



MID-AMERICA COLLEGE ART ASSOCIATION
SAN ANTONIO 2014

OCTOBER 22-25



MASH-UP

NAVIGATING ART & ACADEMIA IN THIS MILLENNIUM

2014 MID-AMERICA COLLEGE ART ASSOCIATION CONFERENCE

SAN ANTONIO OCTOBER 22-25

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WELCOME

WE ARE PLEASED TO HOST THE 2014 MID-AMERICA COLLEGE ART ASSOCIATION CONFERENCE. ORGANIZATIONS LIKE MACAA HAVE IMPORTANT ROLES IN HIGHER EDUCATION. IN THE WORLD OF ART AND ART HISTORY, PARTICIPATION IN CONFERENCE SESSIONS AND CONFERENCE EXHIBITIONS CREATES SPECIAL OPPORTUNITY AMID THE BUSY TEXTURES OF OUR LIVES. IN ORGANIZED SESSIONS AND IN UNSTRUCTURED PAUSES, WE ENJOY DISCUSSION ABOUT COMPLETED RESEARCH AND NEW INITIATIVES, THE EXCITEMENT OF CREATIVE INVENTION AND THE INTRIGUE OF CONCEPTUAL FRAMEWORKS, AND THE ENTHUSIASM OF INNOVATIVE APPROACHES TO TEACHING AND LEARNING. CONFERENCES ENABLE NUANCED CONVERSATION AND ENCOURAGE COLLABORATION. THEY INSPIRE FELLOWSHIP AND ENRICH OUR ARTISTIC, SCHOLARLY, PERSONAL, AND PROFESSIONAL LIVES.

WE ARE PLEASED TO WELCOME FRIENDS, BOTH NEW AND OLD, FROM ACROSS THE COUNTRY TO THE UNIVERSITY OF TEXAS AT SAN ANTONIO AND TO OUR CITY. WE ARE PROUD OF OUR STUDENTS AND OUR COLLEAGUES AS WELL AS THE RICH HISTORY, VIBRANT PRESENT, AND EXCITING FUTURE OF OUR REGION.

WE HOPE YOU ENJOY THE CONFERENCE AND COME BACK TO VISIT.

DR. SCOTT A. SHERER, MACAA CONFERENCE CHAIR
ASSOCIATE PROFESSOR OF ART HISTORY, AND
DIRECTOR UTSA ART GALLERY AND TERMINAL 136

PROFESSOR GREG ELLIOTT, UTSA INSTITUTION
COORDINATOR, CHAIR OF UTSA DEPARTMENT OF ART
AND ART HISTORY

ALLOW ME TO PERSONALLY WELCOME EACH OF YOU TO THE 2014 MID-AMERICA COLLEGE ART ASSOCIATION CONFERENCE AT THE UNIVERSITY OF TEXAS AT SAN ANTONIO. IT'S AN EXCITING TIME FOR MACAA AS WE CONTINUE OUR JOURNEY, GROWING AND EVOLVING AS AN ORGANIZATION. WE REMAIN ALWAYS COMMITTED TO OUR MISSION - TO DISCUSS AND DEBATE THE ISSUES OF THE VARIOUS AREAS OF RESEARCH EACH OF YOU BRING TO THE PROFESSION. THE ART WORLD, WITHIN ACADEMIA, PLAYS OUT ON AN EVER ELUSIVE AND CHANGING LANDSCAPE. OUR 2014 THEME OF NAVIGATING ART AND ACADEMIA IN THIS MILLENNIUM IS FOCUSED ON PLOTTING NEW PATHWAYS, WHILE ALSO DISCOVERING NEW DESTINATIONS. SAN ANTONIO PROVIDES AN INSPIRING DEPARTURE POINT FOR THOSE EXPLORATIONS.

JEFF ADAMS,
TENNESSEE TECHNICAL UNIVERSITY,
MACAA BOARD PRESIDENT

MACAA BOARD OFFICERS

JEFF ADAMS, TENNESSEE TECHNICAL UNIVERSITY, PRESIDENT
CHRIS OLSZEWSKI, SAVANNAH COLLEGE OF ART AND DESIGN,
VICE PRESIDENT
ZACK OSTROWSKI, DePAUL UNIVERSITY, VICE PRESIDENT FOR
COMMUNICATIONS
JOHN RICHARDSON, WAYNE STATE UNIVERSITY, PAST-PRESIDENT
MYSOON RIZK, UNIVERSITY OF TOLEDO, SECRETARY
SCOTT SHERER, UNIVERSITY OF TEXAS AT SAN ANTONIO,
CONFERENCE CHAIR

MACAA BOARD MEMBERS

STEVEN BLEICHER - COASTAL CAROLINA UNIVERSITY
MATTHEW BURKE - UNIVERSITY OF KANSAS
KURT DYRHAUG - LAMAR UNIVERSITY
VANCE FARROW - HERRON SCHOOL OF ART AND DESIGN / IUPUI
BARBARA GIORGIO - BALL STATE UNIVERSITY
PHIL LABER - NORTHWEST MISSOURI STATE UNIVERSITY
MARLENE LIPINSKI - COLUMBIA COLLEGE CHICAGO
JOSEPH SEIPEL - VIRGINIA COMMONWEALTH UNIVERSITY
SCOTT SHERER - UNIVERSITY OF TEXAS SAN ANTONIO
MICHAEL WICKERSON - KANSAS CITY ART INSTITUTE



THE ART GUYS

KEYNOTE SPEAKERS



photo by George Krause

THE ART GUYS (MICHAEL GALBRETH, B. 1956, PHILADELPHIA, AND JACK MASSING, B. 1959, BUFFALO) BEGAN WORKING TOGETHER IN 1983 AFTER MEETING WHILE STUDENTS AT THE UNIVERSITY OF HOUSTON AND HAVE CONTINUED A COLLABORATION THAT SPANS THIRTY YEARS. THE ART GUYS' WORK HAS BEEN INCLUDED IN MORE THAN 150 EXHIBITIONS IN MUSEUMS, GALLERIES AND PUBLIC SPACES THROUGHOUT THE UNITED STATES AND IN OTHER PARTS OF THE WORLD INCLUDING EUROPE AND CHINA. THEIR WORK HAS BEEN SEEN IN MORE THAN 40 SOLO EXHIBITIONS AMONG WHICH INCLUDE THE SCOTTSDALE MUSEUM OF CONTEMPORARY ART, TACOMA ART MUSEUM, THE DE SAISET MUSEUM, THE SOUTHEASTERN CENTER FOR CONTEMPORARY ART AND THE TAMPA MUSEUM OF ART. ADDITIONALLY, THE ART GUYS HAVE LECTURED AT MORE THAN 60 UNIVERSITIES AND COLLEGES THROUGHOUT THE UNITED STATES. THE ART GUYS HAVE EXPERIMENTED WITH A WIDE RANGE OF MATERIALS AND ACTIVITIES IN THEIR ATTEMPT TO EXPAND THE DIALOG AND BOUNDARIES OF ART. SCULPTURE, DRAWING, PERFORMANCES, INSTALLATIONS AND VIDEO ARE AMONG THE MANY FORMS THE ART GUYS HAVE EMPLOYED, WITH FOOD, DRUGS, PENCILS, BASEBALL BATS, CAR LOT FLAGS, TOOTHBRUSHES AND MATCHES AS JUST A SMALL SAMPLING OF THE UNCONVENTIONAL MATERIALS THEY HAVE UTILIZED.

USING AN OPEN AND OFFBEAT "DIRECT-TO-THE PUBLIC" METHODOLOGY, THEY HAVE PRESENTED THEIR WORK IN GROCERY STORES, MOVIE THEATERS, AIRPORTS, RESTAURANTS, SPORTS ARENAS AND MANY OTHER NON-TRADITIONAL VENUES FOR EXPERIENCING ART WHILE ALSO EXPLOITING MASS MEDIA AND ENTERTAINMENT TO EXPLORE CONTEMPORARY SOCIETY AND ISSUES. THEY ARE PERHAPS MOST WELL KNOWN FOR THEIR NUMEROUS STAGED PERFORMANCES, PUBLIC SPECTACLES, AND "BEHAVIORAL" INTERVENTIONS IN A WIDE ARRAY OF SITUATIONS THAT HAVE BLURRED THE DIVISIONS BETWEEN ART AND LIFE. DESCRIBED IN THE NEW YORK TIMES AS "A CROSS BETWEEN DADA AND DAVID LETTERMAN, JOHN CAGE AND THE SMOTHERS BROTHERS," THE ART GUYS OFTEN USE HUMOR AND EVERYDAY MATERIALS AS A WAY TO DEMYSTIFY ART IN AN ATTEMPT TO WELCOME A BROAD RANGE OF AUDIENCES INTO THE DISCOURSE OF CONTEMPORARY ART. IN THIS WAY THEIR WORK HAS BEEN COMPARED TO MEDIEVAL COURT JESTERS AND FOOLS AS WELL AS NOTED 20TH CENTURY ARTISTS LIKE MARCEL DUCHAMP AND DADA, FLUXUS ARTISTS, ANDY WARHOL AND WILLIAM WEGMAN AMONG OTHERS. THE ART GUYS LIVE AND WORK IN HOUSTON, TEXAS. MORE INFORMATION MAY BE FOUND ON THEIR WEBSITE AT TheArtGuys.com.

THURSDAY, OCTOBER 23, 7:30-8:30PM
McNAY ART MUSEUM





JOSEPH SEIPEL BEGAN HIS CAREER IN HIGHER EDUCATION WITH A ONE-YEAR CONTRACT AT VIRGINIA COMMONWEALTH UNIVERSITY IN 1974. SINCE THAT TIME, HIS EXPERIENCE HAS RUN THE GAMUT OF ACADEMIC ROLES FROM INSTRUCTOR TO FULL PROFESSOR AT VCUARTS INCLUDING, 17 YEARS AS CHAIR OF THE DEPARTMENT OF SCULPTURE, 8 ½ YEARS AS A SENIOR ASSOCIATE DEAN AND DIRECTOR OF GRADUATE STUDIES, (A TWO YEAR HIATUS AS A VICE PRESIDENT AT SCAD) AND AS OF SPRING 2011 A RETURN TO VCUARTS AS DEAN OF THE SCHOOL OF THE ARTS. AT VCUARTS, ON BOTH THE RICHMOND AND THE QATAR CAMPUS, HE HAS BEEN HONORED BY WORKING WITH SOME OF THE MOST AMAZING, COMMITTED, AND ENTHUSIASTIC FACULTY IN ART'S HIGHER EDUCATION. THEIR COMMITMENT TO TEACHING, LEARNING AND THEIR CREATIVE RESEARCH AND SCHOLARSHIP HAS GIVEN VCUARTS RECOGNITION AS AN IMPORTANT AND FORWARD THINKING INSTITUTION. PROFESSOR SEIPEL RECEIVED HIS BACHELOR OF SCIENCE DEGREE IN ART FROM THE UNIVERSITY OF WISCONSIN, MADISON IN 1970, AND HIS MASTER OF FINE ARTS DEGREE FROM THE MARYLAND INSTITUTE'S RINEHART SCHOOL OF SCULPTURE IN 1973.

