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## Conference Session Schedule

This list and the order of presentation are subject to change.

### **Technology and Teaching**

**Co-Sponsors: Integrative Teaching International (ITI)  
Oakland University (OU)**

Wednesday, October 3, 1:00 PM – 5:00 PM

Founders A, Level Three, Westin Book Cadillac Hotel

Chairs: Anthony M. Fontana, Bowling Green State University  
Michael Arrigo, Bowling Green State University

*Teaching with Technology will be a 4 hour intensive ThinkTank experience covering Active Learning Principles using technology in the classroom and a chance to collaboratively find pragmatic ways to enhance your classroom pedagogy with the latest in mobile computing and laptop web apps. This one day event is open to the MACAA public and will be facilitated by ITI President, [Anthony Fontana](#) and ThinkTank veteran [Michael Arrigo](#).*

Space is limited

Pre-registration will take place at the conference registration desk-first come/first serve

### **Creative Process Beyond the Studio**

Thursday, October 4, 8:00 AM – 9:30 AM

Founders A, Level Three, Westin Book Cadillac Hotel

Chair: Eric H. Troffkin, Wayne State University

*In "Creativity: Flow and the Psychology of Discovery and Invention," psychologist Mihaly Csikszentmihalyi offers the idea that "...creativity does not happen inside people's heads, but in the interaction between a person's thoughts and a sociocultural context. It is a systemic rather than an individual phenomenon."*

*While it remains natural, for many artists, to focus on their individual part in this creativity equation, creative process can involve, and even invite, influence and participation. Artists may work in teams, or partner with community groups, where they serve as facilitators. Artists may take up the role of instigator, prompting public response and participation. Public artists respond to requests for proposals, frequently addressing issues and conditions specified by project funders and constituents.*

*Indeed, some historical periods of exceptional creative productivity can be linked, as Csikszentmihalyi notes of Renaissance Florence, to the intense involvement of an art patronage structure.*

“Working Around Paper”

Danielle Aubert, Wayne State University

“Eros and Collaboration: Authorship in the Work of Three Artist Couples”

Hilary Harp, Arizona State University

“Bottom-up: Artist Initiated Dialogical Methods for Ideation and Creation of Public Sculpture”

Rod Northcutt, Miami University of Ohio

“Deep Design: Designing Through Anthropological Immersion”

Siobhan Gregory, Wayne State University

### ***Digital Foundations: Merging New Media with Art School Traditions***

Thursday, October 4, 8:00 AM – 9:30 AM

Founders B, Level Three, Westin Book Cadillac Hotel

Chairs: Meg Mitchell, University of Wisconsin – Madison

*Digital Foundations is a growing trend in art schools across the country providing new opportunities to merge digital tools with traditional techniques in art education. Along with creating new educational opportunities this trend also presents new challenges in integrating hybrid art practice in institutions geared for traditional material and technique based curriculum. Creating a new discipline at a time when many art schools are headed in the direction of integrated or non-media-specific practice can be a challenge in itself not to mention finding space in already tight curriculum requirements for new foundations courses. Tension between the new and the traditional can be a major hurdle in terms of institutional practice and as a result educational institutions often play catch-up with practice in the field at large. Foundational education in digital tools and media literacy is therefore an important topic of discussion. The goal of the panel is to create discussion across a range of topics related to digital foundations in art schools.*

“True Mixed Bag: Great Successes and Stunning Failures with Digital Foundation Projects”

David Richardson, Eastern Illinois University

“Creating with Code: Critical Thinking and Digital Foundations”

Brad Tober, University of Illinois at Urbana – Champaign

“Academic Graphic Design and Theme Based Curriculum”

Blake J. Johnson, Saginaw Valley State University

### ***There's No Success Like Failure***

Thursday, October 4, 8:00 AM – 9:30 AM

Woodward A, Level Two, Westin Book Cadillac Hotel

Chair: Haylee L. Ebersole, Ohio University

*This panel examines the meaning of failure and its role in contemporary art practices. Contemporary artists strive to expand and challenge normative thought, and do so through the recognition of failure and the pursuit of the unknown. The artists presented in this panel address these ideas across a variety of mediums, utilizing traditional forms of drawing, printmaking, and ceramics in combination with new media, performance, and video.*

“Boundary and Body”

Haylee Ebersole, Ohio University

“Futility and the Poetics of (Im) Possibility”

Jason Ferguson, Eastern Michigan University

“Flimsy Laments”

Anna Wagner, Ohio University

“Maternal Failure and the Importance of a Horizon”

Crystal Brown, Ohio University

“Interference”

Bobby Howsare, Ohio University

### ***What Does Community in Community College Really Mean?***

Thursday, October 4, 8:00 AM – 9:30 AM

Woodward B, Level Two, Westin Book Cadillac Hotel

Chair: Steve Glazer, Henry Ford Community College

*As we find ourselves firmly embedded in the second decade of the 21<sup>st</sup> century, several of the traditional aspects of education have gone through major changes. Being at the forefront of worker retraining, increased enrollment (often with decreasing skills) and community involvement and commitment are our community colleges. A group of community college panelists will discuss what makes their programs stand out in this remarkable time.*

### ***Strange Movements: The Art of Appendages in Contemporary Practice***

Thursday, October 4, 8:00 AM – 9:30 AM

Woodward C, Level Two, Westin Book Cadillac Hotel

Chair: Claire Lieberman, Illinois State University

*What is it about limbs – feet, fingers and arms, ears, noses and toes - that capture imagination across all media? This panel seeks to understand ways in which appendages provoke new thought and*

*representations in current art practice. As implements, design components and conveyers of fantasy and erotic appeal, they serve not only as subject matter, but also as instruments of creative production. From plaster cast to erotic fetish, appendages have long played a role in artists' vision and viewers' perception. When removed (physically or contextually) from the body, they constitute dynamic components in the theater of human complexity. Expanding to the non-human realm, a fin, a fang, a claw or tentacle immediately calls up frightening fantasy.*

*By way of example, consider images of feet. One has only to view the tortured beauty of Géricault's "Study of Feet and Hands," the religious associations of "Christ Washing the Feet of the Apostles" (Durer, Tintoretto), or the pastoral bronze, "Boy with Thorn," to recognize the poignancy of feet as source imagery. The "foot" is delivered as design element in furniture or vessels, both decorative and for structural support. A broader conjecture of foot is revealed as emblem of freedom as the constraint of movement is a primary obstacle to liberation – think "Freedom Walk."*

*What social constructs are identified through the use of images of appendages? How are roles of class and gender played out through design or decoration? In which ways do shoes and other coverings emerge as signs of identity? How do footprints or other markers connote memory? How do innovations in prosthetic devices and artificial limbs alter our sense of the real and the (im)possible?*

"The Prosthetic Aesthetic: An Art of Anxious Extensions"

Tiffany Funk, University of Illinois at Chicago

"From Playground to Fetish: The Identity of (the) Mary Jane"

Georgina Ruff, University of Illinois at Chicago

"The Docile Body; the Appearance of Absence of Authority"

Katherine Sullivan, Hope College

### **Post-Photographic Forms, Mutations and Digital Hybrid**

Thursday, October 4, 9:45AM – 11:45 AM

Founders A, Level Three, Westin Book Cadillac Hotel

Chair: Min Kim Park, Purdue University

*We are in a particular moment in photography's history where many contemporary photography works reference a diversity of genres and involve a broad range of image-making processes, which I have also explored in my artistic practice. Examining my work in relationships to other contemporary artists has allowed me to reflect on current trends in photography and its varied mutations. For example, American artist Sean Snyder downloads amateur snapshots from the Internet, taken by American soldiers stationed in the current conflict in Iraq, and present them systematically in a grid format. Most of the images depict stereotypical scenes: exotic desert sunsets, smiling children receiving sweets from US troops, and unveiled caches of rebel weapons. They encourage comparisons and pose the question if the photography is betraying the ideology of the soldier-photographer who took them. Another example is Israel artist Elad Lassry and American artist Amanda Ross Ho; their artistic intent is to look at photography simply as a picture devoid of a traditional view of*

*photography as depiction. By combining commercial and object photography, photography and erotica, studio portraiture and collage, Photoshop and issues of design, appropriation and photojournalism, their photographs have no intended 'home,' a concept they explore by attempting to create works that are somehow void of authorship or index. My work expands on the idea that the meaning of an image taken of anything today is so exhausted. There is no longer any such thing as 'photography,' and one can't extract a simple definition from the medium given the circumstances. How to maintain the status quo of photography in a time where its definition is being continually blurred. Considering the last five years of photographic practice, one might conclude there should be reconsideration in the term "picture making" in a digital age because we have shifted to an immaterial time where the photography as a physical object has evaporated,' as contemporary photographer Elad Lassry says. Has Photography finally met its end, transforming into so many post-photographic forms and digital hybrids? For this presentation I will examine the current shifts and trends in photography and relate them to my artistic practice.*

