

STUDIO SHIFT

October 26-28th, 2016

M/AC/A/A

2016

DAAP@UNIVERSITY OF CINCINNATI

Keynote Presenters:

Hal Foster / Oct 26th

Jon Rubin / Oct 27th

Hamza Walker / Oct 28th

MACAA 2016 Schedule at a Glance

The University of Cincinnati
College of Design, Architecture, Art, and Planning
School of Art
PO Box 210016
Cincinnati, OH 45221
(513) 556-2095 direct

Wednesday Evening October 26, 2016, 5:00pm

DAAP 4400 / Keynote Presentation

Hal Foster / "Sculpture, Tradition, Time and Space"
Sponsored by Vista Foundation

Thursday October 27, 2016, 8:30 - 9:30am

DAAP 3499A (Atrium) / MACAA Conference Registration

9:45 - 11:00am

1. DAAP 3440 / Michigan Legacy Art Park: Nature as a Creative Work Space

Session Chair / Renee Hintz: Executive Director, Michigan Legacy Art Park

2. DAAP 3430 / A Return to the Studio Through the Analogue

Session Chair / Amanda Dalla Villa Adams, Virginia Commonwealth University

3. DAAP 3420 / The World Is Flattening

Session Chair / Andrea Myers, Kent State University At Stark

4. DAAP 3410 / Paint Brushes and Pixels: Animation as a Fine Applied Art

Session Chair / Barbara Giorgio, Ball State University

5. DAAP 3430 / Artist/Designer: Hybrid & Forbidden Identities

Session Co-Chairs / Joe Hedges & Jiemei Lin, Washington State University

11:15am- 12:30pm

Lunch Restaurants: Tangeman Union / Calhoun Street
McMicken Street / Short Vine)

1:00 - 2:15pm

6. DAAP 3440 / The Trace and the Archive (Art history and its objects 1)

Session Chair / Morgan Thomas, University of Cincinnati

7. DAAP 5401 / Third Space Sites of Aesthetic Inquiry

Session Chair / Nandita Baxi Sheth, University of Cincinnati

8. DAAP 3420 / Essential knowledge: Issues in Foundations

Session Chair / Brian Schumacher, University of Cincinnati

9. DAAP 3410 / The Mobile Studio

Session Chair / Christopher Burnett, University of Toledo

10. DAAP 5401 / Art & Power I

Session Chair / Heather Hertel, Slippery Rock University of Pennsylvania

2:30 - 3:45pm

11. DAAP 3440 / Discourse, figure (Art history and its objects 2)

Session Chair / Morgan Thomas, University of Cincinnati

12. DAAP 3430 / Game Art and Methodologies of Critique

Session Chair / Theresa Devine, Arizona State University

13. DAAP 3420 / Future Foundations

Session Chair / Samantha Krukowski, University of Cincinnati

14. DAAP 3410 / Balancing Act: Between Artist, Environment and Community

Session Chair / Chris Olszewski, Savannah College of Art and Design

15. DAAP 5401 / Art & Power II

Session Chair / Heather Hertel, Slippery Rock University of Pennsylvania

4:00 - 5:00pm

DAAP 4400 / Keynote Presentation

Jon Rubin / "Doing Stuff With People"

Sponsored by FotoFocus & UC Distinguished Speaker Fund

5:15 - 6:15pm

Reed Gallery Opening / "Straight to Video" Curated by Jon Rubin

(DAAP Reed Gallery)

Open Bar outside Reed gallery - with registration, ID required

6:30pm

Modern Makers Space presents: "Better Than Art"

MACAA juried exhibition

(Bus transportation to conference exhibitions)

Friday October 28, 2016

8:15 - 9:30am

16. DAAP 3440 / The Past 2D Design vs. The Future 2D Design

Session Chair / Chung-Fan Chang, Stockton University

17. DAAP 3430 / Everyone is a Developer

Session Chair / Matthew Board, Miami University Ohio

18. DAAP 3420 / Art and Design at NC State University

Session Chair / Russell Flinchum, NC State University

19. DAAP 3410 / Socially Engaged and Participatory Art: How can it be taught? Should it be taught?

Session Chair / Rod Northcutt, Miami University Ohio

20. DAAP 5401 / The World as Print, Printmaking's Studio Shift

Session Chair / Noel Anderson, University of Cincinnati

9:45 - 11:00am

21. DAAP 3440 / Creating the Creative Class: Working in the margins and building better degrees

Session Chair / Cindy Damschroder, University of Cincinnati

22. DAAP 3430 / Home Making and Art Making: Embodying Studio Shifts

Session Chair / Harmony Wolfe

23. DAAP 3420 / The smallest indivisible unite is two people, not one

Session Chair / Mark Mccoin, University of Texas at San Antonio

24. DAAP 3410 / Pictographs, Glyphs, Emojis, and Brands: Part 1

Session Chair / Mysoon Rizk, University of Toledo

25. DAAP 5401 / Creating Art Without Materials/Waste

Session Chair / Roscoe Wilson, Miami University Hamilton

11:15 - 12:30pm

26. DAAP 3440 / Identity Crisis - The Challenges of Building Effective Digital Arts Programs Inside/Outside of Studio Art Curriculum

Session Chair / Chris Ireland, Tarleton State University

27. DAAP 3430 / Time-Based Art & Design: Finding the Language of Critique

Session Chair / Ellen Mueller, West Virginia Wesleyan College

28. DAAP 3420 / Changing Spaces: Activating Space, Place, and Communities Through Nomadic Art Exhibition

Session Chair / Maura Jasper, Ball State University

29. DAAP 3410 / Pictographs, Glyphs, Emojis, and Brands: Part 2

Session Chair / Catherine A. Moore Georgia Gwinnett College

30. DAAP 5401 / Rethinking the MFA, Working and Teaching in Multidisciplinary Programs

Session Chair / Molly J. Burke, Columbus College of Art & Design

31. DAAP TBA / Student Panel

Session Chair / Mark Harris, University of Cincinnati

12:45 - 2:00

Lunch (Restaurants: Tangeman Union / Calhoun Street

McMicken Street (Uptown) / Short Vine

2:15 - 3:30pm

32. DAAP 3440 / Polymodal Sites: Graphic Design in the Expanded Field

Session Chair / Silas Munro, Otis College of Art and Design, Vermont College of Fine Arts

33. DAAP 3430 / Long Hallways, White Cubes, Galleries, and Websites

Session Chair / Scott Sherer, The University of Texas at San Antonio

34. DAAP 3420 / Mash Up: Blending Digital and Analog Techniques

Session Chair / Jonathan Mcfadden, University of Kentucky

35. DAAP 3410 / Curatorial Shift

Session Chair / Kate Bonansinga, University of Cincinnati

36. DAAP 5401 / Misunderstandings: Art Flops in the Public Sphere | FATE Affiliated Session

Session Chair / Guen Montgomery, University of Illinois Urbana-Champaign

37. DAAP 5330A / Alternate Reality Art

Session Chair / Dr. Jason Cox, University of Toledo

38. DAAP TBA / Student Panel

Session Chair / Mark Harris, University of Cincinnati

4:00 - 5:00pm

Shift to Downtown Cincinnati

5:00 - 6:00pm

Cincinnati Contemporary Art Center: CAC / Keynote Speaker

Hamza Walker / "The Making of a Midwesterner, or How I Backed My Way Into the Visual Arts"

(Bus Transportation to CAC)

6:15pm

Dinner / Downtown Cincinnati & Over-the-Rhine

Saturday October 29, 2016

9:30 - 10:30am

39. DAAP 3420 / MACCA Board Meeting

Keynote Speaker / HAL FOSTER

Wednesday, October 26, 2016, 5:00pm

DAAP 4400 / “Sculpture, Tradition, Time and Space”

Hal Foster is an American art critic and historian. He was educated at Princeton University, Columbia University, and the City University of New York. He taught at Cornell University from 1991 to 1997 and has been on the faculty at Princeton since 1997. In 1998 he received a Guggenheim Fellowship.

Foster’s criticism focuses on the role of the avant-garde within postmodernism. In 1983, he edited *The Anti-Aesthetic: Essays on Postmodern Culture*, a seminal text in postmodernism. In *Recodings* (1985), he promoted a vision of postmodernism that simultaneously engaged its avant-garde history and commented on contemporary society. In *The Return of the Real* (1996), he proposed a model of historical recurrence of the avant-garde in which each cycle would improve upon the inevitable failures of previous cycles. He views his roles as critic and historian of art as complementary rather than mutually opposed.



Keynote Speaker / JON RUBIN

Thursday, October 27, 2016, 4:00 – 5:00pm

DAAP 4400 / “Doing Stuff With People”

Jon Rubin is an interdisciplinary artist who creates interventions into public life that re-imagine individual, group and institutional behavior. He has exhibited at The San Francisco Museum of Modern Art; The Mercosul Biennial, Brazil; The Shanghai Biennial; The Museum of Contemporary Art, Denver; The Center for Curatorial Studies at Bard, New York; The Museo Tamayo Arte Contemporaneo, Mexico; The Rooseum, Sweden; The Parking Gallery, Tehran, Iran; as well as in backyards, living rooms, and street corners. Jon is a recipient of the Creative Capital Award and a finalist for the International Award for Participatory Art. Jon is an Associate Professor in the School of Art at Carnegie Mellon University and Head of the Contextual Practice area.



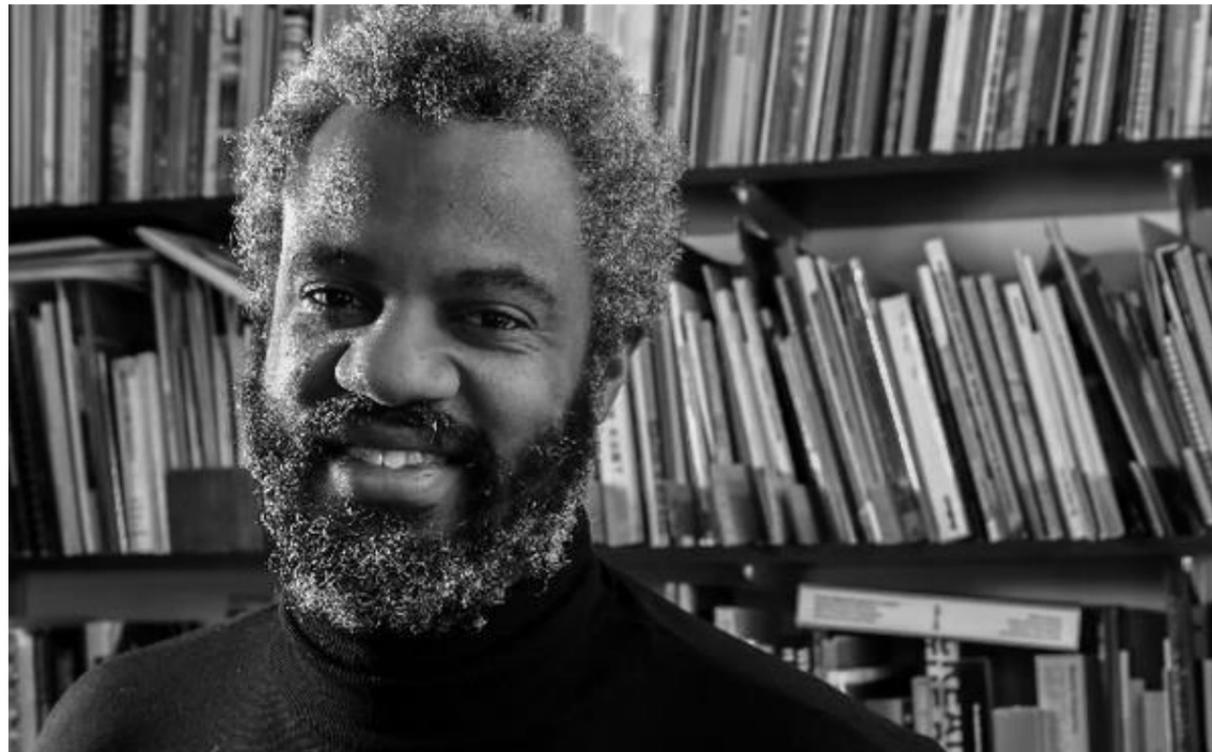
Keynote Speaker / HAMZA WALKER

Friday, October 28, 2016, 5:00pm

CAC / “The Making of a Midwesterner, or How I Backed My Way Into the Visual Arts”

Hamza Walker is the executive director of LAXART. From 1994-2016 he was Director of Education and Associate Curator at the Renaissance Society at the University of Chicago, a noncollecting museum devoted to contemporary art. He was co-curator (along with Aram Moshayedi) of the 2016 Los Angeles biennial Made in L.A. at the Hammer Museum. Recent exhibitions include, *A Painting Is A Painting Isn't A Painting* (2015) at KADIST in San Francisco, *Wadada Leo Smith, Ankhration: The Language Scores 1967 - 2015*, which he co-curated with John Corbett at the Renaissance Society, *Teen Paranormal Romance* (2014) and *Suicide Narcissus* (2013) two thematic group exhibitions both mounted at the Renaissance Society. He has contributed reviews and art criticism to *Parkett*, and *Artforum*, in addition to numerous catalogue essays.

Prior to his position at the Renaissance Society, he worked as a public art coordinator for Chicago's Department of Cultural Affairs. He is the recipient of the 1999 Norton Curatorial Grant and the 2004 Walter Hopps Award for Curatorial Achievement. In 2010 he was awarded the Ordway Prize for contributions to the field in the form of writing and exhibitions.



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1. Michigan Legacy Art Park: Nature as a Creative Work Space

Session chair: Renee Hintz
Executive Director, Michigan Legacy Art Park
(renee@michlegacyartpark.org)

Abstracts

“Michigan Legacy Art Park”
Patricia Pelizarri
Independent Scholar

This presentation will discuss how thirty acres of natural woodlands is more than a site for installing and viewing art, a studio for artists and a trail for the contemplation of art and nature. The Michigan Legacy Art Park is a detail in the larger picture of contemporary art. It's always hard to narrow down current art movements or trends. Painting, drawing and sculpture continue to be relevant and meaningful whether they be traditional or experimental. In the meantime, newer mediums as well as social, political and environmental related content continue to redefine old methods of artistic expression. For many years, artists and creators have found that an entire experience of place and peripheral influences can be channeled by intense and intentional outside forces, creating encompassing responses from viewers and participants. In contrast to placing art objects in specific locations, channeling forces at site locations, whether they be natural or and/or contrived, has become part of the aesthetic of contemporary art. The Lightning Fields by Walter de Maria is an early and extreme example of “channeling forces.” For over 20 years, Michigan Legacy Art Park has offered its visitors artworks, performances and programs. Now, more and more Art Park artists are creating even larger experiences encompassing elements of the surrounding environment in new ways. This presentation will be about the expansion of the artistic experience at Michigan Legacy Art Park and how it relates to the larger artistic community.