HE IS A LONG TERM MEMBER THE MID-AMERICA COLLEGE ART ASSOCIATION BOARD, SERVED THREE TERMS ON THE BOARD OF THE NATIONAL COUNCIL OF ARTS ADMINISTRATORS AND TWO TERMS AS PRESIDENT OF THE ORGANIZATION. HE SERVED AS THE VIRGINIA REPRESENTATIVE TO THE BOARD OF DIRECTORS FOR THE SOUTHEASTERN COLLEGE ART ASSOCIATION AND HAS BEEN ACTIVE IN THE CULTURAL AFFAIRS OF THE CITY OF RICHMOND AND THE STATE OF VIRGINIA HAVING BEEN APPOINTED TO BOARDS AND COMMITTEES BY THREE OF VIRGINIA'S GOVERNORS. IN 1999 HE WAS THE RECIPIENT OF BOTH THE SCHOOL OF THE ARTS AND THE VIRGINIA COMMONWEALTH UNIVERSITY AWARD FOR DISTINGUISHED SERVICE. IN 2013 MR. SEIPEL WAS ELECTED TO THE BOARD OF THE INTERNATIONAL COUNCIL OF FINE ARTS DEANS. THE NUMEROUS ARTICLES AND PRESENTATIONS ON HIS INNOVATIVE APPROACH TO SCULPTURE CURRICULUM HAVE HAD A PROFOUND EFFECT ON HOW SCULPTURE IS TAUGHT ACROSS THE COUNTRY. IN 2001 HE WAS THE RECIPIENT OF THE INTERNATIONAL SCULPTURE CENTER'S PRESTIGIOUS SCULPTURE EDUCATORS AWARD FOR HIS LIFETIME ACHIEVEMENTS IN SCULPTURE EDUCATION. IN MAY 2007, MR. SEIPEL WAS HONORED WITH AN OUTSTANDING ALUMNI AWARD AT THE UNIVERSITY OF WISCONSIN, MADISON, WHERE HE NOW SERVES ON THE UNIVERSITY OF WISCONSIN'S ART BOARD OF VISITORS. SINCE HIS RETURN TO VCUARTS, HE HAS BEEN INSTRUMENTAL IN THE EFFORT TO BUILD A NEW INSTITUTE FOR CONTEMPORARY ART FOR THE VCU CAMPUS. THE ICA HAS BEEN DESIGNED BY STEVEN HOLL, ONE OF THE WORLD'S PREMIER ARCHITECTS. HIS OWN STUDIO PRODUCTION IS MONUMENTAL IN SCALE AND RANGES FROM CONCEPTUALLY BASED OBJECTS TO MULTIMEDIA PIECES AND ROBOTICS.

**FRIDAY, OCTOBER 24, 7:30-8:30PM
SAN ANTONIO MUSEUM OF ART**

SPECIAL EVENT

HOMETOWN ARTIST'S RODEO

ORGANIZED BY KEN LITTLE, THE HOMETOWN ARTIST'S RODEO STARTED IN THE 1980'S AS A PARTY OUT AT THE SCULPTURE BUILDING AT UTSA. STUDENTS AND FACULTY WOULD BRING A POTLUCK DISH AND SOME TALENT TO SHARE. THERE WERE MUSICIANS, COMEDIANS, STORYTELLERS, AND PERFORMANCE ARTISTS OF ALL AGES. DURING THE 2000'S IT WAS MOVED TO A RESTAURANT/BAR IN SAN ANTONIO CALLED THE COVE AND BECAME A MONTHLY SHOW. THE RODEO IS SORT OF AN ARTIST'S CABARET WHERE PEOPLE SING, RECITE, AND PERFORM WITH SOMETIMES VERY ELABORATE, SOMETIMES QUITE STRANGE, BUT ALWAYS ENTERTAINING MATERIAL. KEN LITTLE WAS BORN IN 1947 IN CANYON, TEXAS. HE WAS A GRADUATE IN THE FIRST BACHELOR OF FINE ARTS CLASS AT TEXAS TECH UNIVERSITY IN 1970. HE WENT ON TO EARN A MASTERS OF FINE ARTS AT THE UNIVERSITY OF UTAH IN 1972. SINCE 1972 HE HAS HELD TENURED POSITIONS AT MAJOR UNIVERSITIES, INCLUDING THE UNIVERSITY OF MONTANA AT MISSOULA, THE UNIVERSITY OF OKLAHOMA IN NORMAN. SINCE 1988 HE HAS BEEN A PROFESSOR OF ART IN SCULPTURE AT THE UNIVERSITY OF TEXAS AT SAN ANTONIO. KEN LITTLE IS A NATIONALLY RECOGNIZED ARTIST WHO HAS BEEN GRANTED TWO VISUAL ARTS FELLOWSHIPS BY THE NATIONAL ENDOWMENT FOR THE ARTS IN 1982 AND 1989. THE TEXAS COMMISSION ON THE ARTS APPOINTED LITTLE AS THE 2014 TEXAS VISUAL ARTIST 3D. SINCE 1993, HE HAS MAINTAINED A WORKING STUDIO AND ROSE AMARILLO, AN ALTERNATIVE EXHIBITION SPACE IN DOWNTOWN SAN ANTONIO. HIS WORK IN VARIOUS MEDIA HAS BEEN SHOWN EXTENSIVELY BOTH NATIONALLY AND INTERNATIONALLY. IN SOUTH TEXAS HE HAS EXHIBITED AT SUCH VENUES AS ARTPACE, FINESILVER GALLERY, THE SOUTHWEST SCHOOL OF ART, AND THE BLUE STAR ART SPACE WHERE HE WAS A BOARD MEMBER FROM 1989 TO 1995. HE CURRENTLY SERVES ON THE BOARD OF DIRECTORS AT ARTPACE, SAN ANTONIO. OVER THE YEARS, LITTLE'S WORK HAS BEEN FEATURED IN OVER 40 ONE PERSON EXHIBITIONS IN NATIONAL AND INTERNATIONAL VENUES SUCH AS: THE WASHINGTON PROJECT FOR THE ARTS, WASHINGTON, DC; THE JOHN MICHAEL KOHLER ARTS CENTER IN SHEBOYGAN WISCONSIN;



THE FORUM FOR CONTEMPORARY ART, ST. LOUIS; DIVERSE WORKS IN HOUSTON; AND THE HONOLULU ACADEMY OF THE ARTS. HIS WORK HAS ALSO BEEN FEATURED IN OVER 200 GROUP EXHIBITIONS AT INSTITUTIONS INCLUDING THE CONTEMPORARY ART MUSEUM IN HOUSTON; THE RENWICK GALLERY OF THE SMITHSONIAN INSTITUTE IN WASHINGTON, DC; AND THE MUSEUM OF FINE ARTS IN BOSTON. LITTLE IS ALSO A SONGWRITER AND A PERFORMER. HE PLAYS GUITAR AND SINGS IN TWO BANDS, RODEO HO HO AND THE SWINGBILLIES. HE HAS ONE CD OUT TITLED, "SIMPLE AMERICA" WHICH CONTAINS HIS ORIGINAL MATERIAL.

WEDNESDAY, OCTOBER 22, 6:30-8:30PM
SOUTHWEST SCHOOL OF ART

SCHEDULE AT A GLANCE

THURSDAY, OCTOBER 23

DOUBLETREE HOTEL, 502 W. CESAR E. CHAVEZ 78207		
	8:00- 9:30AM	9:45- 11:30AM
SALON DE GALA A		JOBS AND CAREERS? ART EDUCATION IN THE CURRENT EDUCATIONAL CLIMATE CHAIR: EDWARD DUPUY
SALON DE GALA B		THE CONTINUING DEMOCRATIZATION OF PHOTOGRAPHY: SMART PHONE MEDIA CHAIR: ASHLEY FEAGIN
AZTEC A	SEEING IS BELIEVING CHAIR: ALEX EMMONS	COLLABORATIONS: SUCCESS LOVES COMPANY CHAIR: ANDREW SMITH
AZTEC B		THE POST-DUCHAMPIAN OBJECT AND ITS IMPLICATIONS CHAIR: ADRIANA MIRAMONTES
ALAMEDA	LOADED DIALOGUES CHAIR: ARMIN MUHSAM	FROM THE ROAD: DOCUMENTING, DRAWING, TRAVELING, & CONTEMPORARY COLLECTION OF VISUAL DATA CHAIR: CHRISTOPHER OLSZEWSKI
ARNESON		OPEN SESSION: UNDERGRADUATE AND GRADUATE STUDENTS CHAIR: MYSOON RIZK
11:30-1:15PM LUNCH ON YOUR OWN		

SCHEDULE AT A GLANCE

THURSDAY, OCTOBER 23

DOUBLETREE HOTEL		
1:15- 3:00PM	3:15- 5:00PM	
VERBING PAINTING PANEL 1: DRAWING & EXTENSION CHAIR: CHRISTIE BLIZARD	VERBING PAINTING PANEL 2: THE BODY AS MARKER CHAIR: CHRISTIE BLIZARD	SALON DE GALA A
THE ARTIST AND THE INSTITUTION CHAIRS: ZACK OSTROWSKI, ADAM SCHREIBER	HOW CAN WE NURTURE CULTURAL ENTREPRENEURS IN THE ARTS CHAIR: BARBARA GIORGIO	SALON DE GALA B
FASHIONING IDENTITY: HOW ARTISTS USE THE DEPICTION OF ADORNMENT TO COMMUNICATE IDENTITY CHAIR: ANTHONY MANGIERI	DRAWING AND COLLABORATION AS ACCESS TO PHILOSOPHY CHAIRS: AMBER SCOON, CHRISTOPHER YATES	AZTEC A
HARVEST TIME: GENERATING AND CULTIVATING IDEAS IN THIS MILLENNIUM CHAIR: JERRY JOHNSON	DIGITAL HUMANITIES AND THE VISUAL ARTS CHAIRS: JULIET WIERSEMA, AMY RUSHING	AZTEC B
CONSIDERING HUMOR CHAIR: LIBBY ROWE	MAN-SIZED: PERFORMING MASCULINITY CHAIRS: LAUREN KALMAN, MILLEE TIBBS	ALAMEDA
OPEN SESSION: EMERGING AND CONTINUING FACULTY CHAIR: MYSOON RIZK	WHERE DOES PASSION START AND HOW THAT DESIRE EVOLVES THROUGH UNCERTAINTY CHAIRS: NINA BELLISIO, JOE PENNA	ARNESON
6000 N. NEW BRAUNFELS AVE, 78209		McNAY ART MUSEUM
5:30 BUSES LEAVE DOUBLETREE 6:00 RECEPTION AND TOURS		
7:30-8:30PM KEYNOTE SPEAKERS: THE ART GUYS		

