamu reiškiniu kiekvieno individo gyvenime. Fotografavimas(sis), fotografijų kaupimas, albumų komplektavimas buvo ypatinga individo veikla, privačios jo elgsenos dalis. Visgi vaizdo, o tuo pačiu ir fotografijos tyrimai rodo, kad jos suvokimas ir interpretavimas peržengia tik privatumo sferos komentavimo erdvę, atveria fotografijos daugiaspekčių tyrimų galimybes.

Fotografija atspindi sociokultūrinius pokyčius visuomenėje ir teisėtai pretenduoja būti rimtu istoriniu šaltiniu jiems tirti.

Istrikams fotografija praranda realybės atspindžio, tiesos užfiksavimo funkciją ar prasmę, nors požiūris į fotografiją tik kaip į iliustraciją vis dar populiarus ir dažnas. Istoriografijoje pripažįstama įvykus „vizualinį posūkį“ istorijos moksle: paskutiniaisiais dešimtmečiais ir istorikai vizualinę medžiagą ima vertinti kaip lygiavertę lingvistiniam šaltiniui. Taigi ji vertinama ne kaip jau sukurtų teiginių iliustracija, bet kaip pati turinti teiginių, naratyvo, konteksto suvokimo ir kūrimo galią, pati kurianti naratyvą, veikianti socialiniame, kultūriniame ir politiniame kontekste.

Fotografijai pripažinus tokias funkcijas svarbiu tampa kuo preciziškesnis jos “perskaitymas” – datavimas, vaizdo identifikavimas, autorystės nustatymas. Parametrai svarbūs ne tik fotografijos klasikinei atribucijai, bet ir fotografijos kontekstualizavimui ir interpretavimui.

Pranešimo tikslas – supažindinti su kai kuriomis fotografinio vaizdo analizės problemomis, kurios kilo/kyla analizuojant senosios fotografijos kolekcijas bei svarstyti jų sprendimo būdus pasitelkiant informacines technologijas. Šiuolaikinės vaizdo apdorojimo ir analizės programos suteikia kokybiškai naujas galimybes, kuomet tampa įmanomas automatizuotas objektų, simbolių ar veidų atpažinimas bei identifikavimas.

## **Tautvydas BAJARKEVIČIUS**

Nacionalinė dailės galerija

### **Intertekstualumas vizualiajame mene: nuo asociacijų spiečiaus iki kaligrafiškų potėpių**

Ne taip lengva rasti intertekstualumo sampratos – tokios, kokią ją įsivaizduojame dabar – užuomazgas. Netgi šiuolaikiškos jos apraiškos kildinamos iš bent keleto skirtingų disciplinų. Vieni jas aptinka Julio Cortazaro romane „Žaidžiame klases“, Jorge Luiso Borgeso ar Umberto Eco knygų labirintuose. Kiti jos ištakas randa filosofijoje ir, ypač, skirtingose intertekstualumo interpretacijose, besiskleidžiančiose Rolando Bartheso lexia sampratoje, apmąstančioje skirtingų teksto vienetų tarpusavio ryšius ir skaitymo choreografijos praktikas, ar Richardo Dawkinso

meme koncepcijoje, apimančioje asociatyvias informacijos sklaidimo girliandas. Be abejo, paminėtini ir interneto idėjos išradėjai bei plėtotojai. Tačiau intertekstualumas, pavaldus asociacijų logikai, be abejo, yra senas kaip pasaulis reiškiny. Jo apraiškas galime rasti ne tik šventraščių skaitymo (ir, galbūt, netgi rašymo) tradicijose, archetipinėse sistemose, mokslo ir kultūros ištakose.

Šis pranešimas trumpai apžvelgs keletą su intertekstualumo tematika bei samprata sietinų idėjų (galbūt - paradoksų) bei bandys apžvelgti spekuliatyvaus teorinio mąstymo raišką intertekstualiomis audiovizualinėmis priemonėmis, akcentuojant jų praktinį aspektą: galimybes ir ribas.

### **Intertextuality In Visual Art: From A Swarm Of Association To Calligraphic Brushstrokes**

To find out the initial foundations of the notion of intertextuality isn't an easy task. Even its' contemporary manifestations are usually derived from several different disciplines. From a certain point of view they are found in a novel "Hopscotch" by Julio Cortázar, labyrinths of books written by Jorge Luis Borges and Umberto Eco. Others find these foundations in philosophy and, especially, different interpretations of intertextuality, unfolding through a notion of lexia by Roland Barthes, where the relations of different text units and choreography of reading are reflected, or in meme concept, formulated by Richard Dawkins and encompassing associative garlands of the dispersion of information. Without doubt, the inventors of internet are also of great importance. However intertextuality, which adopts, employs, and to a certain degree is grounded in the logic of association ir, without any doubt, a phenomena, present since the dawn of mankind. Its' manifestations are found not only in traditions of reading of the holy books (perhaps even their witting), archetypical systems, origins of science and culture.