“The North Woods: Space for Inspiration, Motivation, and Education”
John DeHoog and Brian Nelson
Eastern Michigan University

When exploring rural natural areas, we all share a common tendency to leave a human mark. Whether a line drawn in sand or a stacking of rocks, the beauty of natural surroundings inspires us to engage in creative actions. For the past 12 years Professors Brian Nelson and John DeHoog have been bringing students from urban southeast Michigan up to the EMU Parsons Center, a 250-mile journey north and west. The Parsons Center sits on 90 acres of forested land not far from both Traverse City and the Lake Michigan coast. The landscape is a classic beech-maple forest (the climax forest for the area), and was the home of long time Interlochen Academy Visual Arts Chair, Jean Parsons. After her death in 2000, her land and endowment was gifted to Eastern Michigan University for the purpose of hosting and supporting students in their study of art and the sciences. In our summer course, students live on site enjoying a 10-day immersive studio art experience, where each designs and builds a project inspired by, made of, or built into the natural landscape. From ephemeral to permanent, from pocket-sized to monumental, students have expressed a huge range of human responses to their surroundings. John and Brian will discuss how teaching at the EMU Parsons Center has influenced the design and construction of their recent public sculpture for the Michigan Legacy Art Park.

“Drawing from Nature/Drawing on Nature: Creative Collaboration with the Environment”

Kaz McCue
Independent Artist

Collaborations invite a variety of unique structures into the creative process that can inspire, sway, inform, manipulate, and alter the final outcome of artistic projects. In a collaborative setting, the artist must be intuitive and open-minded in order to search for solutions that would not have been arrived at independently. Collaboration then, creates opportunity to add voice to artistic expression, which fits into the postmodern constructs of multiplicity and context in the play of concept versus product. While collaborations can run the gamut of possibilities within the relationship between collaborators, nature and the environment can assume a variety of roles from providing a backdrop for visual work to being involved as subject or concept to challenging the ideas of the artist outright. But what happens when an artist truly embraces the environment as a collaborative partner? Can the work transcend both partners to take the creative output to a new and unique place? Over the past 150 years, the natural environment has dominated the artistic world, faded, and then crept back into the collective conscious of community thinking as an important element. It is no longer enough—in contemporary terms—to celebrate the landscape. Instead, we have moved away from the environment as an object and lunged towards it as a mechanism with a life of its own. It embodies ideas and emotions and its life becomes the partner with which artists want to collaborate with.

2. A Return to the Studio Through the Analogue

Session chair: Amanda Dalla Villa Adams
Virginia Commonwealth University
(dallavillaan@gmail.com)

Abstracts

“Reframing a digital axis: An Inquiry into the intersections between the handmade and the digital in contemporary video, painting, and photo-media”
Carole Woodlock and Peter Byrne
Rochester Institute of Technology
(cmwfaa@rit.edu; pjbfaa@rit.edu)

As artists we have consciously struggled to nurture the handmade within our practice. We have adopted an open studio practice in which we have created diverse bodies of work including: photo-imaging, painting, drawing, video installations and films, interactive pieces, as well as multiple digital imaging projects. We intentionally created work where the digital component co-existed with traditional modes. This fused a dynamic energy of content, material and methods. For this session we are proposing to share our inquiry into our work, and the work of other contemporary artists and designers, whose processes demonstrates an evolution of creative practices where the digital and analogue intersect. We present a visual account of how makers nurture new strategies where the digital tangles and inspires analogue-based practices. With a desire to reframe the digital axis, we saw a need for an investigation into, and dialogue on, what it means to be an artist/designer in a contemporary studio context. We engaged in an inquiry and a thoughtful consideration of how artists and designers make and create work in their studio practice. The studio and the actions within it are important and valuable in gaining a better understanding of how knowledge is created in the process of making creative work. With our research into creative processes and the role of the digital and analogue in that process, we have catalogued a rich and robust terrain for artists to reflect on and consider. Examples of work and strategies for implementation will be shared.

“Analogue After Digital”

Josh Jalbert

Savannah College of Art and Design

(joshua.jalbert@egs.edu)

Art photography’s recent turn toward the analogue is not merely a reactionary recoiling from digital technology or regression to tradition. Rather, art seeks out what is still undisclosed in analogue processes and what only arises to visibility after the invention of digital photography. Mariah Robertson’s chemical productions misuse analogue materials in order to deal with processes that are not tied to representation but, which press at the borders of the visual and unfold access to perception. Current interest in analogue technology is an expansive movement across the temporal field of the medium. What we are witnessing is a decidedly un-monotechnical resistance to the homogeneous pull of globalized conformity to a narrow conception of contemporaneity. The will to involve the presence of the human hand within the digital image speaks to the aligning integration of the physical with the digital. The copy is a material made unique as a plural image rephrased as singular object in the artwork of Letha Wilson and Kate Steciw. Looked at etymologically, studio is a “room for study.” A post-studio is a heterogeneous site containing mobility and transferability between the digital and the human hand. Between a post-studio moment and pre-digital set of technologies has occurred a contemporary photography capturing a multiplicity of time.

“Luddite? I think not”

Victor Pagona

The Southwest School of Art

(vpagona@swschool.org)

As Photography Departments have all but abandoned their darkrooms for the loving embrace of the digital lab; I believe that this has been to the detriment to learning how a photograph is developed and created. Shooting film and working in the darkroom encourages students to slow down, consider, ponder, and reflect. The skills and intellectual facility of creating an image from conception through object is often lost in the digital lab because of the sheer volume of images to consider. As our culture continues to become saturated with slick images and effortlessly acquired information, it is imperative that students slow down, critique the image overload, and see with care and intensity. Students should investigate where they fit into the artist’s tradition, and continually ask what they have to add to this tradition. What do they need to express? What do they have to say? In teaching studio art classes, projects and problems should challenge and direct students towards a unified well-developed vocabulary of conceptual, technical, and formal information. As a teacher my goals are to challenge students beyond traditional modes of thought, to insist that they push the parameters of what art is and what it can accomplish, and to empower them to create artwork that is personally meaningful and socially relevant. This lecture will explore the idea: that in our haste to embrace the future that maybe we have been a bit near sighted about the present.

3. The World is Flattening

Session chair: Andrea Myers

Kent State University at Stark

(amyers56@kent.edu)

Abstracts

“The Pepinsky Guest House ‘Selfie’”

Jeffrey Haase

The Ohio State University

Interior design struggles with representing the users experience and aligning it to an emotional connection in a proposed space. Our traditional methods fall short of delivering this connection between person, place and experience. Floor plans, elevations, perspective drawings, color and material boards separate the ideas and fracture the holistic experiential image needed to connect a full scale place with its intended experience. My research/work continues to explore alternative methods of spatial representation in both, the built environment and through digital manipulation, in order to identify bridges that connect our virtual ideas with our physical experiences. This project explores that place between representation and real.

Today 2.7 billion photographs will be taken with a smartphone. This amazing “capturing” phenomenon is growing every year and flooding the Internet with uploaded moments and places for all to see. Capturing life’s moments at this alarming rate records an instant history of an event. I challenged myself to move smartphone photography from an instant recording of a place and experience to actually creating a place and experience. I created a custom made tripod that kept my iphone at a calculated distance from the surface of a famous house on the national historic register so each picture when sent directly to a printer resulted in a 8 1/2” x 11” scalable “piece” of the house. The 4,000+ photos were painstakingly wheat pasted onto a wooden substructure created with graduate student, Kyle Wallace, to create the Pepinsky Guest House “Selfie”

“Once, Twice, Three Times Removed: The Complicated Relationship of Photography and Representation”

Jason Schwab

Flagler University

My work presents a conflation of two---dimensional representational space, three---dimensional representations, and a digital complication of both. The camera and photographic prints within my work are mediators, distractors, and facades. Currently they are examining pathologies derived from traditions and standards predicated by the middle class. The same mediation, distractions, and facades I use in my work are also at play within the desire to situate one’s self within a particular class structure. I am using the camera to flatten objects and materials indicative of the middle class and then using digital software I complicate that representation. This then results in a print that is used in conjunction with three---dimensional objects, which is photographed again and flattened once more. That photograph enters the computer and digital software complicates the representational qualities of this image once more. That image is then printed and paired with a sculpture created from photographic prints of a material within the two---dimensional image. The sculpture simulates an object desired by this middle class pathology. The end result is a two---dimensional mediation, a fabricated digital space, and a simulated three---dimensional object. They are multiple times removed from the original and this removal is intended to question our understanding of authenticity within our heavily image based and digital culture.

“Mountains + Valleys”
Millee Tibbs
Assistant Professor
Wayne State University

In this panel, I will discuss my most recent body of work that considers the history of landscape photography and its relationship to expansionist ideologies through the material manipulation of landscape images. I am interested in how the camera flattens and aestheticizes space, and the history and implications of that.

As an art maker and educator, my primary interest is to draw attention to photographic artifice and question the expectations that we bring to the reading of photographic images. Photography presents us with a representation of the world that is so similar to the way that we see it, that it appears unmediated. However, every photograph results from a series of decisions made by the image-maker. What is included in the frame and when the shutter is released differentiates the content of the photograph from the expansive context from which it is extracted. Like a lie of omission, photography presents a small truth (the very real thing that existed in front of the lens at the time of exposure) but leaves out everything else. It is a medium that has the potential to normalize what it shows us through the seeming objectivity of its representation. Photographs look like the world we know, and despite our knowing better, seeing leads to believing.

My work focuses on the dichotomy between “landscape” (an intangible vista) and “place” (a tactile, inhabitable space). I concentrate on the aesthetic framing of the landscape of the American West that perpetuates expansionist ideologies through the representation of unoccupied, and seemingly unoccupiable spaces. As in the work of the Hudson River and Rocky Mountain School painters, early photographers employed the sublime to fulfill moralistic and political ends. Dramatic vistas of inaccessible, uninhabited landscapes have become the visual codes that define the genre. By disrupting the photographic image through physical interventions (folding, cutting, and sewing), my work responds to the limitations of the photographic illusion. Each image holds the tension between the expansive, inaccessible vista and the intimate, tactile experience of the photo-object.

Liz Trapp

The history of Italian Single Point Perspective has been a complex and innovative one. The development and singular use of this tool during the heyday of the Renaissance allowed artists, patrons, and viewers to see painting as a window onto another world, one that was of course, more perfect than their own. Curiously, contemporary sculpture utilizes accurate single point perspective to unravel itself both structurally and conceptually. American Sculptor, Roxy Paine’s enormous and intricately carved wood replica of a TSA surveillance checkpoint (to-scale) sits in a false wall of a gallery. Paine’s choice to display Checkpoint in the false wall immediately flattens the sculpture for the viewer, who will at first, read it as a large painting or photograph.

Paine’s use of forced perspective in Checkpoint is simultaneously the first element to trick the viewer into believing the space to be flat, and the first element to allow the viewer to recognize the depth within the space. Do Ho Suh, whose ephemeral and translucent architectural sculptures are complex visual arenas due to their exceedingly unexpected constructional material of fabric, challenges the viewers sense of space in a similar way Checkpoint might. Primarily using the case studies of Roxy Paine, Do Ho Suh, along with supporting artists such as James Turrell, this paper will argue the use of perspective as a tool in contemporary sculpture to unravel the viewers sense of depth, and therefore, will argue the unraveling of the rational and conceptual structure of perspective itself.

4. Paintbrushes and Pixels: Animation as a Fine Applied Art

Session Chair: Barbara Giorgio
Ball State University
(bgiorgio@bsu.edu)

Abstracts

In the October 2015 article “Learn by Painting” in The New Yorker, Louis Menand concludes that, “tech courses are hands--on, collaborative, materials--based (well, virtual materials), and experimental—a digital Black Mountain curriculum.” The field of animation combines theatre, music, painting, drawing, sculpture, photography, cinema, and 2D design. What are the challenges of keeping up with the changes in these different areas and disciplines? Animation has the dynamics of working in both digital and traditional. Faculty continuously struggle with keeping curriculum current with yearly technology changes – software, hardware, and workflow. How does an animation program in a fine art department differ from one in architecture, computer science, or media art?

This session is an opportunity to share ideas and anecdotes about animation programs and building trust among groups and individuals in the fine and applied arts.

5. Third Space Sites of Aesthetic Inquiry

Session Chair: Nandita Baxi Sheth
College of Design, Architecture, Art and Planning
University of Cincinnati
(nandita.sheth@uc.edu)

Responding to the call to envision the “future of creative research space” for a diverse range of arts practitioners in this session we consider the pedagogical spaces of arts education—broadly conceived to include MFA, Graduate Art Education and K-12 Licensure, Art History, Design, and Architecture programs—as productive sites of aesthetic inquiry.

The creative transmission of arts and design practices invokes theoretical and philosophical frameworks of pedagogy--teaching practices--that deeply influence students and in re-turn their educators/instructors. The crafting of a course is another medium a creative practitioner works with and through -- with the consequence of shaping future arts practice in the world. Therefore educational sites can either recreate and perform practices from the past or intentionally shift from modernist notions (of foundations and critique, for example) to innovative and productive teaching practices that reflect a diverse 21st century milieu.

This session seeks to expand the duality of art spaces from (one) the studio of the maker and (two) the gallery/museum/exhibit to include the spaces of art and its education as potential third spaces for aesthetic inquiry. We explore the question: “How might we think through the third sites of art practice as socially engaged and relational sites of creative artistic pedagogy”? This session brings arts educators together in conversation about innovative and successful teaching practices as experienced across a variety of arts disciplines.

Abstracts

“The Buildings of Our Cities: Dallas-Fort Worth Architecture in Research, Critique and Creative Response”

Jill Foltz

Collin College, Plano, Texas

(jfoltz@collin.edu)

The Dallas – Fort Worth Metroplex comprises a variety of architecturally significant buildings, from Barnett’s Adolphus Hotel, to Wright’s Kalita Humphreys Theater, to Kahn and Piano’s Kimbell Art Museum. These buildings represent the struggles and successes of this fast-growing region, and offer local students accessible sites of investigation into the history of the city, the study of architecture, engineering, and commerce, and the practice of formal critique. In Spring 2016, I offered an Honors section of Art History Survey II at Collin College, a community college in the Dallas suburb of Plano, Texas. Each student selected a different building from a carefully planned list, and embarked on a semester-long project in which they became experts on their buildings through a combination of traditional research, on-site observation, formal critique, and creative response to the structures in the form of original photography, drawing, or painting. The course fulfilled the Honors Institute’s goals of community engagement, experiential learning, and opportunity for presentation, as the projects were presented at the Undergraduate Interdisciplinary Student Research Conference. In this talk, I will discuss the objectives, challenges, and discoveries that came with designing a multi-faceted project, incorporating scaffolded research with an element of studio critique in a traditionally lecture-based course, and using the buildings of our local area as sites of aesthetic inquiry.