SCHEDULE AT A GLANCE

FRIDAY, OCTOBER 24

DOUBLETREE HOTEL		
	8:00- 9:30AM	9:45- 11:30AM
SALON DE GALA A	FOUNDATION: THE ORIGINAL INTERDISCIPLINARY PROGRAM CHAIRS: ELISSA ARMSTRONG, SARAH MIZER	NEXT GENERATION OF ARTISTS CHAIR: JACK GRON
SALON DE GALA B	THE POST-DIGITAL STUDIO: MERGING TRADITION & TECHNOLOGY IN THE STUDIO PANEL 1 CHAIR: JONATHAN MCFADDEN	THE POST-DIGITAL STUDIO: MERGING TRADITION & TECHNOLOGY IN THE STUDIO PANEL 2 CHAIR: JONATHAN MCFADDEN
AZTEC A	ENHANCING UNDERGRADUATE RESEARCH CHAIR: VALERIE POWELL	IDENTITIES CONCEALED AND REVEALED IN CONTEMPORARY PORTRAITURE CHAIR: VICTORIA SUESCUM
AZTEC B	AT THE INTERSECTION OF FOOD & ART CHAIR: ELLEN MUELLER	THE EVOLUTION OF GRAFFITI CHAIR: ELIZABETH OLTON
ALAMEDA	GRAPHIC DESIGN: TYPOGRAPHY, TECHNIQUE, AND SOCIAL PRACTICE CHAIR: AMANDA GARCIA	OFFSITE COLLABORATIONS: ENGAGING THE CREATIVE PROCESS BEYOND THE WALLS OF THE INSTITUTION CHAIRS: SCOTT RAYNOR, ANNA PIPERATO
ARNESON	AN EXPANDED DIALECTIC: THE PLEASURE OF TRANS-DISCIPLINARY CREATIVE PRACTICE CHAIRS: SHREEPAD JOGLEKAR, MATHAN HEUER	THE SOUND OF ART: FROM REPRESENTATION TO MEDIUM CHAIR: JULIE JOHNSON
11:30- 12:00PM MEMBERS MEETING IN SALON DE GALA		
12:00-1:00PM LUNCH AT VENTANAS BISTRO AT DOUBLETREE HOTEL		
1:30PM BUSES LEAVE FOR UTSA		

SCHEDULE AT A GLANCE

FRIDAY, OCTOBER 24

ONE UTSA CIRCLE, 78249, 210-458-4352		UTSA MAIN CAMPUS	
2:00- 4:00PM ART BUILDING			
MUSEUM AND ACADEMIC COLLABORATIONS CHAIR: CHRISTIAN CLARK, ROOM 3.01.18A		INTEGRATING DIGITAL MEDIA ARTS INTO TRADITIONAL STUDIO ART PROGRAMS CHAIR: MARK MCCOIN, ROOM 1.01.30	
2:00- 4:00PM SCULPTURE & CERAMICS BUILDING			
CARVING OIL PAINT PRESENTER: RICHARD ARMENDARIZ PATIO OF SCULPTURE/CERAMICS BLDG		THROUGH THE AGES: THE CAMERA OBSCURA PRESENTER: SUNDAY BALLEW MULTI-SITE INSTALLATIONS, SCULP/CER BLDG	
36 HOUR WOOD-FIRE PRESENTERS: OVIDIO GIBERGA AND CERAMICS STUDENTS KILN SHED		AMERICAN RAKU PRESENTERS: OVIDIO GIBERGA, KAEA PUEENTE	
FORGING WITH THE POWER HAMMER PRESENTER: GREGORY ELLIOTT FORGE PATIO		SHELL BRONZE CASTING PRESENTER: KEN LITTLE FOUNDRY BUILDING	
THE MONSTER ROLLER PRESENTERS: KENT RUSH, JUAN MORA 1.228 SCULPTURE/CERAMICS BLDG			
4:30-5:30PM MEMBERS EXHIBITION RECEPTION UTSA ART GALLERY			
200 W. JONES AVE, 78215		SAN ANTONIO MUSEUM OF ART	
6:00 BUSES LEAVE UTSA 6:30 RECEPTION AND TOURS			
7:30-8:30PM KEYNOTE SPEAKER: JOSEPH SEIPEL			

CONFERENCE SCHEDULE

THURSDAY 8:00-9:30AM

SEEING IS BELIEVING

DOUBLETREE, AZTEC – A ROOM

CHAIR: ALEX EMMONS, OKLAHOMA CITY UNIVERSITY,
(ASEMMONS@OKCU.EDU)

EMMONS, ALEX; OKLAHOMA CITY UNIVERSITY,
(ASEMMONS@OKCU.EDU)

*CONVINCING PICTURES: AN OVERVIEW OF PHOTOGRAPHY'S
FICTIONAL HISTORY*

CASH, MICAH; UNIVERSITY OF NORTH CAROLINA CHARLOTTE,
(MICAHCASH@GMAIL.COM)

*CHANGED BY CULTURE AND TIME: LANDSCAPE PHOTOGRAPHY
AS DOCUMENT*

CARDINALE-POWELL, BRIAN; OKLAHOMA CITY UNIVERSITY,
(BCARDINALEPOWELL@OKCU.EDU)

*WHAT ARE YOU TRYING TO PROVE? THE USE OF
PHOTOGRAPHIC EVIDENCE IN FILMS*

LOADED DIALOGUES

DOUBLETREE, ALAMEDA ROOM

CHAIR: MÜHSAM, ARMIN; NORTHWEST MISSOURI STATE UNIVERSITY,
AMUHSAM@NWMISSOURI.EDU

NELSON, ADAM; NORTHWEST MISSOURI STATE UNIVERSITY;
ADAMHASTYNELSON@GMAIL.COM

REALISM AND THE IMPORTANCE OF LEGIBILITY

MÜHSAM, ARMIN; NORTHWEST MISSOURI STATE UNIVERSITY,
AMUHSAM@NWMISSOURI.EDU

MIRRORING OR EMOTING – A REAL OR FALSE DICHOTOMY IN PAINTING?

VARLAND, JOEL; SAVANNAH COLLEGE OF ART AND DESIGN;
(JNVARLAN@SCAD.EDU);

THE LEGACY OF RUDOLPH STEINER IN POST MODERN ART

THURSDAY 9:45-11:30AM

JOBS AND CAREERS? ART EDUCATION IN THE CURRENT EDUCATIONAL CLIMATE

DOUBLETREE, SALON DE GALA – A

CHAIR: DUPUY, EDWARD J.; DEAN, SOUTHWEST SCHOOL OF ART
(EDUPUY@SWSCHOOL.ORG)

CLAUNCH, JACQUELINE; FORMER PRESIDENT OF NORTHWEST
VISTA COLLEGE, NOW AN INDEPENDENT SCHOLAR,
(JCLAUNCH@ALAMO.EDU),

*CONFLICTING MESSAGES: CREATIVITY, JOBS, AND CURRICULA
IN COMMUNITY COLLEGES.*

SYMULA, JODY; VIRGINIA COMMONWEALTH UNIVERSITY
(JLSYMULA@VCU.EDU)

WHAT? HOW? ARTS CAREER DEVELOPMENT

WEEDMAN, MATTHEW; SAM HOUSTON STATE UNIVERSITY
(MCWO31@SHSU.EDU)

*SHIFTING PERSPECTIVE: STRATEGIES FOR EVOLVING THE
CONVERSATION OF EDUCATION AND SUCCESS.*

PAGONA, VICTOR; SOUTHWEST SCHOOL OF ART
(VPAGONA@SWSCHOOL.ORG)

THE CONTINUING DEMOCRATIZATION OF PHOTOGRAPHY: SMART PHONE MEDIA

DOUBLETREE, SALON DE GALA – B

CHAIR: FEAGIN, ASHLEY; VISITING ASSISTANT PROFESSOR, ALBION
COLLEGE, ARFEAGIN@GMAIL.COM

MURRAY, JENNIFER; INSTRUCTOR OF PHOTOGRAPHY, LOYOLA UNIVERSITY
CHICAGO, JMURRAY@LUC.EDU

MCBRAYER, CRYSTAL N.; INTERIM VISITING ASSISTANT PROFESSOR,
UNIVERSITY OF ARKANSAS, CMCBRAYE@UARK.EDU

CLAYBORN, LYNDEY; MFA, UNIVERSITY OF GEORGIA,
LYNDEYC@GMAIL.COM

FIELDS, ARTHUR; ADJUNCT PROFESSOR, BROOKHAVEN COLLEGE,
ARTFIELDS@GMAIL.COM

COLLABORATIONS: SUCCESS LOVES COMPANY

DOUBLETREE, AZTEC – A ROOM

CHAIR: SMITH, ANDREW; THE UNIVERSITY OF
MISSISSIPPI; (ANDREWSMITH.SCULPTURE@GMAIL.COM);

TURNER, ROSS; TEXAS A&M UNIVERSITY-CORPUS CHRISTI;
(ROSSTURNER@ME.COM);
TIN SOLDIER PRESS AND THE CAST ALUMINUM RELIEF BLOCK

THOMPSON, DURANT; THE UNIVERSITY OF MISSISSIPPI;
(DURANT@OLEMISS.EDU);
A CORPSE IN THE CLASSROOM

FUERTES, ERIC; NORTHERN ILLINOIS UNIVERSITY;
(ERICFUERTES05@GMAIL.COM);
DUMBO PRESS AND DIGITAL TECHNOLOGY

RATHER, STACEY; THE UNIVERSITY OF MISSISSIPPI;
(SLRATHER@GO.OLEMISS.EDU);
A CORPSE IN THE CLASSROOM: STUDENT RESPONSE

LINDSEY MAESTRI; TENNESSEE TECH UNIVERSITY; (LMAESTRI@TNTECH.EDU);
COLLABORATION AT A DISTANCE

THE POST-DUCHAMPIAN OBJECT AND ITS IMPLICATIONS

DOUBLETREE, AZTEC – B ROOM

CHAIR: MIRAMONTES, ADRIANA; UNIVERSITY OF TEXAS AT SAN
ANTONIO, ADRIANA.MIRAMONTES@UTSA.EDU

BURNETT, CHRISTOPHER; THE UNIVERSITY OF TOLEDO;
CHRIS.BURNETT@UTOLEDO.EDU;
THE SEARS CATALOG AS OBJECT MATTER AND VISUAL CULTURE

FRANKLIN, JULIA; GRACELAND UNIVERSITY;
JFRANKLI@GRACELAND.EDU
LOST AND FOUND: FOUND OBJECT ART THAT PRESERVES AND REDEEMS

MOHR, PATRICK; SAVANNAH COLLEGE OF ART AND DESIGN,
LHOOQ2@MSN.COM
*A REANALYSIS OF THE EVOLUTION OF KINETICA AND
AUTOMATA IN THE WORK OF DENNIS OPPENHEIM,
ALICE ADCOCK, CHRIS BURDEN, TIM HAWKINSON AND PATRICK MOHR*

MIRAMONTES, ADRIANA; UNIVERSITY OF TEXAS AT SAN ANTONIO,
ADRIANA.MIRAMONTES@UTSA.EDU
CIMBRA: REMEMBERING THE WOMEN OF CIUDAD JUAREZ.