"Dreaming in Analog: The marriage of vintage photographic process and the contemporary world"

Lynn Lee, Purdue University

"Snapshots, Cliches and Simulacra"

Millee Tibbs, Wayne State University

"House Home"

Daniel Kaufmann, Marshall University

"Stitching Times Together"

Jyl Kelley, University of Wisconsin – Eau Claire

"Image Appropriation, Photography and the Internet"

Anastasia Samoylova, Illinois Central College

"Pliable Reality and the Responsibilities of the Photographers"

Emily Franklin, Northern Illinois University

***Where Do We Come From? What Are We? Where Are We Going? Existential and Practical Tips for Planning a Successful Study Abroad Experience***

Thursday, October 4, 9:45AM – 11:45 AM

Founders B, Level Three, Westin Book Cadillac Hotel

Chairs: Natalie Phillips, Ball State University

Lara Kuykendall, Ball State University

*Study Abroad programs are becoming more and more essential to a student's college experience, particularly for a student who is interested in art and art history. Students who travel and study abroad can develop a broader sense of history and culture while they practice language and communication skills in an international context. Yet the difficulties of organizing a Study Abroad trip can be onerous, and the perceived challenges can prevent many professors from even attempting*

*to organize international experiences for their students. This panel is designed as a forum for sharing successes and failures, lessons learned, and suggestions for professors who are interested in planning Study Abroad excursions and programs. Presenters will speak from personal experience and will discuss travel itineraries, assignments, strategies for assessing student learning, tips regarding such planning and logistical concerns as designing course proposals, finding international contacts, recruiting students, dealing with administrative obstacles, preparing students for the difficulties of international travel, budgeting, making travel arrangements, developing contingency plans, and avoiding the common pitfalls of planning a Study Abroad trip.*

“Art Space and Place: The Visual Journal as a Means of Engagement in the Study Abroad Experience”

Elaine Rutherford, College of Saint Benedict/Saint Johns University

“Travel-Study to China in Perspective: Program Planning and Course Design”

Koon Hwee Kan, Kent State University

Jack McWhorter, Kent State University

“Non parlo italiano che è una brutta cosa’: Art in Italy Field Study”

Scott Anderson, Ball State University

David Hannon, Ball State University

### ***Rethinking Foundations: Ideals, Purposes, Needs***

Thursday, October 4, 9:45 AM – 11:45 AM

Woodward A, Level Two, Westin Book Cadillac Hotel

Chairs: Lauren Kalman, Wayne State University

Jeffrey Abt, Wayne State University

*Debates about how best to train artists have circulated in the western world since the Renaissance. Certain holistic ideals, particularly those of the Beaux Arts and Bauhaus, had a particular impact on American studio-art programs. The post-Second World War modernization of American higher education, however, with accreditation schemes and standards for credit hours, research specialization, contact hours, semesters or quarters, etc., forced the compartmentalization of studio art into discrete areas. What were once coherent and unified visions of artistic knowledge were fragmented into smaller parts to accommodate the credit-hour and scheduling matrices of small, independent art schools and the art departments of large research universities alike.*

*This development is especially evident in the “Foundation” program. Conceived as a general substructure upon which more specialized training could be built, it was intended to serve all students regardless of their future directions. The foundation program evolved into a grab-bag of courses that inadvertently demarcated zones of knowledge. Dreams of a unity of artistic learning faded as artistic knowledge split into foundations and majors, and majors further splintered into various specializations that readily hardened into political territories that—in turn—become obstacles to foundations and the aims of education itself.*

"The Community Issue: Using Collaborative Curricula to Herd the First-Year Cats"  
Robert Bubp, Wichita State University

"A New Foundation: Programming Beyond Institutional Memory"  
Scot Kaplan, Ohio State University

"How to Produce Articulate Artists: A Case Study in Effective, Collaborative Teaching"  
Peter Barr, Siena Heights University  
Christine Reising, Siena Heights University

"Writing Your Own Instructions: New Media Approaches for 2022"  
Jessica Westbrook, School of the Art Institute of Chicago  
Adam Trowbridge, School of the Art Institute of Chicago

***Collecting, Documenting, and Sharing Detroit Arts Culture: In and Around Wayne State, 1960's-1980's***

Thursday, October 4, 9:45 AM – 11:45 AM

Woodward B, Level Two, Westin Book Cadillac Hotel

Chair: Diane E. Sybeldon, Wayne State University

*In the 1960s, as explosive social and political movements gave rise to the rejection of post-World War II middle-class society, Wayne State University and its nearby environs emerged as a cultural force. A loosely drawn community of artists, poets, musicians and politicians became active participants in this boldly expressive movement, with much activity centered in the Cass Corridor, adjacent to campus. While this mirrored what was going on in other parts of the country, Detroiters had their own source material, inspiration, and tools for expression.*

*This panel will present and discuss this important time in Detroit's cultural history, and a number of projects undertaken to preserve its heritage. Featured will be a video which includes the work of a number of Cass Corridor artists from that time period, and two collaborative oral history projects which document the stories of Detroit's art, poetry, and music communities.*

*The panel will be of interest to artists, art educators, art historians and those interested in Detroit arts history, as well as documentary practices.*

Panelists:

Diane E. Sybeldon, Wayne State University

Dennis Nawrocki, Wayne State University; College for Creative Studies

Sandra Schemske, Wayne State University

Joseph Turrini, Wayne State University

Gilda Snowden, College for Creative Studies

Monika Berenyi, Ryerson University, Toronto CA

### **Intersections: Art, Science and the Environment**

Thursday, October 4, 9:45 AM – 11:45 AM

Woodward C, Level Two, Westin Book Cadillac Hotel

Chair: Barbara J. Giorgio, Ball State University

*Collaboration between the arts and sciences has helped to create new ideas, processes and knowledge. By working together we open up new ways of seeing and experiencing the world around us and the current relationship between art-making, science and ecology. How can we work across art and science to enable a creative discourse about ideas that shape the perception and the experience of our changing environment? Can artistic practices inspire engagement in environmental issues, and sustain engagement through ongoing activities?*

*This session seeks out those curious about the critical and intriguing topics that combine art, science and the environment. An interdisciplinary view about interpreting the world around us that embraces the natural environment and art by combining a fascination with how people create, interacts with, and impacts the landscape they inhabit.*

“Fanatical Botanical: Student Incursions into the Environment”

Brent Cole, Ball State University

Barbara Giorgio, Ball State University

“The Satellite View: New Approaches to Landscape”

Al Denyer, University of Utah

“Site-Reflexivity and the Contemporary Environment: Small Liberties in Andrea Zittel’s High Desert Test Sites”

Allison Glenn, Independent curator, writer and arts professional

“Imagination and Place”

Paul Hotvedt, University of Kansas

“Parallel Investigations into Environmental Art”

Flounder Lee, Herron School of Art and Design, IUPUI

### **Designing an App: An Integrative Teaching and Collaboration Experience**

Thursday, October 4, 9:45 AM – 11:45 AM

Woodward D, Level Two, Westin Book Cadillac Hotel

Chairs: Anthony M. Fontana, Bowling Green State University – Main Campus

Lori Young, Bowling Green State University – Main Campus

*After envisioning an app to increase engagement in his lecture-based classes, Learning Technologist Anthony Fontana sought the help of graphic designer and Professor Lori Young for professional*

*assistance. Together the two developed the specific look of the web application for laptops and iPads before developing a user interface specific to smaller screen smartphones. During this process, the collaborators expanded the project to include graphic design students at Bowling Green State University who were enrolled in a Graphic Design Practicum class.*

*This session will feature a presentation of the web application now known as QizBox, a social learning environment, led by Anthony Fontana, also an Instructor of Art at Bowling Green State University. He will discuss how cross-campus collaborations with Computer Science, Graphic Design, and the Office of the Chief Information Officer at BGSU, led new insights when developing integrative teaching and learning projects on campus.*

*Lori Young will present on her professional work designing the graphics for QizBox and the work of her Practicum class. This class currently collaborates with community/business partners who are interested in working with students to produce actual projects. It also gives students valuable training and professional experience needed in today's competitive market. The multifaceted levels of the Qizbox made it necessary for the students to work with students/professionals in other disciplines, which in turn made this a dynamic and challenging project for them.*

### **Traversing the Void: Synchronized Community Projects**

**Sponsor: Society of Photographic Education (SPE)**

Thursday, October 4, 12:00 PM – 1:00 PM

Founders B, Level Three, Westin Book Cadillac Hotel

Chair: Shannon L. Castleman, Nanyang Technological University, Singapore

*My practice includes the production of video installations resulting from planned events. In these projects I utilized a consistent framework and set of rules for the production of the pieces. The system involves asking neighbors who live in adjacent housing blocks to allow me to place a camera in their homes to film each other simultaneously for a fixed length of time. Emerging from these experiments are simple conversations about and between neighbors. They allowed residents and neighbors to view and be viewed with tacit recognition and permission. They are artworks about neighbors discovering neighbors, looking at each other from across a void.*

