



MACAA Virtual Conference 2022
Sessions at a Glance

Thursday, March 31, 2022

9:00am – 10:00am Diversity Workshop I, Melinda Messineo

Melinda Messineo is a professor of sociology at Ball State University and an inclusive excellence advocate and nationally recognized trainer. She served as Interim Associate Vice President for Inclusive Excellence and is currently a Distinguished Faculty fellow. She is the recipient of numerous teaching awards including the Schnabel Teaching Award from the North Central Sociological Association and the Hans O. Mauksch Award from the American Sociological Association Section on Teaching and Learning. She has served as President of the North Central Sociological Association, Vice President of Alpha Kappa Delta, the International Sociological Honor Society, and was Chair of the Section for Teaching and Learning for the American Sociological Association.

Being the Best Allies and Advocates We Can Be

Dr. Messineo will help attendees articulate the value of diversity in their own personal and professional lives. Using their personal diversity story as a starting place, participants will identify ways in which they currently demonstrate their commitment to building an inclusive community and articulate strategies for being even more effective in these efforts. Common errors and misconceptions about ally and advocate identities and behaviors will be explored.

10:00am – 11:30am Sessions

ZOOM 1: Thursday, March 31, 10:00am – 11:30am

Nature Connection: Art and Science I

Barbara Giorgio-Booher, Ball State University, Session Chair

Amidst the challenges and unpredictability of the past year, there has been a return to the outdoors with artists taking refuge in the natural world. Being in nature alone can help to reduce stress and build resilience. Artists historically have had a fascination with the natural world. This session seeks creative endeavors or assignments that focus upon nature or environmental issues that are the basis for developing an art narrative that introduces observation, experience and reflection. We hope to highlight ways to help students strive to wander and explore, recording in words and sketches, while looking for patterns or textures. What are some creative ways that we can engage students in making a connection between art and science?

Sands of Time, Bodies of Water

Heather Hertel, Slippery Rock University of Pennsylvania
Solveig Santillano, Associate Professor, Mercyhurst University

Papermaking Practice as a Catalyst for Forest Bathing, Materials Foraging, and Careful Observation

Jillian Sokso, School of Communication & Design, George Fox University
Chandler Brutscher, George Fox University

A Piece of Turf

Brad Adams, Berry College

ZOOM 2: Thursday, March 31, 10:00am – 11:30am

Virtual Classroom

Chung-Fan Chang, Stockton University, Session Chair

The needs of the virtual classroom are expected to grow as the pandemic continues in the next year. As our teaching environment continues to change to better serve our students, what are some of the tools you have explored or experimented with that may enhance students' online learning experience? How do we support students to use their mobile devices to access teaching materials and enhance productivity and student engagement? How do we continue to expand our toolbox to create an inclusive virtual classroom? This session seeks educators to share their online teaching practice, methodologies, tips, digital tools that support a personalized learning experience. Topics that promote flexible learning and expand online collaboration, including Blackboard/Canvas teaching content management, Google Classroom, interactive whiteboards, online voice recorder, and more are welcome.

Padlet as Virtual Classroom

Chung-Fan Chang, Stockton University

Maximize Student Engagement in a Three-Hour-Long Online Class

Muyuan He, the City College of New York/CUNY

Home Work: Where the Convenience and Burden of Technology Collide

Chloe Irla, McDaniel College

Global Classroom Project and International Student Collaboration via WhatsApp

Ann B. Kim, Indiana University East

ZOOM 3: Thursday, March 31, 10:00am – 11:30am

When Two Worlds Collide: The Tenure Process & The Creative Process

Chris Stagl, Troy University, Session Chair

Often, as creatives, we are asked to stop being who we are and we are told we must fit into this box, or this form, or this schema for the benefit of a process that certainly may not be beneficial to the user. The tenure process, at many universities, is seemingly no different by removing all aspects of subjective interpretation and creating a rigid, black and white, checklist with little room for creativity to exist. After years of rigorous research, problem-solving, and application, your creative contributions are drilled down to a text document or a pdf that needs to remain under 25MB for "consideration". This process could not be any more different than what we actually practice and ultimately deliver to our students as the guide to follow, the creative process. However, society has rules and this session invites educators who want to rewrite those rules for creative educators as it pertains to working towards and ultimately achieving tenure.