CONFERENCE SCHEDULE

FROM THE ROAD: DOCUMENTING, DRAWING, TRAVEL- ING AND CONTEMPORARY COLLECTION OF VISUAL DATA DOUBLETREE, ALAMEDA ROOM

CHAIR: OLSZEWSKI, CHRISTOPHER; SAVANNAH COLLEGE OF ART AND
DESIGN, CHRIS_OLSZEWSKI@ME.COM

OLSZEWSKI, CHRISTOPHER; SAVANNAH COLLEGE OF ART
AND DESIGN, CHRIS_OLSZEWSKI@ME.COM

FROM THE ROAD

KHALILI, MEENA; VIRGINIA STATE UNIVERSITY,
MEENA.KHALILI@GMAIL.COM

PENS AND MOTOR OIL: SKETCHBOOKS FROM THE ROAD

NOLAN, REBECCA; SAVANNAH COLLEGE OF ART
AND DESIGN, RNOLAN@SCAD.EDU

*YOU CAN'T GET THERE FROM HERE. YOU'LL HAVE TO GO SOMEWHERE
ELSE TO GET THERE: WANDERING THE BYWAYS OF AMERICA.*

OPEN SESSION: UNDERGRADUATE AND GRADUATE STUDENTS

DOUBLETREE, ARNESON ROOM

CHAIR: RIZK, MYSOON; UNIVERSITY OF TOLEDO,
MYSOON.RIZK@UTOLEDO.EDU EAST

LINDA SHRUM; UNIVERSITY OF NORTH TEXAS, DENTON
ART THAT SEEMS TO HAVE A LIFE OF ITS OWN

FELTY, TYLER S.; FERRIS STATE UNIVERSITY, BIG RAPIDS, MICHIGAN
*MENERVA IN ETRUSCAN ART: WARRIOR-HOOD, MOTHERHOOD, AND THE
ROLE OF WOMEN IN ANCIENT TUSCANY*

NORRIS, ALISON; UNIVERSITY OF KANSAS, AMNORRIS@KU.EDU
*READING PRIMARY: EXPLORING THE VISUAL/VERBAL ELEMENTS IN THE
MOTION DRAWINGS OF LAWRENCE WEINER*

THURSDAY 1:15-3:00PM

VERBING PAINTING, PANEL 1: WITHDRAWAL AND EXTENSION

DOUBLETREE, SALON DE GALA – A

CHAIR: BLIZARD, CHRISTIE; UNIVERSITY OF TEXAS SAN ANTONIO,
CHRISTIE.BLIZARD@UTSA.EDU

RUSHIN, JUDY; FLORIDA STATE UNIVERSITY, (JRUSHIN@FSU.EDU),
INDEPENDENT ARTIST
I LIVE IN A BOX OF PAINTS

CHUNG, JOOMI; MIAMI UNIVERSITY, (CHUNGJ@MIAMIOH.EDU)
INDEPENDENT ARTIST
"SURFACES", AS EXPLORATION OF IMAGE-SPACE

VALDERAS, GIOVANNI; MOUNTAIN VIEW COLLEGE,
(GIOVANNIVALDERAS@GMAIL.COM) INDEPENDENT ARTIST
CULTURAL CONSTRUCTS

RENTERIA, ANDREI; UNIVERSITY OF TEXAS, SAN ANTONIO,
(ANDREI.RENTERIA@UTSA.EDU), GRADUATE STUDENT

THE ARTIST AND THE INSTITUTION DOUBLETREE, SALON DE GALA – B

CHAIRS: OSTROWSKI, ZACK; DEPAUL UNIVERSITY; (ZOSTROWS@
DEPAUL.EDU) / ADAM SCHREIBER; DEPAUL UNIVERSITY;
ASCHREI4@DEPAUL.EDU);

OSTROWSKI, ZACK (AKA BEVERLY FRESH); DEPAUL UNIVERSITY;
ZOSTROWS@DEPAUL.EDU;

THE ARTIST AND THE INSTITUTION - AN OVERTURE

LAKES WERE RIVERS; AUSTIN BASED ARTIST COLLECTIVE; JESSICA MALLIOS,
ASSISTANT PROFESSOR, SCHOOL OF ART & DESIGN, TEXAS STATE
UNIVERSITY, JMALLIOS@YAHOO.COM; MIKE OSBORNE, ASSISTANT
PROFESSOR, PHOTOGRAPHY, DEPARTMENT OF ART AND ART HISTORY,
GEORGETOWN UNIVERSITY MIKE.OSBORNE@GMAIL.COM; ADAM
SCHREIBER; DEPAUL UNIVERSITY ADAM.P.SCHREIBER@GMAIL.COM;
ACCIDENTAL RESEARCH

GALLIERA, IZABEL; MCDANIEL COLLEGE; IZABELPITT@GMAIL.COM
*INSIDE AND OUTSIDE INSTITUTIONS: SELF-INSTITUTIONALIZATION AS ART
PRACTICE IN A POST-1989 EUROPEAN CONTEXT*

SCOTT, GREG; DEPAUL UNIVERSITY; GREG_SCOTT@ME.COM
BIG DATA RUSTLA: HUSTLING SCIENCE TO MAKE ART

FASHIONING IDENTITY: HOW ARTISTS USE THE DEPIC- TION OF ADORNMENT TO COMMUNICATE IDENTITY DOUBLETREE, AZTEC –A

CHAIRS: MANGIERI, ANTHONY F.; SALVE REGINA UNIVERSITY;
AFMANGIERI@GMAIL.COM

NORWOOD, BETH WILSON; ARKANSAS STATE UNIVERSITY AT BEEBE,
BETH.WILSON.NORWOOD@GMAIL.COM

LOUGHMILLER-CARDINAL, JENNIFER; UNIVERSITY AT ALBANY;
(CHULJENN@HOTMAIL.COM);
*PAINTED FACES OF THE CLASSIC MAYA ELITE: BODY PAINT AS AN
INDICATION OF STATUS IN BOTH LIFE AND DEATH.*

MANGIERI, ANTHONY F.; SALVE REGINA UNIVERSITY;
(AFMANGIERI@GMAIL.COM);
*CLOAKS OF FIRE AND STARS: EXEKIAS AND THE HEROICS OF DRESS IN
GREEK VASE- PAINTING.*

FOULK, RACHEL, FERRIS STATE UNIVERSITY; (FOULKR@FERRIS.EDU)
PATRON'S TOMB: FASHIONING FAMILY IDENTITY IN AUGUSTAN ROME

HARVEST TIME: GENERATING AND CULTIVATING IDEAS IN THIS MILLENNIUM

DOUBLETREE, SALON DE GALA – B

CHAIR: JOHNSON, JERRY R; TROY UNIVERSITY;
(JJOHNSON@TROY.EDU)

MOORE, CATHERINE A.; GEORGIA GWINNETT COLLEGE & REINHARDT
UNIVERSITY; (CATHERINEANNEMOORE@GMAIL.COM)
FROM VERBAL TO VISUAL

POWELL, VALERIE; SAM HOUSTON STATE UNIVERSITY, (VPOWELL@SHSU.EDU)
*PERMISSION TO FAIL: CELEBRATING RISK TAKING IN THE CREATIVE
PROCESS*

LYKENS, SCOTT; UNIVERSITY OF ARKANSAS MONTICELLO,
(LYKENSS@UAMONT.EDU)
REAPING AND SOWING, THE ARTS & SCHOOL REFORM

PARKER, TODD; SOUTHWESTERN OKLAHOMA STATE UNIVERSITY,
(TODD.PARKER@SWOSU.EDU)
*GROUP WORK: GENERATING AND CULTIVATING IDEAS AS A
COLLABORATIVE UNIT*

CONFERENCE SCHEDULE

CONSIDERING HUMOR

DOUBLETREE, ALAMEDA ROOM

CHAIR: ROWE, LIBBY; UNIVERSITY OF TEXAS AT SAN ANTONIO,
LIBBY.ROWE@UTSA.EDU

GOLDMAN, SASHA; BOSTON UNIVERSITY, SASHABGOLDMAN@GMAIL.COM
MAURIZIO CATTALAN,
LAUGHING AT FAILURE

KINSMAN, PATRICK; HERRON SCHOOL OF ART AND DESIGN,
RKINSMAN@IUPUI.EDU
YOU DID NOT JUST GO THERE: HUMOR IN ABJECT ART

HONG, JESSICA; INSTITUTE OF FINE ARTS, NEW YORK UNIVERSITY,
JESSICA.S.HONG@GMAIL.COM
*UNMASKING THE FOOL: JAYSON MUSSON'S "ART THOUGHTZ" WITH
HENNESSY YOUNGMAN*

GOODMAN, EMILY ELIZABETH; UNIVERSITY OF CALIFORNIA, SAN DIEGO,
EEGOODMA@USCD.EDU
I'LL HAVE WHAT SHE'S HAVING: HUMOR, EMPATHY AND THE WAITRESSES

OPEN SESSION: EMERGING AND CONTINUING FACULTY

DOUBLETREE, ARNESON ROOM

CHAIR: RIZK, MYSOON; UNIVERSITY OF TOLEDO,
MYSOON.RIZK@UTOLEDO.EDU

ANDERSON, PAUL; CALIFORNIA STATE UNIVERSITY, LOS ANGELES,
*THE UNIVERSITAS CARPENTARIORUM AND THE "SOCIETY OF St. JOSEPH" AT
SAN GIUSEPPE DEI FALEGNAMI: THE PROFESSIONAL LIFE OF ARCHITECTS
AND ARTISANS IN EARLY MODERN ROME*

KAPLAN, ANN PEGELOW; ELON UNIVERSITY, ELON, NORTH CAROLINA,
PERSONAL IMPLICATIONS

ROBERT, DIANA; SOUTHWEST SCHOOL OF ART, SAN ANTONIO, TEXAS
REAL TIME: ASSEMBLING ALL THE EVIDENCE

MEGANCK, ROBERT; VIRGINIA COMMONWEALTH UNIVERSITY, RICHMOND
MAPPING COLOR

THURSDAY 3:15-5:00PM

VERBING PAINTING PANEL: THE BODY AS MARKER

DOUBLETREE, SALON DE GALA – A

CHAIR: BLIZARD, CHRISTIE; UNIVERSITY OF TEXAS SAN ANTONIO,
CHRISTIE.BLIZARD@UTSA.EDU

DUBAY, REBECCA; KANSAS CITY ART INSTITUTE, (RDUBAY@KCAI.EDU),
INDEPENDENT SCHOLAR
ANA MENDIETA: TRACKING THE BODY

DEAN, HANNAH; TEXAS TECH UNIVERSITY, (HDEAN7224@GMAIL.COM)
GRADUATE STUDENT
DE CADENCE

GONZALEZ, RAUL; THE UNIVERSITY OF TEXAS, SAN ANTONIO,
(RRGBUZZ@GMAIL.COM) GRADUATE STUDENT
THE CANVAS WAS JUST A SUGGESTION

HOW CAN WE NURTURE CULTURAL ENTREPRENEURS IN THE ARTS?