### **Arts-Infused Education Roundtable**

**Sponsor: Marygrove College**

Thursday, October 4, 12:00 PM – 1:00 PM

Woodward A, Level Two, Westin Book Cadillac Hotel

Chair: Mary Lou Greene, Marygrove College Institute of Arts Infused Education

*A mainstay of Detroit's higher education landscape, Marygrove College has created a community college collaborative that seeks to impact the academic achievement of the lowest level learners in Detroit. Marygrove College Institute for Arts Infused Education believes that the arts are transformative tools for engaging all learners. The Institute improves educational achievement,*

*creates innovative models for teaching and learning, and promotes the systemic integration of the arts into the K-12 core curriculum through mini-residencies with trained community artists. This methodology creates learning communities where students, artists, and teachers are agents of positive change.*

*We have six years of research to prove the intervention's effectiveness and are interested in sharing our success stories with conference attendees as well as listening to others doing similar work or wanting to do similar work. We are interested in expanding and collaborating across the state and out of the state and this roundtable will begin that discussion.*

Roundtable Participants:

Mary Lou Green, Marygrove College Institute of Arts Infused Education  
Mifordean Luster, Detroit Repertory Theatre  
Kimberli Boyd, Dancing Between the Lines

***Indeterminate Objects: Results May Vary***

Thursday, October 4, 12:00 PM – 1:00 PM  
Woodward B, Level Two, Westin Book Cadillac Hotel  
Chair: John Richardson, Wayne State University

*Architects, urban planners, insurance agencies, and city codes will often position a structure that exists within a town but does not fit a common category as an "indeterminate object." More often than not, public art is described in this way.*

*The role of this kind of object may not be functional in the way that a set of stairs or a sidewalk can be, and even when it is, it typically announces itself as special, rather than as utilitarian and ordinary. The object may delight some and confound others.*

*The philosopher George Santayana spoke to this idea when in the Sense of Beauty he wrote, "The indeterminate in form is also indeterminate in value. It needs completion by the mind of the observer and as this completion differs, the value of the result must vary. An indeterminate object is therefore beautiful to him who can make it so, and ugly to him who cannot."*

"Local Effect: A Short History of Chicago's Artist Run Spaces"  
Brandon Alvendia, Independent Artist

"Making and Micro Transformation"  
Alana Bartol, Arts Council – Windsor and Region, Windsor, ON, CA

"The Albion Augmented Reality Walk: Claiming New Ground for Public Art"  
Gary Wahl, Albion College

### **Glass Artists in Detroit**

**Sponsor: College for Creative Studies**

Thursday, October 4, 12 PM – 1:00 PM

Woodward C, Level Two, Westin Book Cadillac Hotel

Chair: Herb Babcock, College for Creative Studies

*In the last few decades a number of glass studios have been established in the Detroit Metro area. Each one of the studios has developed different strategies for success from: traditional craft fairs to wholesale and consignment galleries; servicing interior and architectural design to teaching studios. There are also different social strategies applied, appealing to different markets.*

*As college glass programs put more glass students into careers, how versatile they focus on market strategies as well as art/craft objectives determines the student's success or failure. There is also the issue that traditional hand-made glass factories are going out of business as the Studio Glass Movement studios and third world production make their impact.*

*This panel will present several local Detroit studios artwork and facilities that illustrate these issues.*

Panelists:

Herb Babcock, College for Creative Studies

Alice Smith, Wayne State University

Brent Cole, Ball State University

### **The Dynamic and Multi-Dimensional Process of Foundations**

**Sponsor: Foundations in Art, Theory and Education (FATE)**

Thursday, October 4, 1:15 PM – 2:45 PM

Founders A, Level Three, Westin Book Cadillac Hotel

Chair: Marlene H. Lipinski, Columbia College Chicago

*Process is an intrinsic part of art and design. This panel will investigate how process is approached in the Foundations program. Panel members will present successful examples of stages of processes containing concept and technical developments that lead to a satisfying product.*

“Vocabulary Building for Critical Thinkers”

Miklos P. Simon, Columbia College Chicago

“Forming a Shmetterling: The Dynamic and Multi-Dimensional Process of Foundations”

Anna Kunz, Columbia College Chicago

“Art Practice”

Jackie Skrzyński, Ramapo College of New Jersey

### **How Detroit Built My Aesthetic**

Thursday, October 4, 1:15 PM – 2:45 PM

Founders B, Level Three, Westin Book Cadillac Hotel

Chair: Christopher S. Olszewski, Savannah College of Art and Design

*My upbringing in Detroit, Michigan has played a significant role in my creative process and work ethic. In my drawings, paintings and installation projects, the Detroit Aesthetic is always present. My work is a visual recording of my origins and the consequential layering of my life experiences. I use the Jeep Grand Cherokee (built in Detroit) as a theme and it bridges my exile to the Deep South with my childhood memories in a once glorious industrial giant.*

*Detroit is a unique city with a rich and complicated history that dominated the 20<sup>th</sup> century. Currently, the city is a platform of conversations in 21<sup>st</sup> century urban design, urban renewal, sustainability, contemporary art and music. As a Detroit visual artist, I have lived several years outside the state of Michigan and I maintain a close connection with the city.*

*Panel members are studio artists, designers, scholars and educators with ties to Detroit. Their presentations address how Detroit developed, challenged, enhanced or expanded their aesthetic; how the city manifested itself into studio/scholarly processes; the role that the city plays in their current creative practices.*

“Fight or Flight: A Detroiter’s Aesthetic”

Melissa Vandenberg, Eastern Kentucky University

“Evidence”

Deborah Sukenic, Chicago Public Schools

“Intimate Distance: Negotiating the Urban/Suburban Divide”

Whitney L. Sage, Recent MFA Graduate/Independent Scholar

### **Between the Literary and the Visual: Inter-Artistic Approaches to African-American Art History**

Thursday, October 4, 1:15 PM – 2:45 PM

Woodward A, Level Two, Westin Book Cadillac Hotel

Chair: Jennifer J. Marshall, University of Minnesota – Twin Cities

*A stubborn truism vexes African-American art history: the canon of black American literature is viewed as more established and robust than that of black American visual arts. This misconception has more to do with conventional disciplinary divisions, than it does with either the quantity or quality of black visual expression. Segregating the “literary” from the “visual”--and assigning these to English and Art History departments, respectively--has obscured the originally inter-artistic nature of much black cultural expression as well as the terms of its early reception and critique.*

*African-American artists have repeatedly worked in black literary contexts--from Aaron Douglas's illustrations for Alain Locke's The New Negro to Glenn Ligon's painted excerpts from Ralph Ellison and Richard Pryor. At the same time, many (nonblack) literary critics have been enthusiastic interpreters of black visual arts. Theater critic and novelist Carl Van Vechten promoted the painters of the Harlem Renaissance; Sidney Hirsch, one of Vanderbilt University's influential literary modernists, "discovered" black folk sculptor William Edmondson; and French poststructuralist Roland Barthes famously used a photograph by James Van Der Zee to explain his concept of the photographic punctum.*

"Topsy, Eva, and Bipolarity of Black and White in Nineteenth Century Illustrations of Children"

Jo-Ann Morgan, Western Illinois University

"Black and White and Read All Over: Photography and the Voices of Richard Wright"

Jason Puskar, University of Wisconsin – Milwaukee

"The Dialogic Art of E. Simms Campbell"

Jennifer A. Greenhill, University of Illinois, Urbana – Champaign

"Unifying Experience: Art, Ambiguity, and Black Life in Romare Bearden's Projections"

Nora Niedzielski-Eichner, Independent Scholar

"Kara Walker's Suicides"

Tiffany Johnson Bidler, Saint Mary's College

### ***Gut Check: Art or Just a Bad Bit of Beef***

Thursday, October 4, 1:15 PM – 2:45 PM

Woodward B, Level Two, Westin Book Cadillac Hotel

Chair: Jeff M. Adams, The Kentucky School of Craft

*In blink, Malcom Gladwell, author of the "The Tipping Point," takes as his subject the notion of "thin slicing," our ability to discern significant events from a very narrow period of experience. Gladwell asserts that spontaneous gut decisions are often more insightful as predictors of events and outcomes rather than more thoughtful and considered reasoning. How do we make those leaps of intuition when it comes to observing and digesting what we perceive as art or non-art? We all have experienced instinctive spilt second reactions to objects. Often, they fall either within or beyond our willingness to define them as a product of the creative act.*

*Marcel Duchamp coined the phrase "infra-thin," a term for measuring the almost imperceptible margins of difference between two seemingly identical items.*

Panelists:

