

macaa
Mid-America College
Art Association



AUBURN
UNIVERSITY

SAT ELL ITE

THE ARTIST AND
EDUCATOR AS ORBITAL
CONNECTORS

2024 MACAA
VIRTUAL CONFERENCE
MARCH 21-23 2024

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2024 MACAA
VIRTUAL CONFERENCE
MARCH 21-23 2024

login to the virtual conference:
<https://macaart.org/2024-MACAA-Virtual-Conference>

WELCOME
TO SATELLITE

THE 2024
MID-AMERICA
COLLEGE ART
ASSOCIATION'S

VIRTUAL
CONFERENCE

ARTISTS AND
EDUCATORS ARE
SATELLITES SET ON A
POLAR-ORBITING PATH,
OBSERVING SLIVERS
OF THE WORLD AT A
TIME, COLLECTING
DATA THROUGH
TUNED INSTRUMENTS,
AND SENDING OUT
SIGNALS FOR OTHERS
TO INTERCEPT AND
INTERPRET.

WE PROVIDE DATA
POINTS IN AN ATTEMPT
TO PROVOKE, INSPIRE,
AND TRANSFORM THE
PIECES OF THE WORLD
WE INTERACT WITH. WE
ARE A NETWORK OF
SATELLITES DISTANTLY
COLLABORATING
TO BUILD A HIGHER
RESOLUTION IMAGE OF
OUR WORLD.

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Introduction

JASON SCHWAB
MACAA PRESIDENT



Welcome to the 2024 MACAA Virtual Conference, *Satellite:* *The Artist and Educator as Orbital Connectors!*

We are honored that you have chosen to participate in this conference and in the pursuit of knowledge that advances our field. On behalf of the MACAA Board of Directors we would like to express our deep appreciation and thanks to you all. We would like to especially extend our sincere gratitude to Auburn University, and in particular the School of Industrial and Graphic Design Program for hosting this conference. Their support facilitated our Keynote Speaker, David Levine, the Juror of the MACAA Members Exhibition, Paula Burleigh, and several exceptional panel sessions chaired by Auburn University faculty members.

Although it is unlikely satellites are transmitting the signals of our virtual conference, it is the presenters and participants that function as the satellites, bouncing information from one person to another from Alabama, to London, to Wyoming. Those transmissions then bounce again to our students,

colleagues, and friends. As educators, artists, and designers we move through the world observing, interpreting, and most importantly transmitting information. By the very nature of your participation in this conference you understand the transformative nature of that transmission. The GPS signal that stays with the satellite does nothing to help us navigate unfamiliar places. The same goes for your ideas, questions, art, and design. Your transmission is essential to our understanding of the unfamiliar.

Lastly, I would like to personally thank the MACAA Board of Directors for all their hard work towards making this conference happen. You are an exceptional team of people that I am honored to be able to work alongside with. I hope everyone enjoys the conference and thank you again for being a part of MACAA!

Sincerely,

Jason Schwab
President, Mid-America College Art Association +
Associate Professor, Department of Visual Arts +
Technology Director, Brown Innovation Center
Flagler College

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Quick
Schedule

MARCH 21-23, 2024

02

Thursday, March 21

DAY 01

	Session A	Session B	Session C
9:00am–10:30am (EST)	What am I teaching?	Digital Methods for Discursive Design	Creative Encounters: Exploring the Art of “Thinking Through Making” (Session 1)
11:00am–12:30pm (EST)	Convergence: Bridging Disciplines for Innovative Learning	Artists As Satellites Observing the Anthropocene (Session 1)	Interactive Media for Conviviality
1:00pm–2:30pm (EST)	Textiles as Teacher (Session 1)	Information and Emotion: Visual Communication for Social Histories	Culture and Community: Introductory Design Panel to Bridge International Backgrounds, People, and Places
3:00pm–4:30pm (EST)	Teaching Digital Art in the Age of Machine Learning	Color Expanded	Not Your Grandma’s Adobe Software: Practical Tips and Tricks for Beginning Designers
5:00pm–6:00pm (EST)	David Levine		

Friday, March 22 DAY 02

	Session A	Session B	Session C
9:00am–10:30am (EST)	Creative Encounters: Exploring the Art of “Thinking Through Making” (Session 2)	Building Community & Bridges: Art Administration as Social Practice	Fostering Inclusivity and Belonging through South Asian Design Educators Alliance
11:00am–12:30pm (EST)	Our Students Are Not Robots: Engaging Students in a Virtual World	Artists As Satellites Observing the Anthropocene (Session 2)	University Art Museums as Catalysts for Inclusive Engagement
1:00pm–2:30pm (EST)	Textiles as Teacher (Session 2)	Community Building Through Art	Transforming a Classroom Project into Tenure Driven Initiatives
3:00pm–4:30pm (EST)	Graduate Round Table	Building a Web-based Virtual Gallery	Art and Design Educators are from Mars, Students are from Pluto: Closing the informational gap with emerging technology in the artistic classroom
5:00pm–6:00pm (EST)	Virtual Exhibition Opening + Exhibition Curator Talk: Paula Burleigh MACAA Awards		

Saturday, March 23
10:00 AM–11:30AM

DAY 03

MORNING

10:00 AM–11:00AM (EST)

Annual Business Meeting

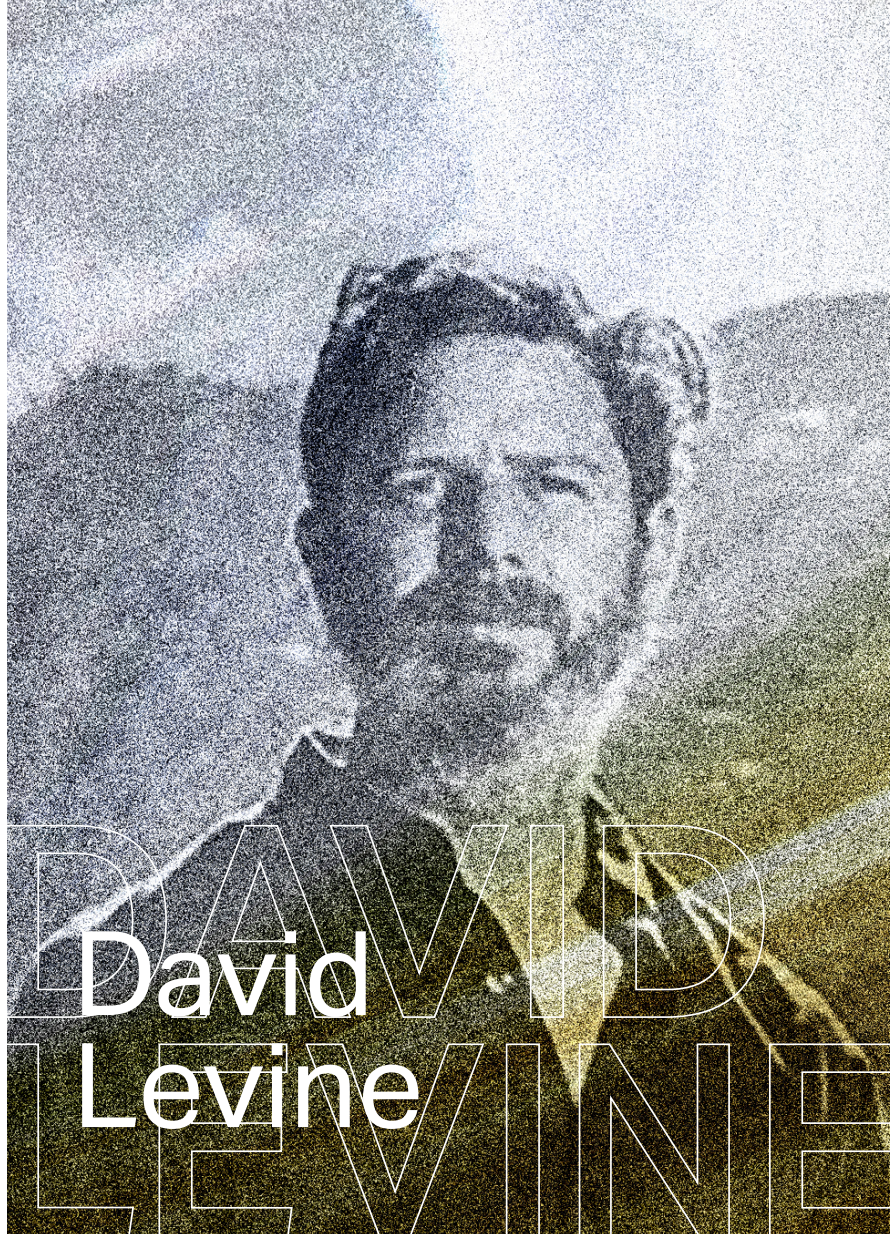
Jason Schwab

Flagler College

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Conference Speakers

03



Keynote Address

5:00 pm – 6:00 pm (EST)

Thursday March 21, 2024

David Levine is a multi-disciplinary creative director/storyteller who has worked in all corners of the entertainment industry including music, television, film, and art. He has worked for companies and clients such as Virgin Records, Deutsch, Google, Nike, Microsoft, MoMA, the Grammy Awards, and the Super Bowl among many others. David founded Love Observed Vision Explored, a creative studio focused on the intersection of built environments, branding and cultural experiences whose clients include Google, Sunrun, Hyundai, T-Mobile and more. David now works as the Creative and Visual Strategist at NASA's Jet Propulsion Laboratory where he collaborates with scientists and engineers to inspire, communicate, and translate data and science into art, design, and experience.



Juror's Talk + Exhibition Opening:
5:00 pm – 6:00 pm (EST)
Friday March 22, 2024

Paula Burleigh is an art historian and curator focusing on postwar to contemporary art. At Allegheny College in Meadville, PA; she is an Assistant Professor of Art, Co-director of the Public Humanities, and affiliated faculty in Women's, Gender, and Sexuality Studies. Her research and criticism has appeared in *Artforum*, *Art Journal*, *The Brooklyn Rail*, *Stedelijk Studies*, and in various edited volumes.

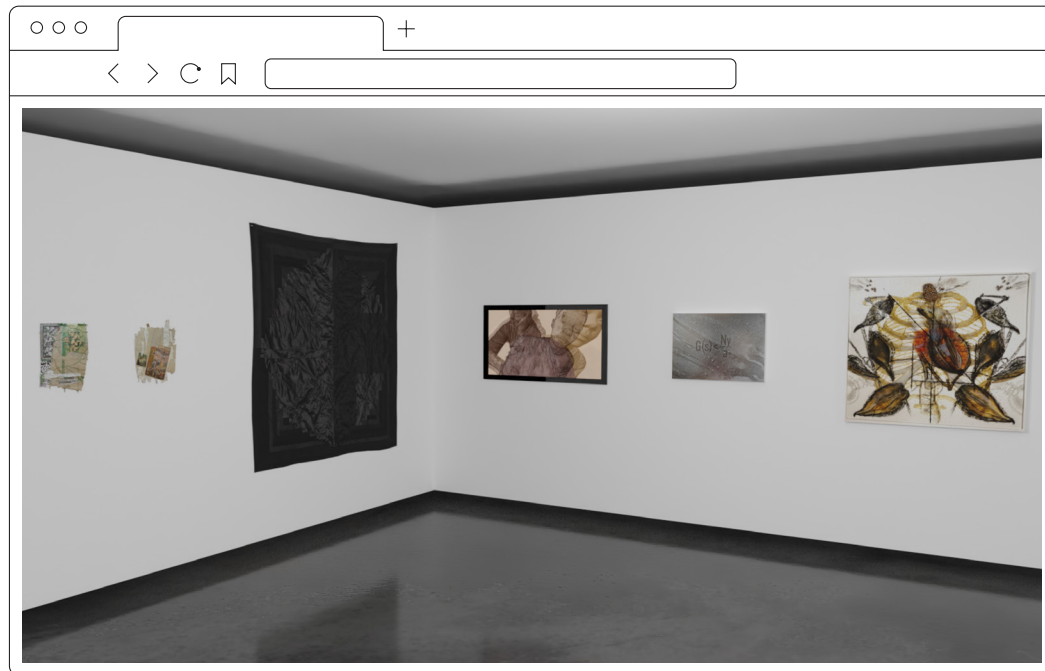
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Exhibition

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4

2024 Virtual MACAA Exhibition



2024 MACAA Virtual Exhibition
Virtual Gallery Design by Geoffrey Beatty
MACAArt.org

Exhibition Opening + Juror's Talk:
5:00 pm – 6:00 pm (EST)
Friday March 22, 2024

The 2024 Mid-America College Art Association Virtual Exhibition features a selection of artwork from our members. The work spans many different media and emphasizes a host of different conceptual approaches. In other words, the exhibition is as variegated and multifaceted as the MACAA memberships.

This year's exhibition was juried by Paula Burleigh, an art historian and curator focusing on postwar to contemporary art at Allegheny College in Meadville, PA. Her research and criticism has appeared in *Artforum*, *Art Journal*, *The Brooklyn Rail*, *Stedelijk Studies*, and in various edited volumes.

The virtual gallery was designed and built by Geoffrey Beatty, Assistant Professor of Digital Arts at LaSalle University. The virtual gallery will be hosted on our website at macaart.org.

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Detailed
Schedule

05

Thursday, March 21 9:00 AM–10:30 AM (EST)

DAY 01

Keynote Speaker

David Levine

5:00pm–6:00pm (EST)

Session A

What am I teaching?

Chair: Samantha Herbert
Auburn University

Money v. Humanity: Design Education More Than Industry Ready

Johnathon Strube
East Tennessee State University

Saskia van Kampen
San Francisco State University

Design: An Asian Perspective

Peer Sathikh
Nanyang Technological University

Now You're Speaking My Language: Understanding Audience-Designer Communication Through the Creation of Emerging Media in the Classroom

Sean Schumacher
Portland State University

Promote Mental Health Awareness by Designing for Mental Health and Well-being

Ting Zhou
University of Connecticut

Session B

Digital Methods for Discursive Design

Chair: Dr. Juan Salamanca
University of Illinois Urbana-Champaign

Edge Learning, The Space In Between

Marco Trevisani
University of Illinois Urbana-Champaign

Visual Programming and Critical Pedagogy: A TouchDesigner Case Study in Art Curriculum Enhancement

Megan Young
Indiana University

Design Collaboration Machines

Gerry Derksen
Clemson University,

Session C

Creative Encounters: Exploring the Art of "Thinking Through Making" (Session 1)

Chairs: Courtney Windham and
Mario F. Bocanegra Martinez
Auburn University

Postcards of Public Space

Isaac Cohen and Helena Starnes
Auburn University

Embracing Challenge in Collaboration

Andy Holliday and Lijun Chao
Auburn University

Capturing Letterforms in the Orbit Of Material Poetics

Irma Puskarevic
Wichita State University

Psychodrama Folklore and Moving Image Mythologies: Finding My Place in Nature through Video Art

Rick Shepardson
Eastern New Mexico University

Thursday, March 21
11:00 AM–12:30PM (EST)

DAY 01

Keynote Speaker

David Levine

5:00pm–6:00pm (EST)

Session A

Convergence: Bridging Disciplines for Innovative Learning

Chair: Barbara Giorgio-Booher
Ball State University

Nurturing Creativity: Exploring the Animation Production Pipeline in the University Context

Andy Beane
Ball State University

Restoring Our Disappearing Coral Reefs: Transdisciplinary Approach to Art-Science Collaboration

Barbara Giorgio-Booher and Faith Oakley
Ball State University

Transforming GIScience and Contemporary Cartography: An Interdisciplinary Exploration

Jack Livingston
Slippery Rock University of Pennsylvania

Interdisciplinary Excellence: Unveiling Innovative Pedagogies at the Royal College of Art's IDE and GID Programs

Maroia-Isabell Al-Sahlaní
Royal College of Art and Imperial College London

Session B

Artists As Satellites Observing the Anthropocene (Session 1)

Chair: Sara Gevurtz
Auburn University

Drowning in Data: Confronting Apathy through Aesthetic Engagement

Colby Jennings
Missouri State University

The Anthropocene, As Seen By Any Other Species

Eric Zeigler
University of Toledo

Aaron M. Ellison
Harvard University

Turbidity Paintings (Telemetry and Ecosystems)

Thomas Asmuth
University of West Florida

Session C

Interactive Media for Conviviality

Chair: Devon Ward
Auburn University

Augmented Reality Wayfinding Solutions for Queer Art Beyond the Museums

Linh Dao
California Polytechnic State University

CONEXT: Creating Connections Through Interactive Art and Technology

Ryan James
Ball State University

Interactive Media for Social Flourishing

Devon Ward
Auburn University

Thursday, March 21
1:00 PM–2:30PM (EST)

DAY 01

Keynote Speaker

David Levine

5:00pm–6:00pm (EST)

Session A

Textiles as Teacher (Session 1)

Chair: Cat Mailloux
Cedarville University

Drafting Lost Knowledge: Learning How to Learn

Astri Snodgrass
Boise State University

Layers

Cat Mailloux
Cedarville University

Textiles as Teacher

Morgan Rose Free
Muskingum University

Session B

Information and Emotion: Visual Communication for Social Histories

Chairs: Robert Finkel and David Smith
Auburn University

Visual Chatter: Collage as an Approach to Understanding Social Histories of Graphic Design

Jessica Barness
Kent State University

Honoring the Selma Bloody Sunday Foot Soldiers

Robert Finkel
Auburn University

Seeing History: Using Digital Experiences to Build Connection and Understanding

Noelyn Stephens
University of Illinois Urbana-Champaign

Remembering the Rosenwald Schools

David Smith
Auburn University

Session C

Culture and Community: Introductory Design Panel to Bridge International Backgrounds, People, and Places

Chair: Setareh Ghoreishi
Oakland University

Cultural Convergence Through Design: Deciphering The 20x20 Posters For Peace Initiative.