“A School of Missing Studies”

Sadhna Jain

Course Leader

Chelsea College of the Arts

University of Arts, London, UK

(s.jain@arts.ac.uk)

In 1956 The Whitechapel Gallery, London, hosted the exhibition This is Tomorrow led by the Independent Group, who challenged visitors to enter into an environment which reflected the future realities of the external space they were yet to encounter. “ These are powerful precedents for placing art in a time-perspective that relies on a future to complete it” Lawrence Alloway

A paradigm was borne which saw Art and Design practices within Schools extending its position away from serving the everyday to, interrupting our encounter with the future. Beyond techniques of forecasting and the mannerisms of the speculative, the educational environment particularly at Masters level, now encourages complex making and unmaking of concepts and ideas, which in turn disrupts subject specific traditions, histories and common trajectories of discourse.

Drawing from the Masters level teaching practice at University of the Arts, London (Digital Media and Graphic Communication Design) I propose to explore, in addition to the above, how the radically different social and cultural experiences of an international cohort has also given further impetus to create a Site for Inquiry, wherein the external world is deconstructed, re arranged and eventually re conceived for and by the individual learner. This affirms the role of the Art/Design School as one which encourages the mutual relationship of the creative individual to bodies of knowledge in dynamic and stable/unstable ways.

“Accumulation of Uncertainties: the Event of Arts-Based Writing in The Art of Words”

Vittoria Daiello

College of Design, Architecture, Art and Planning

University of Cincinnati

(daiellvi@ucmail.uc.edu)

I am a chair and two apples. And I don’t add up. ~Clarice Lispector

Clarice Lispector’s (1989) poetic declaration of the impossibility of reconciling a chair, two apples, and her subjectivity serves as metaphorical hinge in the graduate seminar, The Art of Words: Writing Visual Culture. An interdisciplinary writing course developed in the visual art education program and offered within The College of Design, Architecture, Art, and Planning at The University of Cincinnati, The Art of Words facilitates a space of between-ness and flux, a shifting assemblage wherein overlaps and juxtapositions among studio endeavors, art education practices and performances, arts-based research, art and aesthetic theories, and socially-engaged art practices encounter the unruly, irreconcilable aspects of signification and the evocative dimensions of interpretive inquiry.

Guided by poet Joan Retallack’s (2001) idea of poethics, and Deleuze and Guattari’s (1987) conceptualization of the event, this presentation considers the directions and qualities of attention, the intelligences, the senses we bring into contact with contemporary experience to propose a shift in the functions of, and expectations for, writing in arts and art education contexts. Offering a view of writing that pursues event and emergence through an accumulation of uncertainties, the entwined poethical writing and arts practices shared in this presentation provide a view of arts-based composition practices that seek not to assimilate the unknown into the known but to cultivate the shocks of awareness (Greene, 1995) that shift or recast perceptions of self and world.

“The Conscious Testee: Recognizing the test as matter”

Noel Anderson

New York University

Avital Ronell reminds us of the significance of testing within traditional educational confines in her text The Test Drive. Through this text she simultaneously extends comprehension of the concept of the test; further reminding us that we are always already tested. Whether within the traditional conceptual confines of testing – mark yes/no, A, B, C, D, or place a check – Ronell’s text assists in expanding the examined field of being judged and judging. Everyday we exist in a world in which we are tested. Problematizing this is our inability to recognize the test. Furthermore what do we do once recognized; what do we do with the test results? This brief presentation will look at the modalities of testing external to traditional classroom spaces as means through which artists develop their practice. Again the question is posed: what does someone do with the results of the test? This inclusive presentation will attempt to demarcate some form of answer through the analysis of some modalities of creative responses to the test and its torturous results. How do artists transpose the matter of testing?

6. The Trace and the Archive (Art history and its objects 1)

- The Trace and the Archive (Art history and its objects 1)
- Discourse, figure (Art history and its objects 2)

In the 1980s and 1990s a semiotics of images and objects dominated art-historical writing. Yet twenty-first century art history has increasingly focused on the role of materiality, aesthetics and object-oriented approaches to the study of art and visual culture. Art history has become something like a studio. How do these shifts set up a rethinking of the relations between words and images, discourses and figuration, rhetorics and aesthetics in art history and related disciplines? Papers in these two interrelated sessions explore the differential between modes of figuration and discursivity in art history, visual studies, and curatorial studies, from historical as well as contemporary perspectives.

First Session: The Trace And The Archive

Session Chair:
Morgan Thomas
Art History/Center for Film & Media Studies
University of Cincinnati
(morgan.thomas@uc.edu)

Abstracts

“Traumatic Memory”
Scott A. Sherer
Art and Art History and UTSA Museum
University of Texas at San Antonio
(scott.sherer@utsa.edu)

In periods of dramatic threat and violence, visual artists consider their subject matter, the character of their rhetoric, as well as the divisions in representational frameworks and lived experiences. Trauma is experiential, yet, in varying degrees, it overwhelms our learned responses. Traumatic memory disrupts historical reckoning as it refuses to be integrated into the past. It remains as a trace, a scar, or an active hurt. In US contexts, artists responding to the demands of AIDS activism and the Black Lives Matter movement work in proximity to traumatic events that refuse to enter into the safety of historical structures. We can neither fully forget what has happened, nor can we understand the impact of our losses. This presentation focuses on artworks produced by contemporary artists (e.g. David Wojnarowicz, Titus Kaphar) who work through discourses of portraiture while responding to crises of sexual and racial violence. It examines how the productive character of trauma emerges in their work through embodied acts of looking and remembering.

“Alternative Modernisms and Constructions of African Identity: Reading the Winterton Collection of East African Photographs”
Amy Latessaw
Architecture and Interior Design
University of Cincinnati
(latessak@mail.uc.edu)

The Humphrey Winterton Collection of East African Photographs, located in the Herskovits Library

of African Studies, Northwestern University, evokes the breadth of African experience in the period between 1860 and 1960. The collection documents African life, European life in Africa in all its manifestations, and changes in the African landscape. Using the photographs as a test case, this paper asks: considering how far the Winterton Collection (inadvertently) set visual benchmarks for historical studies of the East African landscape and its people, where might it take us now? Examining the complicated and contradictory history of modernism and the construction of East African identity, this paper also poses further questions. How has East Africa figured in the Western imagination? Who shaped the East African image world? How can these images function as “alternative” modernisms to demonstrate a vast array of discourses that have not one history, but many? Here I show how the photographs in the collection illuminate the fluid multiplicity of modernity.

“How Does an Archive Think? On the Spectacle of Contemporary Art Research”
Chris Reeves
Art History
University of Illinois at Chicago
(chris.reeves.art@gmail.com)

The 1950s and 1960s gave rise to a new poetics of artistic creation, one predicated upon living strategies and the readymade. At the outset of postmodernism, the ephemeral became the unreliable witness for a record of historical inquiry. Art historical readings of performance art and immaterial art remain consistently unwieldy, given the destabilized and often contradictory recollections of who did what and where, relying on photographic documentation, audience recollection, and performance residue (objects and props).

Rather than seeing this as a hindrance, this presentation affirms the potential of this shared space between the marker and the reader, and between the artist and the art historian. Today the immaterial artist and the art historian have similar roles, each relying on ephemeral studies and archival research for their respective productions, both drawing upon words, images, or objects, and, most often, all three. Through a typological presentation of artists using ephemeral documentation as a basis for their work (Fluxus on George Brecht’s Event Scores, Norman Rockwell on Hans Namuth’s photographs of Jackson Pollock, among others), I make a case for blurred lines between the artistic and art-historical methodologies that define our contemporary moment.

7. Artist/Designer: Hybrid & Forbidden Identities

Session Chairs:
Joe Hedges
Washington State University
(joe.hedges@wsu.edu)

Jiemei Lin
Washington State University
(jiemei.lin@wsu.edu)

Abstracts

“Concrete Problems, Hybrid Solutions”

Catherine Richards
Co-Founder of Modern Makers
University of Cincinnati

John Dixon
Independent Designer and Educator
Dixon Branded

This presentation will explore the process of creation from the perspective of the artist and fabricator. Artist and architect Catherine Richards (C-E Studio) and Designer and educator John Dixon (Dixon Branded) will present.

Catherine Richards and John Dixon review a series of processes + materials and their poetic potentials and challenges through the lens of an artist/ designer/ architect. Both parties present physical and design limitations, from designing and making to designing for another to build. A series of design challenges will be reviewed from each artist/designer, regarding materials including: wood, foam, fabric, steel, and methods including scale model building, digital modeling, and digital and hand fabrication methods.

“Applied Ontology and Inter-Subjectivity in the Hyper-Networked Archive”

CM Turner
Northern Kentucky University

Creative crossover between the disciplines of fine art and creative design is not a new occurrence. Artists and designers have been borrowing from each other for as long as distinctions between the two have existed, often to the benefit of the respective fields. However, the proliferation of the Internet as a hyper-networked archive that simultaneously functions as a plane of creation and a platform of dissemination, has given rise to a host of new conditions to consider. Inherent aspects of the Internet such as persistence/achievability, searchability, exact reproducibility, and massive potential audiences have fundamentally affected the ways in which we create and consume content. Audiences and markets are increasingly aware of the methods, resources, and objectives behind the production of creative endeavors, and consistently seek innovative output while simultaneously supporting widespread appropriation and remixing. These conditions have led individuals in the creative sector to become more and more diversified within their personal skill-sets, while at the same time they strive to differentiate themselves from peers with progressively specific pursuits in response to audience and market appeal. This presentation will reference historical and contemporary examples of art and design crossovers, an exploration of how the networked-public space of the Internet has altered the relationships between the creation, consumption, and critique of art and design, and will introduce principles of applied ontology and inter-subjective phenomenology as methods of approaching more productive definitions and interpretations of creative output, to the mutual benefit of markets, audiences, and creators.

“ArtXDesign: A Semantic Dance”

Jerry R. Johnson
Troy University

This presentation will address the sometimes paralyzing and sometimes stimulating confusions and similarities between “design” and “fine art”. This longstanding, awkward and semantic dance between art and design may be as necessary as it is chronic. For generations the confluences and confusions of these two fields have been tense and chronic. “Art creates problems while Design solves problems.” “Art is interpretive while Design is unanimous.” Art creates for ‘self’ while Design creates for ‘others’.” These are just a few of the generalized claims that are widely made. This presentation will share a case study of how this artist/designer has adapted his studio practice to fully embrace “art by design.”

8. Essential knowledge: Issues in Foundations

Session Chair: Brian Schumacher
College of Design, Architecture, Art, and Planning
University of Cincinnati

Abstracts

“On the Importance of Keeping Observational Drawing in the First Year Abstract”

Brian Schumacher
College of Design, Architecture, Art, and Planning
University of Cincinnati

When drawing observationally, abstractly, for design or for art, we rely on a vast, personal reservoir of knowledge about how we believe the world is organized and put together, how it “looks”. Marks are made, examined, then re-examined, and through this process new insights, new form, and new designs found. Through this process, we evolve, necessarily, and grow our understanding of the world around us. The more we draw, the more we know, and vice versa. The historian Sir Kenneth Clark famously remarked, “It is often said that Leonardo DaVinci drew so well because he knew about things, but it is truer to say that he knew about things because he drew so well.” This paper will examine why this statement is both true and not true, and why when facing the limits of time and the over-abundance of information vying for a place in first year curriculum, we must continue to privilege observational drawing as an essential practice in an increasingly compressed curriculum structure.

“Josef Albers And The Preliminary Course”

Fritz Horstman
Artist Residency and Education Coordinator
The Josef and Anni Albers Foundation

Josef Albers is widely regarded as one of the most important artists and teachers of the twentieth century. First a student in and later the master of the Bauhaus preliminary course, Albers’s conception of a foundational education had perhaps more influence over art education of the last hundred years than anyone else’s. This paper is an opportunity to examine the key exercises that Albers developed over a forty-year span while teaching at the Bauhaus, Black Mountain College, and Yale. Outlining the Bauhaus preliminary course and comparing it to the master/apprentice model it re-

placed, I will breathe life into the actual experience of Albers's classroom. I will compare the curriculum of the Bauhaus to that of Black Mountain College, where Albers taught a course very similar to the preliminary course, but to students who, for the most part, didn't intend to be artists. Student work from those schools and examples of exercises like paper folding and color studies will further flesh out the curriculum. I will turn to more recent programs that evince Albers's influence on foundations, such as the Nova Scotia School of Art and Design and John Baldessari's classes at CalArts. That this material is relevant and present in contemporary studios and classrooms will be outlined in an exercise I have written based directly on an Albers color experiment, which fits perfectly into a curriculum balancing the deskilling of recent decades of art production with the reskilling called for by some current pedagogy.

“Design Thinking and Drawing in the Foundation Year”

Ralf O. Schneider

Assistant Professor, Syracuse University

College of Visual and Performing Arts

Industrial and Interaction Design

(rosch100@syr.edu)

The ability to communicate visually is a critical skill for every design student. This paper investigates the connections between design thinking, drawing and the foundation year.

The transition from high school to college is challenging. It is important for new design students to obtain good habits that promote the continuous development of their design skills starting in the first semester. Drawing is a skill that benefits from continuous practice. Usually, students practice drawing by reproducing seen objects and environments on a two dimensional surface in a drawing course. Much more difficult is the drawing process of capturing thoughts and ideas from imagination on a canvas. Often those obtained skills do not fully transfer to other courses.

In a foundation program, it is advisable to integrate drawing into every project that requires design thinking. This approach supports the idea of utilizing drawing to communicate with others and to stimulate one's own thoughts. Initially, the quality of the drawing is secondary. The main objective is to make drawing a part of the design process in the studio setting. Naturally, by repeating this process and raising expected quality levels, drawing skills should improve every semester until graduation. The paper highlights how to integrate drawing into project based learning teaching and substantiates why it is important.

“Forward Learning Experience (FLEX)”

Pete Evans, AIA

Department of Industrial Design

156 Design

Iowa State University

Design thinking, STEM and 21st Century Skills (specifically the 4 Cs: creativity, critical thinking, collaboration, and complex communication) are combined to provide a powerful brain based foundations outreach program. Meeting current and emerging K-16 educational requirements, the FLEX uses recognized learning theories such as constructivist, experiential and situated learning in addition to universal design and game theory for learning in an informal settings providing deep learning exposures through emerging technologies such as virtual reality, 3D prototyping, and modular circuit bending to construct new embodied tools for solving current and future problems. John Seely Brown, one of the founders of situated learning theory, identifies agency and empathy as core foundations elements and with respect to the potentials for virtual worlds.