Presenters will share their ideas on how they are/were able to merge the creative process and the tenure process to build a robust portfolio for their institution's review, discuss their approach to overcoming tenure constraints, and show how keeping the creative process at the forefront of the tenure process is the only way to drive rich content in their tenure packet.

The Paucity of Peer Reviewed Venues for Games and Virtual Reality Projects

Adam Sulzdorf-Liszkiewicz, Michigan State University

Studio Arts: A Secret Weapon in the Tenure Process

Zoe Z. Spiliotis, El Paso Community College

Tenure journey of a multimedia artist

Nikhil Ghodke, Auburn University at Montgomery

Mapping Out Your Tenure Efforts Through Utilization of the Universal Creative Process In Your Classroom, Service, and Research Efforts

Chris Stagl, Troy University

12noon – 1:00pm Graduate Mentor Roundtable Discussion

ZOOM 1: Thursday, March 31, 12noon – 1:00pm

Graduate Mentor Roundtable Panel Discussion

Eric Charlton, Slippery Rock University of Pennsylvania, Session Chair

Panelists include:

Jordyn Brennan, MFA candidate, Minneapolis College of Art & Design

Anthony Carraro, MFA candidate, Wichita State University

Eric Charlton, MFA, Syracuse University 2018

Rebecca Forstater, MFA, Syracuse University 2019

Juan Gallardo, MFA candidate, Wichita State University

Molly Geddis, MFA candidate, Wichita State University

Zoe Gillis, MFA candidate, Wichita State University

Jenn Gulgren, MFA candidate, Pennsylvania Academy of the Arts

Angie Jennings, MFA, UC San Diego 2016

Scott Jones, MFA candidate, Wichita State University

Josh Morgan, MFA candidate, Columbus College of Art & Design

How do you map out your career as an artist?

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?

The roundtable discussion categories:

1. Research & application process
2. Navigating through school
3. Beyond school: what's next?

1:00 – 2:30pm Sessions Thursday, March 31, 2022

ZOOM 1: Thursday, March 31, 1:00 – 2:30pm

WORKSHOP: *Mapping Temporal Distance Through Slow Looking*

Sophie Durbin, multidisciplinary artist & curator, Director of Pancake House Art Space, Minneapolis, MN

Recent conversations about mapping have explored how maps depict temporal as well as physical space. These conversations have also considered how maps may reflect more about the context of the mapmaker than the topography they are representing. Drawing upon research from the disparate fields of contemporary archaeology, art history, geography, and education, this workshop will tie these conversations together, offering participants a chance to achieve a deeper understanding of temporal distance through close observation of maps as objects.

Participants will be introduced to the principles of *slow looking*, a meditative method of learning conducted through extended, careful observation paired with group discussion. The workshop will consist of a series of exercises in which the group will look slowly together at a selection of maps representing different temporalities, cartographers, and mapping technologies. Participants will depart from the workshop with a deeper understanding of maps as historic and agentic artifacts with authors, intended audiences, deliberate craftsmanship, and points of view. In addition, resources will be shared to offer participants information that will help them offer their own slow-looking sessions as a pedagogical tool in the future.

ZOOM 2: Thursday, March 31, 1:00 – 2:30pm

Play, Pleasure, and The Arrangement of Things

Alicia Little, University of Michigan, Session Chair

This session seeks contemporary artists who use play, formalism, and arrangement to generate works that fluctuate between media, exploring feminist ways of making. Focusing on color, technology, and the connection between material and body, each artist's practice is rooted in feminist sculpture. There is pleasure in seeking out specific materials that can be physically touched, and pleasure in the visual experience that they ultimately create.

Drawing on Melanie Klein's Analytic Play Technique and Louise Bourgeois' use of the "part object" within contemporary art, this session presents artists who work in relation to this theme. How does play and pleasure within a studio practice

serve to facilitate an open-ended map or guide for a feminist, inclusive structure, both in the studio and in teaching? How do we negotiate the arrangement and presence of physical things with how we process our digital milieus?

