



HOSTED BY

APRIL 10-12 2025  
FATE CONFERENCE

# NEXT NOW

ABSTRACTS



WASHINGTON  
DC AREA

# SESSIONS

PANEL ■  
WORKSHOP ●

THURSDAY, APRIL 10, 2025

9:00 AM - 10:30 AM

## 1 BEYOND THE ADAGE

*Amphitheater*

### CHAIR

Meredith Cawley, University of North Texas

### DESCRIPTION

Challenging the outdated belief that “Those who can’t do, teach,” this panel, “Teaching as Making: The Artist-Educator’s Dual Role,” celebrates the critical role practicing artists hold in academia, emphasizing that teaching is enriched by ongoing creative endeavors. In today’s fast-evolving art world, where traditional career paths become increasingly uncertain, art educators need to embody adaptability and active engagement in their fields, demonstrating to students the realities and possibilities of a life in any creative field.

This panel seeks contributions from those who straddle the realms of creation and education, to share how they weave their artistic research and practice into their pedagogy. Topics might include how personal art practice informs teaching approaches, showcasing projects that bridge educator’s creative work with student learning, and methods for integrating contemporary and historical art contexts in the classroom to guide students in situating their own work within the broader art landscape.

This panel aims to underscore the symbiosis between making and teaching, presenting artist-educators as pivotal mentors who not only navigate but also contribute to the arts, thereby preparing students for a dynamic career in this field. By highlighting these dual roles, “Teaching as Making” seeks a dialogue that reconceptualizes art education, fostering a learning environment where the act of creating is seen as essential to teaching excellence and student success in the contemporary arts ecosystem. Challenging the outdated belief that “Those who can’t do, teach,” this panel, “Teaching as Making: The Artist-Educator’s Dual Role,” celebrates the critical role practicing artists hold in academia, emphasizing that teaching is enriched by ongoing creative endeavors. In today’s fast-evolving art world, where traditional career paths become increasingly uncertain, art educators need to embody adaptability and active engagement in their fields, demonstrating to students the realities and possibilities of a life in any creative field.

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# SESSIONS

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## PANELISTS

Lowell Isaac, Herron School of Art and Design

**The Illustration Profession: a discussion of the need for any illustration instructor to have an ongoing professional practice.**

Christine Adame, Texas Woman's University

**The Winding Road**

Jingshuo Yang, Mississippi State University

**Idea and Method: Fusing Creativity with Teaching Practices**

Zoë Couvillion, University of North Texas

**Cracking Up & Breaking Through'**

## 2 OPPORTUNITIES & CHALLENGES OF DIGITAL TOOLS IN OBSERVATIONAL DRAWING CLASSROOMS.

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**Beverly**

### CHAIR

Yulia Gasio, California State University Long Beach

### DESCRIPTION

The transition to digital media and online platforms within the traditional studio drawing classroom, especially during the COVID-19 pandemic, has dramatically reshaped the instructional landscape of figurative observational art classes. This shift not only required faculty to adapt by learning to record and post instructional materials but also to leverage social media platforms such as VR, Discord, Padlet, and Zoom. These changes have significantly broadened pedagogical options, enabling an evolution in the way traditional classes are conducted. While the shift to digital media and platforms in the traditional studio drawing classroom presents both challenges and opportunities, it ultimately encourages a reimagining of pedagogical strategies. By embracing these tools, educators can enhance the learning experience, making art education more accessible, flexible, and innovative. As we continue to navigate these changes, it will be crucial to balance the benefits of digital advancements

## PANELISTS

Joseph Kameen, University of South Carolina Aiken

**Embracing Digital Tools in Traditional Spaces**

Benjamin Duke, Michigan State University

**Chance Factor**

Jenny Wu, Trinity College

**Blending Pixels and Practice**

Kristal Boyers, Palm Beach State College

**Reframing Observation: Challenges and Innovations in Teaching Observational Drawing in Virtual Modalities Post-Pandemic**

## 3 META-TEACHING AND SUPPORT FOR GTAS

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**Stevens A**

### CHAIR

Millian Giang Pham, Auburn University

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## DESCRIPTION

Graduate teaching assistants and graduate instructors of record are our next generation of foundations art and design educators and scholars. Balancing graduate coursework while learning to teach can quickly become cumbersome without proper structures of support and community. Paving better paths by properly investing in the success of new instructors is a part of advancing our field. This panel invites current and past GTAs, graduate instructors of record, mentors, and educators to share concerns, systems of support, and or best practices. How can we best prepare our future colleagues for work in the field? What do current GTAs and instructors of record wish for their supervisors and mentors to know? How can we build a helpful community of educators within resources and reason?

## PANELISTS

Ian Etter, University of North Texas

Terry Davis, University of North Texas

**Building a Community of Educators: The Programmatic Impact of Mentorship for Graduate Teaching Assistants**

Hannah Keats, Florida State University

**Creating a Community of Feedback for Graduate Teaching Assistants to Create Consistency in the Classroom**

Britny Wainwright, Ohio State University

**How's it Going? Sharing trials and joys of teaching in a Graduate Seminar on Teaching**

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## THE CUT UP: GENERATING CONTENT THROUGH COLLAGE

*Palmer House*

## CHAIR

Susan Meyer, Monmouth University

## DESCRIPTION

Both a process and a form, collage is the act and result of reimagining structures, breaking down and building anew. Collage has the capacity to speak to times of discord and dissonance, such as ours, in that its very form is reflective of such times. With its roots in the Avant-Garde movement at the turn of the 20th century as seen in the work of Braque and Picasso; through the Surrealist's Exquisite Corpses; the Dadaist's provocations; and Pop Art's explorations of mass media and the mundane, collage work emerges and renews as the stresses and contradictions of contemporary life surface.

How and why do you use collage in your classes? What outcomes and conversations has collage instigated? Have collage-based explorations engaged students who may struggle with other processes?

This panel will focus on the use of analog and digital collage as a means toward engaging foundations-level students in conversations about form and content, as well as living in and through turbulent times. Both two- and three- dimensional applications of collage-based concepts are welcome.

## PANELISTS

Alexandra Robinson, Saint Edward's University

**The In from the Way Out: Cutting Things Up to Put Them Back Together**

Jason Dunda, Illinois State University

**Assembly Required: Collage and Community Accessibility/Discovery**

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## CREATIVE SUSTAINABILITY: INTEGRATING ECO-CONSCIOUS PRACTICES INTO ART FOUNDATIONS EDUCATION

*Continental Ballroom (CB) A*

## CHAIR

Clark Stoekley, American University of Kuwait

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## DESCRIPTION

Art is a powerful medium for addressing pressing political issues and reflecting societal values. Given the current climate crisis and environmental degradation, art education can significantly raise awareness and cultivate sustainable behaviors among future artists and designers. This panel will explore innovative and effective ways to incorporate eco-conscious practices in the studio and foundation curriculum. Integrating environmental sustainability into art education is crucial for addressing urgent ecological challenges and nurturing the creative potential of future generations. This panel seeks to empower art professors with the knowledge, tools, and inspiration to embrace eco-conscious pedagogy and pave the way for a greener, more sustainable future through the power of art. Our panel will provide valuable insights and practical strategies for implementing green initiatives and contributing to more environmentally conscious and socially responsible art practices. Panelists will discuss ways to introduce eco-friendly materials and techniques across various art disciplines, emphasizing the importance of using renewable resources and minimizing waste. We will share examples of upcycling projects that transform discarded materials into works of art, offer practical guidance for designing assignments that reduce energy consumption and pollution, and explain strategies for incorporating discussions on environmental issues and sustainability that foster critical thinking and activism.

## PANELISTS

Katie Kameen, Agusta University  
**Sustainable Sculpting at the Foundations Level**

Elizabeth Shores, The College of New Jersey  
**Ecopigments, Bioplastics, Bioaggregates, and other Plant-Based Artmaking Materials**

Melissa Johnson, Cayuga Community College  
**Art Supply Challenge**

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## PATHWAYS TO NEW MODELS *Continental Ballroom (CB) C*

### CHAIR

Nicole Condon-Shih, Cleveland Institute of Art

## DESCRIPTION

Reimagining deeply rooted foundation curricula is no easy feat, fraught with logistical complexities and philosophical debates. This panel will explore the processes and experiences used by different institutions to redesign art and design foundation curricula in recent years. Panelists will discuss the impetus for change and share approaches to developing new models. The panel will map specific steps, highlighting methods that allow input from diverse stakeholders and facilitate productive dialogue to ultimately reach consensus. Strategies for fostering cross-disciplinary collaboration and garnering faculty buy-in across multiple departments will be examined. Panelists will describe the inclusive mechanisms used to revise and rewrite learning outcomes, as well as the implementation of integrative, multi-disciplinary pedagogies in a reimagined foundation. By unpacking institutional processes and pathways, this session aims to provide a roadmap for undertaking comprehensive curricular change in foundation art and design education.

## PANELISTS

Alessandra Sulpy, Winona State University  
Danilo Lj. Bojić, Winona State University  
**Big Changes For A Small Art & Design Department**

Luanne Stovall, University of Texas Austin  
Honorita Starbuck, University of Texas Austin  
**Developing a Pathway to a Meta-disciplinary STEAM Color Education Model at the University of Texas**

Nicole Condon-Shih, Cleveland Institute of Art  
**Core Questions, Radical Shifts in Foundation**

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## **A-B-C-D-WHAT-THE-F: RETHINKING TRADITIONAL GRADING** *Continental Ballroom (CB) C*

### **CO-CHAIRS**

Billi London-Gray, University of Wyoming  
Christine Adame, Texas Women's University

### **DESCRIPTION**

Traditional grading is often sacrosanct for assessing student work and communicating learning standards between and within institutions. Art educators have the unique challenge of facilitating subjective evaluation of creative works with summative assessment of student learning outcomes. Within this balancing act, the traditional A-to-F grading scale can occasionally feel inconsistent and demotivating. As new generations of students with marked social consciousness progress into higher education, non-traditional grading methodologies can facilitate more meaningful learning and more relational, less transactional teaching. This panel will share the experiences of art educators who have embraced alternative grading methods with a broad range of outcomes.