Pouya Jahanshahi
Oklahoma State University

Connecting Students to Iranian Graphic Design History through the lens of Siah Mashq

Roshanak Keyghobadi
Farmingdale State College - SUNY

Cultural Learning: Integrating Historical Visual Elements through Design

Setareh Ghoreishi
Oakland University

Thursday, March 21 3:00 PM–4:30PM (EST)

DAY 01

Keynote Speaker

David Levine

5:00pm–6:00pm (EST)

Session A

Teaching Digital Art in the Age of Machine Learning

Chair: Zen Cohen
Coe College

A Temple Without a Body: Representing Transgender Bodies with AI

Lorelei d'Andriole
Michigan State University

Creative Convergence

Nima Bahrehmand
Metropolitan State University of Denver

From Generative Fiction to Glass Mosaics: Using AI for Good, not Evil, in Art Foundations

Billi London-Gray
University of Wyoming

Rethinking Design: AI and the Ecology of Collaboration

Christopher Swift
Binghamton University

Teaching Digital Art in the Age of Machine Learning

Zen Cohen
Coe College

Session B

Color Expanded

Chair: Alicia Little
University of Michigan

Flat Pixel(s): Color and Assemblage, Metadata, and Screen Recordings

Megan Bickel
Bellarmine University

Italic or Color?

Sherry Muyuan He
The City College of New York

Color Materiality in Arts Education

Julia Norton

Colorful Nuance

Rebecca Norton

Cultivating a Local Palette

Kayla Powers

Color in the Expanded Field

Alicia Little
University of Michigan

Session C

Not Your Grandma's Adobe Software: Practical Tips and Tricks for Beginning

Chair: Greg Blair
University of Southern Indiana

Quick Masks: My Photoshop Cheat-Code

Chuck Armstrong
University of Southern Indiana

Presenting Your Design Work In Style

Sophia Okotah
University of Southern Indiana

That Should Do the Trick: Adobe Shortcuts and Tips for Beginning Art and Design Students

Amanda Meuth, Zach Winger, Ethan Brinkley, and Caitlyn Ebert
University of Southern Indiana

Friday, March 22
9:00 AM–10:30AM (EST)

DAY 02

**Exhibition Juror's Talk, Exhibition Opening +
MACAA Awards**

Paula Burleigh
5:00pm–6:00pm (EST)

Session A

**Creative Encounters: Exploring the Art of
"Thinking Through Making"** (Session 2)

Chairs: Courtney Windham and
Mario F. Bocanegra Martinez
Auburn University

**Muck Around and Find Out: Enjoyable Guided
Experiments in the Studio and Classroom**

Millian Giang Pham
Auburn University

**Projection & Modulation: Light Play in
a Motion Framework**

Pouya Jahanshahi
Oklahoma State University

**HIIType (High-intensity Interval Typography):
Strategies for Accessing the Graphic Metabolism**

Lisa Maione
Kansas City Art Institute

Leaving Your Safe Zone

Scott Golem
Eastern New Mexico University

Session B

**Building Community & Bridges:
Art Administration as Social Practice**

Chair: O. Gustavo Plascencia
New World School of the Arts

**Using Your Community to Bridge the Gap in
Experiential Learning Opportunities**

Stephanie R. Thulin
Virginia Commonwealth University

**Embedded Programs - Collaborative Endeavors in
Academia**

Jennifer D Printz
Florida International University

Session C

**Fostering Inclusivity and Belonging through
South Asian Design Educators Alliance**

Panel Chair: Archana Shekara
Illinois State University

Amrita Datta
Indiana University, Indianapolis

Garima Thakur
SouthEastern Louisiana University

Muhammad Nafisur Rahman
University of Cincinnati

Friday, March 22 11:00 AM–12:30PM (EST)

DAY 02

Exhibition Juror's Talk, Exhibition Opening + MACAA Awards

Paula Burleigh
5:00pm–6:00pm (EST)

Session A

Our Students Are Not Robots: Engaging Students in a Virtual World

Chair: Marvin Eans
George Fox University

Robots Don't Have A Favorite Snack

David Meyer
Liberty University

"Reconnecting...": Successes and Challenges in Graphic Design Student Community Building, Offline and On

Sean Schumacher
Liberty University

(Re)Writing Engagement: Art Historical Methods in a Digital Age

Tara Kraft-Ainsworth
University of Georgia

Session B

Artists As Satellites Observing the Anthropocene (Session 2)

Chair: Sara Gevurtz
Auburn University

The Anthropocene Sound System

Justin Boyd
University of Texas at San Antonio

Animating Change: Land and Water Restoration at Fort Union Ranch

Kelly Monico
Metropolitan State University of Denver

Geometric Shadow Construction as a Site for Interdisciplinary Imagination

Madison Cook
Virginia Tech

Observing the Anthropocene

Sara Gevurtz
Auburn University

Session C

University Art Museums as Catalysts for Inclusive Engagement

Panel Chair: Vivian Zavataro
Ulrich Museum of Art at Wichita State University

Jo Reinert
Ulrich Museum, Wichita State

Kristin Beal
Ulrich Museum, Wichita State

Community Drawing

Chung-Fan Chang
Stockton University

Friday, March 22
1:00 PM–2:30PM (EST)

DAY 02

**Exhibition Juror's Talk, Exhibition Opening +
MACAA Awards**

Paula Burleigh
5:00pm–6:00pm (EST)

Session A

Textiles as Teacher (Session 2)

Chair: Cat Mailloux
Cedarville University

Dyeing and Sewing Expand My Sculptural Practice and Teaching Range

Sandy de Lissovoy
Washington and Lee University

Textiles: Reflecting on the Past and Navigating the Future

Laura Mongiovi
Flagler College

Exploring Materiality and Tool Building in Loom-Making

Elizabeth Tolson
Parsons School of Design

Session B

Community Building Through Art

Chair: Doris Short
Slippery Rock University of Pennsylvania

Mobile Playgrounds And Social Design Processes

Merel Noorlander
University of Utah

The Vore Arts Fund: A New Paradigm for Community Arts Funding

Natalie Phillips and Graham Watson
Ball State University

Windows of Slippery Rock University

Doris Short
Slippery Rock University of Pennsylvania

The Design Link Program: Student-Powered Community Engagement

Chloe Irla
McDaniel College

International Collaborations in the Studio Course Curriculum: Analysis of Cultural and Visual Perspectives. Long Term Impact on Students

Barbara Westman
Slippery Rock University of Pennsylvania

Session C

Transforming a Classroom Project into Tenure Driven Initiatives

Chair: Chris Stagl
Troy University

Make it Somatic! Three Strategies/Methods That Blend Creative Practice, Research, and Teaching with an Eye Toward the Tenure Packet

Jonny Farrow
Troy University

Lessons from the Classroom: Developing a teaching practice into meaningful scholarship

Sherry Freyermuth
Clark University

Experiential Learning: Blending the classroom and the community to create opportunities for students and faculty

Will Jacks
Troy University

Transforming a Classroom Project into Tenure Driven Initiatives

Chris Stagl
Troy University

Friday, March 22 3:00 PM–4:30PM (EST)

DAY 02

Exhibition Juror's Talk, Exhibition Opening + MACAA Awards

Paula Burleigh
5:00pm–6:00pm (EST)

Session A

Graduate Round Table

Chair: Eric Charlton
Millsaps College

Emily Mayagoitia
Wichita State University

Will Jacks
Troy University

Patrick N. Taylor
Michigan State University

Session B

Building a Web-Based Virtual Gallery

Geoffrey Beatty
La Salle University

Session C

Art and Design Educators are from Mars, Students are from Pluto: Closing the informational gap with emerging technology in the artistic classroom

Chair: Annie Peters
Central Michigan University

Navigating the Cosmic Shift and Embracing AI in Design Education

Jena Marble
University of Illinois, Urbana-Champaign

From Practice to Pedagogy: A Comparison on Interpreting & Incorporating Tools

Natalie Tyree
Western Kentucky University

Augmented Reality as a Catalyst for Change and Connection within the Design Classroom

Annie Peters
Central Michigan University

Saturday, March 22
10:00 AM–11:00AM (EST)

DAY 03

MORNING

10:00 AM–11:00AM (EST)

Annual Business Meeting

Jason Schwab, MACAA President
Flagler College

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Session Abstracts

06

Building a Web-Based Virtual Gallery

Geoffrey Beatty, Assistant Professor of Digital Arts
La Salle University

The COVID-19 pandemic shifted many formerly in-person events to an online environment. While there are several drawbacks to online events when compared to in-person events, there are also several opportunities afforded by virtual spaces. One of these opportunities is the experience of virtual galleries.

Virtual galleries can mimic real spaces, but they can also provide completely fantastical environments. Virtual galleries can play with scale, texture, point-of-view, and more. They also natively offer interactivity and hyperlinking, something that is difficult to achieve in a physical space. When a virtual gallery is web-based, it provides an accessible space for everyone, even without special hardware like a VR headset.

This presentation will present some basic approaches to building virtual galleries, with a focus on the process and technology used in the recent MACAA Conference and Exhibition galleries. Attendees will be provided with resources to further explore virtual gallery creation.

Not Your Grandma's Adobe Software: Practical Tips and Tricks for Beginning Designers

Greg Blair, Assistant Professor of Art and Design
University of Southern Indiana

This panel will explore skill sharing through the presentation and demonstration of some of the most useful tips for using the various applications in the Adobe Creative Cloud. Tips or tricks should be aimed towards increasing the knowledge base, productivity, or inspiration of design students and beginning designers. Tips can range from little known functions or shortcuts to personal preferences and lessons learned through experience with the software. Tips and Tricks can be for any of the available applications in the Creative Cloud and are not limited to a particular type of design or function. Presenters may decide to give a live demonstration of their tips and tricks or give a descriptive and anecdotal presentation of what they have learned by working with the Adobe software. Some specific topics might include: What should all design students know about working with Adobe? What are the essential shortcuts that de-

signers should know? What are some of the best little-known ways to create something? What are some of the best tips to increase creativity or productivity? What are the best methods for working across applications or platforms? This panel is seeking presenters and encourages any potential presenter to create their own interpretation of the panel title. Once the presenters have been selected, the panel hopes to provide wide ranging insight into how to use the software in the most effective, comfortable, and prodigious ways possible.

Creative Encounters: Exploring the Art of "Thinking Through Making"

Mario F. Bocanegra Martinez, Assistant Professor of Graphic Design
Auburn University

Courtney Windham, Associate Professor of Graphic Design
Auburn University

"There's time, later for logic, for editing, for justifying all that type, for putting up those responsible roadblocks that we all must, on some level, choose to embrace. The studio, at least a little piece of it, is not the place for such duty-bound thinking. Somewhere, somehow, it must be the place for thinking through making."
—Jessica Helfand, *Design Observer*, 2006.

A creative encounter is a moment in the creative process where we make connections in situations others may overlook. This frees us from preconceptions and drives us to seek new knowledge and insights. Creative encounters can disrupt our sense of what we know with unexpected connections, but they also inspire intuitive leaps, surprises, and reflections, which can lead to beautiful ideas for transforming abstract concepts into concrete creations.

Are you a designer, artist, or educator that steps into your studio and allows yourself to think through making? Mario F. Bocanegra M. and Courtney Windham, both educators who believe in learning by doing and thinking through making, are hosting the Creative Encounters panel with the goal of sharing their experiences and gaining insights from others. What is the relationship between your thought processes and the path by which you translate those into creative work? What strategies or projects have you used in the classroom for fostering and encouraging

spontaneity in students' iterative processes? Designers, artists, and educators spanning various disciplines, willing to generously share their approaches to navigating creative encounters, are encouraged to submit proposals.

Graduate Mentor Roundtable Panel Discussion

Eric Charlton, Assistant Professor of Art
Millsaps College

MACAA invites graduate students and recent grads to share their experiences at a zoom roundtable discussion with current undergraduate students who may be searching, applying, and seeking the right graduate program for their career endeavors.

Focus questions for the panel:

- How did you pick your graduate program?
 - How do you choose advisors?
 - How do you develop a thesis?
 - How do you take risks but remain safe?
 - How do you survive financially in grad school?
 - Where do you apply for teaching opportunities?
 - What do you do in the interview?
 - How do you ask for a recommendation letter?
 - What other opportunities are there beyond teaching?
-

Teaching Digital Art in the Age of Machine Learning

Zen Cohen, Assistant Professor of Art and Film Studies
Coe College

The use of generative technologies (AI platforms) has been widely debated across academia and the art world. This session seeks to address the impacts of AI technology on the field of digital art with a focus on how these platforms might be used in college-level digital art courses. How might these platforms be potentially helpful in assisting students, particularly during the beginning stages of studio projects? The session will begin with defining the fundamental concepts of "digital art," and explore how the field of computational artmaking has evolved since the early 1980's. We will discuss the ethical dilemmas and considerations associated with using machine

learning and the ways educators can encourage responsible and ethical use of these technologies in the artistic process. This session seeks educators who are engaging with these topics, both in their art practice and pedagogy. Panelists are invited to present a range of tools, resources, and case studies employed to effectively integrate machine learning into their digital art curriculum.

Our Students Are Not Robots: Engaging Students in a Virtual World

Marvin Eans, Assistant Professor of Art and Design
George Fox University

In today's society, technology has revolutionized the way we connect with one another, bringing us closer than ever before. With easy access to vast amounts of information and instantaneous communication, technology has undoubtedly enhanced our interactions. However, amid this convenience, it is crucial to recognize that online connections do not always translate to authentic engagement. It is all too easy to forget that behind every email, text, or announcement thread, there is a real human being with thoughts, feelings, and emotions. In the fast-paced digital world, we may unintentionally lose sight of the importance of genuine human connection and empathy.

Barnes and Noble College reported that "students are struggling with the decreased engagement and effectiveness that comes with online learning."¹ This communicates that there is definitely still room to improve in this area. "In February, Barnes & Noble College (BNC) also released a report called, "College 2030" that includes a survey of students, teachers, and institutional administrators. BNC found that 44% of students said the value of college has declined due to the pandemic."¹

This virtual panel aims to foster meaningful discussions centered around effective strategies for enhancing student engagement in higher education within the context of a virtual world. The focus will be on sustaining both the learning process and the essential relational experience through collaborative professional partnerships.

