



This book explores the relationship between art and ethics: a subject that has fascinated philosophers from ancient Greece to the present. It explores this relationship in all the arts: literature, the visual arts, film, the performing arts, and music. It also examines current issues raised by ‘hybrid’ artists who are working at the ambiguous intersections between art, bioart and bioethics and challenging ethical limits in working with living materials.

This collection of original essays by experts in the humanities is quite unlike anything else that is available in the arts, ethics, or the medical humanities literature. The book is aimed at artists and students of the arts, who may be interested in approaching ethics and the arts in a new way. It is also aimed at students and teachers of ethics and

philosophy, as well as those working in bioethics and the health professions. It also appeals to educated readers because it offers a perspective on ethics that goes beyond a professional context to include questions about how one approaches ethics in one’s life and practice.

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Ethics and the Arts
Contributors

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Philip Alperson is Professor Emeritus of Philosophy at Temple University where he is also a Senior Scholar at the Center for Vietnamese Philosophy, Culture, and Society. He has served as a Fulbright Scholar at the Sibelius Academy at the University of the Arts in Helsinki, Finland and as the Styrian

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George J. Annas

George Annas, William Fairfield Warren Distinguished Professor at Boston University, is Chair of the Department of Health Law, Bioethics & Human Rights of Boston University School of Public Health, and Professor in the Boston University School of Medicine, and School of Law. He is the cofounder of Global Lawyers and Physicians, a transnational professional association of lawyers and physicians working together to promote human rights and health.

Iain Bamforth

Iain Bamforth graduated from medical school in Glasgow. In a varied career as doctor and writer, he has worked as a general practitioner, and hospital doctor in the American Hospital of Paris and the Australian outback; editor and translator; and public health consultant in western Papua, the southern Philippines and other remote parts of south-east Asia. His publications include four collections of poems, a history of modern medicine as told through literature, and a collection of essays on European intellectual history. These works can be found on: <http://www.iainbamforth.com>. He writes for *Quadrant*, *Times Literary Supplement*, *British Journal of General Practice*, and has a regular column 'Catchwords' on language, culture and ideas in *PN Review*. His home, for the last fifteen years, has been on the French side of the Rhine but within hailing distance of Germany.

Brian Keith Bergen-Aurand

Brian Bergen-Aurand teaches cinema and critical theory at Nanyang Technological University, Singapore, where he specializes in the relationship between film, ethics, and embodiment. He earned his PhD in Comparative Literature from the University of Maryland College Park in 2004 with a dissertation entitled 'Seeing and the Seen: Post-Phenomenological Ethics and the Cinema.' His most recent articles have appeared in the *Journal of Information Ethics*, *Journal of Intercultural Studies*, *Senses of Cinema*, and *New Review of Film and Television Studies*. Currently, he is completing a book entitled *Chaplin sous rature: The Function of Film in Levinas* and another on the films of Jay Rosenblatt.

Henri G. Colt

Dr. Colt is Professor Emeritus in Pulmonary and Critical care Medicine with the University of California, Irvine. He is also an educator, writer and medical ethicist. In addition to his leadership positions in several professional organisations, and specialty interests in lung cancer management and new technologies used in the diagnosis and treatment of central airways disorders, he lectures internationally on how motion pictures and documentaries are used in health care education.

Debora Diniz

Debora Diniz is a professor of bioethics at the University of Brasilia (Brasilia and Fiocruz Rio de Janeiro). She is an anthropologist by training and her writings are on abortion, sexuality, disability, madness and secular state. She is also a documentary film maker, and her six films have been exhibited in 27 countries and won 82 awards. Currently she is working on a film on homophobia.

Claire Hooker

Claire Hooker is a Senior Lecturer at the University of Sydney where she coordinates the Health and Humanities program. Her research interests are broad but have focused predominantly on how people understand and respond to health risks, particularly infection risk. She has a longstanding interest in the interactions between the creative arts, humanities and health and medicine, in areas such as dignity research, concepts of empathy, and art and public health ethics—areas in which critical scholarly thinking is often juxtaposed with passionate creative engagement and advocacy.

Miles Little

Emeritus Professor Miles Little MD, MS, FRACS, was the Founding Director of the Centre for Values, Ethics and the Law in Medicine, University of Sydney 1995-2003. Previously he was Foundation Professor of Surgery at the Westmead Hospital 1978-1996 and Chairman of the Department of Surgery, University of Sydney 1978-1989. Miles has published poetry in *Quadrant*, *Southerly* and *Poetry Australia*, and a collection of poems: *Round Trip*. 1977. Melbourne University Press.

Ruth Little

Ruth Little is a theatre and dance dramaturg, a teacher and writer. She lectured in English literature at the University of Sydney, and was artistic associate at the Young Vic. She was literary manager at Out of Joint, Soho Theatre and the Royal Court, London. Ruth is currently associate director at Cape Farewell, where she is curating Sea Change, a programme of interdisciplinary research and art-making across the islands of Scotland in the context of climate change. She is dramaturg with Akram Khan Company and David Pugh Ltd. Her publications include *The Young Vic Book* Methuen, 2004; *The Royal Court Theatre Inside Out* Oberon, 2007; and *The Slow Art of Contemporary Expedition: Islandings* University of the Arts, 2012. Her work considers the biological, cognitive and social realms in the creation and interpretation of performance works.