### **PANELISTS**

Joe Cory, Samford University  
**Reframing Student Assessment: A Decade of Spec Grading in Studio Art Courses**

Kellie Bornhoft, Weber State University  
**Gamifying Engagement: Alternative Motivations and Communal Accountability**

Brian Brooks, Pratt Institute  
Maura Conley, Pratt Institute  
**A First Year Learning Culture - Feedback Over Grades**

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## **INCLUSIVE TEACHING: ACCOMMODATING LEARNING DIFFERENCES AND DISABILITIES** *Statler A*

### **CHAIR**

JB Burke, University of North Carolina Charlotte

### **DESCRIPTION**

In today's diverse educational landscape, it is crucial for us to create inclusive learning environments. The Centers for Disease Control and Prevention estimates that 1 in 4 adults in the U.S. has a disability. The National Center for Education Statistics reports that only 37% of students report their disability to their college and that 15-43% of students who report their disability don't receive accommodations from their school. This session will explore practical strategies and accommodations that support students with various learning needs, ensuring equitable access to education for all learners. Papers for this session could include practical applications of inclusive teaching practices; Navigating the challenges of stigma, discrimination, micro-aggressions or lack of departmental support; Strategies for fostering a supportive studio climate; Differentiating instruction to meet individual needs; Assistive Technology and Resources; Universal Design and/or Sharing best practices for accommodating diverse learners.

### **PANELISTS**

Casey McGuire, University Of West Georgia  
**When your Watering Hole is Empty: How to get Support in the Desert.**

Elaine Pawlowicz, University of North Texas  
**Promoting Inclusivity by Action Research**

Courteny Ryan, Savannah College of Art and Design  
**Inclusive Studio Engagement through Differentiated Instruction**

Charles Clary, Coastal Carolina University  
**There's More than one Way to Skin A Cat: Educational modalities in the 21 st century**

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## **SAY MY NAME: A [RE]ENGAGING PROJECT SHARE**

*Stevens B*

### **CHAIR**

Naomi Falk, University of South Carolina and BlueAcornArtLab.com

### **DESCRIPTION**

As foundations educators, we know a little social engineering won't hurt anyone. In fact, we think it may be needed now more than ever. Inclusion, redirection and re-engagement continues to be vital for student growth. With anxiety as a classmate, students have difficulty finding their place in the room. How are we leading students to find safe grounding and (re)engage their creative voice? How are we helping them question, reconfigure, and reconstruct their classroom environment and their authentic role in it?

In this session, we will host presenters sharing classroom experiments, adventurous activities, and culturally aware projects encouraging social interaction, authentic learning, and purposeful collaboration. Project outcome examples are welcome, but more importantly, we are interested in the processes, messy or otherwise, used to navigate the stresses, pitfalls, and discoveries needed to (re)connect with each other. We invite faculty to gather, share, and talk candidly about their experiences. Projects will be shared first at the conference and later published on [WhatDoWeDoNow.art](http://WhatDoWeDoNow.art) as an open resource. What's happening in your classrooms? Join us and share!

### **PANELISTS**

Neill Prewitt, Georgia State University  
**When Placemaking is Part of the Curriculum**

Danqi Cai, University of Arkansas  
**Re-engaging Creative Voices: Collaborative Projects Bridging Art and Communication Students**

Stacy Slaten, Northern Virginia Community College  
**Connecting the Dots in Community: Building Connection, Cohesion, and Care Through Collaborative Initiatives in the Visual Arts**

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## **PLAY IT FORWARD**

*Statler B*

### **CO-CHAIRS**

Scott Raynor, High Point University  
Janis Dougherty, High Point University

### **DESCRIPTION**

Author Greg McKeown in a fascinating book called *Essentialism: The Disciplined Pursuit of Less* defines 'play' as, "anything we do simply for the joy of doing rather than a means to an end." How do we as art and design educators create an environment in our studio classrooms that encourage students to play and experiment. In our post Covid era where students hunger for community, reassurance, and authenticity there is a unique opportunity in our classes to create meaningful safe space through play and activities. How does play manifest itself in your studio art or design class? What creative strategies do you integrate in your studios to address aesthetic and conceptual issues that help students to create engaging works of art? This session invites you to bring your ideas (both practical and conceptual) to share with fellow art and design educators.

### **PANELISTS**

Carlie Antes, University of Nebraska at Lincoln  
**Gamifying Fundamentals**

Melissa M Button, University of Arizona  
**"From Process to Play: Transforming Studio Practices for Deeper Engagement"**

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Jenna Frye, Johns Hopkins University  
**First Day Funtivities: Building Classroom Community with Play**

Chelsea A. Flowers, Virginia Commonwealth University  
**Building Classroom Community Through Play**

**11:00 AM - 12:30 PM**

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## **SPARKING WONDER: CAMPUS TREASURES & FRESHMEN ENGAGEMENT** *Amphitheatre*

### **CHAIR**

Meredith Cawley, University of North Texas

### **DESCRIPTION**

Post-pandemic freshmen often arrive disengaged, anxious, and uncertain about their creative potential. How do we reignite their curiosity, confidence, and sense of wonder? This panel explores how campus resources—archives, museum collections, special libraries, and makerspaces—can transform passive learners into active explorers through hands-on discovery.

Meagan May shares how UNT Special Collections sparks students' curiosity, using rare books and artifacts to immerse them in research-driven creativity. Chris Wildrick demonstrates how exposing students to rare and unusual artifacts builds confidence, encouraging them to take ownership of their research and make bold creative choices. Melissa Button showcases how cross-disciplinary campus experiences—ranging from museum visits to makerspaces—help freshmen rediscover excitement in learning through hands-on exploration. Rachel Cohn closes with a case study on how Ball State's Garfield collection became the catalyst for a wildly successful animation and storytelling project, proving that even unexpected campus resources can ignite a sense of wonder and fuel imaginative possibilities.

This panel provides practical strategies for re-engaging students, easing post-pandemic anxieties, and fostering curiosity and critical thinking through immersive experiences. Whether you're revamping your curriculum or looking for fresh ways to inspire students, this session offers actionable ideas to make learning an adventure again.

### **PANELISTS**

Chris Wildrick, Syracuse University  
**Research and Resonance**

Meagan May, University of North Texas  
**From the Librarian's POV: Working with Faculty to Connect Students to Special Collections Materials**

Melissa M Button, Arizona State University  
**Reuiving Curiosity & Igniting Engagement: Shifting Freshmen Mindsets Through Cross-Disciplinary Exploration and Creative Learning**

Rachel Cohn, Ball State University  
**Into the Garfieldverse**

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## **MEETING OUR STUDENTS' NEEDS AS LEARNERS: PREPARING FOUNDATIONS PROGRAMS AND INSTRUCTORS POST-COVID** *Stevens A*

### **CO-CHAIRS**

Jason Swift, University of West Georgia  
Raymond Yeager, Savannah College of Art and Design



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## DESCRIPTION

This panel is organized by Integrative Teaching International (ITI) to gather participants in an exploratory platform for collaborative investigation and discussion of our current academic climate and redefining teaching. Modeled after ITI's ThinkCatalyst and ThinkTank events, we seek panelists who will briefly (approximately 5 minutes) introduce a question or concern relevant to teaching, curricular and programmatic needs for addressing students coming to universities and colleges who are the least college ready individuals to date to be workshoped collaboratively by panel attendees. Panelists act as facilitators to work with attendees gathered in groups to generate ideas, content and approaches culminating in brief group presentations of subjects explored. They will present their topic to discuss and workshop. The session chairs will document these discussions and distribute the results (both theoretical and applied) following the conference. Relevant topics might include remedial teaching, redesign and reemphasis of foundational skills and responsiveness to overhyped student attitudes of being prepared, but we encourage proposals exploring related timely topics. For more information, please visit ITI at [www.integrativeteaching.org](http://www.integrativeteaching.org) and follow us on Facebook or Instagram @iti\_thinktank.

## PANELISTS

Lesley Duffield, Virginia Polytechnic Institute and State University  
**Beyond Careerism**

Jason Lee, West Virginia University  
**"We Still Make Things!: The Soft Skills are the Lesson"**

Erin Hoffman, Muskegon Community College  
**Ensuring the Future of Arts Education**

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## ART EDUCATION AS UTOPIAN WORLDBUILDING: DREAMING IN DYSTOPIA COME DREAM WITH US

**Beverly**

## CO-CHAIRS

Jacob Riddle, Washington State University  
Noah Phillips, Rocky Mountain College of Art and Design

## DESCRIPTION

In Emergent Strategy adrienne maree brown states "If you are shaping the future, you are a futurist."

Living and teaching in a dystopia is an act of collective dreaming for a better tomorrow. Education and especially foundations education is a shaping of the future. It is easy to fall into connecting foundations to ruins, as that is often all that remains of a structure. However, a foundation is the most future-oriented element of a structure. Many standard practices in foundations come from the Bauhaus school's approach to interdisciplinary learning and pursuit of social progress through design, envisioning a utopian society where creativity and functionality harmonize. Just as one might set up camp, build a home, or establish the groundwork for a relationship we need to focus on and embrace the futurism of foundations to build and grow from. We seek to expand the inherently futurist and utopian nature of foundation education. As we've seen through pandemic and post pandemic teaching, bringing empathy, mindfulness, and worldbuilding into the classroom can make for a connected and empowered community actively embracing their futurist power.

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Come dream with us.

## PANELISTS

Sister June T. Sanders, Washington State University  
**New Poetics in Education**

Christopher Reeves, School of the Art Institute of Chicago  
**"The Filigree Work of Total World Reinvention" On Extradisciplinary Strategies as Utopian Pedagogy**

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## BETWEEN NEXT & NOW

**Slatler B**

## CHAIR

Kaleb Ostraff, Brigham Young University

## DESCRIPTION

Next/Now infers a prioritization on future success and innovation over present needs. How can we reflect on established pedagogy in a changing landscape of art and design education to meet a complex set of students', faculty and institutional needs as well as circumstances? The / between Next & Now could assume a quick, clean transition; however, how can educators take an inclusive and patient approach to build a future culture where responsive creative citizens flourish? How do we learn from others? How do we invite all to the table for thoughtful reimagining?

This panel's goal is to question what is foundational, who determines that, and how we evaluate effectiveness while empowering a spectrum of approaches. The Pandemic cast a harsh light on established practices and made some obsolete. Further still it impacted how we consume information, where we find meaning and how we approach process, practice, and the artist's role in evolving disciplines. In a heightened digital context, aversion to risk permeates individuals and broader institutions, we are interested in discussing ways of holding space for failure, iteration and dialogue as vital elements in creating healthy and sustainable transformation.

