

DEFINING THE UNDEFINED

Art, Education, Technology, and the Mapping of Ourselves

Call for MACAA Papers/ Presentations/ Performers
2022 Mid-America College Art Association Virtual Conference
Slippery Rock University of Pennsylvania
March 31 – April 2, 2022

The 2022 Mid-America College Art Association Virtual Conference schedule is almost complete! There are still opportunities to participate in sessions not yet filled. Please join us by submitting an abstract for a presentation, a paper, or a performance (or some other creative format we haven't thought of yet).

Instructions for applying to sessions:

- Each presenter will only present once on one panel or session.
- Submit one abstract (250-word max) + CV directly to one Session Chair and cc: macaa@sru.edu
- Subject line of email = MACAA, title of session
- Due date for submissions: December 1, 2021, for full consideration.
- You must be a MACAA member upon acceptance of your session. Please, use the [Membership Link](#).
- You must register for the conference upon acceptance. MACAA membership is required to register for the conference. Please visit: www.macaart.org

Questions? Contact macaa@sru.edu or SRU Professor, Heather Hertel heather.hertel@sru.edu

MACAA calls for presenters/ papers/ performers for available sessions:

Virtual Classroom

Chung-Fan Chang, Stockton University, Session Chair chung-fan.chang@stockton.edu

The needs of the virtual classroom are expected to grow as the pandemic continues in the next year. As our teaching environments continue to change to better serve our students, what are some of the tools you have explored or experimented 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.

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

Chris Stagl, Troy University, Session Chair cstagl@troy.edu

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.

Play, Pleasure, and The Arrangement of Things

Alicia Little, University of Michigan, Session Chair alicialittle@gmail.com

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 videoart.

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

Co-session chairs:

Mariana Smith, Stockton University

Boryana Rusenova-Ina, Texas Tech University Boryana.rusenova-ina@ttu.edu

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.

Artist Practice: Finding and Teaching Habits of Getting Lost

Cat Mailloux, Cedarville University, Session Chair cjmailloux@cedarville.edu

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*)

Motion Design/ Interactive Design

Cassandra Reese, Edinboro University of Pennsylvania, Session Chair cass.reese@gmail.com

This session invites presenters in the field of motion design and interactive design. This dynamic discipline explores the intersection of emerging technologies and human touchpoints through aesthetics, animation, sound, and space. With our world rapidly changing and adapting, interactive design engages and responds to our experience of self and other within the digital spaces we inhabit. Join our session to share innovative outputs and developments in interactive media.

Creating during the time of COVID

Kurt Gohde, Transylvania University, co-session chair kgohde@transy.edu
Kremena Todorova, Transylvania University, co-session chair ktodorova@transy.edu

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.

Graduate Student Roundtable Panel Discussion

Calista Lyon, University of Virginia, Session Chair

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.

Call for Graduate Students for panel discussion: email CV to info@calistalyon.com cc: macaa@sru.edu

All Over the Map

Katherine Mickle, Slippery Rock University of Pennsylvania, Session Chair Katherine.mickle@sru.edu

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.

The Healing Art of Occupation

Dr. Erin Naggy, Occupational Therapy, Slippery Rock University of Pennsylvania, Session Chair erin.naggy@sru.edu

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.

Time and Place: How Cartography and Geology Affect our Realities

Mysoon Rizk, PhD., The University of Toledo, Session Chair mysoon@utoledo.edu

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, not to mention fixating place. This session invites art-related investigations of time and place. Cartographers, geologists, geographers, and spatial designers are also invited to share their discoveries.

Kandinsky and the Art of Music

Session Chair TBA: send panelist abstracts to macaa@sru.edu

This MACAA virtual session invites presentations, videos and even short live performances sharing the correlation of music and visual art. Are there moments when you can close your eyes, and see in your mind's eye the visual play of the notes that you hear? Kandinsky was instrumental in creating the visual from what he experienced through sound. This session seeks to share music and instrumental scores to allow moments of understanding to unfold for how artists may be influenced by sound; and how musicians may benefit from viewing visual art. Collaborations of art and music are also welcome.

Creating cultural impact through graphic design

Doris Short, Slippery Rock University of Pennsylvania, Session Chair Doris.short@sru.edu

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.

Potential Presentation Topics - Include a proposed Session Title, Brief Description and 3 to 5 bullet points listing what the audience will learn from your presentation.

Our goal with the presentations is to deliver helpful, practical, real-world information to our attendees. We look forward to your submission! If you have any specific questions please email: Doris.short@sru.edu

Moving art classes from campus into communities: teaching socially engaged art
Amy Schmierbach, Fort Hays State University ajschmierbach@fhsu.edu.

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.

The Map-makers' Colors

Jessica Jopp, Slippery Rock University of Pennsylvania, Session Chair Jessica.jopp@sru.edu

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.