1. Newton, Derek. "The Worst Of Times For Online Education." *Forbes, Forbes Magazine*, 1 Apr. 2021, www.forbes.com/sites/dereknewton/2021/03/31/the-worst-of-times-for-online-education/?sh=50d563853a5a.

Information and Emotion: Visual Communication for Social Histories

Robert Finkel, Associate Professor of Graphic Design
Auburn University

David Smith, Associate Professor of Graphic Design
Auburn University

"The value of history is, indeed, not scientific but moral: by liberalizing the mind, by deepening the sympathies, by fortifying the will, it enables us to control, not society, but ourselves — a much more important thing; it prepares us to live more humanely in the present and to meet rather than to foretell the future."
-Carl Becker, 1873-1945, U.S. Historian

This MACAA session invites presentations that intersect Graphic Design with Social History. This session aims to create a conversation around the impact design can have in communicating evidence-based research with emotionally driven visual narrative strategies that are revealing and edifying for audiences.

This session invites presentations from educators, students, historians, writers, graphic designers, and other professionals who document history utilizing graphic design as part of their process and outcomes. Presentations might address such questions as: How did the design process affect the outcomes? Were there conflicts about how graphic design might clarify truth or color opinions? Did the use of graphic design humanize perceptions? The intention of this session is to deepen the conversation about how design must balance responsibility of creating a narrative while also being an impartial steward of content.

Artists As Satellites Observing the Anthropocene

Sara Gevurtz, Assistant Professor of Animation
Auburn University

Artists can act as satellites, observing, collecting data, and then sending out signals to the broader world through various means. This panel seeks to look at ways that artists do this. Artists can be literal, by using satellite images to point out the unnatural linearity and geometry which agricultural activities impose upon the natural landscape or metaphorical, exploring how mankind's activities render the landscape as anything but

natural. Artists can use various medias to draw connections between human activities and the environment in which we find ourselves. This panel seeks to focus how artists can communicate ecological and environmental topics, and act as satellites, endeavoring to provoke positive change and inspire awareness in the way in which humans interact with the environment. In addition to the individual artist acting as a satellite, artists can work with other artists and scientists to create a network of satellites to create work addressing these issues. So, how can working in collaborative modes and on environmental topics, can artists use art to interpret and bridge between different audiences, from the expert to the non-expert, and gain empathy for climate themes?

Culture and Community: Introductory Design Panel to Bridge International Backgrounds, People, and Places

Setareh Ghoreishi, Assistant Professor
Oakland University

Design can be seen as a universal language and communication tool used through different cultures. Graphic design focuses on visual communication as a productive tool to explore global discourses which engage with personal and cultural experiences. Utilizing different personal experiences as a resource through which people may become familiar with cultural design methods, graphic design can then be used as a tool to facilitate the understanding of the art and crafts of other cultures. International backgrounds provide an ideal platform for learning about cultural variety. This panel will demonstrate the connection between a community and the visual elements of cultural design through discussion with panelists from different disciplines. By comparing non-Western to Western and American designs with the aid of design tools, we can see connections and common design principles displayed across diverse and dynamic cultures. Within this context, my aim for this discussion is to look for approaches to introduce the public to design. This panel will examine the importance of design and diversity in communities through the distinguishing features of culture, which can help people see things from new perspectives.

Convergence: Bridging Disciplines for Innovative Learning

Barbara Giorgio-Booher, Teaching Professor
Ball State University

In today's rapidly evolving academic landscape, collaboration across disciplines is essential for fostering innovation and addressing intricate challenges. This session aims to celebrate and explore the multifaceted nature of interdisciplinary collaboration. Undergraduate research, mentoring, exhibitions, performances, competitions, and similar endeavors provide fertile ground for students from varied disciplines to converge, contributing their distinct perspectives and skills. The integration of technology further expands the possibilities for collaborative endeavors, necessitating adaptability and flexibility in academic pursuits.

Yet, academic boundaries can present hurdles for interdisciplinary work. How have you successfully navigated these challenges? What insight and advice can you offer to educators and researchers?

This session invites proposals that weave together narratives and insights from the rich tapestry of interdisciplinary collaboration. Educators, researchers, and practitioners who have first-hand experience in fostering interdisciplinary cooperation are invited to participate. Additionally, students who have actively engaged in such projects and are eager to share their own firsthand experiences are also invited to participate.

What am I teaching?

Samantha Herbert, Associate Professor Graphic Design
Auburn University

The discipline of graphic design feels always on the brink of being absorbed or overtaken by something else—another discipline, another job description ... It emerges from then submerges into forms and technologies that are not reliant on graphic design for their existence, proliferation, or success. Yet graphic design as a professional practice persists without clear definition or boundaries. It persists as an academic discipline without a cohesive theoretical foundation to inform its teaching, learning, and practice.

For undergraduate students the subject of graphic design is form and the technologies of production. Students learn to manipulate type and image; they produce posters,

websites, books and apps... ; they venture into the realms of motion, augmented reality, and artificial intelligence. The forms are concrete, but for many students the most basic purpose of graphic design—to communicate a message to an audience, customer, or user—remains an abstraction. Outside of college-level design education there exists myriad certifications for graphic design most of which teach only the Adobe Creative Suite. Anyone with a computer can call themselves a graphic designer, yet year after year our classes fill with eager students paying substantial tuitions to learn graphic design.

What are we teaching?

This session seeks papers from design educators in general whose research interests are developing in this space from pedagogical, theoretical and/or practical points of view; from design faculty at the beginning, middle or end of curriculum revision and facing the daunting task of deciding what learning, in four short years, is most necessary to prepare their graduates for a life of design; and finally for design educators who have somehow moved beyond concerns of form, theory, and practice to re-envision both the education and practice of graphic design as we know it.

Color Expanded

Alicia Little, Lecturer
University of Michigan

Color is often labeled as feminine, ornamental, primitive, and the last consideration in a sculptural process or interior space. When we see places or objects in our environment made up of several colors, often the first association is a lack of sophistication. What ways do we thoughtfully examine, question or push against traditional Western color associations today? How has capitalism and mass production changed the way we experience color, in turn affecting how various artistic disciplines and industries approach and utilize color? This session welcomes those who explore color beyond traditional methods and beyond the two-dimensional picture plane. Those working with painting, natural dyes, pigments, fibers, found objects, glaze chemistry, and color in digital space are all possibilities. Papers, workshops, or experimental presentations are welcome.

Textiles as Teacher

Cat Mailloux, Assistant Professor of Studio Art
Cedarville University

Before AI, the iPhone, the internet, globalization, industrialization, enlightenment, there was what historian and weaver Elizabeth Wayland Barber calls the “String Revolution”. A piece of organic matter, a length of a plant, or a bit of sheep’s wool was twisted into a string. That, Wayland Barber argues, was the most significant moment for the evolution of humankind.

Every generation re-discovers textiles. We’ve seen it’s many shape-shifting forms throughout history, to name a few, in abolition and anti-slavery movements, women’s suffrage, the waves of feminism, human rights movements in Latin America, the uplifting of the quilts of Gee’s Bend, and the Aids Memorial Quilt to name a few. How, then, are artists and educators discovering textiles today? How do we teach it, and how does it teach us?

These questions invite those working in/teaching in textiles directly and indirectly, welcoming all ideas fiber related. What does the contemporary textile classroom look like? What does the history of textiles teach us today? How do principles of textiles wander into your studio work or teaching practice? Does pattern making influence how you teach slab building in clay? Does quilt making inform your painting practice? Fibers have always taught us about the material world and how to live in it. What is it teaching you?

Art and Design Educators are from Mars, Students are from Pluto: Closing the informational gap with emerging technology in the artistic classroom

Annie Peters, Lecturer
Central Michigan University

In the modern classroom, technology is as prevalent and expected as the air we breathe and the books we read. Through the lens of emergent technologies we can enhance the learning experience and redefine what it means to be an art and design educator, closing the informational gap (ie., chasm) between the artist, the educator, and the student.

Technologies like Augmented Reality create experiences with space, dimension, and time — far beyond the typical application of print design or other 2D applications. It is

this experience that begins to diminish the gap between student and educator, providing opportunities for closeness and growth that otherwise might not occur.

Inventive technologies such as AI, AR, VR, Video Conferencing, UI/UX, and Web provide opportunities for art and design educators to onboard the next generation of artists and designers in an educational environment ripe with advancements suitable for students’ intended pursuits beyond higher education. This session seeks presenters who are exploring the implementation of emergent technologies within the classroom, speculating at classroom futures through the lens of technological advancement and diminishing the informational gap between student and educator.

Building Community & Bridges: Art Administration as Social Practice

O. Gustavo Plascencia, Dean of Visual Arts
New World School of the Arts

The COVID-19 pandemic has allowed us to reimagine the education model and address the inequality and structural biases that affect students, staff, and faculty from a different lens. My experience as an immigrant, queer person of color, navigating a foreign academic environment when I came to this country over 20 years ago is one of the driving factors for my experiment of *Art Administrator as Social Practice*.

I joined my current institution in July 2020 after my predecessor’s short eight-month tenure, I worked remotely for the first six months, and the *#BlackAtNWSA* started to get some traction in social media. I was faced with a hard leadership transition while facing the reality of the social and political climate. As an art administrator, I naively thought I needed to “lead” by providing a “homecoming” for these artists. Instead, I learned that what they wanted was a collaborator to build bridges by listening to their experiences, and a partner who was willing to work together to face the challenges together.

This panel is looking for artists, educators, art administrators, and community leaders who could share their experiences in creating community. These strategies or projects could include how to hold space with different communities to build bridges, how to start partnerships with local art organizations to find and create support beyond the classroom, or examples of curriculum or programming changes driven by aligning budgets to the mission and values of the institution.

Digital Methods for Discursive Design

Juan Salamanca, Assistant Professor
University of Illinois

A contemporary stream of practice in visual communication and interaction design is the use of discursive design to embody ideas that address neglected things or concerns related to racism, identity marginalization, reduction of agency, or climate change, to name a few concerns about social life. Discursive design (Tharp & Tharp, 2018), as well as critical design (Malpass, 2017) and speculative design (Dunne & Raby, 2013) are thought-provoking design strategies that produce artifacts to vehicle conversation about how values and conceptual scaffolds shape our culture and behavior.

Although discursive design projects are often based on ethical issues related to social struggles their design methods hardly encompass the scope and plurality of such extraordinarily complex problems, as discursive design privileges designer-centered voices and short-term analysis of systemic consequences, whether intended or unintended. We invite design researchers and practitioners to share design projects that extend discursive design by using digital methods, technologies, or processes that incite democratic reflection and provoke critical thinking about design interventions at diverse scales of time and socio-cultural context.

We are particularly interested in hosting a session that bridges design methods and frameworks with creative coding, co-creative AI, generative computational design, social simulation, data visualization, digital illustration, to speculate on reflective fictions about ecology, politics, justice, or identity.

Dunne, A., & Raby, F. (2013). *Speculative everything : design, fiction, and social dreaming*. The MIT Press.
Malpass, M. (2017). *Critical design in context : history, theory, and practices*. Bloomsbury Academic, an imprint of Bloomsbury Publishing Plc.
Tharp, B. M., & Tharp, S. M. (2018). *Discursive design : critical, speculative, and alternative things*. The MIT Press.

Fostering Inclusivity and Belonging through South Asian Design Educators Alliance

Archana Shekara, Professor of Graphic Design
Illinois State University

Amrita Datta, Assistant Professor
Indiana University

Garima Thakur, Assistant Professor
Southeastern Louisiana University

Muhammad Nafisur Rahman, Assistant Professor
University of Cincinnati

There is a greater need in today's world to readdress art and design education to include histories, and perspectives of people whose cultures are marginalized, stereotyped or erased by dominant cultural groups. Decolonization has become a trendy word, but finding pathways to bring visibility to minoritized communities engaged in art and design practice can be complex. How can art and design be inclusive and broaden narratives which promote beyond Euro and American centric realm? The globally popular Bauhaus school's design methodology and curriculum is currently challenged as educators question diversity, inclusion, representation, and relevance. How can designs be honest and authentic in showcasing the multicultural societies we serve?

Several design organizations around the globe are emerging with innovative strategies, goals and solutions addressing gaps and connecting with diverse groups through dialogues and collaborations. South Asian Design Educators Alliance (SADEA) is a platform for South Asian design educators to build a global design community of acceptance and belonging. The panelists from SADEA will share their mission and goals on how the organization is elevating the unique creativity emerging from South Asia and its diaspora in a global context. Its initiatives in seeking allyship with the larger design community, providing mentorship to students, hosting biannual events with intentionality, and empowering design educators and scholars from diverse backgrounds dedicated to exploring, understanding and advancing South Asian design in all forms.

Community Building Through Art

Doris Short Professor of Art and Graphic Design
Slippery Rock University of Pennsylvania

Arts and culture define and connect us, celebrate our diversity and unite us. A strong cultural foundation makes our communities resilient, sustainable and vibrant places to live and work. In this talk you will get inspired to get your community together and connect through art.

Many of communities have experienced hardship, historic oppression or other challenges that would benefit from the power of arts and culture to promote healing, resilience and connection. Artists, designers and arts organizations are an important resource in our path to building stronger connections. Opportunities for more even-footed conversation among groups lead to insight and a shared sense of community, and in turn lay the groundwork for exploration about how to maintain vital cultural and community traditions while inviting much-needed campus or neighborhood investment. Art and artists aren't only in museums or concert halls -- they are all around us. Every one of us has the ability to create and to imagine a way to make our community healthier or stronger. The session seeks panel presenters engaging with the community and creative campus or community arts programs.

Session Objectives:

- We will discuss the cultural and historical power an artist have to promote healing, resilience and connection through community art.
 - Panelists will share successful examples of community and campus art and the impact it had
 - We will discuss how community art are bringing people together across boundaries -- increasing understandings across disparate and historically unequal groups, and supporting the agency of underrepresented communities to create, maintain and share their own stories.
 - We will discuss strategies to get university funding or grants for community arts.
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Remembering the Rosenwald Schools

David Smith, Associate Professor of Graphic Design
Auburn University

The architecture of the Rosenwald Schools serves as an artifact, embodying the motivations and desires of African Americans to attain equality in education. By documenting the remaining buildings, the stories of communities, and the legacy of the Rosenwald School program, the architecture is preserved for posterity. Using archived plans, photos, objects, digital technologies, and immersive environments, collaborators in graphic design, architecture, and building science bring this documentation to the public as an exhibit designed and fabricated with the staff of the Alabama Department of Archives and History.

Transforming a Classroom Project into Tenure Driven Initiatives

Chris Stagl, Associate Professor of Graphic Design
Troy University

This session will look at how to take creative classroom projects and transform them into tenure focused initiatives beyond the classroom by leveraging publishing opportunities, grant writing, exhibition prospects, community engagement, and more. This session will be powered by multiple presenters who have had success of molding their classroom efforts into successful, tenure-track, line items.

Interactive Media for Conviviality

Devon Ward, Assistant Professor of Graphic Design
Auburn University

In 1973, Ivan Illich reframed the concept of conviviality to be a “technical term to designate a modern society of responsibly limited tools.” According to Illich’s interpretation, a convivial tool might be one that is well-crafted, functional, and aesthetically compelling, but which also promotes social and ecological flourishing. How might this concept be applied within the context of UI/UX and the design of digital interfaces?

The current state of UI/UX design employs valuable psychological principles into the design process to create compelling applications. For example, a mastery of gestalt principles can lead to an intuitive interface and a better experience within an application. An understanding of compensatory and non-compensatory decision-making processes can lead to a simplified interface that reduces information overload. However, these principles can also lead to the development of deceptive UI patterns or dark UI patterns. What would convivial UI patterns look like?

This session is calling for designers, educators, and artists who work with and teach interactive media, UI/UX, AR/VR/XR and AI. How can we design digital applications that move away from the concept of social media and instead focus on convivial media that promotes stronger human social bonds, truth and trust, both online and offline.