## PANELISTS

Kaleb Ostraff, Brigham Young University  
Joshua Ostraff, Prince George's Community College  
**Converging Standards and Outcomes with Divergent Learning**

Gloria Duan, Pratt Institute  
James Lipovac, Pratt Institute  
**"A Sense of Belonging": Alternative Assessment in the First Year**

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## THE INTERSECTION OF ART EDUCATION AND STUDIO ART AND DESIGN FOUNDATIONS

*Continental Ballroom (CB) B*

### CHAIR

Mark Graham, Brigham Young University

### DESCRIPTION

This session will describe the overlap between foundations courses and art education programs. Many art and design departments include programs that prepare students to become art educators. These students must consistently consider and question what foundational art and design knowledge, not only for their own artistic practice, but for K-12 students. Just as foundations theory and practice continues to evolve in university art and design programs, similar proposals to revise foundations in K-12 art education are engaging educators and those who prepare educators. This reevaluation of basic ideas and fundamental traditions has included a critical appraisal of artistic mediums, postmodern approaches to artmaking, contemporary art practices, and various definitions of the artistic canon. An understanding of current issues and trends in university art foundations is critically important for art educators attempting to keep both their artistic and pedagogical practice current and relevant.

### PANELISTS

Mark Graham, Brigham Young University

**Spirit, Ink, Memory: Field Notes and Provocations for the Artist Teacher**

Erin Ethridge, Appalachian State University

**Our Dream Cities: Individual and Collective Worldbuilding in 3D Foundations**

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## A TUNNEL PAINTED ON A CARTOON BRICK WALL

*Continental Ballroom (CB) C*

### CHAIR

Su Yang, University of North Texas

### DESCRIPTION

This panel proposal aims to negotiate a common challenge in academia: how to address pedagogical inertia, identify departmental values and provide support to enable a collaborative culture. Calls for new faculty often prioritize a commitment to innovation, but how should new hires respond when they come to an institution burgeoning with ideas only to be met with opposition or apathy? What are constructive strategies for identifying limitations in curriculum or content delivery, combating burnout, and facilitating productive dialogue among faculty of different generations, perspectives, circumstances? This panel seeks to invite an open discourse, asking the question "When have you run up against a brick wall of resistance," as well as provide practical strategies for constructive critique and means of fostering collaboration across junior, senior, full time and contingent faculty members.

We seek to identify common barriers and address ways to reinvigorate faculty. How can a redefining of mentorship & assessment, that is not hierarchical or punitive, empower the agency and imagination of each faculty member? We hope to share approaches for finding common ground and fostering a sense of ownership among faculty members so that they can collectively cultivate a culture of continuous improvement and enthusiastic teaching.

### PANELIST

Su Yang, University of North Texas

**Enhancing Foundations Pedagogy through Collaborative Teaching and Mentorship**

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## **TOWARDS LIBERATION: DISPATCHES FROM PEDAGOGY UNDER PRESSURE**

*Stevens B*

### **CO-CHAIRS**

Allison Yasukawa, Emily Carr University of Art + Design  
Adam Farcus, University of South Florida

### **DESCRIPTION**

What does it mean to be working towards liberation now? Legislation is gaining traction across the United States that restricts what we can teach in our classrooms, what can be funded, and who can use what bathroom. These laws and proposed bills repackage racist, homophobic, transphobic, misogynistic, and colonial ideologies to undermine progress toward DEIA (diversity, equity, inclusion, and access), anti-racist, and decolonial work, in short, moving against liberation. At the same time, many institutions have increased the visibility of DEIA, anti-racist, and decolonial work, often with specific emphasis on first-year programs. Support for faculty in these areas includes workshops and trainings, grants for syllabus redesign, or lists of recommended BIPOC (Black, Indigenous, and people of color) artists and designers to teach in class. However, this support, while important, tends to focus primarily on teachers who are new to these ways of thinking without parallel support for faculty who have been engaged in this work for a long time. This panel addresses the preoccupations, questions, and challenges of those for whom liberatory practices are the center of their teaching rather than the occasional guest. What does it mean to teach under current legal restrictions that aim to exclude BIPOC voices, quash LGBTQIA+ rights, stifle decolonial efforts, and undermine diversity work? What does a curriculum look like that strives to be entirely, irrefutably DEIA-focused, anti-racist, or decolonial? What practices facilitate student buy-in to liberatory ideologies in the classroom? How can faculty take care of themselves and support each other in this work? How might we—or how do we already—subvert, resist, or heckle our way towards liberation?

### **PANELISTS**

Juan Carlos Rodriguez Rivera, Wayne State  
**Introducing Liberatory Ideologies and Practices through Graphic Design Curricula**

William Potter, Herron School of Art + Design  
**"They are at the gates!"**

Linnea Poole, Maryland Institute College of Art  
**"The Room is Silent, Black Death in the World of Higher Academia"**

Laura Mack, Chemeketa Community College  
**On the Ground, Faculty-Led, Work That Matters**

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## **SOFT STUFF: REIMAGINING FIBER & TEXTILES IN FOUNDATIONS**

*Statler A*

### **CHAIR**

Colleen Merrill, Bluegrass Community & Technical College

### **DESCRIPTION**

Akin to the hierarchy of visual art mediums in higher education, Fiber and Textiles has long been ignored within Foundations curricula. Whether it's the 'art verses craft' disposition or gendered notions and assumptions, the field (and its artists) frequently experiences marginalization and subordination within visual arts institutions. During a time of reimagining structures and rapidly changing environments, our students would greatly benefit from learning the resilient and embodied practice that is handicraft and material studies. This panel invites presenters to offer new perspectives and ideas for reconsidering the role of Fiber & Textiles in Foundations.

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## PANELISTS

Diana Baumbach, The University of Maine  
**Material Communication**

April Pauza, Frostburg State University  
**Going Deeper with Materials: Discovering new modes of making and meaning with fiber sculpture.**

Cat Mailloux, Cedarville University  
**Flat to Form**

Elizabeth Tolson, Parsons School of Design  
**It Starts with a Thread**

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## **ACTION AT A DISTANCE: NOT SO SPOOKY AFTER ALL** **Continental Ballroom (CB) A**

### CO-CHAIRS

Jenny Roesel Ustick, University of Cincinnati  
Sarah Stolar, University of New Mexico - Taos

### DESCRIPTION

In recent years, we have been compelled to participate in professional activity separated from our colleagues and students. And while many exclaimed "it's not possible to teach a studio online," we were also able to see that it indeed was. Beyond that, it was clear that there were some benefits to embracing and intentionally incorporating distance into our teaching, our governance, administration, and artistic practice. This panel invites papers about all of the above, but also from and about creatives and educators who have embraced or overcome distance in their professional lives independent of or predating COVID-19. This is about equitable and inclusive accessibility, acknowledging creatives, educators, and students for whom distance communication allows the fullest participation possible. This is about collapsing or flouting time and space in service of connection and creativity across continents, time zones, languages, cultures, and laws. It's as simple as topics like Ray Johnson's mail art, to the complexity of planning elaborate projects with many scattered stakeholders, to fan art and other uninvited collaborations, to anachronistic collaborations with one's creative patron saints, to VR/Oculi/Apple Vision Pro, to urban digital portals. Where are you?

### PANELISTS

Haelim Allen, Samford University  
**Community Building in the First-year Experience**

Vittoria Daiello, University of Cincinnati  
**Oscillations and Uncertainties: The Resonance of Critical Compassion in an Online Arts-Based Research Course**

Neil Daigle-Orians, University of Cincinnati  
**Haunting of Materiality**

Susan Altman, Middlesex County College  
**Teaching from my NYC Kitchen: Adventures in the Online Studio**

# SESSIONS

**2:30 PM - 4:00 PM**

**15**

## **FAIL HARD WITH A VENGEANCE**

*Amphitheater*

### **CO-CHAIRS**

Diane Martonis, Rocky Mountain College of Art and Design | Front Range Community College  
Kerry St. Laurent, Western New England University

### **DESCRIPTION**

We encourage failure for students as a catalyst in the creative process for necessary change, but how can we embrace failure for ourselves as educators? This panel features anecdotes and ordeals that share our best and boldest pedagogical ideas... that tanked magnificently.

From the initial spark of inspiration to the bitter aftermath of disappointment, it's critical to celebrate our own failures as an essential component of evolution, and also acknowledge (with humor and heartbreak) some of the strange and unexpected contexts that can ruin best laid plans. Fortunately, one educator's failure might contain the seeds for the NEXT great project.

Art and pedagogy are never static entities, rather they continuously react to the environment in which they exist. From conceptual misfires to technical mishaps, this panel seeks to candidly share experiences and shift the narrative surrounding curriculum failure from one of shame and discouragement to one of acceptance, growth, and collaborative inspiration.

### **PANELISTS**

Chelsea Lee, Virginia Commonwealth University

#### **FLOP SWEATS: TURNING A FLOP INTO A FLOPERTUNITY**

Martin Lang, Columbia College  
**A Positive Response to Failure**

Kerry St. Laurent, Western New England University

#### **LEGENDS OF THE FAIL: A HUMBLING QUEST THROUGH CURRICULAR REINVENTION**

Diane Martonis, Rocky Mountain College of Art and Design | Front Range Community College  
**RAIDERS OF THE LOST CAUSE: DISCOVERING THE GEMS IN BAD CURRICULUM**

**16**

## **CREATING BETTER VISUAL STORYTELLERS!**

*Beverly*

### **CHAIR**

Karen Gergely, Graceland University

### **DESCRIPTION**

How can we guide our students to tell stories more effectively? The primary goal of this panel is to explore and showcase effective strategies, innovative projects, assignments, successes, and challenges in cultivating effective visual storytellers on a foundational level. What are strategies for nurturing foundations students' creativity and encouraging them to explore diverse narrative styles, visual aesthetics, and thematic elements in their storytelling endeavors? How have these projects and skills served students as they progressed through the program? Project shares and case studies may include, but are not limited to, traditional methods of working, collaborative multimedia projects, narrative-driven assignments, cross-disciplinary initiatives, animation, virtual reality, and augmented reality.

### **PANELISTS**

Carol Elkovich, California College of the Arts

**Lights, Camera, Draw! Reverse Storyboards and other Lessons in Visual Storytelling Drawn from Film and Literature**

# SESSIONS

Doah Lee, Penn State University

**Finding Your Voice: Mastering Storytelling from Design to Animation**

Lisa Alembik, GSU - Perimeter College

**Storytelling in the Age of Now**

Justin Barfield, University of Notre Dame

**Personal Narratives All Around**

17

## **INTERDISCIPLINARIANS: CROSS-CURRICULAR APPROACHES TO CREATIVE PRACTICE**

**Statler A**

### **CHAIR**

Joshua Field, Tennessee Tech University

### **DESCRIPTION**

In contemporary art education “interdisciplinary” faculty are redefining foundational art instruction by integrating diverse creative practices into first-year curricula. As material and process silos continue to give way to concept-centered approaches, artists are increasingly embracing the provisional integration of diverse methods and strategies in service of their ideas. Leaning into this prominent feature of contemporary creative practice, this session explores the ways in which art educators transcend conventional disciplinary boundaries in order to foster creativity and innovation in the classroom, preparing students for a dynamic, interconnected world, and shaping the evolving future of creative practice.