The FLEX approach also looks to scaffolding makerspace concepts including informal tinkering and

play to professional disciplinary and interdisciplinary structures to theoretical pedagogy and pure art / scientific thinking.

As a 1.5 year pilot program reaching over 31,000 Iowa constituents, direct formal findings have not been accomplished, but in an early informal program review, in grades 3-8, Design and STEM interest was shown to increase 72% due to exposure to the program. Program theory and continued refinements are also based on continued indirect existing findings on virtual reality, maker environments, and learning as research continues to be compiled.

The FLEX is a groundbreaking program and prototype for 21st century foundations education which is affecting a land-grant university's potential to affect its state constituents in a novel and focused manner impacting future programs. The FLEX is receiving national awards, recognition and interest in its early and initial configuration.

9. The Mobile Studio

“The Mobile Studio: Situating Artists' Mobility”

Chris Burnett

University of Toledo

The mobile studio frames art production in the current era of mobility as much as the craft workshop, industrial loft, or luxurious salon did in the past. Along with flexible designs and pliable spaces, the mobile studio takes the form of real vehicles such as mobile homes, trailers, and deployable structures. Historical examples run from Raymond Roussel's Roulotte, Ant Farm's video vans and inflatable domes, Mike Kelly's Mobile Homestead, and contemporary “pop up” projects. The urban displacement of artists invokes strategies to recover their studio practice through the reuse of suburban strip malls and the reclamation of environmentally damaged areas. The mobile studio also appears in more figurative terms by shifting emphasis from production to display. Many artists like Ed Ruscha recirculate signs drawn from the roadways and traffic signals of modern life while Doug Aitken's Station to Station uses railroads as a journey for the creative process. Animated symbolically by trains, cars and airplanes, the mobile studio is becoming one of the most potent expressions of the subjectivity of auto-mobility itself. More to our digital environment, smartphones and mobile media raise the multiple possibilities of the virtual studio and artists engaging mobile technologies. Already, locational media are shifting significant art practice from site-specific art to location-specific art.

“Video Sketchbooks”

Frederico Câmara

Independent Artist, Sydney, Australia

For this paper, I show how a lack of material resources and studio space has led me to strategically change my artistic practice from drawing and printmaking to photography and video, creating a series of works based on photographic notations called Video Sketchbooks. The Video Sketchbooks are an experiment in photographic notation and exercise, in which I create a method/space for registering and testing artistic ideas without them having to take the final form of an artwork. This working method stems from a need for mobility at the same time that it compensates for a lack of studio space and resources for art production. The video camera, the computer, and the places where I temporarily travelled to and lived in, replace the traditional art studio. They are also a way of focusing my thinking in the temporal and geographical present, acknowledging in the work the idiosyncrasies of a new environment, showing its people, animals, places, objects and events. The images are photographic stills recorded on tape, lasting 5 to 7 seconds each, together with the sound of the time that each photograph was taken. They can be experienced either as a projection with sound, or as a

photo book. When projected, they vary in length from 1 to 9 hours. In total, 14 Video Sketchbooks were photographed in 10 countries. The making of Video Sketchbooks started in 1999 with the purchase of the camera used to photograph them and ended in 2008, when the same camera stopped working.

“Collaboration, Mobility and a Crystal Chandelier”

Annie Strader
Wabash College

The Bridge Club Art and Performance group has been working together for the past 10 years from 4 different states and 3 time zones. This four woman collaborative embraces distance and mobility as an integral part of their practice. Utilizing Skype as a weekly meeting space, the members are pros at carefully packing bags before meeting up to create performances, installations and video projects on site. In 2013 The Bridge Club launched The Trailer, an installation and mobile series of live performance works centered around and inside of a vintage camping trailer. The interior of the trailer has been transformed to more closely resemble a Victorian domestic space than a utilitarian camp. Examples of its alterations include the installation of an ornate tufted headboard, wallpaper, hardwood floors, crown molding and a crystal chandelier. This ornate interior conflicts with the notion of mobility, intentionally grounding performance actions in a more stationary locale and alluding to simultaneous desires for adventure, discovery, comfort and home. The Trailer tour stops have taken place in Texas, Oklahoma, Kansas, Louisiana, and Ohio, in rural and urban areas, both in the context of traditional art venues and in locales that typically see no contemporary art. This presentation reflects on The Trailer project and the shifting expectations and outcomes of our collaborative long distance and mobile practice.

10. Art & Power

Session Char: Heather Hertel
Associate Professor of Art
Slippery Rock University of Pennsylvania
(heather.hertel@sru.edu)

Art is energy transferred which is power.

Art has the power to affect the community that surrounds it. Art can affect change in a community. Art may be a reaction or make a statement to the environment it is placed in. Contemporary Art practices that include collaboration and community involvement infuse change among participants and viewers. This session invites studio artists to share their experiences on how their art has affected or changed a community. Architects and Designers are welcome to share how the designs of structures influence the public that interacts with them. It is also open to art historians, art writers, curators and art critics to cross examine how contemporary art practice affects change in society like or dislike how historical art work has affected cultures or societies of the past. Public art, performance art, temporary art, collaborative art, environmental art, art beyond the walls of museums as well as art within the borders of traditional gallery spaces will all be considered for conversation.

“The Healing Power of Art”

Akiko Kotani
Professor Emerita of Art
Slippery Rock University of Pennsylvania
(akikokotani@yahoo.com)

Strip Mines, the woven public artwork I created in the early 1980s, has played a part in my community's life since its installation in 1985 at the Pittsburgh International Airport. Upon arrival at Slippery Rock University where I began my teaching career, I was taken to see the strip mines around Western Pennsylvania. They struck me as a violent disruption of the earth's surface for the sake of the mining of coal. Yet, there also was the silence and beauty of the earth's restorative power, waiting for the “predators” to go away and for the land to heal.

Viewers can recognize the contours that dominate this three-section tapestry, which measures 41' long and 3 1/2' high and features muted grays, beiges, and magentas. It gives a vaulting view of the landscape seen from a bird's eye view, from eye level, and from an imaginary underworld. Since its placement first at the International Departure Area of the original Pittsburgh International Airport, it was moved to the new airport and placed in the Car Rental/Baggage Area. Its overall abstract conception welcomes the interpretations of individuals who encounter it in its current location, the International Arrivals Area. Presented as Art, Strip Mines in its quiet beauty has hidden within it messages of the onslaught upon landscape and simultaneously the healing power of art.

“Static Electricity: Image Friction and the Moving Viewer”

Clayton Merrell
Professor of Art
Carnegie Mellon University
(cmerrell@andrew.cmu.edu)

This paper examines a variety of phenomena that occur when viewers move through space in order to experience an artwork. A wide range of examples will be discussed, from historical examples embedded in the traditions of religious pilgrimage, to contemporary examples embedded in the practice of installation art and technologies like Google Street View. The guiding questions will be: What are the effects on a viewer when they are required to explore and move physically through an artwork – how is the experience assembled and synthesized in the mind? What is the power dynamic between a static artwork and a viewer with the agency to move? The experience of creating an image that can only be assembled in the viewer's mind through physical exploration will also be discussed using the example of the author's own project at the Pittsburgh International Airport. This major work of public art takes the form of a 69,000 square foot terrazzo floor design that covers the entire airside terminal, turning the space into an inverted sky with a circular horizon that encircles the terminal.

“Modern Makers: Actions”

Catherine Richards
Adjunct Assistant Professor
University of Cincinnati
(catherine.richards@uc.edu)

Modern Makers transforms communities with experimental programming in Cincinnati's Uptown community. We are a non-profit program that receives grant funding to activate vacant or underutilized space in transitional neighborhoods. We are a conduit for ideas and experimentation within the community. Our work is not the curation of art or ideas, but a channel for empowerment and

exchange between hybrid social groups. This presentation will review the work of program founders Catherine Richards and Anh Tran, through the exhibits and events of Modern Makers and other community initiatives they have spearheaded including Pop-Up Cincy, Future Blooms and various public art projects.

“The Aesthetic as a Tool for Social Engagement: Imagining new publics for art in India”

Anushka Rajendran

PhD in Visual Studies

Jawaharlal Nehru University, New Delhi

(anushka.rjndrn@gmail.com)

The ethical concerns of several contemporary artists in India have been informed by the sense of social and political trauma in the wake of communal violence and threat to secularism following the demolition of the Babri Masjid (mosque) in 1992. But the publics that these artworks reach out to, especially at the onset were limited in the diverse social context of the country. Artists with established presence in the art market began seeking out new publics for their art through an emphasis on social engagement in their practice. Conversely the civil society has also been employing aesthetic tools that establish affinity with contemporary art practices for increased engagement. Across the spectrum of art practices unfolding between the poles of a strong NGO presence on one side and that of the art market, on the other, this paper will look at the various ways in which the power of art to deal with political and cultural trauma in the everyday at the individual level and for communities as a whole is being extended from stagnant white cubes to work with the materiality of social relations in contemporary India. This will be demonstrated through specific analyses of three projects— Blame (2002–04) by Shilpa Gupta, an artwork that was simultaneously exhibited in gallery spaces, and also included social engagement by the artist in public spaces; the artist–NGO collaboration Himmat Workshops (2002–2012), between Vasudha Thozhur and the NGO Himmat; and the civil society initiative, The Conflictorium: Museum of Conflict, a small community museum that maintains sustained engagement with its local context in Ahmedabad, a seat of ongoing communal tensions.

11. Art history and its objects 2

Second Session: Discourse, Figure

Session Chair: Morgan Thomas

Art History/Center for Film & Media Studies

University of Cincinnati

(morgan.thomas@uc.edu)

Abstracts

“Surface and Interface: Incoherent Reality in Li Wei’s Mirror”

Linda Huang

History of Art

The Ohio State University

(hnglindaxy@gmail.com)

Chinese artist Li Wei (b. 1970) is known for his performance Mirror Series (2000–2005) in which he wears a three-foot wide mirror with his head protruding from a hole in its center. Using a camera to

document his mirror-performance, Li creates a disorienting scene of his head floating among the viewers in everyday urban spaces. While the existing literature interprets his work as an act of urban intervention, such framework overlooks his maneuvering of the mirror as a means to critique the pervasive power of images exerted on humanity, especially on the human body. Examining Li’s metaphorical gesture of seeing through the mirror and the multiple roles that he assigned to the mirror, this paper unravels his tactics of disrupting the illusion of transparency and immediate connection facilitated by the seamless integration of interfaces in our visual culture. The mismatched gaze in Li’s work evokes a moment of glitch which, I argue, allows him to materialize the invisible process of mediation beneath the smooth operation of an interface, thus short-circuiting the feedback loop between images and their receivers.

“Nomina Sacra: Orthodox Aesthetics and the Unity of Text and Image”

Alan D. Pocaro

Art

Eastern Illinois University

(adpocaro@eiu.edu)

This presentation examines how an ‘orthodox’ aesthetics may extend our understanding of artworks that employ image and text, as well as the role of faith—where faith is absolute belief—in aesthetic encounters with contemporary art objects in an age of absolute materialism. It focuses particularly on the work of painter Cy Twombly (1928–2011) in relation to Orthodox traditions of eikon and nomina sacra. It also examines Twombly’s relationship with the poems of Rainer Maria Rilke, a writer profoundly impacted by Orthodoxy. In the Orthodox eikon tradition, the distinction between signifier and signified is collapsed, since for the Orthodox believer, the image of Christ or a saint is viewed not as a depiction, but rather as a revelation of the prototype in heaven. A new ‘orthodox or ‘byzantine’ aesthetics emphasizes the physical and material nature of a work of art and its nearness to being. The painting is a ‘celestial window’ (Vladimir Lossky), a conduit linking two realities. Unlike the inaccessible two-way mirror of painting in the Western tradition, it is a portal that engages the space of the faithful. Instead of seeing Twombly’s paintings as illusory or sculptural, can we understand them as effectively creating a new ‘orthodox’ space that surrounds, binds, and activates the viewer?

“Body, Landscape, Crystal, and Something I Cannot Name

—Chen Zhen’s Crystal Landscape of Inner Body”

Yiwen Liu

History of Art

The Ohio State University

(liu.3335@buckeyemail.osu.edu)

In a dark room with a dim white light, pieces of clear blown glass shaped like human organs are laid out on a glass table. This is Chen Zhen’s Crystal Landscape of Inner Body, made in 2000, the last year of his life. In the materiality and configuration of this work, discourses of medicine, chemistry, art, thing, and life, are entangled and at the same time illuminated. With reference to Chinese medical texts, Bill Brown’s Thing Theory, as well as the concept of recursive materiality, I will pursue a two-stage argument about this work. First, I will explore the similarity and difference of the “thing” in Euro-American and Chinese traditions. Secondly, I examine how Chen Zhen’s landscape of the body illuminates and problematizes the object/subject relationship of inner body and human subject, as well as the boundaries of discourses in different fields. Taking these issues into consideration, I go on to show how Chen Zhen transforms part of “I” into some “thing” that he can neither fully understand nor control.

12. Game Art and Methodologies of Critique

Session Chair: Theresa Devine
Arizona State University

Abstracts

Margaret Dolinsky
Virtual Reality Artist and Associate Professor
Digital Art
Indiana University

Associate Professor Dolinsky has been turning her paintings and drawings into virtual environments for the past 20 years. She will be presenting her artwork which uses 3D computer graphics, tracking devices and screens that are navigated in a manner very similar to video games. However, she targets the work for audiences interested in interactive art installations. This work represents a link between the game world and the art world.

Roland Graf
Augmented Reality Artist and Assistant Professor
Stamps School of Art & Design
University of Michigan

Assistant Professor Graf will be presenting a contrasting theory of “Artvillages” and a street game titled “Solar Pink Pong” that illustrates his idea. With this street game, he questions the limitations of screen-based interactive media experiences and the binary opposition between natural and artificial light – interactive media and daylight as a medium. He critically examines the premises for theoretical models and technical platforms that can shape interactive media experiences such as video games. His point of view will add to the scope of the conversation focusing on the physical nature (or phenomenology) of the interactive media experience rather than its content or game mechanic.

Matthew James Board
Game Designer and Assistant Professor
Art & Interactive Media Studies
Miami University

Assistant Professor Board will be presenting the video game Kamodo Steve, which he describes as a piece bridging the gap between the functions of a serious game and a game that is for entertainment. He is using the medium of video games as a form of artistic expression to make a game that deals with this serious topic, in a way that still allows the player to be entertained. The main character, Kamodo Steve, has the power to save his loved ones from their cancer cases and stop the source of the cancer outbreak at the source. This work comes from the community from which Jason Rohrer emerged and his concerns are similar to the case that I describe in my article.