DOUBLETREE, SALON DE GALA – B

CHAIR: GIORGIO, BARBARA; BALL STATE UNIVERSITY,
BGIORGIO@BSU.EDU

COLE, BRENT; BALL STATE UNIVERSITY (BCOLE@BSU.EDU) AND BREADON,
EOIN; UNIVERSITY OF WISCONSIN AT RIVER FALLS,
(EOIN.BREADON@UWRF.EDU)
CREATING COMMUNITY THROUGH COMPETITIVE ABSURDITY

JASPER, MAURA; BALL STATE UNIVERSITY, MJASPER@BSU.EDU
UNION CITY ARTS FESTIVAL

BEAUGARD, PETER AND DEINES, AMY; LAWRENCE TECHNOLOGICAL
UNIVERSITY, PBEAUGARD@LTU.EDU, ADEINES@LTU.EDU
*DETROITSHOP: A CASE STUDY FOR TEACHING CULTURAL
ENTREPRENEURSHIP TO DESIGNERS*

NORTHCUTT, ROD; MIAMI UNIVERSITY OF OHIO, NORTHCR@MIAMIOH.EDU
ACTIVE-ACTIVE: MAKETANK'S OXFORD KINETICS FESTIVAL

DRAWING AND COLLABORATION AS ACCESS

TO PHILOSOPHY

DOUBLETREE, AZTEC – A ROOM

CHAIRS: SCOON, AMBER; ASSISTANT PROFESSOR, DRAWING AND THE-
ORY, TEXAS A&M CORPUS CHRISTI, AMBER.SCOON@TAMUCC.EDU
YATES, CHRISTOPHER; DIRECTOR OF CORE STUDIO, COLUMBUS COL-
LEGE OF ART & DESIGN, CYATES@CCAD.EDU

SCOON, AMBER; ASSISTANT PROFESSOR, DRAWING AND THEORY, TEXAS
A&M CORPUS CHRISTI, (AMBER.SCOON@TAMUCC.EDU)
DRAWING AS ACCESS TO PHILOSOPHY

YATES, CHRISTOPHER; DIRECTOR OF CORE STUDIO, COLUMBUS COLLEGE
OF ART & DESIGN, (CYATES@CCAD.EDU)
COLLABORATION AND TECHNOLOGY

ABIJANAC, JULIE; COORDINATOR OF CORE COLLABORATION, COLUMBUS
COLLEGE OF ART & DESIGN (GRAD STUDENT), TEXAS A&M CORPUS
CHRISTI, (JABIJANAC@CCAD.EDU)
COLLABORATION STUDIO: AN EXPRESSION OF STUDENT'S SHARED VISION.

COOPER, ALEX; TEXAS A & M CORPUS CHRISTI, MFA STUDENT
UNBOUND HARMONICS

DIGITAL HUMANITIES AND THE VISUAL ARTS

DOUBLETREE, AZTEC – B ROOM

CHAIRS: WIERSEMA, JULIET AND RUSHING, AMY; UNIVERSITY OF
TEXAS AT SAN ANTONIO, JULIET.WIERSEMA.UTSA.EDU AND
AMY.RUSHING@UTSA.EDU

GREGORY, QUINT; UNIVERSITY OF MARYLAND
*NOW YOU SEE IT: THE MICHELLE SMITH COLLABORATORY FOR VISUAL
CULTURE VISUALIZATION SPACE*

KOVACS, CLAIRE; CANISIUS COLLEGE, (KOVACS11@CANISIUS.EDU)
MAPPING PARIS: SOCIAL AND ARTISTIC NETWORKS, 1855-1889

LOVERO, ELIZABETH AND WEIL, RACHEL; UNIVERSITY OF TEXAS AT AUSTIN,
(ELIZABETH_LOVERO@UTEXAS.EDU),
CITIZEN SCHOLARS: ONLINE KNOWLEDGE-BUILDING IN THE VISUAL ARTS

CONFERENCE SCHEDULE

MAN-SIZED: PERFORMING MASCULINITY

DOUBLETREE, ALAMEDA ROOM

CHAIRS: KALMAN, LAUREN AND TIBBS, MILLEE WAYNE STATE UNIVERSITY, LAUREN.KALMAN@WAYNE.EDU AND MILLEE.TIBBS@WAYNE.EDU

ALKIRE, KJELGREN; WINONA STATE UNIVERSITY; (KALKIRE@WINONA.EDU);
THE DUDE ABIDES™: NAVIGATING VIA CORPULENT MALENESS

CRASNOW, SASCHA; UNIVERSITY OF CALIFORNIA SAN DIEGO;
(SMCRASNO@UCSD.EDU);
BOD™s & BOMBS: MASCULINITY AND HOMOEROTICISM IN THE ISRAELI ARMY

DOYLE, J. CASEY; UNIVERSITY OF IDAHO; (JCDOYLE@UIDAHO.EDU);
I AM MY OWN MASCOT

DZENKO, COREY; UNIVERSITY OF NORTH CAROLINA-GREENSBORO;
(CJDZENKO@GMAIL.COM);
PERFORMING MANHOOD: CONTEMPORARY PERFORMANCE-PHOTOGRAPHER KERRY SKARBAKKA'S THE STRUGGLE TO RIGHT ONESELF

WHERE DOES PASSION START AND HOW THAT DESIRE EVOLVES THROUGH UNCERTAINTY

DOUBLETREE, ARNESON ROOM

CHAIRS: BELLISIO, NINA; ASSISTANT PROFESSOR OF GRAPHIC DESIGN AT ST. THOMAS AQUINAS COLLEGE, SPARKVILLE, NY., NBELLISI@STAC.EDU, PEÑA, JOE; ASSISTANT PROFESSOR OF PAINTING AT TEXAS A&M UNIVERSITY – CORPUS CHRISTI, CORPUS CHRISTI, TX., JOE.PENA@TAMUCC.EDU

REUTER, GREG; PROFESSOR OF SCULPTURE AT TEXAS A&M UNIVERSITY – CORPUS CHRISTI, CORPUS CHRISTI, TX. (GREG.REUTER@TAMUCC.EDU)
THE FORMULA FOR GROWTH

REYNA, ROLANDO; ARTIST/PROGRAM DIRECTOR AND CURATOR, CITY ARTWORKS, HOUSTON, TEXAS (RREYNA@CITYARTWORKS.ORG)
THE PROGRESSION OF A CHORIZO SCENTED BALLAD

VALDEZ, J. MARIE; INDEPENDENT ARTIST AND EDUCATOR, HOUSTON, TX (MARIE@VALDEZSTUDIO.COM)
THE THREE P'S: PASSION, PURPOSE, AND PLAY

FRIDAY 8:00-9:30AM

FOUNDATION: THE ORIGINAL INTERDISCIPLINARY PROGRAM

DOUBLETREE, SALON DE GALA – A

CHAIRS: ARMSTRONG, ELISSA & MIZER, SARAH; VIRGINIA COMMONWEALTH UNIVERSITY; (ECARMSTRONG@VCU.EDU) & (MIZERSRB@VCU.EDU)

FRYE, JENNA; MARYLAND INSTITUTE COLLEGE OF ART; (JFRYE@MICA.EDU);
FOCUSED PLAY

MULLIGAN, RYAN; UNIVERSITY OF CINCINNATI COLLEGE OF DESIGN, ARCHITECTURE, ART & PLANNING; (RYAN.MULLIGAN@UC.EDU)
STUDENTS' BURNING QUESTIONS: DO THEY KNOW WHAT THEY WANT?

ROACH, JOHN & DOREN, MARIAH; PARSONS THE NEW SCHOOL FOR DESIGN; (ROACHJ@NEWSCHOOL.EDU);
LEAVING THE ISLAND: BRINGING THE FIRST YEAR TO THE MAINLAND

THE POST-DIGITAL STUDIO: MERGING TRADITION AND TECHNOLOGY IN THE STUDIO

DOUBLETREE, SALON DE GALA – B

CHAIR: MCFADDEN, JONATHAN; ASSISTANT PROFESSOR, PRINTMAKING, UNIVERSITY OF KENTUCKY, JONATHAN.MCFADDEN@UKY.EDU

PANEL 1:

DENYER, ALISON; PROFESSOR OF PAINTING AND DRAWING, UNIVERSITY OF UTAH, (A.DENYER@UTAH.EDU)

TROFFKIN, ERIK; ASSISTANT PROFESSOR, SCULPTURE, WAYNE STATE UNIVERSITY, (EG2919@WAYNE.EDU)

ALKIRE, KJELGREN; INSTRUCTOR, WINONA STATE UNIVERSITY, (KALKIRE@WINONA.EDU)

ENHANCING UNDERGRADUATE RESEARCH

DOUBLETREE, AZTEC ROOM A

CHAIR: POWELL, VALERIE; ASSISTANT PROFESSOR OF ART, FOUNDATIONS COORDINATOR, SAM HOUSTON STATE UNIVERSITY, WASH@SHSU.EDU

KNIPP, TAMMY; FLORIDA ATLANTIC UNIVERSITY (TKNIPP@FAU.EDU)
THE VISUAL SYNTHESIS OF DESIGN EDUCATION

STRADER, ANNIE; SAM HOUSTON STATE UNIVERSITY (SRSO33@SHSU.EDU)
THE REAL WORLD: EMBEDDING PROFESSIONAL EXPERIENCES IN UNDERGRADUATE STUDENTS

PAWLOWICZ, ELAINE; THE UNIVERSITY OF NORTH TEXAS (ELAINE.PAWLOWICZ@UNT.EDU)
IMPLEMENTING SERVICE LEARNING IN UNDERGRADUATE EDUCATION

AT THE INTERSECTION OF FOOD & ART

DOUBLETREE, AZTEC ROOM B

CHAIR: MUELLER, ELLEN; WEST VIRGINIA WESELYAN COLLEGE, MUELLER_E@WVWC.EDU

WEISSBERG, STEPHANIE; INDEPENDENT SCHOLAR, (STEPHANIEWEISSBERG@GMAIL.COM),
ICHI-GO ICHI-E: THE WAY OF TEA IN CONTEMPORARY PERFORMANCE ART

NATIONAL BITTER MELON COUNCIL (KIKUCHI, HIROKO AND LIU, JEREMY),
INDEPENDENT ARTISTS, (INFO@BITTERMELON.ORG),
AN APPETITE FOR BITTER HOSPITALITY?