University Art Museums as Catalysts for Inclusive Engagement

Vivian Zavataro Executive & Creative Director
Ulrich Museum of Art at Wichita State University

Jo Reinert, Curator of Modern and Contemporary Art
Ulrich Museum of Art at Wichita State University

Kristin Beal, Curator of Public Practice
Ulrich Museum of Art at Wichita State University

University art museums hold a unique position within higher education institutions, acting as vibrant hubs that connect people, ideas, and disciplines across campuses. This session will explore the orbital nature of university art museums and their role as vital connectors that engage a diverse audience and intersect with multiple academic departments. Through case studies, best practices, and interactive discussions, this session will emphasize the ways in which university art museums serve as conduits for fostering creativity, interdisciplinary collaboration, and inclusivity across the academic landscape. We believe this session aligns with the conference theme and addresses the growing importance of university art museums in fostering holistic, inclusive, and interdisciplinary educational experiences.

Session Objectives:

Interconnectivity: We will discuss the essential role of university art museums in connecting diverse audiences, departments, and disciplines within the academic community.

Intersectionality: We will explore the inherent intersectionality of university museums, focusing on how their collections and programs intersect with different fields, cultures, and perspectives.

Collaborative Initiatives: Panelists will share successful examples of collaborations between university art museums and various departments, illustrating how these partnerships enrich the academic experience.

Inclusivity Strategies: We will discuss strategies employed by university art museums to reach and engage with a diverse student and faculty population, fostering a more inclusive and equitable environment.

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Presenter Abstracts

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Interdisciplinary Excellence: Unveiling Innovative Pedagogies at the Royal College of Art's IDE and GID Programs

Maroah-Isabell Al-Sahlani, Innovation Designer
Royal College of Art & Imperial College London

There are very few university degrees that wholeheartedly commit to being interdisciplinary, even less so at undergraduate level. However, The Royal College of Art has been committed to such ideas, methodologies and pedagogies for over 55 years. The Master courses Innovation Design Engineering and Global Innovation Design have been a journey of bridging design and technology to solve complex world problems since their inception. It attracts a certain kind of innovator from differing disciplines with an eagerness to be a changemaker. The institute and staff members facilitate opportunities, educational content and environments for the students to fulfil those ambitions and have now become leaders in their industries while some have introduced entire new industries to the world.

I would like to contribute to this session with my experience as a Global Innovation Design graduate, my own practice development as a result of studying at the Royal College of Art and various institutions around the world and share the voice of the Head of both programmes Gareth Loudon and Leila Sheldrick through an interview to understand the innovative pedagogical methods used that keeps producing exceptional designers and discuss the differences between IDE and GID courses and others available at institutions around the world such as DIDI in Dubai and Design engineering at Imperial College London.

Quick Masks: My Photoshop Cheat-Code

Chuck Armstrong, Assistant Professor of Graphic Design
University of Southern Indiana

The making and use of selections is at the forefront of Adobe Photoshop mastery, and Adobe has placed no less than 3 specific selection tools at the top of its default workspace toolbar. Yet for all of the tutorials, books, and lessons available to beginning design students, the use of quick masks often gets overlooked. I consider it my cheat-code for beginning design and illustration students. Making complex selections remains a challenge for most beginning users, but quick masks simplify the process. I will begin with a brief discussion and comparison of selections, masks, and channels

and their relationship. Then, I will demonstrate how to toggle between a typical selection and a quick mask, showing how to edit and fine-tune the quick mask using various brush tools to quickly and easily create complex selections like a seasoned and experienced Photoshop power user.

Turbidity Paintings (Telemetry and Ecosystems)

Thomas Asmuth, Associate Professor
University of West Florida

Turbidity Paintings is an encompassing title for a series of art-science projects by the artists Thomas Asmuth (University of West Florida) and Sara Gevurtz (Auburn University). The pair hail from backgrounds in science, and over the past eight years, the partners have developed a suite of eco-projects that merge art and scientific research. Many works operate as telemetry akin to an orbital monitoring platform, recording and transmitting information. *Turbidity Paintings* focuses on new visualization methodologies to understand water quality, aiming to make the knowledge accessible to broad audiences—novices and experts.

Early on, the team experimented with submersible remote-operated vehicles and sensors to construct libraries of time-specific images encoded with data. Eventually, this evolved to using a custom dolly and camera to map the clarity (turbidity) of the water, creating work as scientific data sets and art objects. The team has since expanded to numerous art and science media and methods to communicate water quality, including images, chemical concentrations, and light attenuation measurements.

At the heart of the *Turbidity Paintings* project is the ecological metaphor of co-mutualism (AKA symbiosis) as a concept and form. Synergy in co-mutual relationships requires balancing each partner's provision and necessity—critical to a healthy environment. Asmuth and Gevurtz believe a restorative, collaborative art and science ecosystem is central to developing collective agency and action to solve the most pressing environmental challenges.

During the presentation, Asmuth will present a few observational and data-connected collaborations from the series and discuss critical theories central to transdisciplinary art-science collaborations.

Creative Convergence

Nima Bahrehmand, Assistant Professor
Metropolitan State University of Denver

The rise of Artificial Intelligence (AI) in creative domains has guided a transformative era marked by an interplay between representation and operation. This presentation explores the implications of AI integration in creative practices, highlighting its potential for expanding artistic expression and creation. AI's role in creative endeavors is not merely functional but extends to a critical commentary on the embedded structures within machine learning algorithms. Such structures often reflect suppressive and hierarchical elements, and through collaboration with machines, artists can demystify these algorithmic abstractions. This process transforms AI-generated art into a fine critique of these underlying dynamics.

Furthermore, incorporating AI tools in social media platforms redefines accessibility in emerging and digital art practices. It fosters a unique dialogue between the creative (human) and the creator (machine), culminating in a dynamic debate where the machine ultimately serves human creativity. This presentation presents a case study of integrating various AI tools into a course environment, demonstrating their efficacy in enhancing students' creative endeavors. AI's mystique is diminished by familiarizing students with multiple tools, rendering it a practical and approachable asset in artistic creation.

In conclusion, I talk about my experience of introducing the class to the Stable Diffusion free extension for Photoshop, used to modify video frames. This tool, in conjunction with the open-source software EbSynth, facilitates the innovative appropriation of found footage. Additionally, the use of AI voice generators for video voice overs is explored, underscoring AI's versatility and expanding applications in creative practices.

Visual Chatter: Collage as an Approach to Understanding Social Histories of Graphic Design

Jessica Barness, Professor
Kent State University

"The Designers Respond" is my research project that involves exploring graphic design issues through minor historical texts like blogs, letters, and editorials. These commentary — such as 'chatter' from sites such as Design Observer and Speak Up — pose unique challenges. These reader comments exist in a time-stamped, siloed environment, while their contents span artifacts, people, and time. Minor design archives tend to be overlooked and forgotten, yet they hold promise for understanding aspects of graphic design practice and theory. Beyond my previous work on this topic, other recent literature surrounding these texts is limited, either featuring specific design criticism or reprinting selected blog posts and comments.

To gain a deeper understanding of themes within these social histories, I utilize reader commentary as collage material. This process fosters a close reading experience distinct from conventional screen-based consumption. Through this approach, collage serves as a vehicle for text analysis, and the resulting images echo coffee shop chatter or heated debates. Each snippet reflects the biases, opinions, and visual character of its origin. However, when graphically rearranged, the collage presents a exploratory view of social perspectives and emerging themes.

In this presentation, I will share my research-through-practice and visual outcomes, emphasizing the value of design reader commentary in making visible perspectives of the past.

Nurturing Creativity: Exploring the Animation Production Pipeline in the University Context

Andy Beane, Professor
Ball State University School of Art

The animation production pipeline in a university setting serves as a vibrant hub for cultivating creative talent and fostering innovation. This abstract provides a comprehensive overview of the key stages involved in this process, emphasizing the dynamic interplay between artistic vision, technological prowess, and collaborative teamwork.

Starting with concept development and storyboarding, students delve into the intricacies of narrative construction and visual storytelling, honing their creative instincts and critical thinking skills. As the pipeline progresses to the pre-production phase, emphasis is placed on character design, asset creation, and setting development, facilitating a comprehensive understanding of the technical aspects that underpin the animation process.

The subsequent stages of production and post-production highlight the significance of effective teamwork and project management, enabling students to navigate the complexities of collaborative work and deadline-driven environments. Throughout this journey, students are encouraged to embrace experimentation and exploration, fostering a culture of continuous learning and innovation.

Moreover, the integration of cutting-edge technologies and industry-standard software equips students with practical skills that are highly relevant in the contemporary animation landscape. By providing an immersive learning experience within a university setting, the animation production pipeline not only nurtures creativity but also prepares students for successful careers in the dynamic realm of animation and digital media.

Flat Pixel(s): Color and Assemblage, Metadata, and Screen Recordings

Megan Bickel, Lecturer
Bellarmine University and University of Louisville

I am presenting a short silent film, of mine, *Color by Number* (2023) with a short presentation (approx 5 min) discussing the context for the film's production and research.

The film is what I'd refer to as a 'database painting.' This painting is an assemblage of color-filled cells that, through rules around atmospheric perspective and relational color mimic the processes used in painting to create the illusion of spatial depth. The film then follows an argument made first in 2011 by Wun-Ting Hsu and Wen-Shu Lai. Together they argued that Database Art typifies our definitions of the Readymade and Assemblage—often using preexisting objects and/or preexisting data and then re-contextualizing it to suppose new media, concluding that new and financially lucrative advancements in Data Visualization are a sort of hyper-constructivist grandchild of Dadaism. The film follows and contributes to these rules as it paintifies RGB color numeracies.

So, the metadata of this theoretical database becomes nullified. The cell that once contained the numerical data associated with that color is lost and the database's capacity to be quarried is eradicated; it morphs into that of a strictly aesthetic object—inheriting also—the title of color field painting.

The Anthropocene Sound System

Justin Boyd, Assistant Professor of Art in New Media and Sculpture
University of Texas at San Antonio

I am currently working on a body of sculptures for a show at Flight Gallery the first week of January 2024. I am collecting trash and debris from the creeks and waterways around San Antonio as well as field recordings of the spaces where nature and humans overlap. Each trash object is then combined with other pieces to form a small two-part sculpture. The top part functions as the tweeter, the lower part as the woofer. I then take two transducers and a sound I've recorded in the field and tune it to the resonant frequency of the object. This tuning fuses the object and sound together so they lose their old identities and become a singular new form. Then I begin to build each of these pieces into a whole sound system, where each piece functions on its own, but adds to the whole object speaker array. For example, the sycamore leaves on the top of the piece are being vibrated with transducers and the human voice. There is a dawn chorus of birds made out of plastic bottles and so on. The whole wall piece will be around 8 ft tall by 6 ft wide. The goal of this work is to use familiar things and sounds and have them be transformed through the alchemical welding of sound and vibration. The known becomes unknown for a spell, opening up the audience to a new experience.

Community Drawing

Chung-Fan Chang, Associate Professor of Art
Stockton University

My presentation includes a background of my studio practice, which encompass works on paper, installation, painting and videos. I will introduce the wall drawing installations that were executed through gestures of applying infinite scribbles and looping lines. I attempt to connect the community through drawing to experience a meditative state of mind, spirituality, and psychical movement. The large-scale abstract

landscape drawing installation involves long-duration and labor-intensive drawing process that often last from days to weeks. As a result, the drawing installation forces the viewer into aggressive suggestions of motion and emotion set against the quiet breath of each pen mark. The resulting experience is both enthralling and unsettling, bringing to mind the intrusive yet demanding visual visitations. A contemplative experience via layers of scribble takes place in the viewer's mind is a consequence beauty of active seeing. This presentation focus on my drawing practice and collaboration with music department, and with gallery audience ranging from local community to university students from the US and oversea in Taiwan. Community workshops will be discussed to engage viewers, art enthusiasts, children and students in new ways of drawing and mark making. In addition, this presentation surveys fifteen of my pen drawing installations and how drawing fosters community and classroom engagement since 2011.

Postcards of Public Space

Isaac Cohen, Assistant Professor
Auburn University

What is the connection between research, creative impulses, visual representation, written text, and our experience of the world? A semester long project for landscape architecture course Postcards of Public Space poses just this question. Through the creation of a series of 10 postcards, students are asked to explore public space: socially, physically, and visually, as a changing set of ideals, values, constructions, and experiences. Postcards are used as a tool to explore the history of a place and to express its future. The constraints of size and the relationship of image to text challenges students to capture ideas in concise and poignant ways. The challenge that is posed, to reveal more than an idealized present that the "postcard image" often claims to capture, forces to students to reflect on and share deeply personal experiences of place in ways that are not often emphasized or valued in design curriculum.

The presentation will share a brief background of the postcard as a visual and textual artifact of landscape experience and how the professor reframed them as a tool for critical analysis and personal reflection on public space. One Master of Landscape Architecture student will then present her response to the project and how the making process guided her in exploring and uncovering dissonance, contradictions, and underlying/unacknowledged value systems present in herself and

in society. We will conclude with a description of how this creative process brings explicit connection of personal experience and reflection to the often-technical work of landscape architecture.

Teaching Digital Art in the Age of Machine Learning

Zen Cohen, Assistant Professor of Art and Visual Studies,
Coe College

In the rapidly evolving field of digital art, generative AI systems are expanding the possibilities of artistic processes and creative expression. This session invites artists/educators who are engaging with these technologies both in art practice and pedagogy. The panelists will present a range of tools, resources, and case studies employed to effectively integrate machine learning into their digital art curriculum. We will discuss the opportunities and challenges that educators face in guiding students to effectively use these tools while also considering the implications these systems have on the future of digital image making.

Geometric Shadow Construction as a Site for Interdisciplinary Imagination

Madison Cook, Visiting Assistant Professor of Practice
Virginia Tech

This presentation will discuss a collection of first-year studio projects that focus descriptive geometry methodologies on environmental and solar studies. These projects encourage an interdisciplinary group of students, comprising first-year architecture, landscape architecture, industrial design, and interior design students, to envision contemporary experiences with light, time, and space. The work unfolds through a series of questions: How are shadows constructed in plan and section drawings? How do these shadows move over the course of a day and year? Can we represent light and shadow in three dimensions? How did historical sundials measure time? Can we anticipate and capture light during specific times of the day on the Vernal Equinox?

As the students conduct experiments in response to these questions, new details are presented using a scaffolding educational model. Structured support, including demonstrations of craft, resources, and calculations, is frequent in the beginning of the semester. As time progresses, the students are gradually left to their own de-

vices. Eventually, they are asked to apply their skills with light and shadow to design an intertwined phenomenological experience for the Summer Solstice. Each student designs a "Light-Observation Observation Tower" for the sun's path over an assigned latitude somewhere between the Arctic Circle and the equator on the Summer Solstice. The notion of a tower and the necessity of a stair are introduced to provoke questions about human scale, experience, and movement. Students become as concerned with the precision of their solar calculations as they are with the poetics of their architectural narratives.

A Temple Without a Body: Representing Transgender Bodies with AI

Lorelei d'Andriole, Assistant Professor
Michigan State University

What does the content generated by AI when given prompts related to transgender studies teach us about digital technologies relationship to gender? While teaching my course in Spring 2023, Art, the Visual, and Culture: Transgender Studies, through the Integrative Arts and Humanities Program at Michigan State University, it seemed that AI was at the peak of popularity. I had just finished a residency at the Institute for Electronic Art at Alfred University, where I had experimented with inputting performance art scores for trans* becoming into Sable Diffusion's animation generating program to see what would happen and my brain was home to the specter of the AI's successes and failures to represent a transgender body. The standard bizarre hands and distorted faces we associate with rudimentary AI image generation took on a sinister twist when connected to thoughts on gender dysphoria and the attacks on transgender civil rights across state hours in the United States and Canada. My presentation builds off of research within Ruha Benjamin's "Race After Technology" (2019) to include perspectives from transgender studies, including sharing examples of student work from an assignment in which I challenged them to generate AI images using vocabulary words from our Transgender Studies textbook. My favorite example being, a fantasy AI image generator that made an image of a knight within a huge temple for the word "transgender"; and a similar temple but with no body inside for the word "gender."