The presentation is devoted to a fragmented overview of ideas (perhaps – paradoxes) related to topicalities and notion of intertextuality. This will be done in the frame of perspective, which will analyze the forms of expression of speculative theoretical mind in audiovisual means by emphasizing its' practical apscet: possibilities and boundaries.

Tarptautinė konferencija „Vizualumas 2011“, Vilnius balandžio 8-9 d. VGTU

### **Jurgis STANAITIS**

Vilniaus universitetas

**Tautinis vizualumas: Valdovų rūmai, „Laisvės kelio“ paminklas, nauja Tado Blindos ekranizacija**

Autorius domisi tautinio vizualumo pavyzdžiais, sakytume meniniais objektais, pasižyminčiais simbolinėmis tautinėmis prasmėmis. Šios prasmės yra priimtinos tautos atstovams, juos susieja ir išskiria iš kitų tautų. Taip vizualumas tampa tautinės sąmonės instrumentu.

Analizuojami ryškūs šiuolaikinės Lietuvos tautinio vizualumo objektai: statinys, paminklas ir kino juosta. Nors objektai šiuolaikiniai, tačiau jie aprėpia ir senąsias, ir naujasias tautinio vizualumo formas. Valdovų rūmai – tai valdovo reprezentacija valdomai tautai. Kadangi valdovas yra aukščiausias suverenas, jis yra tautos vienytojas, kartu tautinio bendrumo simbolis. Valdovą reprezentuojantys rūmai yra klasikinis senojo laikotarpio tautinio vizualumo objektas. Tokios klasikos atkūrimas ir / ar sukūrimas šiuolaikinėje masinėje visuomenėje susiduria su natūraliais prasmės suvokimo iššūkiais. Panašūs sunkumai yra būdingi ir kitam klasiškim tautinio vizualumo instrumentui paminklui ir konkrečiam jo atvejui „Laisvės keliui“, kuriuo tautos bendrumo akimirka įamžinta meniniame objekte. Galiausiai analizuojamos naujausios tautinio vizualumo apraiškos kinematografijoje. Skirtingai nuo ankstesnių dviejų pavyzdžių iššūkiai čia kyla ne pasirenkant žiūrovui priimtina formą perteikti tautines prasmes. Kyla abejonės ar vizualinis objektas, atitinkantis vartotojiškos visuomenės poreikius, gali būti tinkamas transliuoti tautines prasmes.

Pranešime autorius koncentruojasi į šių probleminių klausimų lauką ir siekia nustatyti tiriamų tautinio vizualumo objektų vertes.

### **Assoc. Prof. dr. Jūratė ČERNEVIČIŪTĖ**

Vilnius Gediminas Technical University

#### **Vilniaus miesto išskirtinumo įvaizdinimai**

Miestų raida vis labiau priklauso nuo gebėjimo plėtoti aiškų ir patrauklią laikyseną pasaulyje. Miestai, turintys išskirtines urbanistines aplinkas traukia investuotojus, aukštos kvalifikacijos darbuotojus ir turistus. Miesto išskirtinumo formavimas įprastai siejamas su kūrybinių industrijų priemonių panaudojimu. Vilniaus miestas iki šiol neturi vieningos ir aiškos kūrybinių industrijų panaudojimo miesto išskirtinumo formuoti strategijos. Iki šiol mieste dažniausiai naudojamos dvi miesto išskirtinumo kūrimo strategijos: architektūrinė, miesto planavimo (kurianti miesto apstatymo ir miesto erdvių plėtros strategijas) ir prekės ženklo kūrimo (pabrėžianti miesto įvaizdį arba tapatumą). Pranešime siekiama aptarti šių strategijų įgyvendinimo atvejus ir jų pritaikomumą miesto išskirtinumui vizualizuoti.

#### **Vilnius city differentiation visualizations**

Urban development is increasing the ability to develop a distinct and attractive position in the world. Cities with distinctive urban environment are attracting investment, high quality skilled workers and tourists. Recently, differentiation of city has been connected with applying creative

industries tools. Vilnius city until now haven't clear vision and strategy how to apply creative industries to build cities distinctiveness. The most popular strategies applying in the city are; tolls of architecture and urban planning (strategy how create build environment and develop city's space development strategy) and bending (emphasis on the image and identity of city. The presentation aim to discuss city's strategies implementation cases and evaluate it's as a case of Vilnius city's distinctiveness visualization.