Cam Choy, The Kentucky School of Craft  
Laura Makowski, Independent Artist, Chicago, IL.  
John Scoville, Columbus State Community College

### **Collaboration and Education**

Thursday, October 4, 1:15 PM – 2:45 PM  
Woodward C, Level Two, Westin Book Cadillac Hotel  
Chair: Thomas L. Pyrzewski, Wayne State University

*Artist-educators from different educational institutions will define their responsibilities and discuss various approaches to art promotion. This includes discussions on curatorial activity, exhibition design, performance art, publishing, advising, and special programming for academic and non-academic audiences. The panelists will address their intentions as educators and share their personal teaching philosophies while relating these strategies to their artistic activity across a spectrum of media.*

Panelists:

Katie G. McGowan, Curator of Education, Museum of Contemporary Art Detroit  
Zack Ostrowski, DePaul University  
Ryan Standfest, Wayne State University  
Margaret E. Ware, Central Michigan University

### **Los Angeles Printmaking Society**

Thursday, October 4, 1:15 PM – 2:45 PM  
Woodward D, Level Two, Westin Book Cadillac Hotel  
Chair: Philip Laber, Northwest Missouri State University

*This panel will present the background of LAPS and work of member artists through presentations of their work.*

“House of Cards Suite, Witness”

Philip Laber, Northwest Missouri State University

“Beyond the Edition”

Sarah Pavsner, Independent Artist, Los Angeles, CA.

“Los Angeles and Detroit: Beyond Print Matters”

Endi Poskovic, School of Art and Design, University of Michigan

"Identity"

JenClare B. Gawaran, Whitdel Arts; Wayne State University

***Investing in Critical and Cultural Theory While Learning How to Develop a Studio Practice That Allows a Free Play of Opposites, Restricts Formulas, and Encourages Students to Experiment Widely***

Thursday, October 4, 3:00 PM – 4:30 PM

Founders A, Level Three, Westin Book Cadillac Hotel

Chair: Nancy M. Mitchnick, Harvard University

*This panel proposes to provide surprising and practical solutions, as well as wild possibilities for studio courses in which students resist reading, thinking, working within a context and generally want to avoid subject driven experience.*

*Two artists, a scholar and a theory guy explain what decades of experimental teaching, investigative research, serious considerations and soulful humor, has revealed.*

*The problem being: How too much intellectualizing destroys the intuitive process, and how a lack of knowledge and study weakens our students' ability to think, deprives them of a dialog with their peers, and leaves them blank, as well as lost, regarding contemporary thought and issues.*

Panelists:

Vincent Carducci, College for Creative Studies

John Corbin, Oakland University

Michael Stone-Richards, College for Creative Studies

***Critical Theory in the Midwest: The State of the Discipline***

Thursday, October 4, 3:00 PM – 4:30 PM

Founders B, Level Three, Westin Book Cadillac Hotel

Chair: John J. Corso Jr., Oakland University

*Critical theory and continental philosophy were all the rage in the 1980s and 90s. But are they still relevant in the new millennium? Are Midwestern universities and museums continuing to invest in art theory and criticism? Have regional presses changed their publication strategies regarding theoretical offerings? What critical lineages do art historians and critics cite in their works? This panel explores current uses of critical theory in scholarship and/or teaching.*

"Show Me the Semiosis: Grounding Post-Structural Theory in Physiological Experience"

Michael Arrigo, Bowling Green State University

"Does the Midwest Exist?"

Matthew Mitchem, Columbus College of Art and Design

"Televising the "City/Not:" Absence, Necrosis and Nostalgia in Detroit 1-8-7"  
Mary Elizabeth Anderson, Wayne State University  
Richard Haley, Oakland University

**Shifting Focus: Connecting Public Space with Everyday Life**

Thursday, October 4, 3:00 PM – 4:30 PM

Woodward A, Level Two, Westin Book Cadillac Hotel

Chair: Patrick C. Mohr, Savannah College of Art and Design

*If public art is to emerge beyond its present constraints it must include a new approach by adventuresome artists and public art agencies to include an embrace of the ubiquitous unmapped, and un-claimed territories which possess permeable borders found in our vulnerable communities and peripheral public spaces which are typically rooted on the edge of artistic heritage. The history of public art has shifted focus; it's no longer about monuments or large-scale projects with big budgets but about footnotes. The big events have been commemorated, now the little ones wait to shape our understanding of public space design. This new conception of public space design fills in spaces where stories haven't been told, it's more accessible to our daily uses and about anonymous people and communities who worked hard to build our communities from within. Moreover, it is the theoretical implications of how this is articulated in the context of communities in constant flux, subject to the effects of social dislocations, economic decay and misguided strategies for designing and engaging public space for an overly stimulated and distracted public.*

*More importantly, and perhaps the more interesting question could become, and the subsequent discussion of a presumed predictability must include the recognition that the future of public art is dependent on an overdue reexamination, and redefinition of meaning of the clichéd and over used term "site responsiveness" as the empirical definition of what constitutes "good public art."*

"Vulnerable Territories: Public Space Design and Innovative Approaches to Vernacular Land Use"

Patrick Mohr, Savannah College of Art and Design

"New? Sites of Cultural Patrimony in Urban Place-Making"

Craig Stone, California State University – Long Beach

"We Can't Get There From Here; Accidental Public Art Practice

Christopher Williams, Savannah College of Art and Design

**Getting Them Talking, Innovative Critique Strategies**

Thursday, October 4, 3:00 PM – 4:30 PM

Woodward B, Level Two, Westin Book Cadillac Hotel

Chair: Steven Bleicher, Coastal Carolina University

*Getting students, especially foundation students, to open up and talk at a critique is very difficult – much like herding cats. They are afraid to voice their opinions and stand out from the crowd. Fitting in, being a part of the group is especially important to students in this category and age group. It's the faculty member's job to set up an environment where they can open up and talk.*

*Since the critique is at the heart of analyzing a student's completed artworks and designs, it is essential to get all of the students to speak up and discuss the work. The critique forces students to verbalize and use the vocabulary of art and design. It hones their logic and reasoning skills as well as teaching them to analyze a work of art or design based on the criteria on for a given project.*

*How can you set up a safe environment - a place where students feel comfortable to talk? What strategies do you employ? How do you get a conversation started and then keep it going? This session will explore different critic strategies and methods.*

*"You've Got Talent"*

Scott Thorp, Savannah College of Art and Design

*"Linguistics and Physical Artifacts"*

Anne-Bridget Gary, University of Wisconsin, Stevens Point

*"Irreverent Personae"*

Denise Carson, Savannah College of Art and Design

### ***What's Skill Got to Do with It?***

**Sponsor: Society of North American Goldsmiths (SNAG)**

Thursday, October 4, 3:00 PM – 4:30 PM

Woodward C Level Two, Westin Book Cadillac Hotel

Chair: Kim L. Cridler, University of Wisconsin – Madison

*Living in the long shadow of the ready made with the primacy of conceptual content often articulated through the handmaiden of hired or borrowed skill, why or why not teach discipline-based craft skills to undergraduate students? Can deeply skilled making as a physical craft contribute special knowledge to contemporary art? Or with the dissolution of many discipline-based areas within academia, should our focus as educators target the cultivation of ideas with making deployed as a subsequent undertaking? Do contemporary redefinitions of the "artists hand" through immaterial and collaborative skills dissolve the need for knowing materials?*

*Panelists who teach metalsmithing and jewelry design will respond to these questions while reflecting on their teaching philosophies, forecasting how and/or what their students will contribute with the skills they have learned, and the potential of this discipline to be a relevant and vital way of thinking and making today.*

Panelists:

Kathleen Browne, Kent State University School of Art

Lauren Kalman, Wayne State University  
Evan Larsen, Wayne State University  
Phil Renato, Kendall College of Art and Design  
Beverly Seley, Grand Valley State University

### **Teaching the Elusive Skill Set: Concept and Content**

Friday, October 5, 8:00 AM – 9:30 AM

Founders B, Level Three, Westin Book Cadillac Hotel

Chairs: Zark (Peter) Strasburger, Memphis College of Art

Leandra Urrutia, Memphis College of Art

*The boundaries of what art and design curricula cover expand with the scope of contemporary art. Content and concept are now as important as craft and technique have been traditionally. An emerging challenge for art educators is to teach idea development with the depth, breadth, and comprehensibility that one teaches the craft and technique of specific media. The physical skills associated with making work in a particular material or with a certain technical process seem more concrete and understandable than the cognitive and temporal skills and methods associated with idea development. This differential is likely based on the observability of processes of the hand and the relative invisibility of mental and emotional process. How can we effectively teach students to craft with great facility in this less tangible realm of ideas and creative content?*