Augmented Reality Wayfinding Solutions for Queer Art Beyond the Museums

Linh Dao, Assistant Professor
California Polytechnic State

Amorphous is an add-on queer augmented reality learning experience for art galleries and museums, consisting of an identity and wayfinding system and a digital archive. This system involves labels displayed near artworks on gallery walls that act as a portal to similar or related works, and blends seamlessly into traditional museum settings. Within this reimagined digital space, an organized network of queer artworks and artists can be used for onsite wayfinding and/or offsite exploration. I describe the research and design process, as well as the outcomes of this creative exploration that combines new technology with an easy entry point for designers, developers, and users. I discuss the curation and development of our starter collection with 100 queer artists and the initial internet survey with young queer participants, which revealed overwhelmingly positive results. In this presentation, I also share many of the unique findings we found during our testing. Educators and beginners that wish to implement these new technologies in the real world with practical applications, working with or without students, and under limited time constraints will find them useful.

Design Collaboration Machines

Gerry Derksen, Assistant Professor
Clemson University

Combining machine learning (ML) models to improve results is a current strategy being adopted in artificial intelligence (AI) research. Generative Adversarial Networks (GAN) is one form of combined ML that communicates between a generative and review model to verify the original generated content. Liu et al (2023) from UIUC and MIT describes their AI research which includes three LLM's (large language models) perform the same task then evaluate and refine each other's results. This process is repeated to eliminate hallucinations often found in single model approaches. Multi-model processes are limited however to single content types such as text. Combined forms of content still require human intervention if only to keep a consistent message. This research looks at a new process of combining generative ML outputs with human interpretations to determine the relationship between them. In a new graphic communication design course, a process pipeline raises questions that challenge conventional design processes and future direction of design education. The process is

divided into seven segments of production and organized into conceptual thinking, distillation, generation, integration, refinement, analysis, and evaluation. The pipeline was tested with senior design students, and modified as they worked through three projects to produce materials that guided their decisions. It is likely this process will be automated limiting a designers input however much can be learned from the decision-making process to inform future tools. Without this input, new models reliant on archived design solutions to train them are destined to be repetitive, derivative, or wildly inappropriate.

Make it Somatic! Three Strategies/Methods That Blend Creative Practice, Research, and Teaching with an Eye Toward the Tenure Packet

Jonny Farrow, Assistant Professor of Art+Design
Troy University

In the context of a teaching-centric university, there is little time for one's own creative research and output. So how does one sustain energy toward those efforts while keeping up with the grind of the art classroom, studio management, and university service? Another question also arises in this context: how does one effectively describe and narrate—in a tenure packet—the creative work that occurs because of the art classroom? In an attempt to answer these questions, I have identified three somatic areas in my creative practice, research and teaching that I intend to include in my tenure bid and share here: Walking, Interactivity, and Real Objects. Walking in this case is not just any kind of walking, but is mindful walking and listening. Coming from a sound-based visual art practice, sound walking is an essential tool I use in both my creative practice and in my classrooms to understand the world, to spark inquiry and creativity. I have created several projects with students where walking is a generative feature. Interactivity here refers to projects that showcase skills I bring to my department and which I am developing as potential curricular additions. The students in this case are involved in evaluating user experience and which allows me to gauge interest in the subject matter. Lastly, Real Objects refers to the outcomes of student projects that demonstrate the range of skills and ideas art-making teaches while emphasizing the importance of space in which to bring these outcomes to the university community and the wider public.

Honoring the Selma Bloody Sunday Foot Soldiers

Robert Finkel, Associate Professor of Graphic Design and Program Chair
Auburn University

The Selma Bloody Sunday Foot Soldiers project seeks to share the full history of that event through the development of an interpretive program, traveling exhibit, and interactive web-based portal that features oral histories, access to never-before shared historic photographs, and a virtual tour of the conflict site adjacent to the Edmund Pettus Bridge. The goal is to share a full picture of Bloody Sunday and inspire the public with the heroism and dedication of the marchers in promoting fundamental civil liberties.

Lessons from the Classroom: Developing a Teaching Practice into Meaningful Scholarship

Sherry Freyermuth, Associate Professor
Clark University

My teaching and creative practice follow a cycle of curiosity, learning, and curation, which informs my written research. This provides an opportunity to develop my teaching and professional experience into scholarship that supports advancement towards tenure and promotion. In this case study, I detail how I've used lessons from the classroom to develop conference presentations and articles about my creative interests in traditional typographic processes such as calligraphy, letterpress, and hand lettering.

In the early 2000s began an upward trend in hand lettering, letterpress, and other traditional design practices. My students were exploring these trends in their own work, so I started teaching letter press and hand lettering techniques in my classes. I first reflected on this in my research by presenting a paper at the 2013 SECAC conference titled: *Examining the Resurgence of Hand Lettering in Contemporary Poster Design*. In 2017, I presented a paper: *Hands on History: Learning the History of Typography with a Letterpress Workshop*, which was later published as an article.

Hand lettering is still widely popular, however, I've noticed a lack of understanding behind the historical influences of styles popularized on online platforms like Instagram and Behance. In 2021, I implemented a new course about hand lettering history and

practice to support this knowledge gap, and I'm currently using my course material to write a book proposal for a text that provides an accessible overview of the historical styles of hand lettering and how to effectively deploy them.

Observing the Anthropocene

Sara Gevurtz, Assistant Professor
Auburn University

I propose to give an artist talk situating my body of work within the theme of artists as satellites, observing, collecting data, and then sending out signals to the broader world. Indeed, a piece on which I am currently working, entitled *Cartesian Plains*, uses satellite images to point out the unnatural linearity and geometry which agricultural activities impose upon the natural landscape. This is the second in a series of planned videos (*Inorganic Plains, Cartesian Plains, and Surreal Plains*) exploring how mankind's activities render the rural landscape as anything but natural. This, in turn, is part of a body of work in which I use various media to draw often negative connections between human activities and the environment. Having studied ecology and evolution as well as art, my artwork focuses on ecological and environmental topics, and my goal as an artist satellite is to provoke positive change and inspire awareness in the way in which humans interact with the environment. Additional artworks grouped together under the title *Listed/Delisted* are videos and multimedia work designed to address endangered and extinct species. I seek to use art to interpret and bridge between different audiences, from the expert to the non-expert, and gain empathy for the themes I explore.

Cultural Learning: Integrating Historical Visual Elements through Design

Setareh Ghoreishi, Assistant Professor
Oakland University

Graphic design emphasizes visual communication as a valuable tool for investigating universal discourses that engage both personal and cultural experiences. Cultural experiences and diverse knowledge guide our teaching, research, and service approach. By integrating personal backgrounds and experiences as we teach, graphic designers are exposed to the unique yet global language in various cultures, and can observe how design is applied in diverse cultures. Using historical visual elements from other

cultures plays a crucial role in fostering connection, authenticity, and identity within an increasingly globalized world. This presentation will discuss the ways design workshops, connected to the community, serve as platforms for learning about other cultures. This presentation will also demonstrate the connection between a community and visual elements of cultural design through interactive workshops using, for example, Persian carpets, clay, and Cuneiform. Through several workshops that I collaborated with AIGA Detroit, I aimed for community engagement and asked participants to become familiar with a new culture and craft, while also being pushed to utilize and develop their own unique creative lenses. Within this context, my aim for these workshops was to look for approaches to introduce the public to design through culture and history. These workshops shared and taught how Persian culture has influenced design aesthetics and were meant to expose designers and participants to a new culture. Additionally, this lecture encourages participants to be inspired to explore deeper into this culture and others.

Restoring Our Disappearing Coral Reefs: Transdisciplinary Approach to Art-Science Collaboration

Barbara Giorgio-Booher, Teaching Professor and Faith Oakley
Ball State University

Coral reefs are natural treasures that need our help. In Spring 2023, a transdisciplinary team of students collaborated with wildlife researchers to develop children's books and video resources to teach about science practices, conservation action plans, and inquiry activities aligned with Next Generation Science Standards.

The team traveled to the Florida Keys to connect with scientists and educators at Mote's Elizabeth Moore International Center for Coral Reef Research and Restoration. This facility develops and applies science-based strategies to restore depleted coral reefs. The team observed and learned about coral nurseries, reproduction, restoration, coral diseases, climate change impacts and more. There was a hands-on workshop on coral fragmentation and time to observe and learn about reef herbivores such as the Caribbean king crab. A kayak tour of the mangroves and snorkeling at Looe Key National Sanctuary Reef provided an up-close look at coral ecosystems. Students kept journals or sketchbooks for illustrations, did character drawings of scientists, took photographs, and videotaped interviews with scientists to develop the story for two books on coral species and coral reef ecosystems and a short documentary video about coral reef restoration.

By combining authentic research, along with images and stories, the books combine science, the arts and education to show what scientists do and convey two important messages that “everyone can protect wildlife” and “anyone can be a scientist.”

Conservation Tales, has produced 26 books in collaboration with scientific institutions, zoos, animal sanctuaries, research projects, government agencies and non-profit organizations. These partnerships have included local, state, national and international relationships.

Leaving Your Safe Zone

Scott Golem, Assistant Professor of Art
Eastern New Mexico University

This is something we tell our students to do but are we doing it ourselves? My lecture will focus on how stepping out of our safe zones can help us become better educators. As higher education Professors in design and communication arts, we are fortunate to have our summers open to participate in symposiums and artist residencies. The art created may not always fit the category of graphic design or our wheelhouse, but the process of discovery recorded by sketching, photography and collections can be directly applied to classroom teaching. Networking with other artists in concentrations outside of your own can lead to new way of thinking and connecting dots. This summer I joined 10 other artists to be a part of an artist residency at the Willow House in Terlinga Texas at the doorstep of the Big Bend National Park. Pre-pandemic I made the selection to represent the United States in an international painting symposium in Malowincza Barbarka Poland. It has experiences like these that have enabled me to grow as an artist and educator and to build on my diversity skills. I was able to explore new mediums and techniques that I now incorporate into my own design work and teaching.

Transforming GIScience and Contemporary Cartography - an Interdisciplinary exploration

Jack Livingston, Associate Professor of Geography
Slippery Rock University of Pennsylvania

Undergraduate Geography programs increasingly emphasize Geographic Information Science (GIS) in their curriculum. Sophisticated tools and technologies have dramatically increased the ability of professionals to rapidly generate maps and visualizations, processing extensive data sets with remarkable efficiency. This technological advancement, while enhancing data analysis and representation capabilities, has diminished the importance of artistic elements such as composition, design, and creativity in conveying concepts of space and place.

Cartography, traditionally viewed as the intersection art and science in visualizing spatial phenomena, is experiencing a shift. Contemporary undergraduate programs tend to prioritize the technical facets of Geographic Information Systems (GIS) and Digital Cartography, often at the expense of the artistic dimensions intrinsic to the field. This imbalance has produced professionals who lack any meaningful training in graphic design or artistic visualization.

My panel discussion component advocates for a reimagined educational framework in cartography. The proposed model seeks to balance coursework in graphic design with technical courses in GIS and Digital Cartography. Such an integrative approach attempts to improve the educational experience and promote a more comprehensive understanding of cartography that respects both its scientific rigor and artistic underpinnings.

This framework is being actively implemented in the author’s geography program, which is currently transitioning from a College of Engineering and Science to a College of Liberal Arts. This transition presents unique challenges and opportunities, offering valuable insights into the practical aspects of reshaping an academic curriculum to embrace interdisciplinary collaboration. This panel discussion will highlight the first steps in moving towards such interdisciplinary collaboration.

Italic or Color?

Sherry Muyuan He, Assistant Professor
City College of New York

For a long time, italic has been considered a “must” for designing a typeface. In citation, italic is often part of the regulation. However, in complicated writing systems such as Chinese, Japanese, and Korean, due to the large number of characters to design, there is usually not enough time and resources to design a separate italic style, instead of “faux-italic,” which is considered a “crime” by graphic designers.

I would like to propose a 3-minute mini presentation of italics and the alternatives of italics in non-Latin alphabets, and a 7-minute mini workshop on Jamboard for the participants to use colors for emphasizing words in non-Latin languages. Each visitor will get their own board of languages of their own choice, to practice various forms of coloring words digitally.

Embracing Challenge in Collaboration

Andy Holliday, Assistant Professor of Art, Printmaking
Auburn University

Lijun Chao, Instructor
Auburn University

Through collaboration, we use our creative practice to sharpen our senses and push one another out of our comfort zones. By designing a collaborative structure that avoids predictable outcomes and requires a mindset shift from the attitude of the maker to that of the audience, we practice staying open and searching for creative opportunities. Developing a project takes on the form of a visual conversation and can take on argumentative, dissonant, or agreeable tones.

In our series ‘Back and Forth,’ we alternate turns in creating landscape drawings, where each artist distinctively asserts their perspective. Previous contributions are overwritten, edited, or left fragmentary. The resulting drawings are a blend of dissonant and harmonious choices.

Our initial collaborative project involved a series of cumulative screen prints, with each day’s work layering over the previous. For ten days, we needed to print at least 3 new layers, and by the end of the project our final image had over 50. The process was a conversation in its simplest form. Alternating layers, we needed to respond to image, color, layout, and message. Each of us were constantly forced to contend with decisions we would never make alone, and we were forced to see what was there rather than what we intended.

As partners, we’ve found that collaboration not only broadens our creative process but also shapes us as artists, as much as we shape our art.

The Design Link Program: Student-Powered Community Engagement

Chloe Irla, Associate Professor of Art and Chair of the Art Department
McDaniel College

In this presentation, I will share specific projects and strategies that I’ve used throughout my teaching career at a small, liberal arts college. Over the past seven years, I’ve collaborated with local non-profits, community members, served as a faculty representative on a “town and gown” council, and have integrated community engagement into nearly all of my studio art and graphic design courses. Out of a desire to expand student engagement beyond the classroom and introduce socially-engaged, anti-capitalist design methods, I’ve begun branding my course offerings as the Design Link Program. The Design Link Program offers consistent collaboration with internal and external partners including our city’s Recreation & Parks Department and the on-campus Office of Communication and Marketing. Through applied learning projects in courses such as Community Design Lab, students participate in meaningful experiences that not only contribute to their portfolios but also to their soft skills development, including leadership and volunteerism. Students are introduced to the concept of “designing for good” and become citizen-designers as they embark on a series of projects that fulfill a commitment to the common good in our small city. Brainstorming, experiential learning, play, off-campus travel, and research is used to create artifacts, systems, or experiences for the betterment of our broader community. I will discuss the logistics and collaboration involved with executing these courses rooted in AIGA’s mission: “Design for all with no one left behind.”

Experiential Learning: Blending the Classroom and the Community to Create Opportunities for Students and Faculty

Will Jacks, Assistant Professor of Photography, Art & Design
Troy University

Throughout my career as an educator, I've believed firmly in the power of experience as a significant learning tool. As universities increasingly push for online course design, we are often asked to outline the reasons in-person classes should be maintained. I always lean on experiential learning – not just between instructor and student, or student and student, but perhaps, most importantly, student, instructor and community.

This presentation shares examples of course design and projects that I used in my classroom, which brought learning and opportunity to the students, myself, and the communities in our regions.

Cultural Convergence Through Design: Deciphering The 20x20 Posters For Peace Initiative

Pouya Jahanshahi, Associate Professor of Graphic Design
Oklahoma State University

This presentation explores the dynamic interplay of graphic design, culture, and diversity, using selected posters from the curated collection of 20x20 Posters For Peace 1, which is comprised of works from Iran, the United States, Mexico, China, and Denmark.

I aim to unravel how diverse cultures employ unique vernacular and visual elements to convey distinct perspectives on the shared theme of Peace. Furthermore, by showcasing the common denominators in the language of design amongst these cultural artifacts – and their comprehension – the project underscores its power to bridge cultural divides, offering insights into how societies worldwide conceptualize and portray Peace.

Through this analysis, the project emphasizes the significance of design as a universal language, transcending linguistic barriers and fostering cross-cultural understanding.

This inquiry includes a selective review of global Peace representations through visual forms, imagery, and typography, exposing universally comprehensible symbols and nuanced regional and cultural semiotics and expressions within each culture.