### **PANELISTS**

Sydney Craig, Indiana University

Amrita Datta, Indiana University

**Connecting Distances: Virtual Global Learning Collaborations**

Theresa Ayotte, Husson University

Kathi Smith, Husson University

**In Between: A Foundational Pathway that Bridges Programs and Pedagogy**

Jenny Roesel Ustick, University of Cincinnati, Collage of DAAP

**A New Foundation for a Post-Major BFA**

18

## **WHICH CAME FIRST? CREATIVITY OR CRAFT?**

**Slatler B**

### **CO-CHAIRS**

Elissa Graff, Kentucky College of Art + Design

Damon Arhos, Kentucky College of Art + Design

### **DESCRIPTION**

The classic “chicken and egg” question of which comes first, remains relevant in a post-pandemic, context for the entry-level art student. As colleges still grapple with underprepared students from disrupted educational systems, considerations for ‘leveling’ the foundations-level contemporary curricula, are only intensifying the questions of what students need to learn first. Should foundations programs stay focused on media experiences, as classic Academy tradition, or does the conceptual framework of today warrant a different toolbox for first-year students? Is it possible to have a foundation year for incoming art students that is structured on the Why of art making versus developing the How of creation?

This panel invites participants to engage in the questions of relevance for the retention of craft as the key tool our students need today. Or should the shift in educating the incoming foundation student be to encourage the conceptual side of creation and move away from dependence on instruction focused on materials and techniques? Are art programs prepared to support the current undergraduate in both the development of creative thinking or the need for engagement, interest, and thought prior to the requisite skill-development? Which IS needed first, creativity or craft?

# SESSIONS

## PANELISTS

Daniel Pope, University of North Texas  
**"But First: Kill the Chicken and Smash the Egg"**

John Rise, Savannah College of  
Art and Design  
**Both at Once**

Susan Altman, Middlesex County College  
**I want to be an art major, and now, I am**

Rocky Horton, Lipscomb University  
Amanda Rogers Horton, Belmont University  
**Burning down the Bauhaus**

19

## **BACK TO THE FUTURE "OR NOT": TO HONOR AND CHALLENGE TRADITION AT ONCE** *Palmer House*

### CHAIR

John Rise, Savannah College of Art and Design

### DESCRIPTION

This conference seeks to challenge the existing paradigm of foundational education in the arts by taking from what we learned during the pandemic and making it more accessible in the studio.

At the risk of being contrarian, we cannot collectively (supportively, inquisitively, inclusively) move forward without a keen understanding and inventory of what successfully worked pre-pandemic. Covid forced us into virtual teaching without transition; for the studio arts a thing oxymoronic. Post pandemic classes must necessarily take the best from the hands-on studio and the promising elements of the virtual classroom to make for the reimagined structures of tomorrows' foundational classroom.

Without doubt the virtual classroom relied upon technology to teach traditional foundation skills. Return to the classroom means hands-on methods of teaching skills and utilizing technology to introduce and inform our students of examples, content and context.

However, to inform and educate students through virtual content takes time away from the actual studio practice, which is the subject of the class. How do we accomplish both?

I propose a panel to share their successful strategies of merging the practical, hands-on studio process (there is no better teacher than experience) with their application of technology to make the class a richer educational experience. As hands-on practice yields experience and opportunity for the student to solve problems through process, technology may shortcut that procedure. Our objective must be to honor tradition and challenge it at once.

## PANELISTS

Jared Seff, Savannah College of Art and Design  
**Face to Face: Observations and Lessons Learned in a Post-Pandemic Classroom**

John Rise, Savannah College of Art and Design  
**BACK TO THE FUTURE "OR NOT": TO HONOR AND CHALLENGE TRADITION AT ONCE**

Joel Varland, Savannah College of Art and Design  
**Quantum Mechanics, Gestalt Principles, and Dynamic Design.**



# SESSIONS



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## 4D IN FOUNDATIONS *Continental Ballroom (CB) A*

### CO-CHAIRS

Jonathan Fisher, Kennesaw State University  
Diana Gregory, Kennesaw State University

### DESCRIPTION

As performance, video, and time-based works find greater inclusion in the curriculum, how are these forms of expression being delivered to students? How are we teaching 4D in Foundations? What foundational learning outcomes and objectives are assessed? How are 4D projects presented in both traditional and more divergent class formats? Did the pandemic yield any new insights or innovations pertaining to remote learning for time-based projects? This panel explores the role of real and recorded-time arts and the impactful teaching practices that introduce foundation-level students to possibilities that exist in addition to and beyond the traditional two-dimensional and three-dimensional studio. Further, discussions of other forms of time-based topics in the classroom related to site-specific, collaborative, and kinetic works will also be explored.

### PANELISTS

Heather Mawson, Wayne State  
**Socially Engaged Art: Food in the Classroom**

Deborah Johnson, Pratt Institute  
**BREATHE: Integrating Motion Design Fundamentals with Lygia Clark's Sensorial Practices**

Emily Beck, University of Notre Dame  
**Integrative 4D methods**

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## THE NEXT NORMAL *Continental Ballroom (CB) C*

### CO-CHAIRS

Jer Nelson, South Carolina School of the Arts  
Bethany Pipkin, South Carolina School of the Arts

### DESCRIPTION

This session examines innovative approaches to equip first-year students with the essential skills of grit, professional competence, and time management to thrive in a post-pandemic landscape. We will share practical strategies for:

- Cultivating resilience through project-based learning that fosters adaptability and problem-solving skills.
- Integrating career-focused practices into the curriculum, including portfolio development, self-promotion, time management skills, and effective communication
- Tailoring foundations courses to foster career-oriented outcomes, whether in fine arts, design, or art-adjacent fields
- Building Social-Emotional Learning (SEL) practices within assignments to address anxieties and equip students with essential self-advocacy skills for navigating the emotional component of creative careers

By fostering a holistic approach that addresses both artistic and personal growth, art educators can effectively equip students to thrive, making successful transitions to their chosen career paths.

### PANELISTS

Byron Anway, University of Nebraska at Lincoln  
Carlie Antes, University of Nebraska at Lincoln  
**Reasons for Optimism; Professional Practices at the Foundations Level**

# SESSIONS

Jessica Swank, South Carolina School of the Arts  
**Dual Perspectives**

Jer Nelson, South Carolina School of the Arts  
Bethany Pipkin, South Carolina School of the Arts  
**The Next Normal: Fostering Resiliency and Professionalism in Foundations**

## 60 "CRITIQUING THE CRITIQUE IN THE ART"

**Continental Ballroom (CB) B**

### CO-CHAIRS

Dannell Macllwraith, Kutztown University  
Liz Hamilton Quay, Kutztown University

### DESCRIPTION

Feedback, often provided in the form of a critique, has long been a part of art, design, art education, and art history disciplines. Despite this longevity of service to our fields, critique and the general providing of feedback, remain a fraught part of art pedagogy, with students often feeling overly stressed about the process, too nervous to honestly share, frustrated that they cannot make adjustments based on feedback, and consequently avoiding feedback, and with assessment methods being (unconsciously) exclusive, biased, and Eurocentric. This panel proposes to bring faculty from a variety of art-related fields together to share inspiring stories of how the critique and feedback processes have been remixed in their classrooms. We invite paper proposals that share stories of innovative and engaging techniques, the use of new assessment strategies and inclusive methodologies, the inclusivity of neurodiversity, and other case studies that have contributed to their own redefining of the critique process in their classrooms. We hope that the inter-disciplinarity of this session across the arts will allow for productive conversations and collaborative brainstorming to continue to redefine this pillar of art pedagogy.

### PANELISTS

Dannell Macllwraith, Kutztown University  
Melissa Laubach, Kutztown University  
**Rethinking Art Critique: Inclusive Practices for Diverse Perspectives**

Debra Kayes Halpern, Waubonsee Community College  
**Let's Do Better About How to Tell People to Do Better**

Allison Yasukawa, Emily Carr University of Art + Design  
**Languaging Critique with Plurilingual Students**

Millian Giang Pham, Auburn University  
**Turning Shame-Based into Name-Based: Metacognition and Empathetic Feedback**

Elissa Armstrong, Virginia Commonwealth University  
Mariah Doren, The New School  
**Exploring Critique: what it's been and what it can be**

## 69 VA BENEFITS

**Stevens A**

### CHAIR

Stephanie Sabo, California State University Long Beach and Otis College

### DESCRIPTION

Educators are keenly aware of the benefits of VA (visiting artists) to foundations programs. Through guest lecturers, site visits, and residencies, they are able to expand the range of ideas and practices students

# SESSIONS

encounter in their first year of art and design education. Additionally, these programs are crucial assets as institutions seek to diversify; VA lectures expose students to a wider range of embodied experience. Hosting guests offers a likelihood that students can see themselves in someone other than their primary instructor

While the need for visiting artists in lecture series and guest critiques is high, the funding to ensure these gigs are paid often falls through. Institutionally-mandated budget cuts seldom prioritize these events over other departmental necessities. Educators are asked to “get creative,” often interpreted as “call in a favor.”

Starting from the assumption that artists need to be paid for our work even when we are “giving back” to the next generation, what models can we use to ensure labor is remunerated? This panel seeks proposals that offer unique insights into what can be accomplished through a visiting artists program. Even more so, alternative funding models that can be considered for implementation at other institutions are welcome.

## PANELISTS

Janet Owen Driggs, Cypress College

**Mining A Narrow Seam: Internal Grant Funding for Visiting Artists**

Jessica Mongeon, Arkansas Tech University

**The Evolution of an AIR Program and Speaker Series**

Miah Jeffra, Santa Clara University

**Win/Win: Inter-Office Collaboration as a Means to Preserve (and Pay!) Visiting Artist Programming**

Aandrea Stang, California State University Dominguez Hills

**The Invited Visitor: The Impact of the Visiting Artist Exhibition or Project in an Academic Setting**

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## MATERIAL LOGIC

*Stevens B*

## CO-CHAIRS

Cat Mailloux, Cedarville University

Alicia Little, University of Michigan

## DESCRIPTION

Traditionally, the grid functions as a measuring tool, device for transferring, and container for structure. Grids can provide underlying organization and framework in a drawing or painting. Quilting is inherently geometric and traditionally follows a pattern. These patterns are designed based on a grid structure, and use geometry to fit shapes together neatly. This session explores what can result when we deviate from the grid, bending geometry to instead follow the logic of a material as a guide. How do we respond when seam lines bleed over and shapes don't fit perfectly? This session seeks proposals who use, warp, and deflect from the conventional structure of the grid, and is open to those working or teaching in any media. Conceptual and digital approaches are welcome.