*This panel of presenters will discuss strategies for developing and delivering concept development and visual content communication coursework. How can we teach the more elusive, yet vital, artistic talents of communication through concept, content, and context? The panel will investigate methods for teaching courses with the objective of building the foundational skills of creative concept development and visual content communication in a studio art setting. The panel will offer insight into the following two questions:*

*1) What things should one consider when developing coursework for teaching rich content development?*

*2) In a post media centric course format, how can we meaningfully evaluate quantity and quality of communication in student work?*

Panelists:

Chris Yates, Columbus College of Art and Design

Jesse Payne, Virginia Commonwealth University in Qatar, Doha, Qatar

Amy Vogel, School of the Art Institute of Chicago

Brian Sikes, School of the Art Institute of Chicago

## ***Change Your Mind; Change Your Practice; Or Why You Should Consider a Collaborator for Your Next Project***

Friday, October 5, 8:00 AM – 9:30 AM

Woodward A, Level Two, Westin Book Cadillac Hotel

Chairs: Paula Katz, Herron School of Art and Design

Joel W. Fisher, Lewis and Clark College

Justin Thomas Leonard, Bowling Green State University

*Over the last several decades, collaborative, social practices have become an important and fundamental part of the spectrum of work labeled “contemporary art.” Today, community engagement has become exceptionally interdisciplinary with participants emerging from various intellectual and academic backgrounds. For truly engaged artists this way of working is not simply about investigating a growing international trend; it is an explorative process with deeply embedded roots in research, pedagogy and shifting ideological expectations.*

*Through presentations by artists, curators and other scholars that work under the diverse rubric of “social engagement,” encouraging greater awareness of political and social issues through their practices, this panel explores the nature and importance of the process of collaboration in and of itself. Conversations will provoke a new thoughtfulness on why this way of working yields results quite different from solitary artistic practices. It also explores how this way of working achieves superior results from every aspect of producing work: planning, making and exhibiting as well as the disadvantages that can also result.*

Panelists:

Leticia R. Bajuyo, Hanover College

Joel W. Fisher, Lewis and Clark College

Justin Thomas Leonard, Bowling Green State University

Sean Starowicz, Cultural Worker and Bread Baker

## ***Adaptive Reuse in Decaying Cities: Interior Design and Historic Preservation Working Together***

Friday, October 5, 8:00 AM – 9:30 AM

Woodward B, Level Two, Westin Book Cadillac Hotel

Chairs: Dennis P. Robare, Wayne State University

Sara E. Sharpe, Wayne State University; Eastern Michigan University

*Interior Designers and decaying cities should take action now to refocus and emphasize potential options to protect and preserve their past for future generations, benefiting both themselves and the municipalities they live and work in.*

*Historic Preservation to adaptive reuse is a professional area, which benefits the general public at large, maintaining our history first hand through its building interiors. This effort and process should be joined by and involve the interior design profession.*

"Incorporating Historic Preservation into an Interior Design Program"  
Jenna Woodcox, Wayne State University

"Adaptive Reuse of Historic Structures"  
Sara Sharpe, Wayne State University; Eastern Michigan University

"Historic Preservation and Architectural Consultant"  
Michael Newberry, Eastern Michigan University

"Documenting, Researching, and Designating Heritage Resources"  
Derek Spinei, Eastern Michigan University; Detroit Historical Society

***The State of the Discipline: An Open Art History Session for Undergraduate and Graduate Students***

Friday, October 5, 8:00 AM – 9:30 AM

Woodward C, Level Two, Westin Book Cadillac Hotel

Chairs: Jennie E. Klein, Ohio University – Main Campus

Barbara Jewell, Ohio University – Main Campus

*The purpose of this session is to provide a forum for the exceptional undergraduate student and promising graduate student studying the history of art to present their research in a professional venue. We have thus selected art historical projects on a variety of topics, periods, and genres from four students within the study of art history for inclusion in this session. With the aim of providing as diverse a forum as possible, selected papers include topics ranging from the influence of humanism as illustrated by the carnal imagery of Renaissance Jesus to an analysis of the bricoleurs of Russian Constructivism.*

"The Self in Multiple: The Lithographic Portraits of L'Artiste (1832-34)"  
Sean DeLouche, Ohio State University

"Faux Housewives"  
Henry Kessler, Ohio University Honors Tutorial College

"Child, Man, God: The Carnal Christ of the Renaissance"  
Katherine Toole, Wayne State University

"Kaboom!: The Bricoleur's Post-Apocalyptic Debris and a New Russian Constructivism"  
Catherine Walworth, Ohio State University

### **Enhancing the Creative Process**

Friday, October 5, 9:45 AM – 11:15 AM

Founders A, Level Three, Westin Book Cadillac Hotel

Chairs: Rayneld R. Johnson, Wayne State University

Holly Feen-Calligan, Wayne State University

*This session will address perspectives on creativity in adulthood with a focus on enhancing creativity in college students and older adult learners. Examples of perspectives include discussion of the creative process for students in diverse areas such as art, design, and education. Additionally, the session will address how the creative process enriches the quality of life for older adults. A review of the relevant literature and case studies will be featured.*

“Body as Perceptual Tool: Increasing Creativity Through Body-Based Perception”

Joel Varland, Savannah College of Art and Design

“Curiosity: The Fuel for Creativity”

Scott Thorp, Savannah College of Art and Design

“Big Pots: Enhancing Beginners’ Clay Building Skills by Using Extruded Bands”

Diana Pancioli, Eastern Michigan University

“Enhancing Creativity in Adults”

Holly Feen-Calligan, Wayne State University

Rayneld M. Johnson, Wayne State University

### **Technicity and Aesthetics in the Photographic Image**

Friday, October 5, 9:45 AM – 11:15 AM

Founders B, Level Three, Westin Book Cadillac Hotel

Chair: renée c. hoogland, Wayne State University

*Since its emergence as theoretical object, photography has been defined by the loss of its identity as a historical and aesthetic object. Rosalind Krauss maintains that, “in becoming a theoretical object, photography loses its specificity as a medium,” so that “now photography can only be viewed through the undeniable fact of its own obsolescence.” Digitization further complicates the ontology of photography. Today, Geoffrey Batchen submits, the “suggestion is that a diminution of our collective faith in the photograph’s indexical relationship to the real will inevitably lead to the death of photography as an autonomous medium.”*

*In contrast to such ambivalent assessments, Vilém Flusser argues that photographs are technical images, surfaces enabled and determined by the apparatus that open up an unanticipated power of invention, a hallucinatory power springing from the “absence of a point of reference.” The universe of technical images, he suggests, produces a “mutation of experiences, perceptions, values, and modes of behavior, a mutation of our being-in-the-world.”*

*Inspired by Flusser's alternative account, this panel reconsiders the relation between the technicity and the aesthetics of photographic images. What aesthetic effects might photographs have in the "absence of a point of reference"? Or, must we re-imagine what the organization by reference means? Can we still think photography as medium, when every photograph is, in Flusser's words, a "realization of one of the possibilities contained within the program of the camera"? Can we re-conceive photography, in its very technicity, as a power to organize emergent, differing aesthetics?*

"The Stakes of a Medium: Photography from Document to Personal Vision"  
Zeynep D. Gursel, University of Michigan, Ann Arbor

"Art-Work: Neo-Aesthetics "Post-Photography"  
renée c. hoogland, Wayne State University

"On Harold Edgerton's "Rapatronic" Photographs and Bruce Conner's Crossroads (1973)"  
Scott C. Richmond, Wayne State University

### **Art and Agriculture**

Friday, October 5, 9:45 AM – 11:15 AM  
Woodward A, Level Two, Westin Book Cadillac Hotel  
Chair: Lauren Kroiz, University of Wisconsin – Madison

*Throughout its long history – from the fifteenth-century peasant farmers featured in the Très Riches Heures du Duc de Berry to the twenty-first century Edible Estates of architect Fritz Haeg – art has looked to agriculture for inspiration. Art historians have often positioned the bucolic farm as a retreat or nostalgic escape from the problems or anxieties produced by the bustling city, studying the rural in subordinate relationship to the urban. Focused on the history of art in the United States since the nineteenth century, this panel will include investigations of the political work done by the pastoral and picturesque landscape, as well as considering expanded aesthetic practices to offer new ways of understanding the relationships between art and agriculture.*

"Grafting in Homer and Millet"  
Kenneth Haltman, University of Oklahoma

"Planting Pan-Americanism: The Good Neighbor Policy and the Visual Culture of Corn, 1933-1945"  
Breanne Robertson, Wesleyan University

"Buying the Farm: Collecting American Regionalist Art Then and Now"  
Erika Doss, University of Notre Dame

"Edible Gardens: Art and Agriculture in Post-Environmental World"  
Terri Weissman, University of Illinois, Urbana – Champaign

### **Teaching Cruel and Abject Art**

Friday, October 5, 9:45 AM – 11:15 AM

Woodward B, Level Two, Westin Book Cadillac Hotel

Chair: Patrick Kinsman, Herron School of Art and Design; Indiana University – Purdue University Indianapolis