Dr. Christina H Schmid
Scholar and Assistant Professor
Critical Theory, Department of Art
University of Minnesota

Assistant Professor Schmid will be presenting an argument, titled “Form Bears Meaning,” for considering games as a form of cultural expression that fits into the ways the contemporary artworld functions. She will be using Elizabeth LaPensee’s work as a touchpoint. The pieces set out to tell Anishinaabe stories in the media of games, comics, animations, and traditional gallery pieces. LaPensee’s formal choices in game design function analogous to conceptual decisions about medium and form a more traditional artist might make. Form, like content, bears meaning in her work in a way that warrants the inclusion of such games in any category of 21st-century fine art. This work is an argument that shows another facet and example of the discourse I present in my article.

13. Future Foundations

Session char: Samantha Krukowski

Abstracts

“Historical Precedents of note: Zen teachings on emptiness”
John Cage
Expressionist painting-Vincent Van Gogh

Students entering college today have a deficit in interpersonal skills, lack experience with physical material exploration, and are disconnected from their environment. My presentation will showcase modes of working with physical materials and aesthetic awareness that can teach students prescient lessons about emotional intelligence, sensitivity to their tactile and ephemeral surroundings, and self-confidence.

I will focus on observational exercises built on my experience in painting and drawing. Gestural figure drawing and subjective color translation are my two examples. Supporting evidence will come from art history, studies on meditation, mind body connection, and subjectivity.

-Gesture Drawing will be presented as an avenue for thinking about interactivity, circulatory health and communication.

-Color exercises will present an opportunity for agency as a creator of something personal. These exercises present observation as an opportunity for meditation and transformation of perspective from mimesis to vision.

“Cross-Pollination: An Interdisciplinary Foundations Experience”
Jesse Payne

At VCUQatar we have recently experimented with a new foundations structure. We designed an initiative that distills the Art Foundation courses down to four sections, offering each Studio to two sections in the fall and two in the spring. Studio classes are scheduled and grouped on Sunday and Tuesday only, with Thursday becoming a full-day Open Studio Experience, a day where the students work on the projects and get feedback from the entire Art Foundation faculty. The proposed change to the Art Foundations curriculum and course schedule has been driven by a common Faculty re-

quest to improve the flexibility, innovation, and interdisciplinary nature of the program. The new structure provides a stronger preparation (foundation) for the Freshmen in the Fall semester, which represents a challenging transition for most students. Also, it allows better integration and more collaboration opportunities between Art Foundation Studios. In addition, it facilitates common critiques, introducing visiting educators and offering specific workshops to build up solid skills. This new structure expands the multidisciplinary nature of the program, exposing freshmen to all studios and faculty during each semester. The schedule creates more opportunities for cross-pollination between the studios and more efficient distribution of faculty's participation. I would like to present projects that we ran in this new experimental structure. Each of the projects combine elements from multiple disciplines within our program. Surface (2D) projects that end as a product such as a skateboard or wallpaper, Drawing projects combined with Time based media and Surface, etc.

“Pedagogy on the Move: Framing Motion Pedagogy through Design Studio”

Negar Kalantar & Alireza Borhani
Texas A&M University

Within contemporary design, there is a growing need for students, academics, professionals, and practices to create adaptive designs; art and architecture that changes the connection humans have with their environment. Although motion has long been part of the design repertoire, little thought has been given to motion studies in design education and the existing tradition of static forms is almost the sole type taught in schools of design and architecture.

The concept of motion pedagogy has been established and employed to structure this paper. Motion pedagogy is founded on the premise that the built environment is a dynamic, rather than static, system. The pedagogy of transformable design as an alternative method of thinking demonstrates essential subjects for early designers eager to understand transformable design and how an exploratory concept of motion can be codified to suit different technical, economic, and cultural considerations. By contextualizing two transformable design studios in two different universities experienced within the development of motion pedagogy, the goal of this paper will discuss how best motion pedagogy can be integrated into the curricula and evaluate the content and delivery. To help catalyze the development of transformable design principles for the education of future designers, the outcome of these studios is a vehicle for eliciting evidence of the challenges and opportunities design programs face in addressing motion-related courses. By employing the concept of transformability as an exquisite design tool, the value of this approach is to introduce new ways of thinking about design itself.

Speculative Futures: Drawing Culture

Because meaning and significance constitute our existence as human beings, we deepen our diurnal quest to unearth that to which our makeup belongs. From this excavation into our state of being universal emerges a binding affair between self and its evolution. To know our experience, and that of a people, is to embrace our own origins, evolution and eccentricities.

Anthropology is the science that studies peoples past and present, their cultures, and their histories as groups. When anthropologists undertake a study of an unfamiliar culture, they typically write an ethnography. Ethnographic studies look at the patterns of interpretation that members of a cultural group invoke as they go about their daily lives. An ethnography is a highly descriptive overview of a group's knowledge, its beliefs, its social organization, how it reproduces itself, and the material world in which it exists. In short, ethnography is a process referred to by Clifford Geertz as Writing Culture. Its implementation is dependent on writing field notes; an essential occasion in which the researcher creates jottings (brief texts) based on firsthand (lived) experience while amongst the study group. The student course work, Drawing Culture, is one such attempt to make visual jottings to achieve a more subjective understanding of a people and the fantastical realms they embody. The purpose of

this work is not only to describe and explain, but also to evoke a view of the world in which cultural alternatives can be measured against one another and used as a circumstantial guide for the spatial reproduction in the realm of our collective cultural imagination.

This course contributes to the student's ability to conduct and to apply environmental theories of perception and spatial phenomenon to the ordinary and extraordinary conditions of daily life by thoughtfully considering contributing aspect of a particular setting that increases the ambient and physical experience of its occupants through the making of drawings. In this presentation, I will present the foundational logic that has informed each student's production of a single drawing specific to the culture of drawing and the drawing of culture simultaneously. In a desperate attempt to provide a foundation for architectural thinking inclusive of the contemporary image culture, this course offers a series of historical and theoretical perspectives regarding visual communication in the midst of a rapidly changing visual appetite. This presentation will center on drawing as a foundational means of knowing.

“Drawing on the Past”

Zeke Leonard
Assistant Professor
Syracuse University School of Design

When Walter Gropius wrote his “Bauhaus Manifesto and Program” in 1919 he made a point of outlining 10 different types of drawing that would be taught within the radical new design school. As more and more of these drawing typologies are migrated to digital media, conversations about the role of hand drawing in foundational design education become sharper, often devolving to dividing lines between the “analog” and the “digital,” with occasionally heated voices on both sides of the conversation. As we move farther into the 21st century, the discussion can no longer be about whether digital techniques should be introduced at a foundational level, but rather what is kept or gained by the inclusion of hand drawing in beginning design curricula. If, as Have and van den Toorn posit, drawing “is not just an old-fashioned, artistic trick but can be a way of acquiring new knowledge,” how do we shift delivery of hand drawing to meet the needs of current design students? To what extent does the job market drive our pedagogic reaction to drawing as a design tool?

As we have built a new First Year Experience for our School of Design, there has been much conversation about how and why drawing is taught. We have migrated from an “art drawing” foundation experience to one that introduces digital drawing tools through a series of exercises in the first year. Recognising that digital drawing tools require training at the foundational level that is similar to traditional drawing tools has been one of the central tenets of a newly instated First Year Experience in our School of Design.

This paper will outline methods employed and findings reaped as the inaugural year of this First Year Experience has been implemented, with specific attention paid to the role of digital and analog drawing and the learning outcomes evidenced by the students.

14. Balancing Act: Between Artist, Environment and Community

Abstracts not available.

15. Art & Power II

“Partake Columbus”
Jeni Hansen Gard
Independent Artist
(hansenjeni@hotmail.com)

In my thesis work, I investigate the social web surrounding our ecological, cultural, and personal relationship with food. My work addresses the growing concern for health and sustainability in a consumer-driven society. As we turn away from whole foods and move towards a diet full of processed foods served in plastic and Styrofoam, this gradual shift has impacted the way we think about what we eat and how we eat it.

I use the ceramic vessel and human experience as a way to investigate the shift in society’s relationship to food, eating, and the meal. My studio work is a consideration of form, function, and color of the ceramic vessel. These physical objects fuel community-oriented social impact projects in which the vessel serves as a catalyst in creating a dialogue around food. Through use, the vessel has the ability to elevate the food we consume and asks the viewer to reconsider what they eat, where it comes from, who they share it with, and how food affects our body and the earth. Partake Columbus is a time-based project in shared eating. The course of the exhibition spanned thirty-three days and engaged seven individuals from different neighborhoods throughout the city of Columbus, Ohio. Each participant shared a meal with someone every day for the duration of the project using a sharing set of dishes. Their stories were recorded through daily posts on a group blog. Partake Columbus brought attention back to the meal as something nourishing to be shared and experienced together. The project can be viewed at partakecolumbus.wordpress.com.

“Art Advocates for Interdisciplinary Awareness”

Clark Clare
Environmental Science Major
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Bachelor of Fine Art candidate
Slippery Rock University of Pennsylvania
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Tyra Welsh
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The Sailcloth Art Project is a material investigation between both Physics and Art. It has received a Slippery Rock University student/faculty research grant. It will be conducted by two professors, Heather Hertel, Associate Professor of Art and Dr. Ben Sheavitz, Professor of Physics. The project will be completed with the assistance of eight students: six art students and two science students. The Sailcloth Art Project is to be exhibited at the Erie Bayfront Maritime Museum in Erie, Pennsylvania. The Project is to include both indoor and outdoor creations. The Tall Ships Festival will take place during the installation of the Project. The Festival is expected to attract around 57,000 peo-

ple. With an audience of this capacity, the Festival is a splendid opportunity to exhibit the Sailcloth project, thus encouraging a response from the public. The Project is a positive addition to the venue because it offers a historical significance while creating contemporary art on recycled sails. People will witness the worlds of Art and Science fusing together in a non-art related site. The audience will have the chance to fully interact with the Sailcloth Art Project, as the outdoor creations will join wind energy with metal structures of sailcloth paintings. The overall goal of the Project is to echo the movement and fluidity of sailing, and the energy of the wind. Art has the ability to affect the community it encompasses. It can be a reaction or a reflection towards it’s environment, and flows seamlessly with public response.

Mary Clare Rietz
Artist & Community Organizer
University of Cincinnati
(mcstoriesandart@mac.com)

Does Knowing Me Make a Difference? Relationships, Power & Equitable Development
On The Map|Over-the-Rhine (OTM|OtR) is an ongoing, community-engaged, collaborative work that challenges – and provokes alternatives to – the predominant narrative, cartography, and economy of a rapidly changing Cincinnati neighborhood. (<http://maryclarerietz.com/work/current/>)
OTM|OtR produces a network of people and objects in a highly dense, close-quarters place where development is creating diversity but not always connection. These “actors” engage through stories, mapping, guided walks, and performance, all which foster critical awareness of the varied experiences of those who live and work in the community.

On The Map|Over-the-Rhine incites a diverse neighborhood network, but wants to go further. It asks: Can relationships among diverse stakeholders – instigated by artists and neighborhood collaborators using objects, materials and processes – serve as building blocks of power to disrupt gentrification toward a goal of equitable development? Are people who feel connected more likely to work together toward goals that meet the diverse needs and interests of all?

By enacting some of the creative community-building strategies we use in OTM|OtR, this workshop will provide ways to relate that might stimulate thinking about what supports, inspires, motivates interpersonal connection, especially across socio-economic and racial difference, and what might move such relationships to the next level: empowered alliances of neighbors in civic engagement with and for one another.

16. The Past 2D Design vs. The Future 2D Design

Session Chair: Chung-Fan Chang
Stockton University
(chung-fan.chang@stockton.edu)

Abstracts

“Traditional 2D Design vs. Digital 2D Design”
Chung-Fan Chang
Stockton University

How do we prepare fine art students to become assured in both utilizing digital media and ruler and exacto knife to create successful visual statements through learning the elements and principles of design? How would one project be taught differently in a studio then in a computer lab? This paper

will explore methods and possibilities in which assignments taught in both settings in the classroom, and compare and share the insights of two learning and thinking processes to examine the student learning outcomes. Should any visual arts program plan to discontinue the traditional 2D Design class to progress in this digital age?

“The Elements and Principles of Design”

Joel Varland

Savannah College of Art and Design

The Elements and Principles have been staples in foundations programs since the Bauhaus. In fact it was under the tutelage and experimentation of the Bauhaus that these concepts were developed and initiated. The Bauhaus leadership formulated the backbone of a new aesthetic – one that would become the basis of Modernism. The Element and Principles of Design that we have know were the tool kit for producing modernism. The dig is, Modernism ended 50 year ago and we are still using the tool kit designed for it. This paper will consider if its time to retie the Principles and Elements and we know them. Likewise, is it time for a new set of tools and concepts that are suited for 21rst C.

“Structural Inspection”

Skip Cullen

WavePool Art Center

Why are there large disconnects between professors, students, and administrations as to what an arts foundations experience should be? This presentation addresses those questions individually while specifically focusing on real examples from overseeing a curriculum switch from a traditional foundations program to a digitally focused pedagogy. Color theory, design fundamentals and drawing will be discussed along with the explosive growth of online courses.

17. Everyone is a Developer

Abstracts not available.

18. Art and Design at NC State University

Abstracts not available.

19. Makers of World, Unite and Take Over

Abstracts not available.

20. The World as Print, Printmaking's Studio Shift

Session Chair: Noel Anderson

University of Cincinnati

Abstracts

Margaret Dolinsky

Virtual Reality Artist and Associate Professor

Digital Art

Indiana University

Associate Professor Dolinsky has been turning her paintings and drawings into virtual environments for the past 20 years. She will be presenting her artwork which uses 3D computer graphics, tracking devices and screens that are navigated in a manner very similar to video games. However, she targets the work for audiences interested in interactive art installations. This work represents a link between the game world and the art world.

Roland Graf

Augmented Reality Artist and Assistant Professor

Stamps School of Art & Design

University of Michigan

Assistant Professor Graf will be presenting a contrasting theory of “Artvillages” and a street game titled “Solar Pink Pong” that illustrates his idea. With this street game, he questions the limitations of screen-based interactive media experiences and the binary opposition between natural and artificial light – interactive media and daylight as a medium. He critically examines the premises for theoretical models and technical platforms that can shape interactive media experiences such as video games. His point of view will add to the scope of the conversation focusing on the physical nature (or phenomenology) of the interactive media experience rather than its content or game mechanic.

Matthew James Board

Game Designer and Assistant Professor

Art & Interactive Media Studies

Miami University

Assistant Professor Board will be presenting the video game Kamodo Steve, which he describes as a piece bridging the gap between the functions of a serious game and a game that is for entertainment. He is using the medium of video games as a form of artistic expression to make a game that deals with this serious topic, in a way that still allows the player to be entertained. The main character, Kamodo Steve, has the power to save his loved ones from their cancer cases and stop the source of the cancer outbreak at the source. This work comes from the community from which Jason Rohrer emerged and his concerns are similar to the case that I describe in my article.