Fields of investigation could include, but are not limited to hybrid studio practices, color as form, expanded painting, where physical form and the digital intersect, technology, poetry, installation art, performance, and video art.

Supplemental Hands and Other Arrangements

Alicia Little, University of Michigan

Picking, Popping, Peeling: Molding & Casting and Gendered Skin Rituals

Sally Clegg, University of Michigan

finding the shape of the overlap

Erin McKenna, University of Michigan

Who is the cowgirl, and why is she so important? Notes on awkward situations of presentation and camouflage

Hannah Parrett, Ohio State University

ZOOM 3: Thursday, March 31, 1:00 – 2:30pm

Local to Global: Crossing Borders to Build Place Sensitive Art Practice and Education I

Mariana Smith, Stockton University, Session Co-chair

Boryana Rusenova-Ina, Texas Tech University, Session Co-chair

This panel invites scholars, academics, and studio artists to engage in conversation around borders, migration, and place sensitive art practice and education. The current global crisis makes it particularly important to reflect on the relationship between the local and the global, especially in art practice that examines the effects of displacement on cultural memory, personal and collective identity. We welcome presentations that consider the politics, identities, and ethics, which different places can produce. Embracing interdisciplinarity, we also seek presentations from educators that highlight the pedagogical strategies, methods, and skills needed to promote cross-cultural competence in multilingual and multi-national environments.

And Dust to Mountains

Dan Jian, Texas Christian University

Community & Context: A Case Study

Erin Mueller, Minneapolis College of Art & Design

Curating Place: Curatorial Practice, Collaboration & the Art of Engagement

Ryann Casey, Stockton University

3:00pm – 4:30pm Sessions Thursday, March 31, 2022

ZOOM 1: Thursday, March 31, 3:00 – 4:30pm

Artist Practice: Finding and Teaching Habits of Getting Lost

Cat Mailloux, Cedarville University, Session Chair

In her book “A Field Guide to Getting Lost” Rebecca Solnit poses the “basic tactical question of life” from the pre-Socratic

philosopher Meno who asks, “How will you go about finding that thing the nature of which is totally unknown to you?” This is perhaps, the predicament, or privilege, of the artist—to wander, to find, to move intuitively, to choose a state of lostness that is the guide for knowing.

This situation of lostness or immersion in the unknown is parallel to the artist practice. As artists, we have established tailored habits that form the tools for our questions. We use specific processes and materials, utilize our research interests, and follow our values as guides. How do we help students do the same?

What kinds of teaching strategies, projects, and exercises do you use with students to help them develop their own artist practice, and move from a state of cognitive learning to somatic knowledge (a knowing through doing)? What creative or non-traditional ways do you harness the work of other artists to teach artist practice? How do you help students take ownership of their own learning and find their own questions? How do you teach the practice of finding through getting lost, with the ability to find the way back?

Solnit, Rebecca. A Field Guide to Getting Lost. New York: Viking, 2005

Process to Production in Studio Arts

Joo Kim, University of South Florida

Re-mapping Artmaking Practice by Interrogating Entanglements

Ramya Ravisankar, Capital University

Leaving the Door Open

Cat Mailloux, Cedarville University

ZOOM 2: Thursday, March 31, 3:00 – 4:30pm

Creating during the time of COVID

Kurt Gohde, Transylvania University, Session Co-chair

Kremena Todorova, Transylvania University, Session Co-chair

The COVID-19 pandemic brought nationwide shortages of hand-sanitizer, toilet paper, and bread flour. We have seen many photographs of the bread people made but have not yet seen images of paper mache sculptures crafted from personal stockpiles of toilet paper.

This session welcomes papers and presentations that map out some of the many things people have made during the time of COVID. Some will be acts of healing for the makers, some will be distractions from the 24-hour news cycle, and some simply the products of creative minds with an unusual amount of time. This session welcomes the entire range of creative production, whether the work has been completed or is on-going, whether the products are gallery-ready or may be relegated to a life in the basement.

Lexington in the Time of COVID-19: Mapping a Community

Kurt Gohde, Transylvania University

Kremena Todorova, Transylvania University

Taming the Chaotic Mind (What was I thinking???)