*Maggie Nelson's book "The Art of Cruelty" asks if cruel art is worth ingesting. This panel is broadly interested in the challenges, methods and goals of teaching confrontational, shocking and difficult art, from any time period. This is a contextual question: for example, Andres Serrano's Piss Christ was provocative enough to be attacked, but students in the classroom may not find it shocking. Similarly, students may question the legality of established art such as Vito Acconci's Following Piece or seek to invalidate Chris Burden's Shoot on grounds of self-harm.*

*Specifically, we are concerned with pedagogical strategies: how can one effectively teach this type of art, accounting for its affective (emotional) power? What are the desired outcomes; are we, or should we be, invested in retaining the high affect of this kind of work? How can student reactions be measured and, where necessary, addressed? Are student reactions to this work changing over time, and how?*

"When is it OK to Talk Taboo? Joy Poe's Rape Performance"

Joanna P. Gardner-Huggett, DePaul University

"The Visual Culture of Lynching"

Elizabeth Hornbeck, University of Missouri

"A Sketch of the Affective Classroom: Abject Art"

Patrick Kinsman, Herron School of Art and Design; Indiana University – Purdue University Indianapolis

"Female Flesh and Medieval Practice in the Later Middle Ages"

Megan Marzec, Ohio University, Honors and Tutorial College

"The Impossibility of Seeing: Suffering Through Orian"

Ceri Myers, University of Minnesota

### **"Museum of the Future" Emerging from New Technologies**

Friday, October 5, 9:45 AM – 11:15 AM

Woodward C, Level Two, Westin Book Cadillac Hotel

Chairs: Tate Osten, Director, Kunsthalle Detroit

Dr. Gregor Jansen, Director, Kunsthalle Dusseldorf

*A panel with participating curatorial board members of the Luminale Detroit (Detroit Light Festival) will present the premiere of the Light Biennial and "Museum of the Future" emerging from new technologies. Art as not an isolated phenomenon, but as sociological reference, closely linked with technology and nature, with scientific and socio-political developments.*

Panelists:

Berta Sichel, Curator at Large, Museo Reina Sofia, Madrid

Dr. Susan Hazan, Curator of New Media, The Israel Museum, Jerusalem

Octavio Zaya, Curator at Large at MUSAC, Museo de Arte Contemporáneo de Castilla y León

### ***Residual Media, Art and Collaboration***

Friday, October 5, 11:30 AM – 1:00 PM

Founders A, Level Three, Westin Book Cadillac Hotel

Chair: Chris Burnett, University of Toledo

*This session considers residual cultural forms and the artistic collaborations that cluster around them. "Residual" here follows Raymond Williams' usage referring to media and artifacts created in the past but still actively cling to and are meaningful in the present. The residual embraces the many ways that contemporary artists are innovatively retrieving and reevaluating discarded artifacts, fashions, and older types of media. The realm of the residual may also relate to landscape reclamation projects that reconnect the public to abandoned sites and reorient the appeal of past ruins for the present and future. Of special interest to the session is the collaborative dimension that current reclamation projects or residual media projects give rise to. In connecting residual media with art and collaboration, this session address questions such as these:*

*How do new media and old media compare as platforms of collaboration?*

*How have attitudes toward craft changed (or been restored) with collaborative involvement in residual media?*

*How do the use of found materials in art motivate collaboration in production as well as in the appreciation of collective memory?*

*What are the changing attitudes toward obsolescence and ruins, and how are they shifting from isolation and nostalgia to more dynamic, collective associations?*

*What opportunities are there for landscape architects and artists to rebuild community as they reconstruct residual public spaces and parks?*

*Whether neglected, abandoned, or trashed, this session explores how artistic collaboration can recycle, reconfigure, and renew a practical sense of community itself.*

"Site-Reflexivity and the Contemporary Environment: Small Liberties in Andrea Zittle's High Desert Test Sites"

Allison Glenn, Independent curator, writer and arts professional

"Multimedia Production in the University Theatre Classroom: The Application of Art and Performance Theory through the Blending of Old and New Media"

Edmund B. Ligan, University of Toledo

"Collaboration at a Distance"

Barry Whittaker, University of Toledo

"M12 at the Center for the Visual Arts: Project Report"

Richard Saxton, University of Colorado

### ***Bringing the Classroom into the Community***

Friday, October 5, 11:30 AM – 1:00 PM

Founders B, Level Three, Westin Book Cadillac Hotel

Chair: Melanie V. Manos, University of Michigan School of Art & Design; Summer in the City

*How do outsiders become insiders? What are strategies for evoking collaborative, sustained and meaningful work that will bridge University communities with local and regional communities? How do we encourage University administrators to recognize the value of community engagement courses through a commitment to funding and resources? How can we strengthen the partnership between local and regional organizations (schools, community centers, museums, businesses) and institutions of higher education to insure student involvement beyond the classroom, beyond graduation? We will look at the Detroit Connections Engagement courses at University of Michigan School of Art & Design, ongoing projects between Marygrove College and Detroit Public Schools, the Detroit-based organizations Access Arts and Summer in the City, as well as other efforts underway in Southeast Michigan engaging in inter-generational, multi-cultural, multi-community art-based projects. Guests will include members of Detroit's curatorial community, business community, educators, artists and arts organizers.*

Panelists:

Katie G. McGowan, Museum of Contemporary Art Detroit (MOCAD)

Nick Tobier, University of Michigan School of Art & Design; University of Michigan Center for Entrepreneurship

Lou Casinelli, Access Arts

Rose E. DeSloover, Marygrove College

Erin McDonald, Detroit Public Schools, The Institute for Arts Infused Education, Marygrove College

### **Spectator Rules: Shaping Making & Meaning in Contemporary Art**

Friday, October 5, 11:30 AM – 1:00 PM

Woodward A, Level Two, Westin Book Cadillac Hotel

Chair: Mysoon Rizk, University of Toledo

*While considering works of art, how do we characterize roles played by spectatorship, whether in the making of (including by artists and viewers), or even in the making meaning of (including by scholars and viewers), such work? Speakers engage the question from a variety of positions: considering how curatorial practice not only steers but also gets steered by viewers; addressing the dynamism of spectator experience with installations that demand performative engagement; analyzing examples of work specifically invested in triggering an active spectatorship; and characterizing the roles of artists and audiences as inherently generative in the production of meaning.*

“Yeah, but what does it mean?”

Allison Norris, Independent Scholar

“Passability and Impassability of Two Gates”

Nogin Chung, Bloomsburg University of Pennsylvania

“Constructive Alienation and Terror”

Kristin Brockman, Ohio State University

“Representation as Lived Experience”

Scott Sherer, University of Texas at San Antonio

### **Materials Making Meaning**

Friday, October 5, 11:30 AM – 1:00 PM

Woodward B, Level Two, Westin Book Cadillac Hotel

Chair: Armin Mühsam, Northwest Missouri State University

*Our own art expresses how we perceive and interpret the world and what choices we have made but what if the very materials we create our art with are the constituting part of the message? This studio session’s main ambition is to look at these “acts of artifacts,” to make the connection between the activities of the artist and the activities of materials/things. How can materials mediate a relation people have with them while at the same time point to the content the artist wants to communicate? Where does the material take on a life of its own, possibly to the point where things become beings? Might concepts even take on the nature of material?*

“Precious Material”

Christiana Byrne, MFA Candidate, University of Iowa

“Sticks and Stones to Mend the Bones: The Works of Clyde Connell”

Laura-Caroline Johnson, MA Candidate, School of the Art Institute of Chicago

“Shrinky-Dinks”

Valerie Powell, Sam Houston State University

“Material: Identity and Transformation”

Erin Schoenbeck, BFA Candidate, Northwest Missouri State University

“Less is More”

Kwok-Pong Tso, MFA Candidate, University of Iowa

**Good Work! Incorporating Service Learning into Graphic Design Curriculum**

Friday, October 5, 11:30 AM – 1:00 PM

Woodward C, Level Two, Westin Book Cadillac Hotel

Chair: Anne Beekman, The University of Findlay

*This panel discusses the benefits and challenges of using Service Learning in graphic design classes at introductory through advanced levels in undergraduate programs. Tips on planning, logistics and privacy issues when working with non-profit agencies will be addressed. With increasingly criticism of unpaid internships, students doing Pro-Bono work within a structured curriculum gain portfolio pieces while giving back to their community. Students create high-quality artwork that fulfills communication needs while learning professional and business practices. This includes interacting with clients throughout the design process, dealing with budgets, vendors, and legal issues. Assignment briefs for in-class projects include detailed lesson plans and objectives. Samples of published student work includes advertising and collateral design, posters, book design, and website development.*

“Student Engagement by Design”