## PANELISTS

Alicia Little, Eastern Illinois University

**Material Logic: Warping the Grid**

Eric Charlton, Millsaps College

**Interlinked: the Virtual and Tactile of CNC Drawings**

Cat Mailloux, Cedarville University

**Bending the Block**

# SESSIONS

FRIDAY, APRIL 11, 2025

9:00 AM - 10:30 AM

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## SEEKING ASSISTANCE FOR INSTITUTIONAL ADVOCACY AND ACCOMMODATION *Amphitheater*

### CO-CHAIRS

Samara Johnson, University of Wyoming  
Sarah Heyward, University of New Mexico Valencia Campus

### DESCRIPTION

This panel explores the critical need for institutional advocacy and accommodations among art educators. We will emphasize the importance of inclusive practices that address the diverse needs of educators and students alike. We will discuss the complexities faced by neurodivergent and neurotypical educators as they navigate their teaching environments. By sharing insights on strategies for accessing necessary accommodations and fostering authentic communication, we can create a culture that values various cognitive backgrounds, further enriching curriculum and cultivating an inclusive atmosphere. By addressing these interconnected themes, we aim to foster a dialogue that encourages institutions to develop frameworks that support all educators, ultimately leading to a more inclusive and vibrant art education landscape.

### PANELISTS

Samara Johnson, University of Wyoming  
Sarah Heyward, University of New Mexico Valencia Campus  
**Normalizing the Needs of All College Educators**

23A

## AI AS CREATIVE COLLABORATOR *Beverly*

### CHAIR

Christopher Williams, Savannah College of Art and Design

### DESCRIPTION

Artificial Intelligence (AI) has emerged as a transformative creative ally for artists and designers, reshaping the possibilities for ideation and brainstorming. AI offers unprecedented avenues for exploration, enabling artists to transcend traditional boundaries and extend their creative expression. From surreal landscapes to abstract compositions, AI opens new dimensions of creativity, inspiring artists to experiment with novel techniques and styles. As artists and designers embrace AI as a creative tool, they enter a world where the collaboration of human intuition and machine intelligence unlocks new realms of beauty, functionality, and meaning. This session will discuss the use of AI in any aspect of the creative process. This session welcomes artists and educators that have implemented AI tools into their own practice or the classroom. Successful integration of these tools and methodologies can be discussed through presentation of artwork, project briefs/examples, exercises, and pedagogical approaches.

### PANELISTS

Raymond Yeager, Savannah College of Art and Design  
**AI as the New Artistic Tool: How Traditional Media Can Embrace It**  
Anna Huff, Hamilton College  
**Channelers: AI, authorship, mysticism and meaning making in creative practice and pedagogy**

Laura Kimball, Radford University  
**DESIGN + AI MASH-UP: A Design Investigation Experiment**

Hanna Kozlowski, Marshall University  
**Leveraging AI in Foundations: In Support of Inclusive Learning**

## 24 **EMBODIED ART MAKING** *Slatler B*

### CHAIR

Mary Johnson, Emory University

### DESCRIPTION

Our world, and in turn, our students, have undergone massive changes. Our experiences in the studio-classroom have brought under a spotlight the tremendous collective anxiety in higher education. After experiencing formative years isolated socially into digital pods, students are hungry for physicality and “in real life” experiences and yet fearful of the connection this creates.

Examining art making as an embodied process that requires the full presence- both physical and psychological- of the student artist, is one way to respond to our current moment.

This panel examines how faculty are making the studio and curriculum a place of embodied art-making.

### PANELISTS

Michael Velliquette, University of Wisconsin, Madison  
**Looking, Touching, Seeing, Feeling**

Cynthia Zyzda, Colorado Mountain College  
**The Rejuvenating Remedy of Embodied Art Making**

Emily Sullivan Smith, University of Dayton  
**Foundational Tools for Being and Making**

Hannah Barnes, University of Southern Maine  
**Drawing through the Body: Somatic Awareness for the practice of Life Drawing**

## BB **STATE OF FATE** *Stevens A*

### CHAIRS

Jaime Carrejo, President of FATE, Rocky Mountain College of Art + Design

### DESCRIPTION

The State of FATE is a comprehensive business meeting where the FATE board shares organizational updates with membership. During this informative session, we'll provide detailed insights into proposed bylaw changes, current finances, membership updates and opportunities, ongoing initiatives, and our strategic goals for the future. Members are encouraged to attend to deepen their understanding of the association's direction, ask questions directly to the board, and discover meaningful opportunities to contribute to FATE's continued growth and success. Your participation and input are essential as we work together to strengthen our organization and expand our impact in the community.

# SESSIONS

25A

## THE GRADUATE

### *Palmer House*

#### CHAIR

Neil Prewitt, Georgia State University

#### DESCRIPTION

In addition to supporting first-year students, Foundations programs often provide first teaching experiences for the next generation of faculty. When these new teachers are graduate students, the Foundations program is providing teacher training as part of a graduate education. How does your Foundations program support graduate students in those first classes as instructor of record? Are the syllabus and the projects fixed, and given to the grad? Or is some curriculum development the grad's responsibility? Do you conduct classroom observations and/or assessment? What happens if the assessment is negative? Is there a pedagogy course or shadowing experience before teaching? How do you provide structure and support while encouraging the new ideas and practices a graduate student may bring to a subject? How do graduate faculty outside of Foundations also contribute? What do graduate students need to succeed as new teachers? This panel especially encourages papers that are collaborations between faculty and graduate students.

#### PANELISTS

Su Yang, University of North Texas

#### **Co-Teaching and Mentoring Strategies for First-Time GTAs in Foundations Courses**

Sam King, University of Arkansas

Sousan Samanifar, University of Arkansas

#### **Onboarding the Boat While Building and Sailing It**

Carlie Antes, University of Nebraska at Lincoln

Byron Anway, University of Nebraska at Lincoln

#### **Avoiding the Information Dump; Building Confidence, Competence, and Agency in First Year Graduate Teachers.**

Rachel Kirk, Central Washington University

#### **Teaching New Teachers How to Teach: Mentoring GTAs in the Foundations Classroom**

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## PLANTING SEEDS & INTERLEAVING: SCAFFOLDING ACROSS THE FOUNDATIONS CURRICULUM

### *Continental Ballroom (CB) C*

#### CO-CHAIRS

Tessa Dallarosa, University of Wyoming

Tracey Eckersley, University of Wyoming

#### DESCRIPTION

This panel seeks to grow ideas regarding how both student learning and faculty camaraderie can be improved through collaborative efforts to scaffold curricula in foundations courses. Drawing upon the spiral learning strategies of Jerome Bruner developed in the 1970s, the frameworks of Universal Design for Learning and Social Emotional Learning (SEL) and recent developments in neuroscience, this panel will discuss concrete ways foundations instructors can work together to develop curricula that promotes confidence, creative voice, skill development and long-term memory in first year art students. Decolonial thinking, understanding art in its social context, slow-looking, and cultivating studio habits of mind are key themes that will be addressed. Links between classes can be forged by focusing on multi-modal approaches to teaching overarching ideas. Student learning outcomes are a starting point for how instructors in art history and studio classes may begin to dovetail curricular goals with foundations and upper division faculty and within their own classrooms.

# SESSIONS

## PANELISTS

Lynnette Gilbert, Arkansas Tech University

**"This Is Us" Approach to Diverse and Inclusive Art Lesson Planning and Instruction**

Tracey Eckersley, University of Wyoming

**Bringing the "Art" to Art History: Borrowing from Studio Foundations to Enhance Art History Survey**

Tessa Dallarosa, University of Wyoming

**A Hybrid Approach to Foundations: Making Space for Ambiguity, Joy and Not Knowing**

Frances Lightbound, School of the Art Institute of Chicago

**New Rules Tomorrow: Adaptability as a Foundation for the Creative Process**

40

## SAME OLD! SAME OLD?

**Continental Ballroom (CB) A**

## CO-CHAIRS

Carole Loeffler, Arcadia University

Maryann Worrell, Arcadia University

Krista Profitt, Arcadia University

## DESCRIPTION

In today's rapidly evolving educational landscape, the phrase "same old" often evokes a sense of stagnation. However, within the context of college teaching, it serves as a foundation upon which fresh perspectives and innovative approaches can flourish. "Same Old, Same Old? Innovations and Experimentation in Pedagogy" is a panel discussion that explores the changes we've made in the past few years. How do we meet students where they are? Has your attendance policy changed? What about due dates for projects? Perhaps you've flipped your classroom? Or, you have students engaged in off-campus projects. Maybe you make Global connections or integrate technology in a new way. Perhaps you've found ways to "gamify" your assignments. Maybe you've redesigned the studio or started a food pantry. What are the new things that you've started doing to respond to the needs of students today? Ultimately, this panel discussion aims to inspire hope and optimism among educators, reminding them that even amidst change, the foundations of effective teaching remain steadfast. Through innovation and adaptation, college teaching can continue to evolve, ensuring that students receive a quality education tailored to the demands of our world. Initial blurb by Chat gpt and edited. OpenAI. (2024). ChatGPT (3.5) [Large language model]. <https://chat.openai.com>

## PANELISTS

Chris Wildrick, Syracuse University

**Empathy, Community, Options, and Play**

Ashley Dahlke, Cochise College

**Collaboration: The Case for Increased Student Engagement**

Beatrice Carey Carter, Rowan University

**Breaking Out of the Lecture: Fresh Ways of Teaching & Learning in Art**

# SESSIONS

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## CONTEMPORARY ISSUES IN FIGURE DRAWING / DRAWING FUTURES

Statler A

### CO-CHAIR

Lindsey Guile, Dutchess Community College

### DESCRIPTION

This discussion will center on contemporary figure drawing practices and promoting avenues for diversity, equity, and inclusion. We will explore making the figure drawing classroom into a space embracing human diversity, including redefining beauty standards, and amplifying marginalized voices. Drawing on art history, sociology, psychology, and education, practical strategies will be shared to integrate trauma-informed and queer affirming principles into curricula. Prioritizing safe learning environments will empower students from diverse backgrounds to express themselves authentically. Attendees will gain insights into fostering respect, empathy, and belonging, enhancing academic diversity.