20x20 Posters For Peace contributes to the broader discourse on design's role in the cross-cultural discourse of empathy. It invites viewers on a visual journey, encouraging appreciation for the diversity of cultural expressions surrounding a common theme: that of Peace. This endeavor aims to inspire a deeper understanding and appreciation of diverse perspectives and promote a space for positive discourse and global harmony.

Projection & Modulation: Light Play in a Motion Framework

Pouya Jahanshahi, Associate Professor of Graphic Design
Oklahoma State University

This presentation pertains to activities conducted in the Light & Shadow Lab, inspired by László Moholy-Nagy's Light Space Modulator, and his approach towards experimentation with the interactions of light and shadow and "painting with light".¹

Creating a space of exploration and "Play" is always among my primary approaches in my teaching practice. The nuances and the actual acts somewhat change depending on the specific course subject and level, but one thing that does not alter is dedicating a particular part of the creative process for experimentation–for–exploration's sake, followed by an audit of artifacts and knowledge created.

In an introductory motion class (Spring 2023), this space of exploration was implemented in an empty storage room nicknamed the Light & Shadow Lab, with equipment mostly rescued from our university's surplus warehouse. This motion-playground comprised a projector on one end and a soldering stand with four grips (with various reflective sheets and attachments) on the other.

Students made wide-ranging visual content by capturing the visualities produced through light and graphic material projections onto different surfaces attached to the soldering stand's grips. This phase was followed by an editing phase, by stepping back and with the lens of a visual-auditor and selecting specific content created with-

in the experimental stage that deserves further inquiry. This cycle was repeated as needed. Upon conclusion, each student possessed unique gems that were used as special ingredients in their motion assignments, and sculpted to become signifiers² in motion montages.

1. Moholy-Nagy, Lazlo. *The New Vision and Abstract of an Artist* (New York: Wittenborn Schultz, Inc., 2005.)

2. Ferdinand de Saussure, *Course in General Linguistics* (Chicago: Open Court Press, 2006), 110.

CONEXT: Creating Connections through Interactive Art and Technology

Ryan James, Assistant Professor of Graphic Design
Ball State University

CONEXT is an interactive art installation that is a digital jukebox at its core, but with a unique twist. It requires two or more people to make physical contact, their skin-to-skin connection completing an electric circuit that triggers the music. If the physical connection breaks, the music stops. It's a simple yet impactful way to bring people together, as it can even evolve into a full-blown interactive dance party involving dozens of participants. What sets *CONEXT* apart is its emphasis on physical touch. In a world saturated with virtual interactions, this art installation curates genuine physical connections through technology.

During my presentation, I'll delve into the journey of *CONEXT*, from its inception to its current form. I'll share the technologies behind it, the inspirations that drove its development, and how it's shaping my future work. To illustrate the journey, my presentation will feature engaging slides incorporating imagery, music, and videos that capture the essence of *CONEXT*.

My hope is that participants will not only get to experience some captivating work but also leave with a fresh perspective on how technology can encourage collaboration, promote community, and foster meaningful connections through interactive artwork. Time permitting, we'll have a Q&A session to discuss any questions or ideas that arise.

Drowning in Data: Confronting Apathy through Aesthetic Engagement

Colby Jennings, Associate Professor
Missouri State University

In an era where data inundates and numbs, how can art transform this deluge into a catalyst for connection and change? This paper discusses how the artistic transformation of vast, often overwhelming data can counteract apathy and foster deeper engagement with complex issues – particularly those defining the Anthropocene. The discussion investigates the artist's role in not just simplifying, but emotionally charging complex information. The works of Ryoji Ikeda, Agnes Denes, Maya Lin, Nathalie Miebach, and Olafur Eliasson, among others, provide illustrative examples of how data, when reinterpreted through artistic vision, can transcend mere numbers to become aesthetically profound and emotionally impactful experiences. This process of creatively generating new context and insight is essential for rekindling a societal connection with our environment. The paper advocates for the artist as mediator, turning impersonal data into narratives that resonate on a human level. By doing so, art becomes a critical conduit through which we can better understand our realities, fostering a more informed, empathetic, and proactive engagement with the ecological quandaries of our time.

Connecting Students to Iranian Graphic Design History Through the Lens of Siah Mashq

Roshanak Keyghobadi (EdD), Assistant Professor
Farmingdale State College - SUNY

In Iran, Siyah Mashq (Black Exercise) was originally a calligraphic practice for warming up a calligrapher's hands and fingers as well as learning the canons of the calligraphy and formal qualities of the letters and words. In black ink, calligraphers would write and rewrite letters, words and verses of poetry continuously and on top each other, sometimes to the point that the writing surface would be covered with several layers of illegible black inscriptions. Usually the majority of these exercises were destroyed after they served their purpose, but in the sixteenth century calligraphers paid more attention to the form, rhythm, flow and composition of their pieces and Siyah Mashq transformed into an artistic practice free from its original function.

In 2022, I presented a lecture titled *Graphic Design in Iran: An Overview* at Maine College of Art. I discussed a brief history of Graphic Design in Iran with specific emphasis on writing, calligraphy and typography. After the lecture, I asked participating students to create a typographic project based on Siah Mashq. The goal of this project was to examine, explore and use an “unfamiliar” script with a rich historical background as a design element (type as image) and encourage students to appreciate the aesthetic beauty of Siah Mashq. This cross-cultural project provided a space for students to observe, discuss and connect to Iranian artists and a historical visual practice and suggested new approaches in visual communication and meaning making that are necessary for every graphic designer.

(Re)Writing Engagement: Art Historical Methods in a Digital Age

Tara Kraft-Ainsworth, Ph.D. Student
University of Georgia

Amidst conversations of generative AI in the college classroom, questions about the value of writing have become increasingly prevalent. Does everyone benefit from learning rhetorical strategies like argumentation or persuasion? Is writing necessary enough to be taught in addition to digital literacy? For art history, I would argue the answer to these queries is a resounding yes. Writing is how we relate to history, both the scholars who have come before us and the people and places we study; it is how we create dialogue between regional perspectives, national voices, and international issues. In short, writing is how we build community across physical and digital spaces. But at a moment when writing is being offloaded to systems like ChatGPT, how do we present this seemingly outmoded process to students as an integral component for developing and maintaining community regardless of distance or discipline?

Drawing on the scholarship for teaching and learning as well as my experience teaching writing as a doctoral student, this presentation offers a reflection on why and how writing maintains its value in the college curriculum in this digital age. My aim is not to disparage technological advancements but rather to propose a way of framing writing for ourselves and our students that focuses on the intrinsic importance of dialogue. When presented this way, I believe writing takes on a relational component that fosters necessary community skills of active listening and empathetic curiosity that cultivate authentic engagement across instructional modes.

Dyeing and Sewing Expand My Sculptural Practice and Teaching Range

Sandy de Lissovoy, Assistant Professor of Studio Art
Washington and Lee University

Working with fabric brings wearability, softness, vulnerability, and alternative structures into direct interaction with sculptural practice. Changeable and performable forms can be natural qualities of textile-based work and they have long been aspects of my non-textile sculpture practice. In pursuit of compressibility and expansion, and the possibilities of scaling up with lightweight material, I extend my artistic practice through dyeing and sewing. In collecting and preparing materials for dyeing textiles, one must change pace and focus attention. Seeing the colorful possibilities of dyeing fabric to use for sewing construction, I wanted to see where sculpture students would take these skills and methods. Writing a textiles-based sculpture course called *Portable Radicals; Soft Sculpture* and offering it multiple times has brought a new range to my teaching and attracted new students to my program. The course takes inspiration from Oiticica’s *Parangolés* for performance, Bucky Fuller’s *Spaceship Earth* for alternative structure, and Senga Nengudi for radical approaches to sculpture, to name a few, as well as visiting artists. Embracing non-conformist approaches to disciplines, textile processes offer new opportunities for sculpture in my Art Department, and sewing and dyeing with students creates productive opportunities for learning and discovery. Incorporating textiles compels me to push and expand which is always a good status for creative practice and Studio Art teaching.

Color in the Expanded Field

Alicia Little, Lecturer
University of Michigan

Color in the Expanded Field is a course that I designed based on several years of research and inquiry from my studio practice, contemporary art research and teaching. The class examines various methods, techniques, and conceptual frameworks through which color functions in a variety of contexts surrounding artistic studio practice. Spanning from industrial processes to contemporary art objects, we examine how color is not simply applied paint on a surface, but how it encompasses an expanded field beyond the two-dimensional plane. Through a combination of theoretical readings, research, and investigation of artists’ studios and a museum archive, the hybrid-practice course culminates in five material samples and two studio projects.

In the class, we look at traditional western color theory methods through an intersectional, global, and feminist critical lens, discovering texts, artists, and color theorists who are traditionally left out of the art historical canon.

From Generative Fiction to Glass Mosaics: Using AI for Good, not Evil, in Art Foundations

Billi London-Gray, Visiting Assistant Professor
University of Wyoming

For artists and creative workers, the generative possibilities of AI seem endless. For academics, the possibilities for students using AI to “cheat” seem equally unbounded. As AI becomes more accessible and familiar to students and faculty, we all must learn to utilize this technology as a helpful tool to fuel, not replace, our own creativity. In this presentation, I will share ways that AI can be incorporated productively into foundational digital art assignments while reinforcing standards of academic honesty, studio discipline, and personal expression. Specific examples from my classroom will include using ChatGPT fiction prompts and uncanny DALL-E images as jumping-off points for digital media assignments and using Adobe Firefly and Canva’s Magic Media image generators to equalize and reduce friction in the design process for group-produced mosaics. Additional applications, such as formatting assignment project briefs and visual analysis papers consistently with ChatGPT, will also be discussed.

Layers

Cat Mailloux, Assistant Professor of Studio Art
Cedarville University

Ask a quilter “What makes a quilt?” and they will refer to its layers, “it’s not a quilt until it’s three pieces—a top, the batting, and the backing”. A quilt is defined by its layers. As quilts have been brought into museums and galleries throughout the last century, there is a distinct parallel between the physical layers and technical strategies of quilt-making (including stitching, embroidery, appliqué, patchwork, and quilting itself) and post-modern strategies of layering as an expression of personal and cultural complexity.

Quilts play many roles. They are vehicles for stories, records of daily life and family history, markers of important life events, gestures of love, methods of protest, and containers for grief. This presentation explores the significance of their layers, both conceptually and materially, as they bind and stitch seemingly disparate parts into objects reflecting layered facets of being.

HIIType (High-intensity Interval Typography): Strategies for Accessing the Graphic Metabolism

Lisa J. Maione, Assistant Professor of Graphic Design
Kansas City Art Institute

When teaching typography, I am interested in how one’s relationship to language, speaking, talking, listening, walking, and making sounds relates to the way we think we read, draw, make letters, and arrange compositional spaces. When looking at my body of prompts and work with students, it is absolutely physical and kinetic. Prompts as work-outs preparing us for some future challenge. Type and Image 1 is one of two sequential studio-based courses that begins with a series of workshops focused on the fundamentals and principles of typography. The course offers exposure to artistic practices and inquiries that engage language in space — physical, virtual, digital, material, and augmented spatial constructs. In a proposal-based format, students work with typography at multiple scales. Type and Image 2 continues this thrust of focus on activating typography and materials/methods and tools with which to create expressive, informative and meaningful imagery. We spend time with readings and references that bring discussions on the complexity of language and image to the fore. As designers and artists, we have an responsibility and opportunity to be aware of the relationships we have and make for others with word and image and I feel strongly that my students get exposure to a wide and generous set of examples from which to learn. This talk will present the practices of iteration, explorations and narrative play through this set of workshops.

Navigating the Cosmic Shift and Embracing AI in Design Education

Jena Marble, Clinical Assistant Professor of Graphic Design
University of Illinois Urbana-Champaign

Participate in an insightful presentation focused on the thoughtful and responsible integration of AI into your classroom. Discover practical ideas that can be readily adopted, from crafting engaging projects and exercises to mastering prompt writing. Extend your exploration beyond the classroom to understand the collaborative potential between designers and AI, and the transformative role this technology can play in our daily design practices. Throughout this session, we will construct a compelling case, urging designers and educators to embrace—rather than fear—the AI revolution.

Graduate Mentor Roundtable

Emily Mayagoitia, Academic Advisor and Art History Adjunct
Wichita State University

Explore the art of graduate studies with an Academic Advisor and Art History instructor in this condensed roundtable presentation. Addressing key questions in three categories—Research & Application Process, Navigating Through School, and Beyond School: What's Next?—the presenter will guide students through the intricacies of the graduate journey.

This interactive session offers practical advice and firsthand experiences, providing a roadmap for success in graduate studies. Attendees will gain valuable insights into decision-making, time management, and alternative career paths in the field of art history. Join us for a concise yet comprehensive exploration of the graduate student experience.

That Should Do the Trick: Adobe Shortcuts and Tips for Beginning Art and Design Students

Amanda Meuth, Zach Winger, Ethan Brinkley, and Caitlyn Ebert
University of Southern Indiana

This group of student presenters will each share one of the shortcuts or methods of creating in Adobe Photoshop and Illustrator that has been the most effective and efficient in the construction of their own projects as beginning designers, photographers, and artists. Each student presenter will provide a live demonstration of their specific technique accompanied by an explanation of what they are trying to achieve and why they feel this technique is especially applicable and handy to know for a beginning art or design student. Each presenter will also describe the types of applications that would be appropriate for each of the techniques or skills that they demonstrate.

Robots don't have a favorite snack

David Meyer, Associate Professor
Liberty University

In a world of interconnected lives and the acceleration and insertion of AI into workflows and methodology's, it can be easy to lose sight of the importance of seeing students holistically and through empathetic approaches and not just task completing droids. Our students are made up of needs and desires that can exhibit in the classroom and online. Simply put, robots don't have a favorite snack, but our students do. How can we get to know our students, even the ones we only meet virtually? This panel talk aims to identify core ways to get to know our students and also seek to empathize with them in a changing landscape of synchronous and asynchronous learning environments. Additionally information from a recent study on Gen Z and their social awareness and human computer interaction will be woven into the talk to help provide an accurate picture of the current student landscape.

Textiles: Reflecting on the Past and Navigating the Future

Laura Mongiovi, Professor of Art and Design
Flagler College

Teaching textiles is an opportunity to discuss sustainability practices, raising awareness of waste and pollution on a global scale. Sustainability projects engage students with thoughtful motives and give an active voice to their ideas. The history of textiles encompasses a vast time frame woven with stories of power, commerce, and desire. I expose students to often overlooked histories such as enslaved labor for the cultivation of cotton and indigo dye (indigo plantations occupied the land we live on in Northeast Florida). These stories allow students to think deeply, beyond the immediate popularity of a garment and reflect on the traces of humanity that embody a material culture. My Diversity Banner Project explores the history of words and textiles, a portable "billboard". A textile student is paired with a student club to design a banner that uses language to reflect the club's mission. Banners are displayed on campus and later gifted to the club. My personal work utilizes the history of textiles as well as the innate qualities of fiber to visually express stories about time and place. Both my grandmothers were seamstresses, immigrating from Sicily to America. My ancestors bridge a time frame of sewing and mending for utility in Sicily to factory work in the United States. These stories, and preceding stories such as harvesting, weaving, embellishing, ceremonial, and ritual use, urge us to consider how the past influences the present and implement sustainability practices for the future.

Animating Change: Land and Water Restoration at Fort Union Ranch

Kelly Monico, Professor of Art
Metropolitan State University of Denver

This research and art project focuses on land and water restoration practices at Fort Union Ranch. Fort Union Ranch exhibits visible traces of the historic Santa Fe Trail, heavily traversed by covered wagons from the 1840s to the 1880s. These wagons, pulled by oxen, horses, and mules, left a network of roads resembling a spider's web connecting to the trail. When the wagons traveled through wetlands, it resulted in incised ruts in the ground which continue to alter the Ranch's water flow today. To mitigate this, cattle ranchers, ecologists, and conservationists have applied regenerative agriculture techniques by installing low-tech and low-cost one-rock dams to restore

alluvial fans and enhance water distribution throughout the Ranch. One-rock dams have proven effective in curbing land erosion, allowing the ground to absorb water.