Amy Fidler, Bowling Green State University

Jenn Stucker, Bowling Green State University

“Donate Design: An Integrated Service Learning Program”

Bradley Dicharry, University of Iowa

“Cultural Identity in Design : Reason : Reflect : Respect”

Archana Shekara, Illinois State University

**Contemporary Feminist Art: Old Themes, New Variations**

Friday, October 5, 1:15 PM – 2:45 PM

Founders A, Level Three, Westin Book Cadillac Hotel

Chairs: Harry J. Weil, Stony Brook University

Deborah Frizzell, William Paterson University

*In 1971 Linda Nochlin posed a question that would spearhead an entirely new branch of art history: Why have there been no great women artists? Forty years later feminist art has emerged as an important area of study in museums and universities across the globe, highlighted by the founding of the Center for Feminist Art at the Brooklyn Museum and the ground breaking exhibition "Wack! Art and the Feminist Revolution."*

*Feminist art production can be traced to the early 1960s as an outgrowth of the second wave of feminism. It centered on reflecting women's lives and experiences, as well as being a rallying call to subvert the foundations of the art establishment. These early pioneers developed a visual rhetoric focused on the female body as a site for social and cultural commentary and reassessing the erotic, the sacred, and the taboo – these pioneers included, Ida Applebroog, Joan Jonas, Shigeko Kubota, Lorraine O'Grady, Yoko Ono, Betye Saar, Carolee Schneemann, Nancy Spero, and Martha Wilson, amongst others. This panel will assess the art practices of younger generations of artists and their relationship to the feminist art practices of the 1960s and 70s. Of interest is the visual rhetoric of feminist art from the past and how it has developed and changed over the decades. What issues continue to dominate the field of feminist art? What has happened to the female body in art, where has it gone and what are its political and social implications today? Of particular interest are presentations addressing the work of feminist artists, or artists "read" as feminist, who have been marginalized or underrepresented: women of color, Latin- and Asian-American artists, LGBT artists. Exploratory themes will be presented by art historians, curators, and interdisciplinary scholars.*

"Deconstructing 'The Girls' as a Sex-Gender Identity: An Exhibition Analysis of Frances Loring and Florence Wyle in the 1960's"

Catharine Mastin, Director, Art Gallery of Windsor; University of Windsor, Ontario, CA

"Elke Krystufek and the Obsessive Production of Persona"

Melanie Emerson, Art Institute of Chicago, Ryerson & Burnham Libraries

"Hannah Claus, Shelly Niro, and Marie Watt: revising gendered markers for a new 21<sup>st</sup> century Mohawk artistic identity"

Lisa Roberts Seppi, State University of New York, Oswego

"Feminist Creativity and Decreation: subjectivity in the work of Nathalie Djurberg and Carolee Schneemann"

Gabrielle Gopinath, University of Notre Dame

### **Laid Waste: Dead Matter, New Landscapes, and the Politics of Trash**

Friday, October 5, 1:15 PM – 2:45 PM

Founders B, Level Three, Westin Book Cadillac Hotel

Chair: Charlotte H. Wellman, Edinboro University of Pennsylvania

*Contemporary analysis of global warming and "green" conservation measures confront us with the environmental and political implications of the use and abuse of resources. This panel articulates a*

*trash aesthetic founded in the subversive, generative potential of entropic systems. The phenomena of over-consumption and technological obsolescence and its opposite, the conservation and recycling of resources, suggest the need for new models of self and community and their relationship to matter, space and place.*

*Speakers build a new ontology of trash from the bricolage of collective and personal histories, simulated landscapes, and repurposed waste. Each approach entails new theoretical models that subvert capitalism through abject, atomized forms. Patterns of obsolescence and decay also demand redefinitions of embodiment, the life cycle, and what it means to be human.*

*"The Post-1989 Disposal of Communist Waste"*

Kristine Nielsen, University of Illinois at Urbana – Champaign

*"Sublime Landscapes of Waste and Recycling in Jakarta"*

Joe Duffy, Manchester Metropolitan University

*"The Rubbish of the New Third World Aesthetic"*

Delinda Collier, School of the Art Institute of Chicago

*"Song Dong's Garbology of Beijing"*

Elizabeth Parke, University of Toronto

*"Re-Purposing the Elderly Body"*

Charlotte H. Wellman, Edinboro University of Pennsylvania

### ***Michigan Legacy Art Park: A Different Kind of Sculpture Park***

Friday, October 5, 1:15 PM – 2:45 PM

Woodward A, Level Two, Westin Book Cadillac Hotel

Chairs: Patricia A. Innis, Director of Education, Michigan Legacy Art Park

Renee Hintz, Executive Director, Michigan Legacy Art Park

*This session will explore the development of Michigan Legacy Art Park and the personal experiences of the artists who have work in the collection of the Art Park.*

*While working on global art projects in the 1980's, sculptor David Barr became intrigued by the artistic challenges posed by a series of question. How could the complex history of Michigan be experienced beyond the traditional museums and education programs? Were there ways of making history into a more vibrant experience? What was missing from conventional responses to convey history?*

*What was not being addressed, he thought, were expressive components of history; that is, contemporary artists' (not illustrators') responses and voices interpreting history. Even if artists may*

*have privately created or yearned to expressively create this untapped resource the dilemma was where to find a public site to nurture those responses.*

*Most museums and art parks showed work they determined as pertinent to a pre-existing, conventionally established, art world criterion but that had little regional relationship, and were negligible in addressing the 1980s environmental or ecological focus. At the time Barr knew of no art park that addressed these issues or highlighted the beauty of Michigan. It was within these constraints and concerns that the seed of Michigan Legacy Art Park took root.*

*"An Outdoor Collection"*

Patty Pelizzari, Michigan Legacy Art Park

*"The Water Brought the Trees"*

Pam Ayres, Independent Artist

*"Great Lakes Sculpture Project"*

Brian Ferriby, Independent Artist

***The Safe Zone: Suggestions for Successfully Navigating the Promotion and Tenure Process  
Sponsor: The National Council of Arts Administrators (NCAA)***

Friday, October 5, 1:15 PM – 2:45 PM

Woodward B, Level Two, Westin Book Cadillac Hotel

Chairs: James Hopfensperger, Western Michigan University

Andrea Eis, Oakland University

Tom Berding, Michigan State University

*In awarding tenure the university expresses its commitment to recognizing and rewarding professional achievement and to assuring academic freedom. In accepting tenure the faculty member expresses a commitment to the academic quality of the institution and enhancing the university's programs.*

*Toward arriving at an intersection of these interests, and being awarded tenure, it makes good sense for faculty members to develop and employ a roadmap for success. This is especially important given that mind reading is an imperfect form of communication and you wish to communicate clearly with your peer committees and unit administrators. This session will address strategies for faculty to advance, communicate, and navigate along this path.*

***Relocating Surroundings: Absence in Art***

Friday, October 5, 1:15 PM – 2:45 PM

Woodward C, Level Two, Westin Book Cadillac Hotel

Chair: Shreepad Joglekar, Kansas State University

*This panel of artists will discuss the relationship between human experience and the environment, using their work in drawing, painting, photography, and digital imagery as evidence. The members of the panel each explore unique approaches to the relationships between people and social, computational, psychological, and physical environments. One of the most powerful ways of examining the relationship between human experience and these environments is through the traces, residue and patterns in psychological and experiential spaces. A common theme in the work of the panel artists is the absence of the figure, the decentralized subject that is both an agent in the work and is absent from it. In their creative investigation, the artists engage in explorations of their inner and outer surroundings, and often their artworks can be considered as byproducts of these explorations. The panel will engage in a conversation with the audience about the conceptual similarities between the works and the work's context in the broader themes and currents in contemporary art.*

Panelists:

Anne Bessac, Savannah College of Art and Design  
Nathan Heuer, Victoria College  
Mike McMann, University of Wisconsin-Eau Claire  
Erin Wiersma, Kansas State University

### ***The Student Run Gallery: Education Enhancement***

Friday, October 5, 3:00 PM – 4:30 PM

Founders A, Level Three, Westin Book Cadillac Hotel

Chair: Jeffrey G. Boshart, Eastern Illinois University

*Parents are becoming increasingly vocal about the need for job skills and career experience in the visual arts. This is filtering down to funding agencies and governing bodies in higher education resulting in a need to expand the visual arts curriculum beyond the typical studio based education.*

*To augment a visual arts education, is a student run gallery becoming more of a necessity in the curriculum? How can this experience be included without increasing time to graduation? How can this be added to the departmental program without increasing workloads or need for a new budget line? Can it be self-sustaining?*

*This session will present start up programs and cite galleries that have been successful. Materials will be discussed to begin or expand a gallery experience for undergraduate art majors.*

“Student Curated Virtual Art Exhibitions”

Mary Caroline Simpson, Eastern Illinois University

“Locating Art in the Campus and the Curriculum”