Paul Macneill

Paul Macneill is a Visiting Professor at the National University Singapore (NUS); an Honorary Professor in the Centre for Values, Ethics and the Law in Medicine, University of Sydney; and Director of the undergraduate program in ethics in the NUS Yong Loo Lin School of Medicine. He is the Co-ordinator of the Arts Bioethics Network within the International Association of Bioethics; an organiser of the Arts and Bioethics programme in the 9th World Congress of Bioethics in Croatia (2008); and an organiser of arts events in the 10th World Congress of Bioethics in Singapore (2010). He is a former President of the Australasian Bioethics Association, and former member of the International Association of Bioethics Board. His recent publications include 'The arts and medicine: a challenging relationship'; and 'Art and bioethics: shifts in understanding across genres.'

Philipa Rothfield

Philipa Rothfield is a Senior Lecturer in Philosophy at La Trobe University, Melbourne, Australia. She writes on philosophy of the body largely in relation to dance. She has looked at the work of Merleau-Ponty, Nietzsche, Klossowski and Deleuze, to see what each of these philosophers can bring to dance and also to see what dance brings to philosophy. Alongside these commitments, she has engaged in an ongoing but intermittent performance project with Russell Dumas director Dance Exchange, Australia. She also reviews dance for RealTime, an Australian arts magazine.

Sarah Sentilles

Sarah Sentilles is a scholar of religion and the author of three books, including her recent memoir *Breaking Up with God: A Love Story*. She earned a bachelor's degree from Yale in literature and art history and a master's of divinity and a doctorate in theology from Harvard. She teaches at Portland State University and Pacific Northwest College of Art.

Rachael Swain

Rachael is a founding member and Director of Stalker Theatre based in Sydney. She conceives and directs multimedia performances creating a unique synthesis of theatre, circus, video, and dance in a variety of alternative locations nationally and internationally. Rachael is also a founder and Co-Artistic Director with Dalisa Pigram of Marrugeku, the innovative intercultural-Indigenous dance theatre company based in Broome in the far north west of Western Australia. Her performances *Mimi*, *Blood Vessel*, *Crying Baby*, *Incognita*, *Burning Daylight*, *SUGAR*, *Shanghai Lady Killer* and *Buru* have been performed throughout Australia, The Pacific, the Americas and Europe. Rachael has an MA in Performance Studies from The University of Sydney and a practice based masters from DASARTS, The Amsterdam School for Advanced Theatre and Dance Research. Rachael completed a practice/theory PhD at Melbourne University in 2010.

James Thompson

James Thompson is Professor of Applied and Social Theatre at the University of Manchester, UK, Director of *In Place of War*, and Director of the Humanitarian and Conflict Response Institute. He is author of *Drama Workshops for Anger Management and Offending Behaviour* 1999, *Applied Theatre: Bewilderment and Beyond* 2003, *Digging Up Stories: Applied Theatre, Performance and War* 2005, *Performance Affects* 2009, *Humanitarian Performance* 2013 and with Jenny Hughes and Michael Balfour, *Performance In Place of War* 2009.

Phillip B. Zarrilli

Phillip Zarrilli is the founding Artistic Director of The Llanarth Group Wales, UK. Zarrilli's recent productions include *The Beckett Project* at The Malta Arts Festival 2012, *The Echo Chamber* 2012, and *Told by the Wind* 2010. Zarrilli has developed a system of rigorous psychophysical training for contemporary actors using Asian martial arts and yoga. He teaches the training at his private studio

in Wales and throughout the world, including recent residences at ITI Singapore, Naropa Institute Boulder, Colorado, and The Norwegian Acting Academy. Zarrilli is also Professor of Performance Practice at Exeter University, and has published numerous books including *Psychophysical Acting* which was awarded the 2010 ATHE Outstanding Book of the Year Award.

Ionat Zurr and Oron Catts

Zurr and Catts are artists, researchers and curators. They are considered pioneers in the field of Biological Arts and are invited as keynote speakers. They curate exhibitions, publish widely, and exhibit internationally. Their work has been collected by MoMA New York. Oron Catts is the Co-Founder and Director of SymbioticA: the Centre of Excellence in Biological Arts, School of Anatomy, Physiology and Human Biology, at the University of Western Australia and a Visiting Professor of Design Interaction, Royal College of Arts, London. Ionat Zurr, who received her PhD from the Faculty of Architecture, Landscape and Visual Arts, UWA - is researcher and SymbioticA's academic co-ordinator. Both are Visiting Professors at Future Art Base, School of Art, Design and Architecture, Aalto University, Helsinki Finland.

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Joanna Zylinska is Professor of New Media and Communications at Goldsmiths, University of London. The author of four books: *Life after New Media: Mediation as a Vital Process* with Sarah Kember, MIT Press, 2012; *Bioethics in the Age of New Media* MIT Press, 2009; *The Ethics of Cultural Studies* Continuum, 2005; and *On Spiders, Cyborgs and Being Scared: The Feminine and the Sublime* Manchester University Press, 2001. She is also a translator of Stanislaw Lem's major philosophical treatise, *Summa Technologiae*, University of Minnesota Press, 2013. Together with Clare Birchall, Gary Hall and Open Humanities Press, she runs the JISC-funded project *Living Books about Life*, which involves publishing open access books at the crossroads of the humanities and the sciences. Zylinska is one of the editors of the electronic open access journal *Culture Machine*. She combines her theoretical writings with photographic art practice.