### PANELIST

John Rise, Savannah College of Art and Design

**Traveling the Road Less Complicated**

Joe Graham, American University of Sharjah

**The Depth of Observational Drawing: Reality, Appearance, and the Scope of Thought**

**10:00 AM - 11:00 AM**

CC

## SUSTAINABLE ART MATERIALS IN THE STUDIO WITH LIQUITEX BIO-BASED HEAVY ACRYLICS

Dallas

If you're an artist/educator who's interested in sustainable art materials, join Liquitex Education Artist Brandy Antonio on Friday, April 11th from 10:00 to 11:00 AM (at Dallas Room, Conference Hotel) where participants will get to try Bio-Based Heavy Acrylics, the world's first bio-based professional grade fine art paint.

The resin base of a typical pro acrylic paint is made from 100% petrol-derived ingredients sourced from fossil fuels and other non-renewable substances. For Liquitex Bio-Based we've halved this, replacing ingredients with ones from renewable, biological sources like corn, soy, sugarcane and algae which can be regrown or replenished relatively quickly through natural or farming processes.

As well as the resin, every other ingredient that has a bio-based alternative has been replaced and we've avoided any components or pigments derived from animals.

Come with all of your acrylic questions for an exciting session with Brandy.

- Sign Up here: Bio-based workshop <https://forms.gle/RLyDZCi6YVh6uT2R6>



# SESSIONS

11:00 AM - 12:30 PM

12

## INTERPLAY

Continental Ballroom (CB) A

### CHAIR

Marissa Tirone, Rochester Institute of Technology

### DESCRIPTION

Within Foundations, the dynamic interplay between analog and digital techniques serve as a fertile ground for nurturing creativity and skill development. This panel invites submissions that explore ways in which moving between analog and digital methods can encourage critical thinking, cultivate innovation, and increase technical proficiency.

Presentations will highlight the inherent value of combining handcrafting with computer-based techniques. Through sharing pedagogical approaches and project examples, panelists will explore the transformative potential of hybrid methods of making, wherein students navigate between physical and virtual realms.

### PANELISTS

Todd Barsanti, Sheridan College

**Integrating Non-Traditional Materials Into the Design Process**

Emily Beck, University of Notre Dame

**Media Matters**

Marissa Tirone, Rochester Institute of Technology

**From Blade to Laser: Merging Technology and Craft in 3D Design**

23B

## AI AS CREATIVE COLLABORATOR

Statler A

### CHAIR

Raymond Yeager, Savannah College of Art and Design

### DESCRIPTION

Artificial Intelligence (AI) has emerged as a transformative creative ally for artists and designers, reshaping the possibilities for ideation and brainstorming. AI offers unprecedented avenues for exploration, enabling artists to transcend traditional boundaries and extend their creative expression. From surreal landscapes to abstract compositions, AI opens new dimensions of creativity, inspiring artists to experiment with novel techniques and styles. As artists and designers embrace AI as a creative tool, they enter a world where the collaboration of human intuition and machine intelligence unlocks new realms of beauty, functionality, and meaning. This session will discuss the use of AI in any aspect of the creative process. This session welcomes artists and educators that have implemented AI tools into their own practice or the classroom. Successful integration of these tools and methodologies can be discussed through presentation of artwork, project briefs/examples, exercises, and pedagogical approaches.

### PANELISTS

Danilo Lj. Bojić, Winona State University

**AI-Driven Creativity: Transforming Ideation and Productivity in Design Education**

Rachel Kirk, Central Washington University

**From Excitement to Ick and Back Again: How AI Has Influenced My Studio Practice**

Dominic Nguyen, University of West Georgia

**Story Diffusion: Generational Artistic Interpretation Through AI Training**

Christopher Williams, Savannah College of Art and Design

**The Future's So Bright I Gotta Wear Shades: Creative Strategies in the Age of AI**

# SESSIONS

25B

## THE GRADUATE

*Slatler B*

### CHAIR

Neil Prewitt, Georgia State University

### DESCRIPTION

ences for the next generation of faculty. When these new teachers are graduate students, the Foundations program is providing teacher training as part of a graduate education. How does your Foundations program support graduate students in those first classes as instructor of record? Are the syllabus and the projects fixed, and given to the grad? Or is some curriculum development the grad's responsibility? Do you conduct classroom observations and/or assessment? What happens if the assessment is negative? Is there a pedagogy course or shadowing experience before teaching? How do you provide structure and support while encouraging the new ideas and practices a graduate student may bring to a subject? How do graduate faculty outside of Foundations also contribute? What do graduate students need to succeed as new teachers? This panel especially encourages papers that are collaborations between faculty and graduate students.

### PANELISTS

Mary Dunn, Jacksonville State University

Tara Holbrooks, Jacksonville State University

**Graduates, Incorporated: How GTAs Fit Into the Foundations Experience**

Katie MacDonald, Wayne State

**Core (Studio) Values: Promoting Standards of Teaching Excellence with the Next Generation of Educators**

29

## WELCOMING NEW THEORIES ON TEACHING COLOR

*Beverly*

### CO-CHAIRS

Samara Johnson, University of Wyoming

Tessa Dallarosa, University of Wyoming

### DESCRIPTION

We will discuss approaches to teaching color theory that explore unique material choices and subject matter. With an emphasis on student agency and developing one's creative voice, we will discuss the following in our presentation:

- Emphasizing the development of a personal relationship to color as foundational skills through assignments such as place-based color walks, visual diaries, interest-based color inventories, conceptual mapping strategies and the use of an identity wheel.
- How we, as instructors, use materials such as felting, painting, digital collage, and paper weaving, to break down barriers and fears of using color.
- Tips on merging abstraction with color theory in a decolonialized manner, using contemporary artists as inspiration.
- Contemporary readings that professors can introduce in the classroom to supplement and challenge traditional methods of teaching color theory.

Participants attending the panel will also have the opportunity to share their own pedagogical approaches to teaching color theory.

# SESSIONS

## PANELISTS

Diana Baumbach, The University of Maine  
**Felt Color**

Carol Elkouich, California College of the Arts  
**Chromatic Signifiers: Progressive Color Theory in Cultural Contexts**

Patrick Fitzgerald, North Carolina State University  
**Teaching Color Online through a Multidisciplinary Approach**

Tessa Dallarosa, University of Wyoming  
Samara Johnson, University of Wyoming  
**Color in Context: Exploring the Relationships Between Josef and Anni Albers, Tomashi Jackson & Odili Donald Odita**

Corinne Ulmann, Pratt Institute  
**Light Color Design**

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## DE-CENTERING THE FOUNDATIONS CURRICULUM AND PEDAGOGY *Palmer House*

### CHAIR

Binod Shrestha, CVAD, University of North Texas

### DESCRIPTION

The creative and cultural industry is experiencing a transformative change. The first-year or foundations program increasingly relies on students seeking a career in the creative industry, not necessarily in studio art practices. However, the majority of the Foundations Program's curriculum and pedagogy are still heavily centered on fine arts practices, from conceptual concerns to role models of artists to whom to look up. Amid the discourse on de-colonizing the foundation's curriculum and pedagogy, have we asked ourselves how we de-center (in addition to de-colonizing) the foundation's curriculum and pedagogy from fine art-centric approach to serving students who want to have a career in the creative industry but not in the studio art? How are we responding to the transformative change of the creative and cultural industry to the foundations? How can the foundation curriculum and pedagogy DE-COLONIZE and be TRULY INCLUSIVE of all visual arts disciplines? This session seeks proposals from presenters who are actively (re)thinking about an inclusive foundations curriculum and invested in innovating truly inclusive foundations curriculum and pedagogical approaches.

### PANELISTS

Marika Christofides, Oklahoma State University  
**Why Are We Doing This? Un-Siloing the Lecture**

Jameel Paulin, Colorado College  
**So Dayi: Developing an African-Centered Art Curriculum**

Paul Gebhardt, Maine College of Art & Design  
**Foundation at the Intersection**

# SESSIONS

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## LOW TECH LAB

Continental Ballroom (CB) B

### CHAIR

Meredith Starr, SUNY Suffolk County Community College

### DESCRIPTION

In a high tech age, low tech can be a disruptive tool. In a world of limited resources, low-tech solutions may be the future. Low tech practices can include sustainable and diy making, "retro" tech use and tech that minimizes the consumption of energy and resources. Recent interpretations of low tech are often ecologically focused, have a positive connotation, consider accessibility and may even be balanced with cutting edge technology. Artworks that incorporate low tech in relationship with high tech can have significant effects such as Dornith Doherty's x-raying seeds in a seed vault to raise awareness for preservation efforts in the face of our climate crisis, Danielle McPhatter's interactive VR artwork that incorporated riding a bike while wearing a VR headset to evoke embodiment, and the creation of computer generated pixel art to defeat AI security systems. This panel invites artists and educators to share their cutting edge low tech practice in their studio and in the classroom and the high impact they hope it will have.

### PANELISTS

Christopher Swift, Binghamton University

**Expanding Print Possibilities: Hybrid Techniques with Cyanotype and Risograph**

Cynthia Zyzda, Colorado Mountain College

**The Shared Humanity of Handiwork**

Meghan Sullivan, Lawrence University

**Fibers in Intro to 3D**

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## FOSTERING CREATIVE TRIBES

Continental Ballroom (CB) C

### CHAIR

Jee Hwang, Fort Hays State University

### DESCRIPTION

Many students struggle to meet the expectations and rigors of studio assignments, especially Freshmen moving up from high school art class. The pandemic showed that a vital part of teaching studio courses meant fostering a positive learning community. The bottom line, forming supportive groups encourages students to engage through a sense of belonging. What challenges can we expect when building a supportive community in foundation studio class? How do we transform and evolve existing studio assignments, pedagogy, or course structure to promote community building? What approaches work and do not work? This panel seeks to delve into these inquiries. Participants are invited to share experiences and strategies in thoughtful course design and studio assignments that overcome barriers to community-building. Sharing experiences and strategies, the panel aims to gain insights into building meaningful connections with students and supporting successful journeys within the class, program, and larger community.

### PANELISTS

Millian Giang Pham, Auburn University

**Collaboration as Andragogy: Building Soft Skills, Community, and Belonging**

Heather Mawson, Wayne State University

**Reflecting & Building Community: Food in the Classroom**

Elizabeth Tolson, Parsons School of Design

**Teamwork Makes the \*Art\* Work**

# SESSIONS

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## **IF YOU ARE NOT SCREWING UP, YOU ARE NOT DOING EQUITY WORK: EQUITY FAILS AND WHAT WE LEARN FROM THEM**

*Amphitheater*

### **CHAIR**

Deanne Beausoleil, Chemeketa Community College

### **DESCRIPTION**

Have your good intentions of equity work been naive and misguided? Have you left a room feeling ignorant and humbled? Do you look back on prior equity work and cringe? In this panel we admit our equity fails and tell each other what we have learned from them. How do you listen? How do you amend the situation, repair, and continue to do better equity work? Let's learn from each other's mistakes.