Libby Rowe, University of Texas at San Antonio

How Virtual Reality Helped Me To Cope With Real Reality

Huali Fu, Ball State University

ZOOM 3: Thursday, March 31, 3:00 – 4:30pm

Panel Presentation: Non-Western Art History Podcast

Maxwell Zawatsky, Capital University, Session Chair

Panelists:

Kayden Hauke, Capital University

Grace Ross-Witherup, Capital University

Maxwell Zawatsky, Capital University

Based on initial review of art historical resources, non-Western Art History has been widely neglected in both the university setting and the podcast world. In an attempt to reconcile our desire to rectify this issue, we looked to the podcast format as a means to expand representation and scholarship of non-Western art history. Few podcasts touch upon historical, modern, and contemporary Non-Western art so we created our own. We believe this podcast accomplishes two goals: 1. Initiating mapping between our peers, faculty, and the public through productive conversations regarding the history of non-Western art 2. Critiquing the Western educational system that we find ourselves a part of. The podcast is not a means to an end; we believe that this project can kickstart alternative ways of teaching, learning, and speaking about art history.

This presentation aims to explain our podcast creation and research process taken to create our Non-Western Art History podcast *Art Explorers: Discussions on Non-Western Art*. We want to share how focusing on non-Western art and employing the podcast format can bring positive change to both university Art History courses, student learning, and the general landscape of art history itself. Advancements in technology continue to initiate and build connections between students, peers, faculty, and the public, and the podcast format allows for continued conversation and meaningful change.

6:00 – 7:30pm Thursday, March 31, 2022 Keynote Speaker

Katherine Sherwood, Professor Emeritus, UC Berkeley

Friday, April 1, 2022

10:00am – 11:30am Sessions

ZOOM 1: Friday, April 1, 10:00am – 11:30am

Panel Presentation: Reimagining Self, Students, and Studio During COVID-19

Jessie Horning, Ohio State University, Session Chair

Panelists:

Britny Wainwright, Ohio State University

Emma Kindall, Ohio State University

Jessie Horning, Ohio State University

In this panel, three lecturers in the Department of Art at Ohio State University will reflect on their experience teaching studio art courses in the unknown pedagogical territory of the COVID-19 pandemic.

In March 2020 we shifted our studio classrooms to the uncharted territory of the digital classroom. Since that moment, and for the foreseeable future, our classes have fluctuated from in-person to online, hybrid, and everything in between.

At this time, we are reflecting on how these events have prompted us to reimagine ourselves as artists and educators, our interactions with our students, and our relationships to our studio practices.

In this panel, we will center our discussion around the following questions:

SELF
How has teaching during the COVID-19 pandemic affected how we view ourselves as educators and artists? What is the best practice for drawing healthy boundaries between our jobs and our studio practices?

STUDENTS
What strategies have we used to reactivate the creative spark in students burned out from endless hours in online classrooms? How did we find sustainable, alternative pathways for students stuck in isolation? What changes have we made in our classrooms to embrace the idea of students as whole humans?

STUDIO
How has the upheaval of our daily lives during the past two years affected our studio practices? Which elements of our creative pursuits have fundamentally changed due to the pandemic?

ZOOM 2: Friday, April 1, 10:00am – 11:30am

All Over the Map: Interdisciplinary Collaborations

Katherine Mickle, Slippery Rock University of Pennsylvania, Session Chair

Artists consistently become inspired by other disciplines, frequently utilizing new research to inform and define richer content in their own artwork. A convergence of seemingly disparate fields of practice can spark the creation of meaningful new results. The amalgamation of disciplines, entities, ideas, and techniques can lead to sometimes challenging, yet productive discourse and fruition of ideas in a variety of media. Each discipline benefits when a symbiotic relationship is effectively established between fields of study that encourages greater insight into each, both separately and together.

Call and Response: A Collaboration of Music and Art

Dr. Cassandra Eisenreich, Slippery Rock University

ZOOM 3: Friday, April 1, 10:00am – 11:30am

Local to Global: Crossing Borders to Build Place Sensitive Art Practice and Education II

Mariana Smith, Stockton University, Session Co-chair

Boryana Rusenova-Ina, Texas Tech University, Session Co-chair

This panel invites scholars, academics, and studio artists to engage in conversation around borders, migration, and place sensitive art practice and education. The current global crisis makes it particularly important to reflect on the relationship between the local and the global, especially in art practice that examines the effects of displacement on cultural memory, personal and collective identity. We welcome presentations that consider the politics, identities, and ethics, which different places can produce. Embracing interdisciplinarity, we also seek presentations from educators that highlight the pedagogical strategies, methods, and skills needed to promote cross-cultural competence in multilingual

and multi-national environments.