Dr. Christina H Schmid
Scholar and Assistant Professor
Critical Theory, Department of Art
University of Minnesota

Assistant Professor Schmid will be presenting an argument, titled “Form Bears Meaning,” for considering games as a form of cultural expression that fits into the ways the contemporary artworld functions. She will be using Elizabeth LaPensee’s work as a touchpoint. The pieces set out to tell Anishinaabe stories in the media of games, comics, animations, and traditional gallery pieces. LaPensee’s formal choices in game design function analogous to conceptual decisions about medium and form a more traditional artist might make. Form, like content, bears meaning in her work in a way that warrants the inclusion of such games in any category of 21st-century fine art. This work is an argument that shows another facet and example of the discourse I present in my article.

21. Creating the Creative Class: Working in the margins and building better degrees

Session Chair: Cindy Damschroder
University of Cincinnati

Abstracts

“Culture Clash and Resolution: Building Better Degrees and Opening Eyes – Iteratively”

Lee Fearnside
Independent Scholar
Tiffin University

Laura Ketter
Independent Scholar
Tiffin University

Culture, including institutional culture, is composed of symbols, language, values, and norms. The extent of overlap between these elements will fundamentally impact the construction of new understandings between different academic cultures. This presentation will discuss the culture clash experienced during the creation of a new interdisciplinary degree at Tiffin University. Founded as a business school in 1888, one of only two universities in the United States accredited by both the Accreditation Council for Business Schools and Program (ACBSP) and the European Council for Business Education (ECBE), TU has a proud history in traditional business education. In 2014 conversations between two faculty developed into a new program emphasizing the development of creative skills married with analytical skills, built upon the firm foundation of a business education. This program trains students to think about problem solving as an iterative, analysis and action method within both art and business courses. The program culminates in a capstone course team-taught by Business and Art faculty. The genesis of this program came from our students wishing for a degree that allowed students to express oneself with hands-on, pre-professional and project-based classroom experiences. This presentation will discuss the iterative process and challenges of designing and promoting the degree, as well as the continuing efforts to resolve the cultural gap of interdisciplinary work; challenges that lie in educating the University stakeholders how to understand an interdisciplinary degree, bringing the degree through the internal approval and vetting processes, and the intentional efforts to shift University culture.

“Blurring Discipline Lines to Educate the Holistic Creative Student”

Aaron Bradley
Independent Scholar
University of Cincinnati

Cindy Damschroder
Independent Scholar
University of Cincinnati

What is creativity? Is there a connection between creativity and problem solving? Are these valued and “worthwhile” professional qualities for students pursuing a degree in design or art fields? Are the lines between art, design, and specific “disciplines” beginning to blur? The answer is a resounding YES! As the MACAA2016 conference convenes at the University of Cincinnati’s renowned College of Design, Architecture, art, and Planning (DAAP) it is fitting to discuss the trend of “design in the margins” – the intertwining of art and design. In the summer of 2015, UC faculty conducted grant-funded research of this topic with co-op employers in the creative industry; results revealed that regardless of discipline, creativity is a top characteristic and skill valued by employers. Additionally, DAAP’s mandatory participation in alternating semesters of career-relevant work integrated learning experiences, beginning in the Fall ’16 semester with the Professionalism & Purpose for Fine Arts course. Three semesters of cooperative (co-op) education placements will follow. Presenters will discuss key findings from their research on creative competencies and industry trends, including how these have shaped the Division of Professional Practice and Experiential Learning (ProPEL) employer/student/faculty advisor database for co-op positions in art and design. Presenters will also share ProPEL’s strategic plan for the Fine Art Co-op program, including the identification of existing employers, job development with new employers, and work with the Fine Art students to shape the program in a collaborative grass-roots manner.

22. Home Making and Art Making: Embodying Studio Shifts

Abstracts not available.

23. The smallest indivisible unite is two people, not one

Session Chair: Mark Mccoin
University of Texas at San Antonio

Reflections on a cross-cultural, interdisciplinary, truly collaborative approach to 4D art making.

When Tony Kushner wrote the award winning play “Angels in America” he payed tribute to the incredible wealth of his comrades and collaborators, muses, inspirations and his community by asserting that “The smallest indivisible unite is two people, not one”. Too often, especially in art-making, the myth of the lone wolf, the creative genius is still held in great regards, especially within the context of an undergraduate course in art. There are many factors that influence such way of thinking, from the omnipresent Piaget’s cognitive perspective of individualism, to the difficulties of group grading, to giving in to the whining of students against working in groups. As mentors we too often encourage default to assigning individual projects instead of challenging our students to engage in collaborative experience. In June 2016 two distinct classes from two distinct institutions of two distinct countries, XXXX from University of San Antonio Texas and New Tendencies in Dance from

Universidad De Las Americas Puebla, Mexico joined forces to create an interdisciplinary experience leading to the creation of time-based art. Thanks to a postmodernist somatic approach, the students navigated through a wealth of mediums like photography, sound art, video, choreography and performance art and the challenges of a Mexican-American cultural clash.

Part performance, part lecture, part documentary, this panel addresses issues related to what it means to make collaborative, multi-inter-trans disciplinary work within the context of an academic exchange. As the academic team who collaborated to conceive of an interdisciplinary, international collaboration experience for our students, Cristina Goletti, Mark McCoin and Libby Rowe bring varied time-based and 4D experiences to the table. Choreographer and dancer, Cristina Goletti, will present topics based on the body and cross-disciplinary movement collaboration as well as compositional theory. Sound artist (or whatever your words for you are), Mark McCoin, will speak from his experience with sound-based, interdisciplinary artistic collaboration and 4_D compositional strategies. Libby Rowe will address topics pertaining to 4-D motivations for artists from static traditions, wearables, and performing the object.

24. Pictographs, Glyphs, Emojis, and Brands: Part 1

Session Chair: Mysoon Rizk
University of Toledo
(mysoon@utoledo.edu)

Abstracts

“The Sphinx Texts: The Revenge of Modernist Hieroglyphics”
Chris Burnett
University of Toledo
(chris.burnett@utoledo.edu)

My presentation considers in two parts the onslaught of hieroglyphics destabilizing the present media ecology. In part one, I review a remarkable program organized by the British artist and theorist Victor Burgin in Boston in the winter of 1985-86, “Heads in Hieroglyphic Bonnets.” This four-part lecture series and exhibition tracked the ideology of modernist hieroglyphics from their mythic status in ancient times to their inscription on the restroom doors of global culture. I was privileged to have an ongoing personal exchange with Burgin that led to my writing and publishing a feature essay, “Riddles of the Sphinx,” *Afterimage* journal (Summer 1986). The essay discussed how the Burgin’s multifaceted program exemplified the best critical efforts to deconstruct the graphic cult of modernism. Relating this critical moment to today brings me to part two. Despite the unraveling of modernist icons by postmodernist critical theory, digitized glyphs, logos, and emojis are running amok in the media environments of networked communications. Even so, we still gain lucid perspective on this deluge of visual signs in light of this history of the West’s fascination with hieroglyphics and the dream of a universal visual language. In reflected back on the postmodernist critique of the 1980s from the current reinvention of modern icons, I question the limits of semiotics and poststructuralism while speculating on their new potentials in the present. Emojis may amount to the revenge of modernist hieroglyphics but they also reveal the recuperative power of modernism itself in an entirely new semiotic terrain.

“Cultural Hodgepodge”
Arturo Rodriguez
University of Toledo
(arturo.rodriguez@utoledo.edu)

I make paintings, prints, and mixed media works that are rooted in my experience as someone who finds it difficult to identify with a cultural group. Although I was born on the island of Cuba, referring to myself as “Cuban” is a label that I don’t feel comfortable with. My memories of Cuba are those of a young boy. My mother and I left the island during the Mariel boatlift in 1980. “American” is a term that I feel does not fit me either, even though I have been living in the US for over 20 years. “Cuban-American” does not describe me either; it is a term for children of Cuban exiles who grew up in Miami speaking Spanglish, but with no real connection to the country. My culture has historically undergone a process of appropriation connected with a long tradition of attempts to integrate imported influences with the surrounding reality. From the Afro-Cuban component of its history, to the Spanish-Catholic heritage, and finally the incredible influence of its closest neighbor the US. Cuba has undergone the process of appropriation in a particularly powerful way. I work with this disparate visual imagery, I become aware of compositional problems that are inherent when working with two distinct visual realities. As a result my aim is to “morph” the compositions into a symbiotic whole. Scarcity and imported imagery are part of the motivation in the work. For me this way of working constitutes an accurate metaphor for Cuban aesthetics. My work is a cultural hodgepodge.

“The Language of Signs (a.k.a. Sign Language)”
Barry Whittaker
University of Toledo
(william.whittaker@utoledo.edu)

How is information disseminated to the masses? In contemporary culture, we are so constantly bombarded with information that much of what we see is unconsciously tuned out. With huge populations packed into cities, distracted by phones, or barreling down highways, finding new or novel ways to deliver information is a persistent challenge. Sign design is often seen as a task best left to graphic designers or to anyone with an directive and a love for Comic Sans. This presentation will explore curious and unique uses of signs in order to inspire dialog and greater awareness of this omnipresent, but often unappreciated art form. Examples of Japanese public sign design, artist’s signage interventions, and hand-painted signs, as well as personal and student projects will be included to explore ways in which artists and designers create, appropriate, or intervene in order to give us a sign.

25. Creating Art Without Materials/Waste

Session Chair: Roscoe Wilson
Miami University Hamilton
(Wilsonr2@miamioh.edu)

Abstracts

“My Original Dirt--the Romance of Trash”
Denise Burge
University of Cincinnati
(dburge3@gmail.com)

Decay is a poetic process. In fact, we would have no fertile plant life if the ground weren't full of dead things---dead plants, animals, broken down minerals, etc. It is literally a matter of life and death that we live with that which has 'passed on'. In my presentation, I will describe my relationship with decay and how it has manifested in my work in the quilt medium. Most traditional quilts are made based on a process of the reification of discarded material, reified to make new form. At one period in my work, I pushed the concept of 'breakdown' as far as possible, by making fabric 'mud' from shredded bits of fabric, sewn together with the aid of a dissolvable interfacing. From this surface, I created new forms, sometimes sculptural, sometimes pictorial. Part of my research involved a visit to a local recycling center to view the process of breakdown of material. Despite the horror of seeing such large amounts of trash, I was inspired by the look of the crushed material, and was surprised that it looked a great deal like the work I was making.

To me, how we relate to 'discarded' material is essential to our sense of self and belonging. This presentation will explore the 'natural history' of the traditional quilt form, the use of quilts for both practical and magical purposes, and my sense of how quilts relate to the process of organic decay and revivification in the natural world.

I will also look at some forms of contemporary approaches to quilting, and how we can use such a traditional form of expression to address contemporary political and environmental issues.

“Of Minor Import”
Erin Jameson
Miami University
(jamesoe@miamioh.edu)

Museums bemoan their crowded storage spaces, while simultaneously seeing an increase in digital foot traffic. Material waste exists not just in the museums full of objects, but in the packaging and shipping of objects to and from shows, and in the studios where works are created. Working with non traditional materials, such as abandoned objects, allows me to create work that reduces waste in the actual space AND by discussing the systems of consumption based on global markets. My work occupies both physical and virtual space. With an online presence for my work, I broadcast the artwork without expectation of audience. Whether a person goes to my site or not does not affect the work, I have no gallerist to please. This reduces compliance with commodification, a known driver of material consumption in art. In specific art pieces, I question the amount of stuff in the world and our indifference towards its overabundance. Having both digital and actual platforms allows me to take something that is intangible (such as systemic injustice), make it tangible (by recontextualizing discarded objects from society) and then rendering it again intangible yet more visible, and hopefully compelling, by creating its online presence.

“What are you doing to that boat?”
David Olsen Teng
Wellesley College
(dolsen@wellesley.edu)

Being environmentally conscious comes out of necessity; if I were to create my art from materials purchased new I would never make a single thing. The ability to efficiently use found items is apart of my daily routine. Whether it is recycling previous works of art to make new ones or finding ways to turn trash into treasure, it is a vital part of my creative practice. I rely on the “trash” I come across to inspire and inform my work by reflecting my relationship with the objects cultural, formal and environmental makeup. Whether it is turning a dilapidated canoe from my neighbors backyard into a whale or finding new uses for old technologies I am constantly hoarding objects most people no longer see useful. I am a consumer of the consumed in consumerist society.

“Responsible Refuse”
Jacob Stanley
Lindenwood University
(jstanley1@lindenwood.edu)

The sustainability of our discipline does not lie in digital or technological modes of production. The output is the same, a material object. An alternative is finding materials that have been through one lifecycle. It both lessens the environmental impact and still allows for material exploration: a key to many of our practices. I often feel guilty about the final outcome of my student's work and my own, we live in a world of stuff why add to that pile? Both in my teaching and my own practice, I made small changes to minimize my environmental impact without compromising pedagogical goals or my own artistic practice. An example of this would be switching from reduction carving in plaster to carving leather hard blocks of clay in my 3D design course. However we must be careful in making these decisions when it comes to allowing students to make mistakes, a key aspect of learning. In my personal work, “Sweat Equity” a titled house started as an old farmhouse. It was mixed with new lumber to become a house on stilts, then a fashion show backdrop, and now in its final incarnation as a precarious façade balanced by a frayed rope. Not all of my projects are as efficient in their re-use, however I am drawn to materials with a history, and the authenticity that comes from the patina of age. I am not under the delusion that most of my work will and often does end up in the dumpster. But by being conscious about the selection of materials I can prolong their inevitable fall into the landfill and not fuel the production of new materials. These choices are not without their consequences. Espousing a particular aesthetic can be dangerous, we all have all seen way to many “green” shows that are nothing but trash aesthetically arranged. If minimizing our environmental footprint is the goal we must also factor in the repurposed materials require more labor and often more driving to gather materials. My presentation will discuss both the drawbacks and the advantages of working this way.

26. Identity Crisis - The Challenges of Building Effective Digital Arts Programs Inside/Outside of Studio Art Curriculums

Session Chair: Chris Ireland
Tarleton State University
(ireland@tarleton.edu)

Abstracts

“Bridging Gaps”
Colby Jennings
Assistant Professor of Art
Missouri State University

One of the greatest struggles in teaching a Digital Arts course typically makes itself known in the very first meeting of the class. What is “Digital Arts” exactly the students might ask. And if they don’t ask it, you will invariably come up against a situation where you have to try and pin it down. I consider this need as an opportunity to exercise thoughts and ideas on the topic and address how the class will use the term, but also how the term is used as an unspecific catch all for typically anything creative done with digital tools. My hybrid position rests between two different programs at my university. Half of the courses that I teach reside in a collaborative, interdisciplinary, and admittedly commercially oriented, Electronic Arts program. The other half of the courses I teach are within a traditionally fine arts oriented Digital Arts program, where the students are also taking other studio arts courses and several art history courses. My curriculum for each grouping of courses has grown leaps and bounds by having me see two sides of a very wide spectrum. What I have arrived at, for the moment, is a needs based approach to interdisciplinary art making. What I do is work to truly eradicate fear of technology and tools of many types so that students are able to own their own technical skill building after the fundamentals are delivered and a foundation is built. The combination of “idea first” along with confidence, awareness and teachability in regards to tools has proven to be incredibly successful thus far for BOTH of my groups of students.