JEAN NIHOUL, UNIVERSITY OF CONNECTICUT, (JEAN.NIHOUL@UCONN.EDU),
DISPUTING TASTE: DOCUMENTA 12, FERRAN ADRIÀ, AND THE CULINARY ARTS

SUMMER ZICKEFOOSE, WESTMINSTER COLLEGE, (SUMMERZICKEFOOSE@GMAIL.COM),
VISITING (BELFAST)

JEANNINE SHINODA, UNIVERSITY OF WISCONSIN, (SHINODA.J@GMAIL.COM),
(M)EAT

CONFERENCE SCHEDULE

GRAPHIC DESIGN: TYPOGRAPHY, TECHNIQUE, AND SOCIAL PRACTICE

DOUBLETREE, ALAMEDA ROOM

CHAIR: AMANDA GARCIA; TEXAS A&M UNIVERSITY-CORPUS CHRISTI;
(AMANDA.GARCIA@TAMUCC.EDU)

GARCIA, AMANDA; TEXAS A&M UNIVERSITY-CORPUS CHRISTI;
(AMANDA.GARCIA@TAMUCC.EDU);
GRAPHIC DESIGN, THE NEW CURRICULUM

LIPINSKI, MARLENE, ASSOCIATE PROFESSOR, COLUMBIA COLLEGE
CHICAGO, (MLIPINSKI@COLUM.EDU)
TEACHING TYPOGRAPHY: A NEW APPROACH?

McCLURE, CLAY, ASSISTANT PROFESSOR OF GRAPHIC DESIGN, SCHREINER
UNIVERSITY, (CMMcCLURE@SCHREINER.EDU)
THE MEDIUM IS THE MESSAGE

AN EXPANDED DIALECTIC: THE PLEASURES OF TRANS-DISCIPLINARY CREATIVE PRACTICE

DOUBLETREE, ARNESON ROOM

CHAIRS: JOGLEKAR, SHREEPAD; KANSAS STATE UNIVERSITY,
SJOGLEK@KSU.EDU, AND HEUER, NATHAN; INDIANA UNIVERSITY OF
PENNSYLVANIA, NATHAN.HEUER@IUP.EDU

TURNER, KIMBERLY; MICHIGAN STATE UNIVERSITY / INDIANA UNIVERSITY
OF BLOOMINGTON, (KIMTURNER.ART@GMAIL.COM) AND ALONGE,
MATTINA; UNIVERSITY OF CHICAGO / DEPAUL UNIVERSITY,
(MATTINA.MARIE@GMAIL.COM)
FREEDOM IN THE PURSUIT OF INFINITE UNCERTAINTY

McCAFFERTY, DANIEL; WAYNE STATE UNIVERSITY, ff5908@WAYNE.EDU
FRICTIONAL FICTIONS

FRIDAY 9:45-11:15AM

NEXT GENERATION OF ARTISTS

DOUBLETREE, SALON DE GALA – A

CHAIR: GRON, JACK TEXAS A&M UNIVERSITY, CORPUS CHRISTI, JACK.
GRON@TAMUCC.EDU

THE POST-DIGITAL STUDIO: MERGING TRADITION AND TECHNOLOGY IN THE STUDIO

DOUBLETREE, SALON DE GALA – B

CHAIR: McFADDEN, JONATHAN; ASSISTANT PROFESSOR, PRINTMAK-
ING, UNIVERSITY OF KENTUCKY, JONATHAN.MCFADDEN@UKY.EDU

PANEL 2:
KIENKE, CHRISTOPHER; CHAIR OF THE FOUNDATIONS CURRICULUM,
ASSISTANT PROFESSOR OF ART+DESIGN, UNIVERSITY OF ILLINOIS AT
URBANA-CHAMPAIGN, (KIENKE@ILLINOIS.EDU)

ANDERSON, JOHN; ASSOCIATE PROFESSOR OF ART, PROGRAM
COORDINATOR, VISUAL COMMUNICATION, PRINCE GEORGE'S COMMUNITY
COLLEGE, (ANDERSJJ@PGCC.EDU)

PRETE, DAVID; 3D SUBJECT MATTER CONSULTANT, PRINCE GEORGE'S
COMMUNITY COLLEGE, ADJUNCT PROFESSOR, CORCORAN COLLEGE OF
ART, (DAVIDE@DAVIDEPRETE.COM)

IDENTITIES CONCEALED AND REVEALED IN CONTEMPORARY PORTRAITURE

DOUBLETREE, AZTEC ROOM A

CHAIR: SUESCUM, VICTORIA; AUSTIN COMMUNITY COLLEGE,
VICTORIA@VICTORIASUESCUM.COM

LIBBY ROWE; UNIVERSITY OF TEXAS AT SAN ANTONIO;
(LIBBY.ROWE@UTSA.EDU);
CREATING IDENTITY THROUGH CONTEMPORARY PORTRAITURE

LENARD BROWN; TEXAS SOUTHERN UNIVERSITY;
(OTURAMEJI@NETSCAPE.NET);
POST-AMERICAN: A LOOK AT THE AMERICAN PORTRAIT²

VICTORIA SUESCUM; AUSTIN COMMUNITY COLLEGE;
(V2K@SBCGLOBAL.NET);
THE GREAT IDENTITY EXCHANGE

THE EVOLUTION OF GRAFFITI

DOUBLETREE, AZTEC ROOM B

CHAIR: OLTON, ELIZABETH; THE UNIVERSITY OF NEW MEXICO,
EDRAKEOLTON@GMAIL.COM

GOPINATH, GABRIELLE; HUMBOLDT STATE UNIVERSITY,
(GABRIELLE.GOPINATH@AYA.YALE.EDU)
ORNAMENT AS ARMAMENT: PLAYING DEFENSE IN WILDSTYLE GRAFFITI

MILLER, ALISON; PHD CANDIDATE, ART HISTORY, UNIVERSITY OF KANSAS,
(ALISONM22@GMAIL.COM)
GAJIN FUJITA: POWER, PERFORMANCE AND PAINT

KEOUGH, JESSICA C.; INDEPENDENT SCHOLAR,
(JESSICAKEOUGH@GMAIL.COM)
GRAFFITI RESEARCH LAB: BRIDGING THE CANONICAL AND THE CRIMINAL

KIM, JOO; UNIVERSITY OF CENTRAL FLORIDA, (JOO.KIM@UCF.EDU)
THE INFLUENCE OF GRAFFITI ART ON AMERICAN YOUTH CULTURE

OFFSITE COLLABORATIONS: ENGAGING THE CREATIVE PROCESS BEYOND THE WALLS OF THE INSTITUTION

DOUBLETREE, ALAMEDA ROOM

CHAIRS: RAYNOR, SCOTT AND PIPERATO, ANNA; HIGH POINT UNIVER-
SITY, SRAYNOR@HIGHPOINT.EDU, ANNAPIPERATO@YAHOO.COM

PIPERATO, ANNA AND RAYNOR, SCOTT; HIGH POINT UNIVERSITY,
(SRAYNOR@HIGHPOINT.EDU), (ANNAPIPERATO@YAHOO.COM);
*THE 21ST CENTURY GRAND TOUR OF ITALY: SKETCHING, ART HISTORY AND
EXPERIENTIAL LEARNING BEYOND THE CLASSROOM*

DYRHAUG, KURT; LAMAR UNIVERSITY; (DYRHAUG@GT.RR.COM);
TEXAS ATOMIC IRON COMMISSION

YAROSZ-ASH, ELIZABETH; MIDWESTERN STATE UNIVERSITY;
(LIZ.YAROSZ@MWSU.EDU);
*USING FULBRIGHT TO EXPAND OPPORTUNITIES FOR STUDENT CULTURAL
EXCHANGE*



CONFERENCE SCHEDULE

THE SOUND OF ART: FROM REPRESENTATION TO MEDIUM

DOUBLETREE, ARNESON ROOM

CHAIR: JOHNSON, JULIE; DEPARTMENT OF ART AND ART HISTORY,
UNIVERSITY OF TEXAS AT SAN ANTONIO, JULIE.JOHNSON@UTSA.EDU

STEPHEN, DREW; DEPARTMENT OF MUSIC, UTSA,
(DREW.STEPHEN@UTSA.EDU)

*THE LIBERATION OF SOUND: FROM SCHOENBERG'S PIERROT TO KAGEL'S
LUDWIG VAN.*

BRILL, MARK; DEPARTMENT OF MUSIC, UTSA, (MARK.BRILL@UTSA.EDU)
REPRESENTATIONS OF SOUND AND MUSIC AMONG THE ANCIENT MAYA

JOHNSON, JULIE; DEPARTMENT OF ART AND ART HISTORY, UTSA,
(JULIE.JOHNSON@UTSA.EDU)

THE KUNSTKAMMER AS A QUODLIBET, OR MASHUP

MUSEUM AND ACADEMIC COLLABORATIONS

UTSA MAIN CAMPUS, ART BLDG. 3.01.18A

CHAIR: CLARK, CHRISTIAN; UNIVERSITY OF TEXAS AT SAN ANTONIO'S
INSTITUTE OF TEXAN CULTURES, CHRISTIAN.CLARK@UTSA.EDU

DE LEON, ALBA (PALO ALTO COLLEGE) AND MCLEOD, NICOLE
(SAN ANTONIO MUSEUM OF ART),
(ADELEON@ALAMO.EDU) AND (NICOLE.MCLEOD@SAMUSEUM.ORG)
ART HISTORY: BEYOND THE CLASSROOM