Presenters from Local to Global Session I and Session II will participate in a panel discussion following presentations.

Create The Future

Dr. Fatima Martinez Gutierrez, Universidad del Rosario, Bogota, Colombia

Re-presenting Landscape to Evoke Place

Sara Drescher, Texas Tech University

**12noon – 1:00pm Diversity Workshop II by Melinda Messineo
Ball State University**

Melinda Messineo is a professor of sociology at Ball State University and an inclusive excellence advocate and nationally recognized trainer. She served as Interim Associate Vice President for Inclusive Excellence and is currently a Distinguished Faculty fellow. She is the recipient of numerous teaching awards including the Schnabel Teaching Award from the North Central Sociological Association and the Hans O. Mauksch Award from the American Sociological Association Section on Teaching and Learning. She has served as President of the North Central Sociological Association, Vice President of Alpha Kappa Delta, the International Sociological Honor Society, and was Chair of the Section for Teaching and Learning for the American Sociological Association.

Calling In versus Calling Out: Navigating Cancel Culture

Individuals committed to Inclusive Excellence often find themselves decided between "calling someone in" versus "calling someone out." This session will facilitate a dialogue about the most impactful and supportive use of these strategies within a variety of contexts. Attendees will leave the session with sample phrases and strategies that will help them navigate "calling" conversations.

1:00 – 2:30pm Sessions Friday, April 1, 2022

ZOOM 1: Friday, April 1, 1:00 – 2:30pm

Panel Discussion: Augmented Connection

Erin Magnus, Allegheny College, Session Chair

Panelists:

Erin Magnus, Allegheny College

Finn Dugan, Allegheny College

Heather Amancio, Allegheny College

We will discuss connection-making through conversations about digital dualism and augmented reality, examining the relationship individuals have with the online and offline worlds. We challenge the idea of "reality" as being limited to what occurs in the offline world, exploring how relationships develop in digital spaces. This meshing of atoms in the physical world and the bits constituting digital space reflect internal mapping of identity in relation to algorithmic assumptions made about the self, as well as to how structures exist environmentally through spaces both on and offline. We will also look at how educational spaces are impacted through the expansion of the classroom into digital spaces through the use of hybrid classrooms--a phenomenon accelerated by the Covid-19 pandemic. Lastly, we will analyze the qualities of

human connection and how online spaces illuminate both its strengths and limitations. Do we prefer online communication to in-person interaction? How should we feel about the increasing role of machines' involvement in interpersonal relationships? How do we interact with machines? How do sentient machines impact human self-perception and socialization? These questions lead to an expansion of our conceptions of what it means to have connection--with ourselves, with other conscious beings, and the objects we encounter in augmented reality.

ZOOM 2: Friday, April 1, 1:00 – 2:30pm

The Healing Art of Occupation

Dr. Erin Naggy, Slippery Rock University of Pennsylvania, Session Chair

Occupational therapy (OT) helps people across the lifespan to do the things they want and need to do through the therapeutic use of daily activities which we identify as “occupations”. The combined approach of art and science enables the use of different media as therapeutic tools. The conceptualization of art as embedded in the definition of OT practice is rooted in the history and development of the profession. This presentation introduces the use of artistic media as therapy activities.

The Healing Art of Occupation

Dr. Erin Naggy, Slippery Rock University of Pennsylvania

Expressive Movement: An Intervention for Children with Developmental Delays and Sensory Processing Deficits

Olivia Tishman, Slippery Rock University of Pennsylvania

ZOOM 3: Friday, April 1, 1:00 – 2:30pm

Nature Connection: Art and Science II

Barbara Giorgio-Booher, Ball State University, Session Chair

Amidst the challenges and unpredictability of the past year, there has been a return to the outdoors, with artists taking refuge in the natural world. Being in nature alone can help to reduce stress and build resilience. Artists historically have had a fascination with the natural world. This session seeks creative endeavors or assignments that focus upon nature or environmental issues that are the basis for developing an art narrative that introduces observation, experience and reflection. We hope to highlight ways to help students strive to wander and explore, recording in words and sketches, while looking for patterns or textures. What are some creative ways that we can engage students in making a connection between art and science?