“Virtual and Augmented Reality as an Extension of the Artist’s Studio”
Marjorie Thompson
Empire State College

Virtual and augmented reality have been explored by many researchers as a space that offers designers a place to collaborate. Many papers discuss the uses of virtual reality as great tool for collaboration but not too many examine how it can be used by an individual as an extension of the studio as a place to conceptualize and synthesize ideas, create models for actual artwork and exhibit work. In this paper, I will discuss how virtual reality and augmented reality can benefit the creative process of the artist. This would be beneficial to the art community for several reasons. Although many artists create work and exhibit in virtual reality, there seems to be a disconnect between what is seen as real and what is seen as virtual. Virtual reality is very versatile and offers artists the possibility creating prototypes of art and by having an online presence, the artist can show these prototypes in a space where people from all over the world could experience works of art such as sculptures in 3D. The artist can then create real work based on the virtual reality models. Augmented reality software such as Sketch Up is used by many professions such as architecture, engineering to prototype ideas. I will explore how this software as well as software like Unity in conjunction with modeling programs such as Blender, Skulpttris or Rhino could be used in the art studio.

“DIYing the DIY: Expanding Making on an Art Department Budget”

Matt Weedman
Wabash College

Do you need a maker-space? Yes. Do you have money for one? NO. Maker-spaces are the big buzz amongst the arts and technologies and Universities want them but have no budget. As they are unlikely to give a large investment to an art department over an engineering department it is a prime time for Art departments to set-up an involved maker-space utilizing our unique advantages that can then pull more funding. An engaged space that allows students to bridge technology with many forms of traditional making can be set up on a budget less than 1 or 2 thousand dollars. At Wabash College I have set up an existing space using already acquired items, local faculty and staff donations and a small budget utilizing a special topics class structure. Through recycling, up-cycling and resourcing local caches of abandoned technology you too can beat other departments to the punch and establish your department as the innovator and DIY king of the college. I will share my research and tips and tricks on making this space happen in the hopes of bringing notoriety and urgent relevance to your department.

27. Time-Based Art & Design: Finding the Language of Critique

Session Chair: Ellen Mueller
West Virginia Wesleyan College

Abstracts

“‘Command-line Bullshittery,’ the Myth of Computer Literacy, and the 4th Dimension: Towards a Performative Pedagogical Foundation of Time-Based Media Arts”
Tiffany Funk
Ph.D. candidate
University of Illinois at Chicago

Though the nature of the 4D arts—social practice, generative works, film/video, performance art, sound art, game design, etc.—demands digital aptitude, pedagogical practices have yet to catch up; many programs misguidedly offer outmoded models of “computer literacy” that at best offer skill-based band-aids, and at worst ignore time-based media altogether. However, students are already prepared to contend with 4D practices through their varied digitally-embedded lived experience. Students need a critical discourse encouraging a performative, historical re-orientation of approaching 4D works, incorporating the tools and methods already so embedded in their digital lives. These methods combat the increasing technological dysphoria described by Vilém Flusser, in which the reversal of the power dynamic between technology and humanity grants the apparatus control of our futures. In my paper, I present 5 proposals emphasizing a performative, historical narrative connecting the seemingly disparate paradigms of early computation, 20th century conceptual art practice, and contemporary digital media in order to restore agency to artists. This approach to foundational coursework establishes an inclusive space for critical, investigative experimentation wresting control from the purveyors of proprietary devices and media, dispels the jargon-laden obfuscation of “command-line bullshittery” and the “computer priesthood,” and encouraging hands-on, radical, DIY methods that restore agency to artists and designers.

“Appreciating the Static Image: Identifying and Developing Rhythmic Patterns for Time Based Media Critique”

Holly Hey

The University of Toledo

Using the Toledo Museum of Art as a site to develop visual literacy as the foundation for cinematic production, I ask students to develop and deliver a semester’s long project that begins with art appreciation learned through archival research, formal analysis, and visual description. Students locate, appreciate, and expound upon art works in traditional media in order to pre- visualize and pre-conceptualize in time-based media. Deconstructing static art prepares students to identify visual rhythmic patterns. This recognition is then applied to the construction of rhythmic patterns in time-based media. Rhythmic patterns are essential to time-based expressions; framing, juxtapositions, and overall trajectory rest at the very foundation of rhythmic pattern.

I use an online portfolio system called Seelio, which provides a platform for content analysis for both myself as a professor and for my students as creatives. Students produce work, contextualize through project summaries, and author expository essays explaining how they employed visual literacy into their work. Self-assessment becomes a point of departure for a blended class critique; the beginnings of which happen online and then continue during the face-to-face meetings. This lengthens the critique process, benefiting my students by affording more opportunities to apply critique language. Prior to class, I help students prepare their academic perspectives about their creative work. Online, pre-class critique affords students more time to ruminate on my comments, edit their writing, and develop specific language to apply in class. Their development in time-based media critique stems from their engagement and examination of art in traditional media.

“Time Experienced or Imagined: Discussing Time-Based Media Using Foundational and Interdisciplinary Art Practices”

Sara Holwerda

Independent Educator

My graduate school experience in the Fiber department at Cranbrook formed my understanding of critique of time-based work. As a process-based department we read “time,” in all work: static as well as kinetic. We began critiques by establishing a framework for what we were looking at, based on our diverse experiences in a variety of foundational art disciplines, and shared understanding of the performative nature of making. I built on this experience, researched precedents like sequential photographic imagery, and reflected on outcomes of presenting a variety of time-based work. I submit the following points of discussion to frame critique of time-based, or time-suggestive, work:

- 1.) What is this work like? What is the artist working within or in contrast to? Is this on a “stage” or an everyday intervention? Familiar, or unfamiliar? Improvised or rehearsed? Is the action guided by narrative or instructions? Consider interaction as a time-based structure with object-based work: is it imagined or invited?
- 2.) How is the viewer made aware of the work’s context? The relationship between the viewer and the work is crucial. What clues in the design, presentation or context invite behaviors or suggest interactions? How does the audience orient themselves physically in relation to the work, and do they orient themselves contextually?
- 3.) How do we experience time in the work? Do experience or imagine the time invested? Is the labor implied or performed? In craft, work carries a record of movements, decisions and time, and often leads craft-based artists exploring performance. “Hand+Made: The Performative Impulse in Art and Craft” is a foundational exhibition and catalog text for this.
- 4.) How do we engage in the run time of a work? What compels us to spend time with the work, or

to abandon it? Is it narrative, abstract, repetitive, goal-oriented? Is the content, emotional response, or value dependent on experiencing the full run time? As an artist, I have found these questions are crucial and rarely discussed. How much of time-based work goes unseen?

“Critical Inclusion: Valuing Student Perspectives, Queering Practice, and Hybridizing Pedagogy for 4D Media Critique”

Rachel Weaver

Indiana University Bloomington

Over the past decade, time-based visual media has attained the same ubiquity that the still image has enjoyed for the past 150 years. In this deliriously-mediated present, guiding students to use 4D media’s evolving languages of critique requires teaching strategies that address the strengths and blind spots of digital natives.

I believe that most undergraduate, internet-savvy students are natural critics of 4D media, and that thoughtful educators will facilitate critique by valuing and harnessing these existing interests and useful perspectives. Vernacular media forms become an important and playful entryway to close looking and parsing. Colloquial and familiar viewing habits are eventually transformed by adoption of new terminology and critical angles.

Situating contemporary 4D media works within greater art and design history is an extremely important way to effectively broaden perspectives and generate new critical conversations. I find reading, continuous discussion, and exposure to artists, media works, history, and theory in the context of the studio classroom is just as important as 4D studio practice itself. Unless we are lucky enough to teach at an institution with a media+art history course, the 4D media educator is often saddled with the hybrid role of both studio practitioner and pioneering contemporary art/media/technology historian. This challenge, however great, is also an opportunity unique to our discipline. The 4D media educator must remain chameleon-like in negotiation of critical viewpoints, looking across disciplines, and responding swiftly to the unending torrent of hybridized art forms, expanding design needs, and emerging media technologies.

28. Changing Spaces: Activating Space, Place, and Communities Through Nomadic Art Exhibition

Session Chair: Maura Jasper

Ball State University

Abstracts

“Sidewalk Sculptures: Site Specific Projects and Community Engagement”

Kari Marboe

California College of the Arts

Sitespecific work has the ability to engage audiences actively in contexts outside of the traditional exhibition arena, connecting contemporary practices and creating dialogue in settings that are potentially more accessible and inclusive to communities. This paper explores the relationship between myself, collaborators, sites, and communities, as well as how Bay Area social practice works by Future Farmers and Susanne Cockrell and Ted Purves influence my work. Using examples from my practice, I discuss the use of the sidewalk as a space for performing and sharing sculptures, how this type of public exhibition creates new experiences for community members, and how non-traditional exhibitions or activities can be coordinated with smaller communities that have limited resources. Project examples include trailing liquid clay on sidewalks in San Francisco to discuss

conceptual artist David Ireland and geology with the public (Basement Clay, 2016), a sidewalk table of wishbones and birthday cupcakes used to engage an Arizona mining town in making wishes for their future (Center for Wish Research in collaboration with Erin Colleen Johnson, 2013), and housing part of the Pacific Ocean on the sidewalks of Market Street to ignite dialogue about the memories we make in different parts of the city, as well as energize the local economy (Ocean Beach Market Street, 2015). The sidewalk has become a site of great interest in my practice because of its potential to cross boundaries, engage broad and diverse audiences, and delivers an unexpected moment to our everyday experiences.

“Honey, Vinegar, Carrot, or Stick: Placemaking Tactics on the Power Spectrum”

Megan Young
Kent State University

Most neighborhood organizations, governing bodies, and cultural institutions have a vested interest in the transformative nature of the arts. They want to cash in on the relatively inexpensive return on investment that pop-up, nomadic, or otherwise non-traditional exhibitions provide. However, the methods of organization, financial support, and marketing inevitably determine the lasting impact of these events. Here we examine different strategies from local, regional, and national presenters: Site:Lab at ArtsPrize (MI), Chicago Home Theater Festival (IL), Chicago Arts District 2nd Fridays (IL), Rooms to Let: CLE (OH), and Re|Marking (OH). Presentation examples detail how funds are distributed, how artists are chosen, and what, if any, community input is involved in development processes. Examples include firsthand accounts, excerpts of critiques, quotes from curators, event images, and marketing materials. We consider the locus of power for these exhibitions and who primarily benefits. Findings indicate a favorable shift toward artist lead, neighborhood based projects.

“The Calumet Artist Residency”

Corey Hagelberg and Kate Land
Co-Founders of the Calumet Artist Residency

The Calumet Artist Residency, located in the industrial city of Gary, IN, began as a way to leverage an abandoned houses to help to address needs we saw in our community. With thousands of abandoned structures in Gary, IN, it is easy to offer artists more space than they would normally have. The residency model allows us to decide what types of projects we would like to see in the community. The house becomes a hub of artistic activity that filters out into the community. We are currently shifting from a very loose model that allowed artists complete freedom to one where we invite and encourage different types of community engagement. Like many socially engaged works this project blurs the line between disciplines and blends social practice with landscape design, object making, architecture and curatorial practice. Works by artists in residence are often shown in a traditional gallery setting yet, the line between art making and exhibition is blurred as the artists studio becomes part of a larger public project.

“Social Practice & Creative Placemaking for Artists by Artists”

Braydee Euliss
Independent Artist
Arts Programmer & Advocate
Muncie Arts and Culture Council
Muncie, Indiana

It is commonly held knowledge that pop-up, gorilla, and social practice arts programming has an innate ability to reinforce economic development through increased vibrancy and quality of place.

Advocating and implementing that concept can be difficult in a small, Midwestern college town, even more so when the advocate is also a young artist. For the past five years, I’ve explored nomadic arts programming & exhibition as a tool to build community for and retain other young, emerging artists in my hometown of Muncie, Indiana. When young artists struggle to gain access to traditional resources and community- the typical answer is to leave. Creative opportunity in these places –is not found in the traditional resources found in more established, metropolitan cities and, therefore, requires a vision and commitment for growth. Servant leadership, partnership, time, and trust become the available currency. Not only does the conscientious investment of these resources lead to effective nomadic arts programming, but its spirited execution is often contagious.

29. Pictographs, Glyphs, Emojis, and Brands: Part 2

Session Chair: Catherine A. Moore
Georgia Gwinnett College

Abstracts:

“Emojis as Visual Literacy”

Catherine A. Moore
Georgia Gwinnett College
(cmoore10@ggc.edu)

Visual language and communication has a rich history that is currently experiencing a renaissance through the proliferation of stickers and emojis in digital communication through platforms from text messaging to Facebook messenger. This paper will examine how this shift from verbal to visual communication has affected the way that we interact and communicate with one another by addressing the following questions: Can you attain the sensitivity and nuance in conversation with emojis that you can with spoken or written language? Does our limited “vocabulary” of emojis and stickers limit the breadth of our communications? How does this type of communication differ from pictorial languages such as Mandarin Chinese? What implications does the proliferation of emojis in contemporary conversation have to our ability to communicate with visuals? Through this exploration, this paper will address larger issues related to the interaction of technology, language, and communication.

“Olympic Pictograms in 2018”

Joo Kim
University of Central Florida
(joo.kim@ucf.edu)

A pictogram is a stylized graphical symbol that conveys meaning through the visual representation of a physical object, message, activity, action, or service. It has been used since the beginning of human history as a form of communication. As there is an increase in international exchange, pictograms have become necessary in modern life to report out and inform the most diverse audience possible. Modern pictograms are being used in all types of situations including road signs, public information systems, web icons and interfaces, sports games, etc. Olympic pictograms are a shared international visual language that communicates information to visitors and participants with a diverse language set and cultural backgrounds. Olympic pictograms were first introduced at the 1948 London Olympics to transcend the barriers of communication. However, pictograms have become an integral facet of the Olympic Games since the 1964 Tokyo Olympics. The Tokyo games systematically created pictogram designs including typography, colors, and systems, which expand-

ed Olympic pictograms to the next level since the London Olympics. These days, there are over 200 countries competing in the Olympic Games and pictograms are the iconographical form of Olympic imagery. People eagerly wait for the new pictograms and visual branding of each upcoming Olympic Game. This paper will primarily focus on the conceptual development and creative process for the pictograms for the 2018 Winter Olympic in Pyeochang, S. Korea.