CAREY, KATE AND EDWARDS, JACKIE; MCNAY ART MUSEUM,
(KATE.CAREY@MCNAYART.ORG) & (JACQUELINE.EDWARDS@MCNAYART.ORG)
MINING COLLEAGUES FOR NON-ACADEMIC EXPERTISE

CLARK, CHRISTIAN; UNIVERSITY OF TEXAS AT SAN ANTONIO'S INSTITUTE OF
TEXAN CULTURES, (CHRISTIAN.CLARK@UTSA.EDU)
*SYMBIOTIC RELATIONSHIPS BETWEEN UNIVERSITY COMMUNITIES AND
MUSEUMS*

NATALIE PHILLIPS, BALL STATE UNIVERSITY, (NEPHILLIPS@BSU.EDU)
INCORPORATING THE MUSEUM INTO UNIVERSITY TEACHING

INTEGRATING DIGITAL MEDIA ARTS INTO TRADITIONAL STUDIO ART PROGRAMS

UTSA MAIN CAMPUS, ART BLDG. 1.01.30

CHAIR: MCCOIN, MARK; UNIVERSITY OF TEXAS AT SAN ANTONIO,
MARK.MCCOIN@UTSA.EDU

IRELAND, CHRIS; TARLETON STATE UNIVERSITY, (IRELAND@TARLETON.EDU)
BUILDING EFFECTIVE CURRICULUMS FOR DIGITAL ART DEGREES

MCCOIN, MARK; UNIVERSITY OF TEXAS AT SAN ANTONIO,
(MARK.MCCOIN@UTSA.EDU)
EXPERIMENTAL INTERDISCIPLINARY ART PRACTICES

VITIELLO, STEPHEN; VIRGINIA COMMONWEALTH UNIVERSITY,
DEPARTMENT OF KINETIC IMAGING,
(STEPHENVITIELLO@GMAIL.COM)
INTEGRATING SOUND ART AND SOUND DESIGN INTO FINE ARTS TEACHING

MC HARDY, ORLA; VIRGINIA COMMONWEALTH UNIVERSITY, DEPARTMENT
OF KINETIC IMAGING, (OMCHARDY@VCU.EDU)
ANIMATION STUDIES; A MODEL FOR INTERDISCIPLINARY TEACHING

TO READ THE PANEL ABSTRACTS, PLEASE VISIT [HTTP://ART.UTSA.EDU/MACAA2014](http://art.utsa.edu/macaa2014)



DEMONSTRATIONS AND WORKSHOPS

FRIDAY 2:00-4:00PM

UTSA WEST CAMPUS: SCULPTURE AND CERAMICS STUDIOS



CARVING OIL PAINT

PATIO

PRESENTER: RICHARD ARMENDARIZ

A DEMO IN THE USE OF THE ROUTER TO CARVE IMAGES IN OIL PAINTED PLYWOOD.

THROUGH THE AGES: THE CAMERA OBSCURA

MULTI-SITE INSTALLATIONS,

PRESENTER: SUNDAY BALLEW

COME EXPLORE AND LEARN ABOUT ONE OF THE MOST ELEMENTAL OPTICAL DEVICES KNOWN TO MAN: THE CAMERA OBSCURA. MIMICKING THE OPTICAL PRINCIPLES AND BASIC STRUCTURE OF THE HUMAN EYE, THIS DEVICE HAS BEEN USED THROUGH THE AGES AS AN ARTISTIC AND SCIENTIFIC TOOL, AS WELL AS FOR THE SIMPLE AMUSEMENT AND VISUAL PLEASURE OF ITS BEHOLDER. A MACHINE THAT INCITED WONDER AND AWE WHEN THE FIRST FIXED IMAGES WERE MADE BY IT, TO THIS DAY THE CAMERA OBSCURA HOLDS A SIMILAR MAGIC AND POWER FOR ITS VIEWERS.

FORGING WITH THE POWER HAMMER

FORGE PATIO

PRESENTER: GREGORY ELLIOTT

DEMONSTRATION AND OPPORTUNITY TO USE THE FORGE POWER HAMMER WITH PROVIDED MATERIALS.

AMERICAN RAKU

KILN SHED

PRESENTERS: OVIDIO GIBERGA AND KAELA PUENTE

A PRESENTATION OF AMERICAN RAKU FIRING PROCESS. IT INVOLVES INTENSE HEAT, PROTECTIVE WEAR, AND MOVING GLOWING HOT CERAMICS IN THE MAKING OF ART.

36 HOUR WOOD-FIRE

KILN SHED

PRESENTERS: OVIDIO GIBERGA AND UTSA CERAMICS STUDENTS

EXPERIENCE THE FINAL HOURS OF A 36 HOUR WOOD-FIRING AT 2400°F. STUDENTS WILL BE FIRING THEIR CERAMIC WORKS IN THIS ONE-OF-A-KIND CASTABLE CATENARY ARCH KILN BUILT COMPLETELY BY UTSA STUDENTS.

SHELL BRONZE CASTING

FOUNDRY BUILDING

PRESENTER: KEN LITTLE

A PRESENTATION OF THE UTSA CERAMIC SHELL INVESTMENT PROCESS FOLLOWED BY THE CASTING OF SEVERAL SHELLS IN BRONZE.

THE MONSTER ROLLER

1.228 S & C GRADUATE STUDIOS

PRESENTERS: KENT RUSH AND JUAN MORA

PRINTING 4'x8' RELIEF PRINTS USING THE VERY LARGE PRINT ROLLER CONSTRUCTED HERE AT UTSA. THE ROLLER IS A 6'x5' STEEL ROLLER POWERED BY THE DEPARTMENT'S FORKLIFT. WE ARE GOING TO HAVE A VERY SPECIAL OPERATOR FOR THE DEVICE.





MEMBERS EXHIBITION

FRIDAY 4:30-5:30PM

MACAA MEMBERS JURIED EXHIBITION OPENING RECEPTION UTSA MAIN CAMPUS ART GALLERY JUROR: **PAULA OWEN**



PAULA OWEN HOLDS AN MFA DEGREE IN PAINTING AND PRINTMAKING FROM VIRGINIA COMMONWEALTH UNIVERSITY AND IS A PRACTICING ARTIST IN ADDITION TO HER DUTIES AS THE PRESIDENT OF THE SOUTHWEST SCHOOL OF ART IN SAN ANTONIO, TEXAS. PRIOR TO JOINING THE SOUTHWEST SCHOOL OF ART IN 1996, SHE WAS THE DIRECTOR OF THE VISUAL ART CENTER OF RICHMOND, VIRGINIA AND HELD POSITIONS IN BUSINESS AND EDUCATION. SHE HAS ORGANIZED SCORES OF EXHIBITIONS AND SYMPOSIA, SERVED ON NATIONAL BOARDS AND PANELS, AND HAS WRITTEN FOR VARIOUS ART PERIODICALS AND EXHIBITION CATALOGS. HER MOST RECENT PUBLICATION IS AN ESSAY, ENTITLED "FABRICATION AND ENCOUNTER: WHEN CONTENT IS A VERB," PUBLISHED IN THE AWARD-WINNING BOOK BY MARIA ELENA BUSZEK – "EXTRA-ORDINARY: CRAFT AND CONTEMPORARY ART." A BOOK OF ESSAYS ENTITLED, OBJECTS AND MEANING, NEW PERSPECTIVES ON ART AND CRAFT, SHE CO-AUTHORED WITH ANNA FARIELLO, WAS PUBLISHED IN 2003. PAULA OWEN'S WORK IS IN PUBLIC AND PRIVATE COLLECTIONS AND HER MOST RECENT EXHIBITION OPENED IN MARCH AT REM GALLERY IN SAN ANTONIO.

SATURDAY TOURS

OPTION 1: ARTPACE SAN ANTONIO
10AM-12PM COST: FREE.
RESERVATIONS REQUIRED



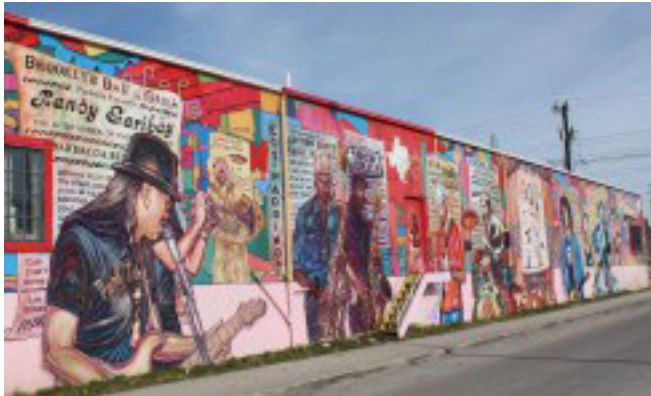
VISIT ARTPACE SAN ANTONIO FOR AN EXCLUSIVE TOUR OF THE CURRENT EXHIBITIONS AND A BEHIND-THE-SCENES LOOK INTO THE INTERNATIONAL ARTIST-IN-RESIDENCE PROGRAM. THREE TIMES A YEAR, ARTPACE INVITES A GUEST CURATOR TO CHOOSE THREE ARTISTS TO LIVE AND CREATE ART IN SAN ANTONIO FOR TWO MONTHS. EACH RESIDENCY CYCLE INCLUDES ONE INTERNATIONAL, ONE NATIONAL, AND ONE TEXAS-BASED ARTIST. EACH RESIDENT RECEIVES A STUDIO SPACE, HONORARIA, PRODUCTION MONEY, AND THE SUPPORT OF A FULL-TIME STAFF. THE ARTWORKS CREATED ARE EXHIBITED FOR TWO MONTHS AT ARTPACE AND GO ON TO APPEAR IN PRIVATE AND PUBLIC COLLECTIONS WORLDWIDE. ALL ART MADE DURING THE RESIDENCY BELONGS TO THE ARTIST. THE MISSION OF THE PROGRAM IS TO PROVIDE ARTISTS WITH UNPARALLELED RESOURCES THAT ALLOW THEM TO EXPERIMENT WITH NEW IDEAS, TAKE PROVOCATIVE RISKS, AND REALIZE INNOVATIVE AND AMBITIOUS NEW ARTWORKS.