This is a speed panel where each presenter has 10 minutes to explain their screw up, how they listened, repaired, and what they learned and how they are doing better NOW.

### **PANELISTS**

Jessamyn Lovell, University of New Mexico  
**How NOT to Misgender**

Evin Dubois, Paducah School of Art and Design at West Kentucky Community and Technical College  
**First Day Fails**

Jodie Garrison, Western Oregon University  
**Working with Students Who Experience Hearing and Visual Impacts**

Heidi Grew, Chemeketa Community College  
**The Significance of a Title**

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## **BRIDGING BOUNDARIES**

*Stevens A*

### **CHAIR**

Laura Bishop, Lansing Community College

### **DESCRIPTION**

Our panel discussion will delve into the exciting realm of interdisciplinary projects that merge art and STEM fields, specifically tailored for foundational level college students. Through engaging dialogue and real-world examples, we aim to showcase the power of collaboration between these seemingly disparate disciplines in fostering creativity, innovation, and critical thinking skills. Join us as we explore how these projects can inspire and empower students to think outside the box and tackle complex challenges with a fresh perspective.

### **PANELISTS**

Elysia Contreras Springer, Northwest Arkansas Community College  
Matt Meers, Northwest Arkansas Community College

**Applied Design Thinking: Building and Expanding a Technical Certificate program in Integrated Design**

Courtney Starrett, Texas A&M University  
**Data Materialization: A Symbiotic Collaboration in STEM/STEAM**

Susan Reiser, University of North Carolina Asheville  
Jenna Frye, Johns Hopkins University  
**Sneaking Art and Design into STEM**

# SESSIONS

12:30 PM - 2:30 PM



## **KEYNOTE: ART WILL NOT SAVE US**

*International Ballroom*

*Sheldon Scott*

4:30 PM - 6:00 PM

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## **GENAI UNBRIDLED AND ART IN THE EXPANDED FIELD**

*AB 1022*

### **CO-CHAIRS**

Federica Incerti, George Mason University

Gail White, George Mason University

### **DESCRIPTION**

In the past decade, the field of Artificial Intelligence has undergone a renaissance on steroids. AI-infused content, from the mundane to the extraordinary, has infiltrated personal, social, scientific, economic and political spheres of human activity. Disregarding and displacing the real with simulacra, and employing strategies of seduction and escapism, AI-infused content is now becoming ubiquitous and increasingly indistinguishable from artist-generated content. GenAI images and media are currently being served to millions of uncritical viewers who for the most part, have given little to no thought as to how GenAI potentially affects their beliefs and behaviors, as well as the lives and livelihood of artists.

This session focuses on sharing strategies and working processes geared towards increasing the ways and means in which artists can ethically and responsibly use GenAI tools to make art.

Due to the rapid pace and dynamic nature of GenAI, the presenter would like to reserve the right to amend this description. As AI evolves, artist communities must participate in the discussions about the societal priorities and power relations underpinning AI development.

### **PANELISTS**

Emil Polyak, Drexel University

Rghad Balkhyoor, Drexel University

**Machines and Imagination: Navigating the Challenges of Generative AI in Foundational Art and Design Education**

Binod Shrestha, University of North Texas

Terry Davis, University of North Texas

**Generative AI and Foundations Classroom**

Laura Scherling, EdD, Columbia University in the City of New York

**Love, Hate, Curiosity, and Ethics in the Age of AI**

Federica Incerti, George Mason University

Gail White, George Mason University

**AI Unbridled and Art in the Expanded Field**

# SESSIONS

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## "ART AND ART EDUCATION AS CATALYSTS FOR SOCIAL CHANGE"

AB L002

### CHAIR

Chawky Frenn, George Mason University

### DESCRIPTION

By bringing together experts, artists, educators, scholars, and students from diverse backgrounds, this panel will focus on exploring the intersection of art, art education, and social activism. The transformative potential of creativity in navigating and addressing contemporary challenges will:

- Amplify marginalized voices, challenge systemic injustices, and foster empathy and understanding across communities.
- Illuminate the ways in which artists are using their craft to advocate for social justice, equity, and inclusion.
- Explore innovative approaches within art education that empower students to engage critically with societal issues and become agents of change.
- Explore the role of art institutions, galleries, and educational establishments in elevating underrepresented voices and fostering dialogue around pressing social concerns.
- Identify practical strategies and best practices for integrating social justice themes into art curricula and community-based art initiatives.
- Inspire collaboration and collective action among artists, educators, activists, and community members committed to harnessing art for social transformation.

Art has a unique power to provoke thought, inspire action, and foster empathy, making it an invaluable tool in addressing pressing social issues.

### PANELISTS

Chawky Frenn, George Mason University

**Art and Art Education as Catalysts for Social Change**

Todd Barsanti, Sheridan College

**Ten Years of Posters for Social Good**

Courtney Starrett, Texas A&M University

**Data Shape Cyanotypes: Bridging Art and Science Through Data Materialization and Community Collaboration**

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## INTEGRATING AI IN FOUNDATIONAL ART & DESIGN EDUCATION

AB 1021

### CO-CHAIRS

Bryan Robertson, Yavapai College

James Hutson, Lindenwood University

### DESCRIPTION

Artificial Intelligence (AI) is transforming art and design education, presenting opportunities and challenges. We invite you to join us for an interactive workshop exploring how to effectively integrate AI tools such as Midjourney, DALL-E 2, and Craiyon into foundation drawing and three-dimensional design courses. Throughout the workshop, we'll demonstrate how AI can enhance creative workflows and reinforce core art and design principles through practical use cases and example assignments.

During this workshop, participants will receive hands-on demonstrations and gain strategies for fostering creativity and critical thinking alongside AI usage. This workshop explores innovative approaches to teaching and learning in response to technological advancements.

# SESSIONS

The workshop will also discuss the implications of AI's ability to aggregate human information and its implications for creative workflows. Can AI replace traditional artmaking? Can educators highlight the importance of balancing AI integration with foundational art and design principles? This workshop offers a roadmap for educators seeking to harness the power of AI in their teaching practice. By integrating AI as a tool for innovation and creativity, we can equip students with the skills and knowledge needed to succeed in the evolving landscape of art and design.

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## **PREVENT GRIDLOCK: NAVIGATING THE ROAD TO SUCCESS** **AB L004**

### **CO-CHAIRS**

Shannon Lindsey, University of Central Florida  
JB Burke, University of North Carolina Charlotte

### **DESCRIPTION**

Are you a recent or current graduate student that is overwhelmed with ALL THE THINGS about being a faculty member in higher education? Then this workshop is for you!\*

Join us as we explore your identity as an emerging art educator and shine a light on the complex roles of teaching, service, and research within the context of academia. The interactive activities, worksheets, and resource guides will drive the conversation and provide tangible takeaways. Our goal is to empower participants to directly apply the outcomes from this workshop in their evolving teaching approaches, research goals, and professional development.

\*We also welcome any faculty, coordinators, or administrators who work closely with emerging educators and may want to use these materials in their teaching and mentorship.

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## **CREATING MORE INCLUSIVE LEARNING SPACES FOR NEURODIVERGENT STUDENTS** **AB 1009**

### **CHAIR**

Ana Farnham, George Mason University

### **DESCRIPTION**

This is a workshop where each participant creates a piece of inclusive Risograph art using GMU studio space. Each participant will obtain a copy of whatever we create.

1. Introduce Neurodivergence and talk about a few different learning disabilities and differences
2. PPT presentation about how those people learn best and a number of strategies on how to help them better learn in a classroom. Multi-modality UDL etc.
3. Then divide participants up into 3-4 groups and give them each a different scenario of a student in the classroom and their disabilities (user persona style).
4. Each group must devise a way to restructure some portion of how they teach to best accommodate this student and their needs.
5. Present ideas, discussion about how this could benefit every student, discuss gifts of neurodivergence.

Then together everyone creates a poster about the gifts of each one that we can print on the Risograph and give everyone a copy.



# SESSIONS

PANEL  
WORKSHOP

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## **PRACTICING PRESENCE WORKSHOP** AB 2044

### **CHAIRS**

Mallory Kimmel, George Mason University

### **DESCRIPTION**

Building off the panel title, Practicing Presence, I propose a workshop to bring the theoretical applications covered in the panel (preceding the workshop) to be expanded upon and embodied through the following event. The workshop will include multiple modalities ranging from Biodanza to meditation, and active listening activities to playing games. These joyful and creative ways to bond and form intimate classroom systems of care will be explored together in a group of 40 or less participants and subsequent smaller groupings. Panelists and healing practitioners are both welcome to contribute and host various short activities during the workshop to expose the attendees to multiple tools to strengthen interpersonal social skills and provide the next generation of artists with the confidence to learn, collaborate and lead within and beyond the classroom. This model of creative problem-solving is responsive to the ever-changing world and exemplifies the same creative conviction we ask our students to employ, which in essence is to cultivate responsive artistic practices to the needs of the human condition in order to act and build sustainable practices in the rapidly changing world.

DD

## **GREYS IN MANY WAYS: EXPLORING UNDERTONES IN THE LIQUITEX BASICS ACRYLIC RANGE** AB 2049

The introductory Liquitex Basics Acrylics range is great for projects where becoming familiar with the medium, technique and range of colors on a budget is a priority. Incorporating The NEW Bio-Based Matte Fluid Medium adds sophistication to abstract work, creating a more uniform yet contrasting background for bold colors to play upon. Color mixing with these unsung heroes inform interesting, muted tones and shadows applicable to landscape, cityscape, and portrait painting .

Join artist Brandy Antonio on Friday, April 11th from 4:30 to 6:00PM (Room 2049 GMU) for an exploration into chromatic greys, painting on a budget and learning about the new Liquitex Bio-Based sustainable range of acrylic mediums.

Basics workshop <https://forms.gle/PuhcpcnBkrZ66ckn9A>

SATURDAY, APRIL 12, 2025

9:00 AM - 10:30 AM

## 27 EXPLORING FOUNDATIONAL PEDAGOGY MODELS IN INTERDISCIPLINARY PROGRAMS

*Beverly*

### CHAIR

Anna Huff, Hamilton College

### DESCRIPTION

This session aims to facilitate discourse around foundational pedagogy models for interdisciplinary programs. With the proliferation of integrative arts, intermedia, and interarts disciplines, there is a need to understand and define the foundational skills necessary for these programs.