Utilizing satellite maps and drone video footage, I generated a series of animations depicting the evolution of water flow at Fort Union following 15 years of restoration practices. These animations highlight the anticipated changes in vegetation growth and the meandering course of water flow. Additionally, I created a series of animations celebrating restoration efforts that preserve habitats crucial for the survival of diverse plant and animal species unique to this region. Healthy wetlands enable prosperous conditions for species to reproduce and enhance the overall biodiversity of the area. This research illustrates the importance of rehabilitating natural ecosystems and preserving our environment for future generations.

Mobile Playgrounds and Social Design Processes

Merel Noorlander, Associate Instructor
University of Utah

This research series and social design embraces the relationship between people and land, connecting local culture with the social and artist networks. With the confidence that these words, stories, and visuals will reach whoever they need to belong to. All freely accessible in public space, where we no longer rely upon a "Museum" as the horizon of all constitutive meaning but instead as a fluid possibility for thought and practice with exchange, connection, and cultural growth.

Part of this presentation focuses on SAM Social Art Museum in Amsterdam, The Netherlands, and its projects with immigrant communities, young experts of their neighborhoods on the curatorial aspect of a mobile museum, or with students and philosopher's around non-human centered design. Through interactive workshops and seminars, the figure of a social artistic museum as a playful embodiment of reflection, design, debate, and discovery is magnified, beyond a fixed physical location or collection.

The other part focuses on my Mobile Projection Mapping research as a way of storytelling with the Southwest Detroit community (Michigan), and queer team. Together we adapted a tricycle into a mobile projection mapping platform with projector, mapping software and portable battery. Through participation in and documentation of

creative processes, animation, and photography, as well as developing and hosting a variety of skill-sharing workshops, dinner, and artist talks, we -as a team- developed our playgrounds.

Color Materiality in Arts Education

Julia Norton
Visual Artist/Educator

Natural colorants have served as the predominant materials for art-making up until the Industrial Revolution, with human use dating back to 300,000 years ago. Pigments or dyes derived from earth and minerals, as well as from plants and animals, are culturally complex entities. Their expansive lineages are deeply connected to who might have used or collaborated with them; to their fundamental composition; and to how they might have been administered in object making through various processes. In arts education practices, there lies a world of potential, connected not only to color significance, but to the materials themselves, or in some cases, to the absence of materials. In this presentation, I will discuss how active observation, examinations of cultural relevance, ongoing conversations and, of course, art-making, can foster rich stories and illuminating discourses, encompassing a range of topics, including global history, time, colonization, and the wonder of the natural world and its beings. The presentation will also focus on the potential for arts education to take on a greater role within cultural institutions in connecting the past and the present by looking at art objects from the ancient world alongside the work of contemporary artists who consider natural historic color materials today.

Colorful Nuance

Rebecca Norton
Artist

I will discuss, in presentation, the conceptualization of color as a property rooted in uncertainty and scientific inquiry, rather than a symbolic construct. Traditional perspectives have often framed color within the context of symbolism, associating specific hues with particular emotions, meanings, or cultural representations. However, a paradigm shift towards understanding color as a property of uncertainty and science unveils a nuanced perspective.

Color, in its essence, is a manifestation of the complex interplay between light, perception, and the intricacies of the human visual system. This conversation delves into the scientific principles that underpin the perception of color, acknowledging the inherent uncertainty in the way individuals interpret and experience hues. The presentation unpacks the multifaceted nature of color perception, highlighting the role of uncertainty in the color spectrum.

Furthermore, this shift in perspective challenges the conventional notion of color as a static and universally symbolic entity. Instead, it positions color as a dynamic and context-dependent phenomenon, subject to the variability of individual perception and the conditions under which it is observed. By emphasizing the scientific foundations of color, this abstract contributes to a more nuanced understanding of its nature, transcending cultural or symbolic boundaries and paving the way for a richer comprehension of the role color plays in our perceptual experience.

Presenting your design work in style

Sophia Okotah, Assistant Professor of Art and Design
University of Southern Indiana

It's always the visual communicator's top priority to showcase, present, and share their work to an audience or stakeholders in the best light possible. We make every effort to make unforgettable first impressions with our work, and as a design educator, I value and firmly stand by the need to approach the presentation of work with intentionality, as the result has the potential to make or mar the experience. In my presentation, we will explore one of the Adobe programs, Dimension. Here is why Dimension matters; When we create 2 dimensional designs, often, their practicality and beauty are less appreciated and would make more sense when placed in real-world environments. For example, a digital 2-D label design mocked up on its intended package design or a photo of a prototype of the same are more likely to stand out and offer better context than a flat, stand-alone 2D design that lacks context. Adobe Dimension is one of the digital tools that offer beginner friendly resources for creating stunning mockups without the hassle. I find Adobe Dimension's interface and features to be way less intimidating than other 3D design programs out there. In Dimension, we will briefly tour the interface, import models and images, place images on models and recolor models. We will also explore the various export options available for the purposes that suite your goals. With these learned skills, we can confidently bring finished work to life in a presentable, appealing, and persuasive way.

Augmented Reality as a Catalyst for Change and Connection within the Design Classroom

Annie Peters, Lecturer in Graphic Design
Central Michigan University

"In the modern classroom, technology is as prevalent and expected as the air we breathe and the books we read. Through the lens of emergent technologies we can enhance the learning experience and redefine what it means to be an art and design educator, closing the informational gap (ie., chasm) between the artist, the educator, and the student.

Technologies like Augmented Reality create experiences with space, dimension, and time -- far beyond the typical application of print design or other 2D applications. It is this experience that begins to diminish the gap between student and educator, providing opportunities for closeness and growth that otherwise might not occur.

Through the lens of Augmented Reality, I will explore the connection between students with their peers and students with educators. The use of this technology has brought students and educators together in an experiential environment ripe with exploration and peer-to-peer development, creating impactful change in the classroom.

Muck Around and Find Out: Enjoyable Guided Experiments in the Studio and Classroom

Millian Giang Pham, Assistant Professor of Art + Studio Art Foundations
Auburn University

The most anxious generation is filled with overthinkers. When a Gen Z student first enters an art and design classroom, there is an internal conflict between analog making and absorbing abstract concepts. This conflict manifests as analysis paralysis, leading to low self-confidence from lack of perfectionism and little enjoyment in the art and design process. Worse off is the belief that understanding an art concept is the same as mastering the making of an artwork related to that concept, in which students see little value in artmaking and project follow-through. How can art and design educators bring back enjoyment to students' art and design experience? What do Gen Z students need to do to move beyond mere thought experiments and toward the creative process as opportunities for discovery and learning?

I will present on how I brought strategies and approaches from my art studio into the studio art classroom to address student misconceptions of art making and design processes. A range of group exercises served as guided experiments to loosen students up to new perspectives while specific low-stake individual explorations solidified important concepts for each class project. This pedagogical approach aims not only to scaffold students toward success but to also bring a more pragmatic and human element to creative investigations.

The Vore Arts Fund: A New Paradigm for Community Arts Funding

Natalie Phillips, Associate Professor of Art History and Graham Watson
Ball State University

As the subject of the "Middletown Studies" in the early 20th century, Muncie, Indiana has become a symbol of small town America. But in recent years, the city has struggled to regain its economic footing as it shifts from a blue collar manufacturing town to a white collar center for health care and education. The Vore Arts Fund was created in 2020 to help address Muncie's shifting economic and cultural identity. VAF is a non-profit organization dedicated to providing small, risk-free loans to artists in our immediate geographic area. Our goal is to reach emerging and marginalized voices in the community, rather than advertise to successful artists who already have access to funding resources. VAF conducted a successful pilot program in previous years and plans to launch a more formal, larger scale loan program within the next calendar year.

VAF utilizes a new paradigm for economic development and is a model for more effective ways to use community arts funding. Rather than stimulating economic development by attracting businesses to the area through inexpensive manufacturing costs and affordable labor, why not make the city a better place to live first by developing its cultural identity? By ensuring that the work force of an area feels supported by the community, it creates a sustainable economic system in which both employers and employees want to live and work in the area permanently. This presentation will outline VAF's micro-lending program and explain how it can create healthy and sustainable communities.

Cultivating a Local Palette

Kayla Powers
Artist

Historically, the colors in textiles were derived exclusively from plants, minerals, insects, and other natural materials that were locally and seasonally available to the artisan. This resulted in works of art and craft with a unique color palette – one that was dependent on location. This would also have resulted in the artisan’s deeper connection to place through a necessary familiarity with the living world. Imposing this limitation, one of a local, seasonal palette, onto my own art practice has given rise to a similarly deep relationship to place. In this talk Cultivating a Local Palette, I will describe how I explore the limitations of a local, seasonal palette through the traditional practices of foraging and growing plants and creating place-based art.

Embedded Programs: Collaborative Endeavors in Academia

Jennifer D Printz, Assoc. Professor and Director of the MFA in Visual Arts program
Florida International University

In the 21st century, academia is grappling with new challenges, and one increasingly common issue is the underfunding of art departments. Despite the disadvantages of being a faculty member in an urban area, these locations often offer unique opportunities for faculty to establish valuable relationships and collaborations with fellow artists and institutions. This, in turn, facilitates experiential learning and tangible prospects. When the classroom is integrated into the community, it opens the door to new stakeholders and fosters dynamic engagement for everyone involved.

This presentation will delve into the ways in which faculty members within the Department of Art and Art History at Florida International University have, over the past three years, forged connections with local art institutions. These efforts aim to nurture a sense of community, cultivate fresh collaborations, and provide pathways for our students to establish sustainable careers in the arts. We aspire for these collaborations to be mutually beneficial, as the art department gradually becomes an integral part of the local art ecosystem in various small ways.

These initiatives include partnering with a local non-profit organization to host our BFA student exhibition off-campus. This arrangement not only provides students with

the opportunity to showcase their work in a renowned gallery but also draws a significant audience to the organization. Another collaboration involves offering stipends to local artists for studio visits with our MFA students and hosting public artist talks on campus.

Capturing letterforms in the orbit of material poetics

Irma Puskarevic, Assistant Professor of Graphic Design
Wichita State University

Experimenting with the expression of an idea is at the root of the creative process. Yet, in the result-driven world and the world driven by technology there seems to be little room for improvisation and spontaneity. As graphic designers, we rely on technology to deliver work that we do and we tend to overcast time we allocate to improvisation. Making time for play in personal work, and moreover, developing a teaching methodology for initiating play and experimentation has been a part of my recent practice. In this panel, I am going to share my thoughts and observations on this topic.

By centering experimentation and play the projects I work on become a stage where creative sparks emerge following spontaneous reactions. I flip through realms of thought that are in a continuous state of wonder, jumping from literature and paleography across philosophy and neuroscience to calligraphy. I take letterforms and alphabets as my subjects of exploration. In a decontextualized narrative, letterforms provide abstract platforms for me to investigate sensations and poetics of materials and techniques. I am curious about working with materials that are at the intersection of organic and mechanical/artificial. Most recent tools I worked with are analogue and digital photographic techniques. They serve me as translators of materials and help me start the conversation with the process. In a way, this stage that gets created becomes a research laboratory for my experiments and fuels discoveries as I think while making.

Textiles as Teacher

Morgan Rose Free, Assistant Professor of 3D Art
Muskingum University

With a BFA in Fiber and an MFA in Sculpture, textiles have always been an integral part of my art practice and my teaching practice. Even in undergrad, I never worked with textiles traditionally, and sometimes didn't work with fiber at all, with my senior show consisting solely of wood and plexiglass sculptures. This led to eventually pursuing my MFA in sculpture, where textiles quickly re-established themselves in my work. Now, I work with a vast array of materials, from wood to ceramics to found objects to (of course) fiber. My sculptures oscillate between assemblage of preexisting objects and a thoroughly handmade aesthetic, marrying contrasting textures and materials, as I aim to build worlds that work together and against each other at the same time. I'm interested in the meanings of materials, knowing all objects are culturally coded before we even encounter them, and have their own agency, history and value. Something I think about everyday in my own studio, I also work to introduce my sculpture and ceramic students to the value of things, things made by humans in our three-dimensional IRL world. As a part of the *Textile as Teacher* panel session, I am excited to discuss how textiles and fiber have shaped my own practice, and how I use these approachable materials to teach my students the agency and cultural coding/meaning of things while learning conceptual thinking, creative problem solving and confidence in trusting their own artistic voice.

What am I teaching: Design: An Asian Perspective

Peer Sathikh, Associate Professor
Nanyang Technological University

It has been a practice in many of the design schools around the world to derive their curriculum from the century-old Bauhaus principles starting from a series of foundation courses followed by a 'more or less' an international curriculum. Influences from schools/movements such as from the Ulm School have helped in shaping design curriculums further across the continents. The past thirty years has seen a proliferation of design schools/faculty/universities in Asia, especially in China and India which opened up their economies in the late-1980s and 90s.

Asia, which is the home to around 60% of the world population, had built its multiple culture and heritage over thousands of years. Unique architecture, products, attire, arts, craft, music, practice, rituals, and celebrations have defined each of the regions of Asia. The question posed by the author was, 'Could modern design and design research gain from this rich tapestry'? This led to the second question, 'What are the common elements that have influenced the various culture and heritage of Asia'?

In this presentation, the author presents his approach to teaching a graduate level course titled, 'Design: An Asian Perspective', where the students were introduced to the philosophies, architecture, artifacts and artistic practices of the three important socio-religious practices of Asia, namely Hinduism, Buddhism and Islam. The discussions centred around the thinking behind these three philosophies and how one can derive frameworks for design, especially design research.

"Reconnecting...": Successes and Challenges in Graphic Design Student Community Building, Offline and On

Sean Schumacher, Assistant Professor of Graphic Design
Portland State University

For community-centric fields like art and design, pandemic-related remote learning presented remarkable challenges. Just as arts faculty had to pivot often craft-intensive classes to online formats, student community-building initiatives—ranging from student groups to portfolio shows to lectures and other public events—were also forced to reinvent themselves. This session discusses lessons learned from such pivots in the Portland State University Graphic Design program, as well as the lingering challenges involved in bringing student community activities, both new and old, to a changed campus.

Now You're Speaking My Language: Understanding Audience-Designer Communication Through the Creation of Emerging Media in the Classroom

Sean Schumacher, Assistant Professor of Graphic Design
Portland State University

Design is an increasingly complex and nuanced field. As students become immersed in learning processes and tools, they can lose track of the human element when the time comes to discuss their work. This disconnect is seen most acutely around framing projects and articulating solutions in a way those outside the field— particularly their clients—might understand.

This session discusses a novel approach to this problem: using the development of popular emerging media about graphic design as a means to allow them a playful space to explore this client education side of design practice. The development of two projects —a limited-run podcast series created collaboratively as a class to explore these topics, as well as an earlier course around designer-client communications more directly—will be explored. In addition to discussions of audience consideration and code switching, medium- specific challenges to podcasting and live-streaming in connection with these projects will be considered.

Fostering Inclusivity and Belonging through South Asian Design Educators Alliance

Archana Shekara, Professor of Graphic Design
Illinois State University

Amrita Datta, Assistant Professor
Indiana University

Garima Thakur, Assistant Professor
Southeastern Louisiana University

Muhammad Nafisur Rahman, Assistant Professor
University of Cincinnati

There is a greater need in today's world to readdress art and design education to include histories, and perspectives of people whose cultures are marginalized, stereo-

typed or erased by dominant cultural groups. Decolonization has become a trendy word, but finding pathways to bring visibility to minoritized communities engaged in art and design practice can be complex. How can art and design be inclusive and broaden narratives which promote beyond Euro and American centric realm? The globally popular Bauhaus school's design methodology and curriculum is currently challenged as educators question diversity, inclusion, representation, and relevance. How can designs be honest and authentic in showcasing the multicultural societies we serve?

Several design organizations around the globe are emerging with innovative strategies, goals and solutions addressing gaps and connecting with diverse groups through dialogues and collaborations. South Asian Design Educators Alliance (SADEA) is a platform for South Asian design educators to build a global design community of acceptance and belonging. The panelists from SADEA will share their mission and goals on how the organization is elevating the unique creativity emerging from South Asia and its diaspora in a global context. Its initiatives in seeking allyship with the larger design community, providing mentorship to students, hosting biannual events with intentionality, and empowering design educators and scholars from diverse backgrounds dedicated to exploring, understanding and advancing South Asian design in all forms.