FOR MORE INFORMATION: [HTTP://ARTPACE.COM/](http://artpace.com/)



SATURDAY TOURS

OPTION 2: TOUR OF SAN ANTO
CULTURAL ARTS COMMUNITY
MURAL PROJECT
COST: \$12 RESERVATIONS REQUIRED



SAN ANTO CULTURAL ARTS COMMUNITY MURAL PROJECT OFFERS VISITORS AND RESIDENTS OF SAN ANTONIO THE OPPORTUNITY TO VIEW AND LEARN ABOUT THE STUNNING MURALS AND PUBLIC ART PIECES CREATED BY YOUTH AND ADULT RESIDENTS OF SAN ANTONIO'S WESTSIDE NEIGHBORHOODS. DISCOVER THE BEAUTY AND IMPORTANCE OF MURALISM AS IT RELATES TO HUMAN AND COMMUNITY DEVELOPMENT, HISTORICAL AND CULTURAL DOCUMENTATION AND AFFIRMATION. THE SAN ANTO CULTURAL ARTS MURAL TOUR WILL CAPTIVATE AND ENLIGHTEN YOU WITH PERSONAL STORIES OF ARTISTS AND BEAUTIFUL PUBLIC ART PIECES THAT COMPLIMENT THE ORGANIC BEAUTY OF ONE OF THE OLDEST AND MORE HISTORIC AREAS OF OUR CITY - SAN ANTONIO'S WESTSIDE. THE TOUR BEGINS WITH AN IN-DEPTH ORIENTATION ON THE HISTORY AND PROGRAMS OF SAN ANTO CULTURAL ARTS, AND THE SOCIO-ECONOMIC AND HISTORICAL BACKGROUND OF THE NEIGHBORHOODS ENCOMPASSING THE MURAL DISTRICT. THE TOUR CONTINUES THROUGH THE NEIGHBORHOODS OF SAN ANTONIO'S WESTSIDE AS YOU VIEW, INVESTIGATE AND LEARN ABOUT THE PROCESS OF THE CREATION OF EACH MURAL AND THE PEOPLE WHO CREATED THESE STREET MASTERPIECES. TAKE PHOTOS, SHOOT VIDEO, ASK QUESTIONS AND GO AWAY WITH AN EXPERIENCE OF A LIFETIME. FOLLOW US ON TWITTER OR INSTAGRAM AND SHARE YOUR EXPERIENCE WITH US! @SANANTO1997 FOR MORE INFORMATION: [HTTP://WWW.SANANTO.ORG](http://www.sananto.org)

OPTION 3: TOUR OF SAN ANTONIO'S
UNIQUE WORKS OF TRABAJO
RÚSTICO/FAUX BOIS
COST: \$12 RESERVATIONS REQUIRED



THIS TOUR PRESENTS SAN ANTONIO'S RICH AND UNIQUE HISTORY OF TRABAJO/FAUX BOIS BY VIEWING SOME OF THE MAJOR PIECES ON PUBLIC DISPLAY. TRABAJO RÚSTICO, OR FAUX BOIS, IS THE CENTURIES-OLD TRADITION OF PRODUCING SCULPTURAL REPRESENTATIONS OF BENCHES, TABLES, BRIDGES AND OTHER ARCHITECTURAL ELEMENTS APPEARING TO MADE OF TREE BRANCHES AND TREE TRUNKS BUT ACTUALLY MADE OF CONCRETE AND IRON OR STEEL. TRABAJO RÚSTICO—"RUSTIC WORK"—INTRIGUES VIEWERS WITH INVENTIVE AND PLAYFUL YET ACCURATE REPRESENTATIONS OF TREES, VINES, CACTI, MUSHROOMS; CLUSTERS OF SHELLS, ROCKS, AND STONES; AND REPLICAS OF STRAW THATCH, WOODEN BENCHES, WOVEN BASKETS, TABLES, PALAPAS, AND MORE. THE TOUR WILL INCLUDE SIGNIFICANT SITES IN THE CITY AND A VISIT TO THE STUDIO OF CARLOS CORTES IN SOUTHTOWN. THE TOUR INCLUDES MAJOR WORKS BY DIONICIO RODRÍGUEZ, MÁXIMO CORTÉS AND CARLOS CORTÉS. THE TOUR WILL BE LED BY PATSY PITTMAN LIGHT, AUTHOR OF THE AWARD-WINNING STUDY, CAPTURING NATURE: THE CEMENT SCULPTURE OF DIONICIO RODRÍGUEZ, AND KENT RUSH, PROFESSOR OF ART AT UTSA.

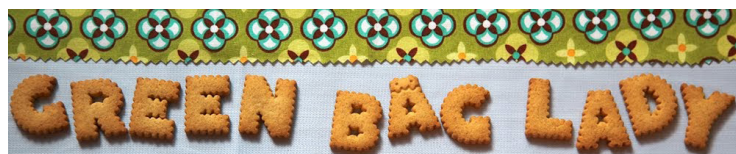
SPECIAL THANKS

UTSA MARIACHI LOS PAISANOS



theMcNay

SculptureCenter



TERESA VANHATTEN-GRANATH IS AN ARTIST LIVING IN THE DENVER AREA OF COLORADO. SHE IS A FORMER ASSOCIATE PROFESSOR AT BELMONT UNIVERSITY IN NASHVILLE, TENNESSEE. SHE TAUGHT PHOTOGRAPHY AND DIGITAL IMAGING IN THE DEPARTMENT OF ART FOR 15 YEARS. SHE WAS AWARDED A TENNESSEE STATE ARTS COMMISSION GRANT IN 2010 FOR HER SCULPTURAL PHOTOGRAPHIC BOOKS AND FOR HER WORK ON THE GREEN BAG LADY PROJECT. GREEN BAG LADY IS AN ECO-FRIENDLY ART PROJECT STARTED IN 2008. TERESA AND HER TEAM OF VOLUNTEER "BAGETTES" MAKE FABRIC BAGS OUT OF DONATED MATERIAL AND GIVE THEM AWAY FOR FREE IN EXCHANGE FOR A PROMISE TO USE THEM INSTEAD OF PAPER OR PLASTIC. TO DATE THEY HAVE GIVEN AWAY OVER 28,000 BAGS ALL OVER THE WORLD. [HTTP://WWW.GREENBAGLADY.BLOGSPOT.COM](http://WWW.GREENBAGLADY.BLOGSPOT.COM)

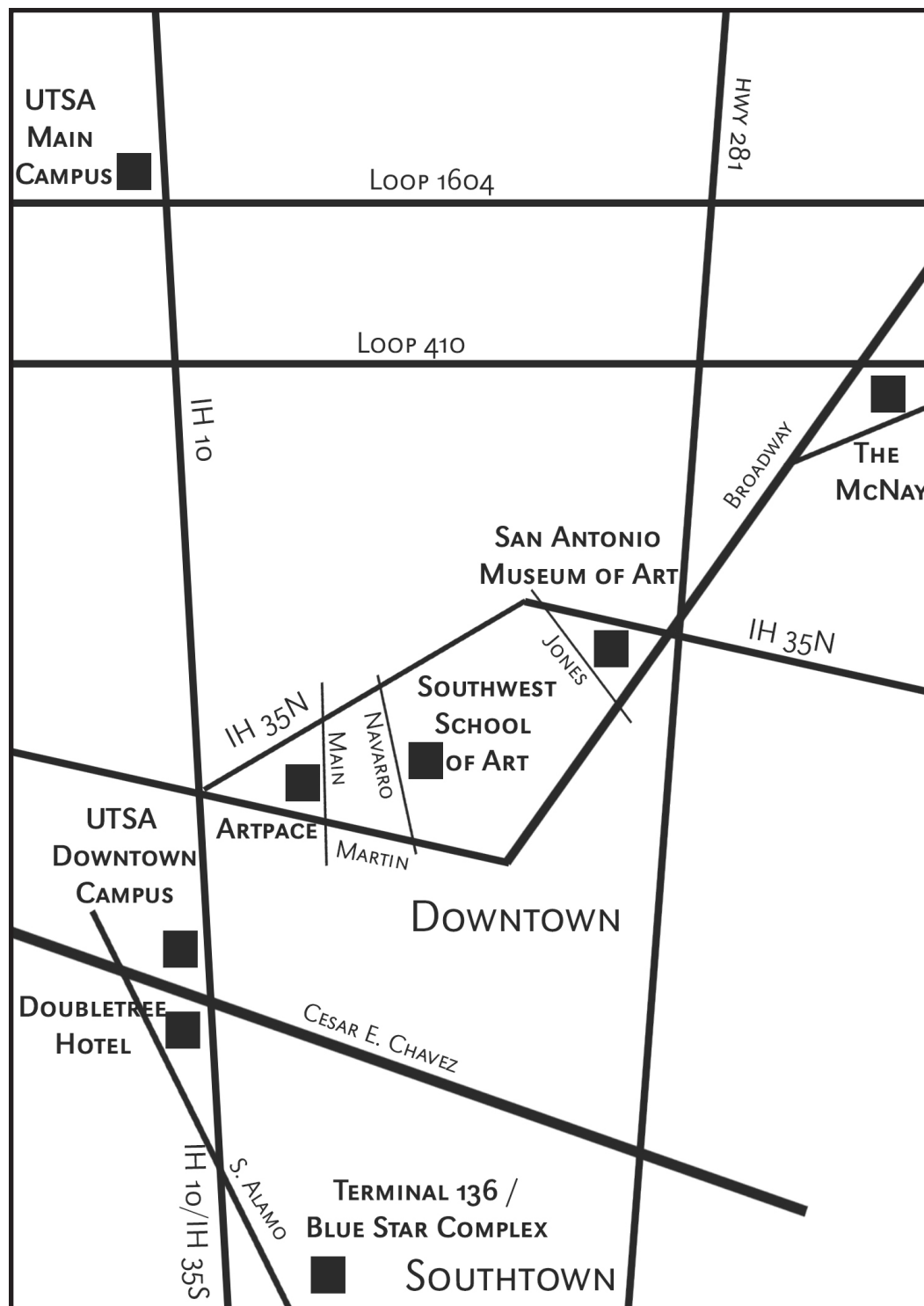


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UTSA THE UNIVERSITY OF TEXAS AT SAN ANTONIO™
The Department of Art and Art History

CONFERENCE LOCATIONS IN SAN ANTONIO



DOUBLETREE HOTEL
502 W. CESAR E. CHAVEZ
210-224-7155

UTSA MAIN CAMPUS
ONE UTSA CIRCLE
20-458-4352

UTSA DOWNTOWN CAMPUS
501 CESAR E. CHAVEZ
210-458-2700

TERMINAL 136
136 BLUE STAR
210-458-4391

SOUTHWEST SCHOOL OF ART
300 AUGUSTA ST
210-224-1848

SAN ANTONIO MUSIUM OF ART
200 W. JONES AVE
210-978-8100

McNAY ART MUSEUM
6000 N. NEW BRAUNFELS AVE
210-824-5368

ARTPACE
445 N. MAIN AVE
210-212-4900