“Emoglyphics: Signs, Symbols, and the Emoji Keyboard”

Guen Montgomery

University of Illinois at Urbana-Champaign

(guenmail@gmail.com)

For their first assignment of 3-D Design I, my fall 2016 foundations students and I will spend three weeks immersed in the familiar visual language of Emoji with the goal of creating a new set of characters. The new student-sourced pictographs will expand the Emoji lexicon by responding to specific gaps in the current Emoji alphabet or keyboard. Based on independent research and peer feedback, these pictographs will be motivated by things foundations students feel are currently missing and necessary. Students will be challenged to respond to political movements, current world events, identity politics, and cultural milestones. They will also be encouraged to design and create everyday missing expressions like the illusive shrugging Emoji. During the upcoming 2016 MACAA Conference in Cincinnati, I will briefly present a paper on our research findings, along with slides of the finished student pieces, and the new set of re-digitized Emoji. I will discuss how the Emoji project both demonstrates to students the continued necessity for image-making in a world of image-based communication, and how it effectively introduces foundations level art students to the signs and symbols at the crux of basic semiotic theory. I will also discuss Emoji as a cultural tool for change, as a way of using visibility to subtly shift out of our discomfort with non-normative identities and ideas. Ultimately, the resulting paper will combine a description of the Emoji project with my thoughts on the larger theoretical implications of image-assisted text.

30. Hi Res vs. Low Res MFA

Abstracts not available.

31. Student Panel

Abstracts not available.

32. Polymodal Sites: Graphic Design in the Expanded Field

“Towards Collaborative and Interdisciplinary Research and Teaching in Graphic Design”

Camila Afanador

Florida Atlantic University

There is a consensus between design scholars and practitioners about the necessity to imagine the future of our changing and expanding disciplines. At the same time, in diverse economic sectors there is an unprecedented belief in the power of design to deal with complex problems, drive innovation and affect change. With the increasing democratization of technology and the blurring boundaries between producers and consumers, the context for graphic design practice is rapidly shifting. The Amsterdam-based design and research office Metahaven in White Night for a Manifesto argue that designers will not regain their once central role based on the mastery of tools and services,

before unavailable to users. Aware of the changing landscape, scholars suggest that still-to-define research and interdisciplinary collaboration will lead design to adopt more proactive and involved roles for the future.

Graphic design educators have the challenge to adapt academic programs to the currents of the design professions where the creation of physical artifacts is surpassed by the development of platforms, tools and systems for involved users (Davis, 2012). In our networked economy, the communication infrastructure oriented towards participation and exchange strongly permeates the way in which design is produced today. Therefore designers are operating more often in multidisciplinary environments where their integrative skills bring great value. I argue that a structured interdisciplinary approach to graphic design education will empower design students to be autonomous critical thinkers able to define their own problems, manage complexity and create bridges between disciplines for a more collaborative future. This presentation surveys interdisciplinary collaborations in academia focusing on the digital humanities looking for models that could inform transformations in the traditional graphic design curricula.

“Three Cups of Designer Tea: How the Profession and Academy are Designed to Keep ‘Wicked Problems’ Wicked”

Greg Riestenberg

Design Consultant

The claim that designers can effectively engage with and offer solutions to so-called “wicked” problems has gained greater traction in the last decade and a half, even as the limits of its multiple disciplinary tracts within the context of a global neoliberal economy have made themselves apparent.

To the seasoned designer, both scholar and practitioner, this suggests a shift away from the predominantly commercial incentives driving the last century of design innovation—at least in the West—and towards a more empathetic and socially conscious imperative. From this vantage point, the gallery and the academy offer a range of opportunities to experiment with media and artifacts that can be used to reveal and provoke the systems responsible for the world’s problems through the modalities of critical and speculative design. Simultaneously, a complex of NGOs at the philanthropic margins of capitalism, combined with the urgency of need-based localism, work together to enable both the intentional and organic interventions of the emergent field of transition design.

I argue that the capital market based incentives behind design practice in both the academic and client service sectors directly impede its ability to tackle “wicked problems” in any substantial way. From the structural exclusivity of the design academy to the poorly placed faith in instruments such as microcredit to alleviate systemic regional poverty, the agents of critical, speculative, and transition design find success only to the extent that they are able to liberate themselves from the systems in which they operate.

“When you make everything bold, nothing is bold”

Liese Zahabi

University of Maryland, College Park

The discipline of graphic design is fraught. We chart our ancestry expansively, etching a squat tree with a seemingly infinite number of delicate branches, all straining upward and outward. We ground ourselves in art and architecture, wrap ourselves in literary theory, graft on models from communication and semiotics, employ research on cognition, coding, community-building, chaos theory, cartography, cinema. We apply our wares widely, because not only can the communications and objects that make up our culture be designed, but so can the services,

information streams, organizations, and spaces that we use and inhabit. Design is everywhere, and everything is designed—merely waiting for the Designer to come and make her mark.

But, if everything is design, then what can we keep for ourselves?

This paper will examine graphic design as a means to manage and manipulate information from Gutenberg to our discipline's attempts to define itself at the turn of the 20th century, to the explosion of design caused by the Internet. It will also briefly explore what might be coming next, from user experience design and big data, to human-centered and social design. Describing the artful dissemination of information through visual form is the flag I choose to plant in the current vast landscape of our discipline.

“traversingwithonions”

Sondra Graff

Fashion Institute of Technology

Filling buckets & amorphous pursuits reaching outside the realm of graphic design – or, is it all the same? This is the story of an onion, an organic/ephemeral pursuit. It melded Dada, Butoh and principles learned in the study of classical ballet, yoga, typography and improvisation. How does an absurd task speak to an amorphous field? How can graphic design be a multitude of things?

traversingwithonions was a catalyst to dig differently, a confronting of one's self, a melding of past... invoking a meditative practice developed by Poppo Shiraishi, “your back is your front,” and 750 lbs of onions, I attempted to shift a paradigm in approaching graphic design through collaborative, performative work.

The onion, a metaphor of containment, embedded memory and layers of loss, drove the evolution of this existential pursuit. How is this graphic design? I was questioned, challenged and cajoled. Inspiration came from years in dance and the study of the work of Ann Hamilton, Pina Bausch and Meredith Monk. The intention was to use design methodology to collaboratively develop a response that could meld in unforeseen visual ways. How does one communicate the essential? How does a task evoke response? Can collaborative work speak in ways that come from a core of collective consciousness? This is the story of an onion, a catalyst in exploring alternate methodologies in developing content and form. How could graphic design be the key to solving a complex, yet ephemeral task? The answer, a continuum, lies in the onion.

33. Long Hallways, White Cubes, Galleries, and Websites

Abstracts not available.

34. Mash Up: Blending Digital and Analog Techniques

Abstracts not available.

35. Curatorial Shift

Session Chair: Kate Bonansinga

University of Cincinnati

Abstracts

“Curating Architecture: Pedagogy | Practice | Public”

MaryAnn Wilkinson

Exhibition Director, Taubman College of Architecture and Urban Planning

The University of Michigan

Since 2011, Taubman College of Architecture and Urban Planning at the University of Michigan has presented an ongoing exhibition program in its two galleries. Initiated by former Dean Monica Ponce de Leon, the exhibition program is unique among national schools of architecture in that it combines faculty, student, and outside projects, coordinated and curated by a museum-trained curator.

This arrangement imposes particular challenges to traditional curating, considering the exhibitions' complex relationship to academic pedagogy, audience engagement, and the collaboration between curator and architect. For many academic architects, there has been a shift away from the production of traditional models and drawings, as they focus their thinking on research rather than building. Architectural research expresses itself in the idea of “installation,” which in this context has a different aspect and function than the installation art familiar to a curator of contemporary art. An architectural installation is not an end in itself, but rather a three-dimensional, often interactive way to explore ideas, a way station on the road to the solution to a problem. In their sheer beauty, scale, and invention, such projects initially seem to present as sculpture; teasing out the complex ideas behind them and expressing such ideas in terms that can be understood by students or the casual visitor often leads to powerful discussions of intentionality and access. The goals of the curator and those of the architect often do not completely intersect, demanding that each participant redefine both roles and expectations.

Cal Cullen

Director, Wave Pool

Cincinnati, OH

The emersion and popularity of social practice and other community-based art forms are challenging the ways in which arts institutions traditionally curate and program exhibitions. These new art forms, along with a broader change in how we live and operate in a participatory-based culture, has affected what we expect from an arts organization and its role in engaging with community.

This presentation will examine the changing roles of arts institutions and their ability to adapt as the power has shifted from the owners of white cube to the artist as participatory art in untraditional locations has become more and more than norm. The exploration will look at three first hand examples of how organizations have adapted to these changes in contemporary culture, telling the stories of Adobe Books Backroom Gallery's resurrection into a co-op bookstore in San Francisco, SFMOMA's educational operations during their three year building closure for construction, and the subsequent departure of presenter Cal Cullen from San Francisco to develop a new non-profit with a focus on social-practice and community engagement through artist residencies in Cincinnati. By comparing the reasons and modes that each of these disparate organizations decides to exhibit work beyond their walls, it is the intention of this presentation to reveal some truths about the trend of artist-directed programming, the increasing demands on contemporary art to be socially relevant, and the shear will of art to survive with minimal support in varying economies.

“All Conversations are Global: Understanding University of Oregon/
The Ford Family Foundation Curator and Critic Tours”

Kate Wagle
University of Oregon

Connective Conversations, Curator and Critic Tour is one element of The Ford Family Foundation's Visual Arts Program. The Tour is a partnership between TFFF and the University of Oregon. Since 2011, the program has become a singularly interesting and important project, increasing my own knowledge of the significant work produced in this region every day, and illuminating my understanding of all of the complex, systemic interactions necessary to support a rich visual arts culture.

The TFFF program's fundamental aspiration is to provide an ecosystem of interaction and support, with individual artists at the center, and as the bottom line in gauging its success. The program provides funding in seven areas: Fellowships, Artist Residencies, Exhibition & Publication support, Small Capital Projects, Career Opportunity, Art Acquisition Funding, and the Curator/Critic Tour. A principle outcome of the Tour has been a rich and deep understanding of our critical connections to national and global discourse.

Each Tour is an opportunity for Oregon artists to have a direct and private exchange, in the studio where the work is made, inside of that process, with someone who's thinking and writing about what they do in a larger context of global cultures, politics, economics and a whole collection of more specific references. As George Baker noted in his thoughtful essay for our first Connective Conversations publication, “Art objects and words. They are similar in their way. They are both between us. They can both be misused. They interfere with each other. Or they feed each other. The studio visit is the space and the frame for this encounter.” George Baker, Anne Ellegood, Helen Molesworth, Michael Darling, Herb Tam and Ruba Katrib (and Buzz Spector) are just a few of the really extraordinary group of visitors we've hosted over the last five years.

The program has illuminated and connected a remarkable range of significant visual art practices. To see it all emerge so powerfully since 2011 has been simply breathtaking.

36. Misunderstandings: Art Flops in the Public Sphere | FATE Affiliated Session

Session Chair: Guen Montgomery
University of Illinois Urbana-Champaign

Abstracts

“Process Driven Curriculum: Celebrating Failure in Foundations”

Valerie Powell
Sam Houston State University

In academia there is often a focus on the end result; the fancy drawing, the polished logo or the carefully composed painting. Students are interested in this completed, polished and final thing and of course the final grade. This focus does not often leave time/room for risk taking or contemplation. As educators, it is our opportunity to introduce students to learning how to slow down and begin to understand the creative process, which is complicated and takes time. Frequently, students want the microwave version of things, the quickest solution. What they need instead, is breadth of ideas, depth of skills and a bit of risk taking. This presentation will highlight a variety approaches that encourage students to try new things, move beyond the fear of looking silly, saying the “wrong” thing in a critique, discover their artistic habits, realize what they are really good at, as well as how to brainstorm individually and collaboratively. Practical examples of how to model risk taking both in and outside of the classroom space through public installations, performative exercises, peer critiques/

evaluations, and how to adjust rubric and project guidelines to encourage thoughtful exploration of the artistic process.

“Public Art and Emotional Privilege”

Albert Stabler
University of Illinois Urbana Champaign

Detournement is perhaps experiencing its denouement. “Guerrilla art” generally, and the culture of “street art” that flourished in New York with the birth of hip-hop in the late 1970s and early 1980s in particular, has come to signify a purity of anarchic expression. Educated white men like Shepard Fairey and Banksy have cashed in on the aura of the populist auteur. The magazine Adbusters has become a signal reference point for art teachers interested in pursuing a “critical pedagogy,” and claims a founding role in the Occupy movement, while also having ties to questionable funders. The Yes Men are undeniably inspiring, but may also be viewed first and foremost as edgy marketing strategists. Work like this has influenced me throughout my life, but has had perhaps the most significant impact on my art teaching. Without taking comfort in the superiority of a “culture industry” smirk, I want to talk about my own investment in this kind of expression, juxtaposed against a poorly-planned guerrilla art piece placed this past December on the site of a rally for racial justice on the campus of the University of Illinois, in order to think about the different messages interventions can send in regard to entitlement.

“Factors and Determinations for Artist/Educators in Socially Engaged Public Art”

Paul J. Mack
Independent Artist/Scholar

Locating a space, receptive audience and degree of impact student art installations pose, requires multiple determinations and limitations as to temporality, and risk. Making design decisions, thematic text/labels as to adverse impact on a specific audience, not limited by offending or personal advantage may provide the artist/educator when publically displaying student art installations opportunities to explore intentional failure, subversive tactics and ambiguous irony. The receptivity of publically displayed (negative or positive) student art has a degree of vulnerability not only for the students but for the educator. This can be situated in administrative reaction to community response and, or a perspective that pigeon holes the educator due to the influence of administration/ parental engagement and administration/parental ideological dispositions. Considering these multiple factors for the artist/educator primarily, personal risk of income security why would one expose themselves to pursuing student based, socially engaged, public art installations? Having worked in diverse educational settings in the United States (urban/rural) I have discovered that a determination of risk, time investment, student engagement and audience plays a critical role in selecting and constructing a successful socially engaged art installation. The difficulty in assessing these multiple factors that primarily situate solely on the artist/ educator while maintaining responsibility and defense of pedagogy can simply come down to a cost-benefit determination. In my experience effective strategies that have minimized some of the adverse fall out for all stake holders requires a distribution of collective accountability, acknowledgement of institutional support, grounding the project with a combination of prepared defense of formal practice and learning outcomes.

37. Alternate Reality Art

Abstracts not available.