Lauren Kroiz, University of Wisconsin – Madison

“Converting Spaces on Campus for Student Art”

Jeffrey G. Boshart, Eastern Illinois University

### **African American Artists in the Midwest**

Friday, October 5, 3:00 PM – 4:30 PM

Founders B, Level Three, Westin Book Cadillac Hotel

Chair: Julia R. Myers, Eastern Michigan University

*While American art history tends to be fairly parochial with its emphasis on East Coast artists, African American art history seems to suffer even more strongly from this bias. This session will be devoted to African-American artists or art institutions in the Midwest. The Great Migration from 1913-1949 brought hundreds of thousands of black Americans to Midwest industrial cities like Chicago, Detroit, Cleveland, Minneapolis, and St. Louis. And some of these people and their descendents made art. Indeed on a trip to Detroit in 1964, Langston Hughes said, "Harlem used to be the Negro cultural center of America. If Detroit has not already become so, it is well on its way to becoming it." Literary historians have frequently taken up the topic of Midwestern African-American writers, but this is far less true in the case of black visual artists.*

"Painting Traditions in Detroit: Influences and Interpretation"

Shirley Woodson, Independent Scholar/Artist

"Detroit Contradictions: Jon Onye Lockard of Michigan"

Michael Mosher, Saginaw Valley State University

"Jeff Donaldson, Laszlo Moholy-Nagy and the Chicago Bauhaus: Intersecting Visions of the Role of Artists in Shaping Society"

David Lusenhop, Independent Scholar

"It's So Clean and I Was So Filthy: Elijah Pierce, the Clean Gospel, and the Great Migration"

Edward Puchner, Indiana University

"Case Study: Understanding the Community of Relationships Mural Project at the Cleveland Museum of Art"

Kesha Williams, Cleveland Museum of Art

Robin Van Lear, Cleveland Museum of Art

### **Making Bullshit: Serious Play and Failure in Arts Education and Professional Practice**

Friday, October 5, 3:00 PM – 4:30 PM

Woodward A, Level Two, Westin Book Cadillac Hotel

Chairs: Phil McCollam, Independent Researcher

Ellen Mueller, West Virginia Wesleyan College

*Artist and designer Paula Scher describes play as an opportunity to create without limit, producing new works that are devoid of the solemnity that is manifest within day-to-day professional practice.*

*Solemnity, Scher explained, is work targeting and 'accepted by appropriate audiences.' Serious play, in contrast is 'spontaneous,' 'accidental' and 'imperfect.... [it] is about invention... not perfection.'* Scher's iconic work is born from serious play.

*This concept also occurs in critical theory, such as Henri Lefebvre's volume II of the Critique of Everyday Life, where he suggests that art and play are linked through their 'transfunctional' nature (that is, to have many uses, and at the same time none at all).*

*These concepts are not new: they are phenomena that occur during the natural development of social creatures. As artists and educators, it is important to nurture 'serious play' as an integral component of our practice, creating environments that are open to experimentation and in which failure is a non-issue.*

*Making Bullshit is aimed at creating an open discussion between educators within all artistic disciplines.*

"A Case Study for Making Bullshit"  
Ellen Mueller, West Virginia Wesleyan College

"Disrupting Habitual Forms of Perception"  
Laurencia Strauss, Washington University St Louis

"Serious Play Today"  
Carol Ann Carter, University of Kansas

"Curiosity and Play in New Genres Arts"  
Justin Lincoln, Whitman College

### **ArtsCorpsDetroit**

Friday, October 5, 3:00 PM – 4:30 PM

Woodward B, Level Two, Westin Book Cadillac Hotel

Chairs: Elizabeth Barton, Wayne State University

Holly Feen Calligan, Wayne State University

Mame Jackson, Distinguished Professor Emerita, Wayne State University

*Creative industries provide direct economic benefits to communities by creating jobs, attracting investments, generating tax revenues, and stimulating local economies through tourism and consumer purchases. These industries provide an array of other benefits, such as infusing other industries with creative insight for their products and services and preparing workers to participate in the contemporary workforce. Because arts and culture enhance quality of life, they are an important complement to community development, enriching local amenities and attracting young professionals to an area.*

*To ensure the long-term vitality of the cultural sector, urban areas such as metropolitan Detroit must*

*develop and nurture programs that leverage human creative capital. Typically the arts have been defended on the basis of their economic impact on communities and on quality of life factors in terms of attracting people and businesses to arts-rich communities. A crucial factor, often overlooked, is the intrinsic transformative value of arts engagement in widening people's view of creativity, action and engagement.*

*In the proposed session ArtsCorpsDetroit will discuss strategies for building effective community partnerships to leverage human creative capital. Facilitated by ArtsCorpsDetroit, an initiative of Wayne State University and Tech Town, participants will hear from three differing perspectives,*

*1. higher education faculty members, 2. community partners, and 3. students who have engaged (collaboratively) on arts based community projects. Panelists will discuss the obstacles and benefits of "community and collaboration".*

*This is an open session, however, limited to the first 25 attendees of this session who are interested, ArtsCorpsDetroit will provide a bus tour of panelists' projects to show Community and Collaboration "at-work!" Sign-up will take place in the meeting room and the tour will begin upon the conclusion of the session.*

### **Cast Glass Elements**

#### **Sponsor: College for Creative Studies**

Saturday, October 6, 9:00 AM – 12:00 PM

College for Creative Studies, Glass Studio (Shuttle Bus Provided)

Facilitators: Herb Babcock, College for Creative Studies

Alice Smith, Wayne State University

Brent Cole, Ball State University

*Glass, a viscous and versatile material of design, celebrates its 50<sup>th</sup> anniversary as the Studio Glass Movement. The proliferation of college and university glass studios has brought the medium into the mainstream craft, art and design.*

*This 3-hour workshop introduces the basic glass casting processes of sand, graphite and steel, making cast elements to be singular, multiple and/or combined with other materials.*

*Additional kiln casting processes that can work in your studio will be discussed.*

*Expect to create 2 to 4 pieces that you will keep.*

*Dress in cottons, closed toe shoes and be prepared to get a little dirty. Safety glasses are provided.*

Material fee - \$20.00 – will apply

Workshop is limited to 12 participants

Pre-registration will take place at the conference registration desk-first come/first serve

### **Round Table Discussion: Studio Safety and Health Hazards in Art**

Saturday, October 6, 9:00 AM – 12:00 PM

Wayne State University (Shuttle Bus Provided)

Facilitator: Robert Taormina, Wayne State University

*Using tools and materials safely and understanding your health risks is a daily task. When helping your students to become productive artists how do you convey this knowledge? As artists and instructors we constantly push the boundaries of tool application and material usage. We must all find ways to balance the making of art with the health risks involved. How do you stay informed about material hazards? How do you help your students understand these risks? How do you teach tool usage?*

*From small to well-equipped shops accidents “happen.” Unlike a production factory where workers are trained on safety for a specific task, artist/students often change how they work and what they work with, making task training difficult. How do you nurture creativity and exploration in art while fostering safe working habits?*

*Come share your thoughts and ideas on studio safety and how to minimize health hazards when making art. Please bring any material you may wish to share with the group – safety handbooks, etc.*

No material fee will apply

Space is limited to 25 participants

Pre-registration will take place at the conference registration desk-first come/first serve

### **Chasing and Repoussé**

Saturday, October 6, 9:00 AM – 12:00 PM

Wayne State University (Shuttle Bus Provided)

Facilitator: Kyle Dill, Wayne State University

*Chasing and repoussé is a metalsmithing technique that involves using punches and hammers to transform a flat piece of metal into a raised detailed relief. This workshop will focus on learning the techniques of chasing and repoussé, and how the metal will respond to different tools used during this process. Participants will partake in working on their own chasing and repoussé piece as well as a discussion on how types of chasing tools are made and used.*

No Material Fee will apply

Space is limited to 8 participants

Pre-registration will take place at the conference registration desk-first come/first serve

### ***Design Concepts and Fabrication Utilizing Plaster Molds and Slip Casting***

Saturday, October 6, 9:00 AM – 12:00 PM

Wayne State University (Shuttle Bus Provided)

Facilitator: John Albert Murphy, Schoolcraft College

*“Slip cast porcelain vessel forms are my current choice of development. I create original forms out of clay and make a plaster cast of it. I am purposely casting thin wall forms to accentuate the translucent qualities of porcelain. I have been applying black and white checks or stripes using a black slip glaze to either the outside or inside of the form, depending on its posture. I use masking tape to stencil the pattern desired and then spray the glaze on. I have been using used or new soft fire brick or limestone for bases on much of the smaller works. I am now experimenting with light weight “autoclaved aerated concrete”. It is super light and very white in color. I will present and demonstrate the process and methods I use in creating my art.”*

No Material Fee will apply

Space is limited to 25 participants

Pre-registration will take place at the conference registration desk-first come/first serve