Psychodrama Folklore and Moving Image Mythologies: Finding My Place in Nature through Video Art

Rick Shepardson, Associate Professor of Digital Filmmaking
Eastern New Mexico University

In her book *Gossips, Gorgons, and Crones: The Fates of the Earth*, Jance Caputi celebrates the power of mythology and folklore to reconsider our place in nature. I have explored my relationship to the Rio Grande Valley through personal mythologies rendered in a variety of mediums; photography, cine-poems, and psychodramas. These works help me identify and articulate my niche in region's ecology, a role summed up in my artist statement: I am a weed between the toes of giants.

In this presentation, I will share samples of my work and discuss the metaphysical truths they reveal to me. The photo series *The Borderlands* uses graphic literature form to relate the industrialization of New Mexico as an apocalyptic alien invasion. Cine poems explore subjective experiences of the river and its tributaries. Psycho-

dramas, including the narrative *She Saw Me: My Encounter with La Llorona* blend experimental animation techniques, live action, and sound design to relate encounters with the region's folklore. I will briefly discuss my latest work; the screenplay *Hope* is a Chupacabra.

Finally, I will describe how I transform my abstract process into practical assignments and exercises which train students in both technical and metaphysical components of cinematography.

Windows of Slippery Rock University

Doris Short, Assistant Professor of Graphic Design & Art
Slippery Rock University

Windows of Slippery Rock University provide an opportunity to connect the SRU community by virtually visiting or view in person, their beloved campus through the presentation of remarkable installations in campus windows. This display intends to close that distance by providing the unique reciprocal experience that is the creation and appreciation of art. The exhibition aims to bring the Slippery Rock University together in the present moment to remind us of the beauty that endures.

Drafting Lost Knowledge: Learning How to Learn

Astri Snodgrass, Assistant Professor of Drawing and Painting
Boise State University

How do artists learn how to teach themselves new techniques? If an artist chooses a technique that best suits their idea, how do they then gain a degree of technical proficiency in order to realize their vision? Can self-education be a creative endeavor in itself? In an era where we can access unprecedented amounts of human knowledge, information isn't as important as what we do with it. For an artist, book learning isn't significant until they put it into practice – learning by doing. The more you practice a skill, the more your body becomes familiar with the muscle movements involved. Holding a pencil to practice penmanship relies on the same kind of gesture as spinning fiber into yarn: the pinch. I'll talk about this gesture as a point of transformation that synthesizes hand and mind, body with thought. Many generations have passed since yarn or text had to be produced by a human hand in this way, eroding the mus-

cle memory of such skills into esoteric creative endeavors. I'm interested in how the revival of once-ubiquitous manual skills connects us to the past to shed light on the present. I'll talk about embodied cognition in relation to my recent creative projects involving drawing, handspinning, and handwriting. I'll also include teaching exercises to increase a sense of agency in students as they develop technical skills.

Transforming a Classroom Project into Tenure Driven Initiatives

Chris Stagl, Associate Professor of Graphic Design and Assistant
Troy University

My personal portion of this session will be a deep-dive exploration into the creation, management, and delivery of a film festival. This festival was initially created from a simple idea of showcasing student films from a single motion graphics course and quickly became a multi-faceted state-wide initiative that would require over four months of dedicated time, resources, funding, and advertising. Three years later what started as a single assignment is now a nation-wide festival entered by hundreds of student filmmakers.

This presentation will speak directly to best practices that may be applied to any project creation no matter the discipline, how to leverage your resources, and what pitfalls to avoid—ultimately revealing a truly collaborative project and the successes of those involved: faculty, students, staff, external agencies, the community, and industry professionals.

Seeing History: Using Digital Experiences to Build Connection and Understanding

Noelyn Stephens, MFA Student
University of Illinois Urbana-Champaign

Digital experiences can provide powerful ways of engaging the public in pluralistic discourses. By leveraging digital platforms as public engagement tools in social histories, we are able to democratize access to information and facilitate immersive experiences that resonate with a wide audience. Through interactive digital interfaces, curators of these experiences have the potential to bring to life little-known perspectives on historical events and elevate the voices of marginalized groups. Moreover,

these spaces provide opportunities for connection and empathy. Ultimately, by incorporating more experiences into our public discourses, we create a richer tapestry that more accurately reflects the lived experiences of the individuals that make up the communities in which we live.

Money v. Humanity: Design Education More Than Industry Ready

Johnathon Strube, Assistant Professor
East Tennessee State University

Saskia van Kampen, Associate Professor
San Francisco State University

The design industry, for the most part, serves clients and consumerism, which continues to impact society and the environment negatively. Alternatively, design education is tasked with teaching students criticality and how to push against the status quo. Design education attempts to help students define values that align with their career path. However, students, upon graduation, need and want a job. Can design pedagogy prepare students for a job while teaching them to think beyond capitalist logic toward respect for humanity and the environment? At the same time, can design education promote human-centered values and heighten the criticality of learners? The authors examine these conflicting perspectives through their experience as design professors. They explore three thematic questions: 1) How has capitalist logic defined design education? 2) What factors influence the perceived value of design education and practice? 3) How can design educators and practitioners shift the focus of education and practice toward humanity-centered results?

Rethinking Design: AI and the Ecology of Collaboration

Christopher Swift, Assistant Professor
Binghamton University

In "Rethinking Design: AI and the Ecology of Collaboration," I advocate for a paradigm shift in our engagement with artificial intelligence within design. Drawing from Timothy Morton's ecological philosophies and Bruno Latour's Actor-network Theory, I argue

for recognizing our deep entanglement with both human and non-human collaborators in the creative process.

This perspective views AI as more than a tool; it's a window into a broader, ecological worldview. It challenges the traditional emphasis on individual creativity by highlighting the significant, yet often overlooked, interactions among technology, culture, and various actors within design. By valuing AI's role, we see ourselves as part of an intricate network of interdependent forces and entities.

This approach also acknowledges that collaboration with non-human elements in design isn't new. Historically, design has been interwoven with diverse technologies and cultural influences, but these contributions have been eclipsed by a focus on individual accomplishments. Recognizing these extensive networks prompts a shift towards a collective, interconnected design methodology.

Advocating for this ecological reorientation is about more than adapting to challenges; it involves a profound appreciation for our ongoing interactions within larger systems. By repositioning the designer as a component of this complex web, we cultivate an ecological mindset, prioritizing thoughtful engagement and care for our collaborative network. This shift isn't about pursuing conventional progress but fostering a slower, more contemplative practice that enriches our creative endeavors through nurturing relationships with all collaborators, human and non-human alike.

Using Your Community to Bridge the Gap in Experiential Learning Opportunities

Stephanie R. Thulin, Associate Professor
Virginia Commonwealth University

As part of creating a robust department internship program for the Department of Kinetic Imaging (video, animation, sound, 3D, and emerging media), I implemented an annual internship fair in 2017, which has become one of the most popular departmental events of the year, consisting of 13-17 sites and 20+ internships annually. With a department name like Kinetic Imaging, it began as a way to connect to a group of local organizations and companies that relate to our mission, to create a bridge for our 130 majors to these potential sites and opportunities, and to show students how their degree can translate in the real world. The internship fair has also become a tool for building community as part of the department culture and embedding our depart-

ment in the local community as a potential resource/collaborator. This talk will focus on the many layers of community at play here, such as using student interest to find and secure sites of interest, the fair itself as an inclusive vetting process for sites and students, and all the other connections and opportunities that can come from these relationships.

Exploring Materiality and Tool Building in Loom-Making

Elizabeth Tolson, Part-time Assistant Professor
Parsons School of Design, The New School

This project delves into the exploration of textile artistry, inviting students to construct looms from diverse materials and craft unique weavings. Encouraging a shift in perspective, the loom is not just a functional tool but an integral extension of the final artwork, whether seamlessly integrated or distinct. Originating from the presenter's studio practice, where ceramics are used to create looms, the project explores various materials. The intersection of materiality, tool creation, and weaving forms the core of this project, fostering an understanding of the interconnectedness between tools and artistic practice. The conference presentation will spotlight student work, the significance of material choices in loom construction, and the transformative potential of tool building.

Edge Learning, The Space In Between

Marco Trevisani, Clinical Assistant Professor
University of Illinois Urbana-Champaign

Edge Learning is an installation that investigates the undefined limit between two surfaces that in their continuous redefinition have redesigned this planet. An intangible and dynamic boundary, a in between space, as it could not be better represented by a beach and its continuous reshaping. A boundary impossible to delineate.

The idea and purpose of this installation is to represent this indefinite, dynamic limit, where the viewer is metaphorically "immersed" in an underground and abstract world, moving between a geographical definition that is both local and global.

The installation consists of a series of interconnected spaces, each of which represents a different aspect of the liminal space between two surfaces. The spaces are

filled with sounds, images, and textures that are designed to evoke the feeling of being on the edge of space and time.

In the same way the stored visual material is processed algorithmically by working just the space in between that continuously transforming boundary that generates abstraction. At the micro level the code works on pixel deformation that generates an abstraction of the image. At the macro level on the representation in the form of an abstract synthesis of the accumulation of both images, data and information, something similar to the perceptron but at that very instant that precedes the generation of a new image with a process of machine learning.

That instant that is no man's land, an instant that is not temporally representable, the place of the unrepre- sentable, an instant that precedes art.

From Practice to Pedagogy: A Comparison on Interpreting & Incorporating Tools

Natalie Tyree, Associate Professor of Graphic Design
Western Kentucky University

As a designer and letterpress printer, I experiment with AR and other emerging technologies in my work; combining the analog and digital is a recurring theme. By exploring different AR software (Eyejack, Aero, and Artivive), I'm learning the strengths and weaknesses of these programs and how they play a role in re-interpreting the narratives of my type-based work. I have methodically and cautiously beta-tested these platforms. Simultaneously, as a design educator, I have introduced basic AR (Aero and Eyejack) and AI image-generators to my students and have observed how they also interact and interpret these programs.

My students discovered ChatGPT well before me and use it often with unbridled curiosity and excitement about what the program can do. While they have mostly no reservations about the magic of ChatGPT, the notion to gravitate toward the AI image generators and thinking about how they could use AR in their work has seemingly not intrigued them. They seem to be overly cautious about it for various reasons, or mostly indifferent. This presentation will discuss the journey of using my personal practice as a testing ground for what, how, and when I incorporate these technologies into the design classroom and will provide a framework for best practices based on my experiences and observations.

Interactive Media for Social Flourishing

Devon Ward, Assistant Professor of Graphic Design
Auburn University

On October 24, 2023 PBS News reported that more than 40 states in the US filed a lawsuit in California's federal court, claiming that Meta, the parent company of Facebook, WhatsApp, and Instagram, uses deceptive user-interface design to "ensnare youth and teens" in effort to maximize profits. Specifically, the lawsuit listed several addictive user-interface design features such as infinite scroll, auto-play, and like-counts. In the context of this pending lawsuit, this presentation looks at existing deceptive UI patterns and presents several case-studies for alternative UI patterns that emphasize different categories within Maslow's Hierarchy of Needs. The aim is to present alternatives to deceptive UI patterns and instead focus on interactive media that can responsibly foster social flourishing.

Orutay, Barbara (2024) "More than 40 states sue Meta claiming its social platforms are addictive and harm children's mental health." *PBS News*. October 24, 2023. <https://www.pbs.org/newshour/politics/more-than-40-states-sue-meta-claiming-its-social-platforms-are-addictive-and-harm-childrens-mental-health>

International Collaborations in the Studio Course Curriculum: Analysis of Cultural and Visual Perspectives. Long Term Impact on Students

Barbara Westman, Professor
Slippery Rock University of PA

This presentation provides a closer look at the process and results of international collaborations I have conducted over the years involving art students enrolled in university-level art studios. By introducing, facilitating and then fostering the international collegial peer-to-peer collaborations, I intend to create a learning opportunity to discover and to understand diverse perspectives and aesthetics in art, and provide a rich cultural immersion. Additionally, this experience aims to help participant to re-evaluate their knowledge and awareness of their own artistic expressions and background. When helping students with widening horizons and looking beyond "here and now" we minimize the division of "us and them". The outcomes I hope to achieve, are a

life-long appreciation and understanding of diverse perspectives and aesthetics in art, understanding of other cultures among young artists, and then the impact it has on their own artistic voice.

Visual Programming and Critical Pedagogy: A TouchDesigner Case Study in Art Curriculum Enhancement

Megan Young, Lecturer + Digital Art Area Head
Indiana University

This presentation explores the integration of TouchDesigner, a robust visual programming language for interactive multimedia content, into the established studio art curriculum at Indiana University. Through a design-led case study, we detail the creation and implementation of a visual programming repository aimed at revitalizing the digital arts curriculum for art and design students at all levels. Rooted in the principles of critical pedagogy, our initiative strategically foregrounds systematically undervalued perspectives in the visual field. The repository encompasses a rich array of resources, including tutorials, tips, and precomposed TouchDesigner networks. Our work identifies specific student cohorts that benefit most from these resources and reflects on early experiences applying this tool across foundational to advanced courses. Beyond fostering technical competence, the repository serves as a catalyst for self-directed research and the establishment of mutual support networks among students. This presentation provides insights into the transformative potential of integrating TouchDesigner and a curated repository within art education, emphasizing inclusivity, critical thinking, and the cultivation of a supportive learning community.

The Anthropocene, As Seen By Any Other Species

Eric Zeigler, Assistant Professor of Art
University of Toledo

Aaron Ellison, Senior Research Fellow in Ecology, Emeritus
Harvard University

The Earth is suffering its sixth mass extinction, this one caused by human-driven changes in climate and land-use. Our collective failure to stanch this loss of biodiversity stems from our difficulty to empathize with nonhuman species and consequent treatment of them as “resources” that exist solely for our benefit. The few species that we do preserve are those that have instrumental value or physical characteristics we find attractive. We suggest that we can achieve a more nuanced and empathetic understanding of the lives and intrinsic values of nonhuman species by exploring how to see the world through their eyes. As photographers-ecologists, we collaboratively work with multispectral cameras to capture “invisible” wavelengths of light, transforming them into images akin to what other organisms (animals and plants) use to live on Planet Earth. Our work—multiple series of photographs, academic and general writings, and workshops for communities of all ages—asks participants to imagine anew the environments around us, and consider how information encoded in different wavelengths of light is used by other species in their daily lives. This work also reflects our collaborative stance. We are each experts in our own fields and informed amateurs in the other’s. This healthy mix sparks new modes of learning and communication—we teach each other and overcome barriers resulting from jargon and different mental models of the world—that we share with others. In sum, we use research, teaching, and artistic production to reveal invisible worlds and instill empathy for all manifestations of biodiversity in a changing climate.

Promote Mental Health Awareness by Designing for Mental Health and Well-being

Ting Zhou, Assistant Professor
University of Connecticut

Mobile health (mHealth) apps have emerged as powerful tools for promoting mental well-being and managing mental health conditions. The alarming rise in mental health issues among college students has become a pressing concern on campuses nationwide. In my Interaction Design class during the spring of 2023, students were tasked with designing various mHealth applications to support individuals dealing with conditions such as Dissociative Identity Disorder (DID), ADHD, Bipolar disorder, anxiety control, and trichotillomania, among others.

Students selected their projects based on personal experiences and interests in mental health. Throughout the user research and design process, we gained profound insights into mental health by exploring how design can support patients and providing constructive feedback on each other’s designs. Collaborating over the course of a semester not only allowed us to complete our design projects but also enabled us to appreciate the importance of caring for our own mental health and well-being.

Through this project, students came to understand mHealth applications as valuable tools for promoting mental health and overall well-being. These applications have made mental health support more accessible and convenient by fostering positive thinking and increasing symptom awareness. As a design educator, this course has highlighted for me that design education can prioritize mental health, raising awareness among individuals who may not fully grasp the importance of maintaining good mental health.

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