Collaboration between Art and Science in the Development of a Children’s Book Series

Barbara Giorgio-Booher, Ball State University

Tom McConnell, Ball State University

Merging Design and Nature: Using Technology to Change the Way We Experience the Outdoors

Kelly Celeste Porter, East Tennessee State University

Slow Looking and Field Journals -- Understanding and Connecting to Places We Love

Kathlenn Frye, University of Wyoming

3:00 – 4:30pm Sessions Friday, April 1, 2022

ZOOM 1: Friday, April 1, 3:00 – 4:30pm

Time & Place: How Cartography & Geology Affect our reality

Mysoon Rizk, PhD, The University of Toledo, Session Chair

Maps give us a sense of place. Humans design measured distances from one point to another for people and transportation. The creation of landscape architecture, urban planning, environmental design and geographical studies are in flux. Reality shifts depending on who and how we are structuring time. This session invites art related investigations of time and place. Cartography, geology, geography, and spatial design are invited to share their discoveries.

Mapping Actions: Diversifying Worlds in the Work of David Wojnarowicz

Mysoon Rizk, PhD, The University of Toledo

Space, imagery, and visualization - First-year experiences recorded through photography, GPS, and GIS

Dr. Jack Livingston, Slippery Rock University of Pennsylvania

The Same Dirt

Allen Morris, Black Hills State University

SALUKI-X: Investigating Ethical Space Exploration Through Hybrid Methodologies for Designing, Mapping & Navigating Virtual & Built Environments

Kevin Mercer, Southern Illinois University, Carbondale

ZOOM 2: Friday, April 1, 3:00 – 4:30pm

Moving art classes from campus into communities: teaching socially engaged art

Amy Schmierbach, Fort Hays State University

Giving art relevancy in today's chaotic world is imperative as educators. Students yearn for structure and context to the art we make and teach. They want to positively impact our world. Socially engaged art projects in college courses allow students to learn from individuals different from themselves. Creating educational experiences outside of the classroom creates opportunities for self-reflection, empathy, empowerment, and leadership skills for educators and students. This MACAA virtual session invites papers and presentations from brave educators that leave the classroom with their students to tackle our world's problems through art practices.

Examining Privilege Through Friendship: The Cellmates Project

Leslie Robison, Flagler College

Art Education and Activism: ACTE Pedagogy as Social Practice

Dr. Lori Santos, Wichita State University

Full Body Self-Portrait Experience

Ilaria Perry, Slippery Rock University of Pennsylvania

Maialen Petrisans, Slippery Rock University of Pennsylvania

Andrea Phelps, Slippery Rock University of Pennsylvania

ZOOM 3: Friday, April 1, 3:00 – 4:30pm

Creating cultural impact through graphic design

Doris Short, Slippery Rock University of Pennsylvania

Design reflects society and it, in turn, reflects graphic design; as such, design can be used to make a positive difference in the world and build better communities.

What is your impact? Do you have a case study of a better design solution when working with a client? Did you take part in an event using your design skills to build a better community? Did you work on a project in class that required you to make a positive difference?

This MACAA session invites presentations for Graphic Design. We welcome all creatives; educators, students, art historians, writers, graphic designers, and any other professionals who are passionate about sharing expertise and their design journey, real-world strategies and knowledge on topics that include design inspiration, creativity, design disciplines; typography, print design, digital design, web design, interaction design, design business, leadership, branding and packaging, career development, in-house, leadership and building a better community.

Our goal with the presentations is to deliver helpful, practical, real-world information to our attendees.