**Prof. dr. Jūratė BARANOVA**

Vilnius Pedagogical University

**Antoine Artaud: reality as a theatre**

**Dr. Nida VASILIAUSKAITĖ**

Vilnius Gediminas Technical University

**„Let's Clean Vilnius' Walls“: Visual Aggression as a Strategy of Far-Right**

**Assoc. Prof. dr. Laimutė MONGINAITĖ**

Vilnius Gediminas Technical University

**Spalvų spektro psichinis poveikis**

Spalvų suvokimo mechanizmas. Medicinos daktaro Dž. Libermano atradimai. Spalvų poveikis pašamonei. Spalvų klasifikacija pagal psichinį poveikį. Kinų spalvinė pentatonika ir pirminių gamtos stichijų spalvinės charakteristikos. Septynių spektro spalvų psichiniai aspektai.

**Dr. Agnieška JUZEFOVIČ**

Vilnius Gediminas Technical University

**Creative Interactions of Word and Image**

The presentation deals with creative interactions of text and image in the works of artists who chose a realistic or even a photorealistic style: Belgian surrealist R. Magritte, the father of conceptualism Kosuth, as well as such Lithuanian artists as A. Švėgžda are analyzed. The presentation will unveil how with the help of brave creative interpretations text and image interact in the works of these artists and how their creation is attractive to philosophical interpretation. Different variants of the interaction of word and image are emphasized: word and

image deny each other but at the same time their supposed antagonism is not the case (e.g., series of Magritte “This is not a pipe“); word becomes the founder of the image (Kosuth’s “One and three chairs“); word extends both reality and its image (everyday things in the works of A. Švėgžda); both words and images create a fictional, non-existing reality (Gaitanži “Dead rock star”). Finally, however the word and images interacted, the word could help developing a material being of the pictured object. In the discussed cases, word becomes an assumption and condition necessary for creative dispersion of the image.

### **Kūrybinės žodžio ir vaizdo sąveikos**

Pranešime nagrinėjamos kūrybinės teksto ir vaizdo sąveikos ir parodoma, kad jos įdomiu kampu atsiveria dailininkų, pasirinkusių realistinį, arba netgi fotorealistinį stilių: nagrinėjami belgų surrealistas R. Magritte‘as, konceptualizmo tėvas Kosuthas, o taip pat tokie lietuvių dailininkai kaip A. Švėgžda. Pranešime bus svarstoma kaip drąsių kūrybinių interpretacijų pagalba šių dailininkų kuriniuose sąveikauja tekstas ir vaizdas ir kuo jų kūryba yra patraukli filosofinei interpretacijai. Išryškinami skirtingi žodžio ir vaizdo sąveikos variantai: žodis ir vaizdas vienas kitą neigia, tačiau sykiu jų tariamas priešiškus anaiptol toks nėra (pvz. „Magritte‘o serija „Tai ne pypkė“); žodis tampa vaizdo steigėju (Kosutho „Viena ir trys kėdės“); žodis pratęsia tiek tikrovę, tiek jos atvaizdą (kasdieniai daiktai A. Švėgždos drobėje); tiek žodžiai tiek atvaizdai kuria fiktyvią, neegzistuojančią tikrovę (Gaitanži „Negyva roko žvaigždė“). Galiausiai, kad ir kaip sąveikautų žodis ir atvaizdas – žodis gali padėti išvysti atvaizduoto objekto daiktišką būtį. Aptartais atvejais žodis tampa prielaida ir sąlyga kūrybinei vaizdo sklaidai.

### **Dr. Basia NIKIFOROVA, senior research fellow**

Lithuanian Culture Research Institute

### **Visualization of Woman Religious Image: European context**

#### **Religinio moters įvaizdžio vizualizacija: europietiškas kontekstas**

The aim of this report is to challenge the problem of the actualization of religious appearance and its visualization in the public life. The author suggests considering religious appearance as reflection of religious self-identification and specificity of confessional style of life. The otherness of religious appearance, public demonstration of religious symbols became object of restrictive and prohibitive acts in a number of the European countries. The author examines this nowadays situation in the context of European and Lithuanian historical analogues, cultural adaptation, its borders, and dialogue and compromise possibilities between various cultural traditions. The author will try to give answer on the question: why is it that a country that had institutionalized the acceptance of difference and that was reputed for its tolerance could shift so quickly to what is perceived as coercive and assimilation’s policy?

## **Antanas STANČIUS**

Lietuvos tarpdisciplininio meno kūrėjų sąjunga / Lithuanian Interdisciplinary Artists' Association

### **Vyriško įvaizdžio tapatumas Lietuvos menininkų kūryboje**

Pranešime analizuojama Evaldo Janso, Dainiaus Liškevičiaus, Gintaro Makarevičiaus, Deimanto Narkevičiaus kūryba, pasitelkiant socialinės-kultūrinės teorijos rėmus. Apsvarstomi skirtingi vyriški įvaizdžiai hegemoniškų sąlygų kontekste.

### **Maskulinity image identity in Lithuanian arts**

Presentation analyzes creation of Lithuanian artists Evaldas Jansas, Dainius Liškevičius, Gintaras Makarevičius, Deimantas Narkevičius in the context of social-cultural theory. Discussion takes to the object of maskulinity images in the context of hegemony.