Designing Personal Agency

Johanthon Strube, East Tennessee State University

The Expanded Field of Design: Speculative Biodesign

Devon Ward, Ball State University

Moments in Visual Ease

Cassandra Reese, Edinboro University of Pennsylvania

6:00 – 7:30pm Friday, April 1, 2022

Virtual Exhibition, Juror Talk & MACAA AWARDS

Featuring Juror Matt Roberts and invited guests the Virtual Gallery Designers

Please join us to share the accepted artworks from the MACAA juried exhibition in a virtual gallery designed by Geoffrey Beatty and students from La Salle University. We will also announce the MACAA awards for Best in Show!

Saturday, April 2, 2022

9:00am – 10:00am MACAA members meeting

Join us for a roundtable discussion for the future of MACAA. Introduction of the MACAA Board of Directors, discussion and voting on the MACAA Diversity Action Plan, and special Guest speaker, Philip Labor, former MACAA board member

Sessions 10:00am – 11:30am Saturday, April 2, 2022

ZOOM 1: Saturday, April 2, 10:00am – 11:30am

The Map-makers' Colors

Jessica Jopp, Slippery Rock University of Pennsylvania, Session Chair

The inspiration for the session is drawn from Elizabeth Bishop's poem "The Map." As poets, we know that our art form provides catharsis "when emotion too far exceeds its cause." Whatever the inspiration for a poem—a singular experience, our current moment of pandemic-induced collective angst, or the reflection called forth from visual art or music—our putting down of words creates a tangible design of our interior lives. Presenters are invited to read original poetry, as we celebrate the ways in which this art form makes vivid the "map-makers' colors" of Bishop's metaphor.

What Girls Learn: Lessons from the Delta (A Poetry Reading)

Anne Dyer Stuart, Bloomsburg University of Pennsylvania

A Poet's Compass

Dr. Nicole Santalucia, Shippensburg University of Pennsylvania

Under a Glass

Celeste Gainey, author

ZOOM 2: Saturday, April 2, 10:00am – 11:30am

Building the 2022 MACAA Conference Virtual Gallery

Geoffrey Beatty, La Salle University Session Chair

Panelists:

Geoffrey Beatty, La Salle University

Emilius Chan, La Salle University

Theresa Eng, La Salle University

Ramut Sanera Powell, La Salle University

The emergence of virtual conferences during the pandemic created both opportunities and challenges for those events centered around the study and practice of visual art. On the one hand, film screenings, curated exhibits, and indeed conferences in general, can be more accessible to potential attendees normally limited by geography and resources. On the other hand, the lack of physical exhibition and screening space prohibits the traditional interaction between the artwork and the audience. This tension between the benefits of general accessibility and the benefits of physical presence creates an opportunity for a new sort of viewer experience, one in which physical presence can be approximated in a three-dimensional virtual space.

The 2022 MACAA Conference Virtual Gallery is a collaboration between MACAA and the students and faculty of La Salle University's Digital Arts program. This virtual gallery is modeled in 3D software, rendered as a 360° spherical image, and then presented through a web browser using HTML, CSS, and a JavaScript library. The gallery allows for a fixed, single point-of-view about which the viewer can pan, zoom, and call up information about the artwork through coded hotspots.

Our presentation will detail the technical process of creating the gallery. We will also discuss the project management framework, the use of open-source software and JavaScript libraries, the importance of accessibility, and the further potential for virtual galleries.

ZOOM 3: Saturday, April 2, 10:00am – 11:30am

Workshop: Mapping Intersectionality and Identity to Cultivate Equitable Studio and Classroom Environments

Nick Weiss, School of the Art Institute of Chicago, Session CO-chair

Ramya Ravisankar, Capital University, Session Co-chair

Identity mapping is a compelling exercise to undertake in a variety of settings to cultivate understanding and camaraderie in educational spaces. Based on the identity mapping explored by Congdon, Stewart, and White (2002) in the book *Contemporary Issues in Art Education*, we propose enacting an activity that explores the diversity of individual identity. Creating space and time to cultivate understanding between students and educators can help students understand themselves as people and artists. Moreover, asking all participants in the educational setting to explore their identities through artmaking is a fruitful endeavor to help students see artmaking as a productive site through which knowledge is explored and created. This workshop asks conference participants to participate in an identity mapping exercise that can be adapted for any educational setting. The exercise conducted during the workshop will be scalable and simple for educators to take back to their classroom and work with their students.