As educators and curriculum designers, we are tasked with defining the essence of interdisciplinary practice. What distinguishes the foundational skills required for students in interdisciplinary arts from those in more focused programs? What constitutes the foundation of an interdisciplinary practice, and what challenges arise in teaching and learning these skills? Should students be exposed to a breadth of disciplines, for example, or should there be more structured overlaps between mediums?

Moreover, for students in interdisciplinary programs who continue their studies through a fourth year, what are the building blocks or pathways from their first year to graduation? These questions prompt critical reflections on curriculum design, teaching methodologies, and the overall educational experience of students.

Panelists with direct experience teaching interdisciplinary foundational courses or designing curriculums for interdisciplinary programs are invited to share their insights and expertise. They will contribute to a discussion aimed at advancing our understanding of foundational pedagogy models in interdisciplinary art education.

### PANELISTS

Sarah Nesbitt, University of Michigan-Dearborn  
**Integrating Art into an Engineering Program**

Anna Huff, Hamilton College

**Finding the Edges to See the Center: building constellations of focus when you come from all directions at once in technological interdisciplinary pedagogy models**

Kerri-Lynn Reeves, MacEwan University

**Knowing oneself, engaging in interdisciplinary creative-research**

Miles Halpern, Kishwaukee College

**Building Bridges, Finding Allies and Sharing Power**

## 37 SMALL AND NIMBLE: CREATIVE SOLUTIONS FOR FOUNDATIONS IN SMALL PROGRAMS

*Statler A*

### CHAIR

Summer Zickefoose, Westminster College

### DESCRIPTION

This panel discussion will explore the range of foundation curriculum formats within small-scale art programs. Small programs within liberal arts and community colleges often facilitate large numbers of non-majors yet must also meet the needs of their majors. These programs may be staffed with between 1-4 full-time faculty, part-time faculty, or graduate students, and the foundation courses may comprise only a component of a faculty's overall teaching responsibilities. These realities can present defined goals for foundations curriculums that vary dramatically from those at art schools or large university art programs. As higher education continues to transform and evolve, small programs are often adapting their foundations courses to meet staffing, curricular, or enrollment realities. These adaptations can take advantage of interdisciplinary collaborations, the unique strengths of the school, or other opportunities

# SESSIONS

that may not present themselves within larger programs. This panel seeks to highlight many of the novel, innovative, and/or interdisciplinary solutions for foundations courses within small programs. In addition to the support this panel may offer for small programs looking for ways to adapt their foundations curriculum, the solutions may also offer intriguing models for integration into larger art programs.

## PANELISTS

Kathi Smith, Husson University

Theresa Ayotte, Husson University

**Building Bridges: College of Science and Humanities meets College of Business**

Martin Lang, Columbia College South Carolina

**Expanding Access and Impact in Small Art Programs**

Jessica Gardner, Northern Virginia Community College

**Community Collaborations**

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## ASSESSMENT AND ACCESS

**Stevens A**

### CO-CHAIRS

Justin Sutters, George Mason University

Michael McDermott, George Mason University

### DESCRIPTION

This session presents findings from a multiyear program assessment of a BFA/BA curriculum redesign at a large access university comprised of over 50% transfers. The presenter shares how to dispel unexamined perceptions of learning by leveraging annual report structures to engage faculty in meaningful curricular innovation to serve all students. Attendees will be provided a lens to critically examine how to respond to increasing demands for data-driven reform in a culture of evidence that often is not sympathetic to art cognition and quantifiable outcomes. Similarly, the presenter will provide anecdotal lessons learned about building critical mass towards faculty engagement in curricular programming and the efficacy of data collected by faculty to inform program decisions and strategic planning. Attendees will be encouraged to consider the shifting student demographics and related demands within public research institutions in terms of annual assessments and how current practices could reify outmoded assumptions about teaching that are detrimental to diverse learners. The presenters will unpack one model that responded to a rapidly growing and increasingly diverse student population in a manner that increased accessibility as well as retention, thus providing a case study to consider as generalizable, or adaptable to other academic contexts.

## PANELISTS

Rachel Debuque, University of Arkansas

**What Assessment can tell us about Access**

Gloria Duan, Pratt Institute

Micki Spiller, Pratt Institute

**"A Sense of Belonging": Alternative Assessment in the First Year**

Justin Sutters, George Mason University

Michael McDermott, George Mason University

**Assessing student outcomes now to inform what is next in curricular development**

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## FROM SPECIFIC TO GENERAL

**Continental Ballroom (CB) B**

### CHAIR

Amy Johnson, Kansas State University

### DESCRIPTION

First-year programs are often charged with preparing students for a wide range of different programs. Others feed a narrow set of disciplines or sometimes just one. Some programs have expanded the meaning

# SESSIONS

of foundational knowledge due to technological advances. Some have deeply held institutional traditions. But how general is too general, and how specific is too specific? How much tech is too much tech, and how much tradition is too much tradition? What baseline skills and knowledge do your first-year students need as they proceed into the second year at your institution, and how have you designed your curriculum to make the most of the oh-so-critical first year in a way that makes sense for them?

This panel is an opportunity for you to show us not just what you do but WHY! Is your approach broad-based, discipline-specific, a smorgasbord of options, or some other approach? Is that due to the programs you serve, traditions you uphold, theoretical frameworks, or some other factor? Strong opinions are expected, but strong evidence is even better.

## PANELISTS

Jessica Mongeon, Arkansas Tech University  
**Incorporating Game Design into a Foundations Program**

Caycie Trotter, Jacksonville State University  
**Negative Effects of "Speedrunning" Education**

Michael Kellner, Columbus College of Art and Design  
**All Together Now**

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## FOUNDATION REPAIR *Continental Ballroom (CB) C*

### CHAIR

Samuel Ladwig, Appalachian State University

### DESCRIPTION

Have you recently done serious repair work on your foundation? What was the problem? Was your pedagogy showing its age? Did you finally get financing to fix up that fixer-upper? Did you need to tear down some walls, add a new story, reverse a point of entry, or update your color palette? Did your remodel put a dent in family unity, or have you finally created a dream home where everyone has a room of their own?

This panel seeks to connect recent rehabbers and those considering making changes to first-year programs. Presentations can address administrative, structural, curricular, economic, theoretical, technological, enrollment, recruitment, retention, facilities, or any other factors that affected your journey. We want to celebrate your success and allow your colleagues to benefit from the wisdom of your experience.

## PANELISTS

Leslie Macklin, University of Central Arkansas  
Holly Laws, University of Central Arkansas  
**Navigating A New Foundation: Merging, Innovating, Evolving**

Sam Ladwig, Appalachian State University  
**Long Live Foundations!**

Amelia Salisbury, Virginia Polytechnic Institute and State University  
Jennifer Hand, Virginia Polytechnic Institute and State University  
**Repair Toward Growth and Inclusivity**

AA

## FATE MEMBER TOWN HALL & LISTENING SESSION *Amphitheater*

### CO-CHAIRS

FATE Diversity, Equity, Inclusion and Accessibility Committee  
Kevin Kao, Furman University  
Jessamyn Lovell, University of New Mexico

# SESSIONS

## DESCRIPTION

Navigating Socio-Political Engagements

How can FATE support our membership in navigating Socio-Political engagements in the context of an evolving higher education landscape? We invite all members to join in a town hall and listening session focused on the role and capacity that FATE has as a national arts organization. This conversation comes at a time when many institutions – public, private, academic, and artistic spaces – have made public statements on issues such as the Black Lives Matter movement, environmental sustainability, LTBTQI2S rights, and global conflicts like the war in Gaza. As educators, how can we engage with these issues in our classrooms, curricula, and pedagogical practices? Considering our diverse membership, how can FATE support teaching that encourages critical discourse and reflection on these topics? We welcome you to express, share, and offer perspectives and experiences in effort to shape the organization we're part of. How can FATE offer frameworks for exchanging critical discourse? How do you see this in context to your roles as educator, artist, and more?

This session will be holding space for a focused 45-minute town hall conversation around FATE's socio-political engagements, followed by a 45 minute open-ended listening session.

Keywords: DEIA, Town Hall, Listening Session, Socio-political Topics, FATE

**11:00 AM - 12:30 PM**

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## **RADICAL POSITIVITY FOR INCREASED RIGOR IN THE STUDIO CLASSROOM**

*Amphitheater*

### CHAIR

Rae Goodwin, University of Kentucky, School of Art and Visual Studies

### DESCRIPTION

As culture and generations shift and change we must respond in our approach to teaching people about and/or how to create art and design. Shifts in tone and vocabulary can create spaces where students feel more intrinsically and extrinsically motivated. Support through radical or extreme positivity can shift a student's view of themselves. Panelists will share how positivity can increase rigor in student outcomes from today's students.

### PANELISTS

James Lipovac, Pratt Institute

Maura Conley Pratt Institute

**"A Sense of Belonging": Alternative Assessment in the First Year**

Karen Gergely, Graceland University

**The Echo Effect of Cultivating a Studio Vibe Rooted In Honesty, Positivity, And Rigor**

Rae Goodwin, University of Kentucky

**Radical Positivity: a case study in the aftermath of burnout**

Neill Prewitt, Georgia State University

**Practicing Empathy to Inspire Authentic Creativity**

**45**

## **THE DESIGN PROCESS**

*Beverly*

### CHAIR

Michael Flynn, Savannah College of Art and Design

### DESCRIPTION

This practice-oriented session will focus on how the design process can be used as a model for creating place-based learning experiences across various disciplines and modalities. Place-Based Education (PBE) can be defined as: "quality experiences in local settings and is the focus of increased attention by education scholars in the 21st century" (Knapp, 2005, p. 277).

# SESSIONS

The purpose of this session will be to showcase the flexibility of PBE as a pedagogical approach that builds on the theoretical frameworks of experiential learning, design education and student engagement to create life changing experiences that take learning outside the classroom into local environments. Participants will learn how they can incorporate practical PBE strategies into their courses that will increase student engagement. When a place becomes a component of the design process, it creates an additional layer of excitement for learners.

An overview of relevant literature, models and imagery of past projects used by the presenters in a variety of courses will provide context for how PBE can be used to increase student engagement. In addition, participants will receive an interactive design process worksheet to explore this unique and rigorous cyclical process of enquiry and creativity.

## PANELISTS

Ashley Dahlke, Cochise College  
**Collaborations to Build Community**

Laura Kimball, Radford University  
Margaret Carneal, Radford University  
**The Pirate Challenge: Where all of Campus Epically became the Classroom**

Stacy Slaten, Northern Virginia Community College  
**Connecting the Dots in Community: Building Connection, Cohesion, and Care Through Collaborative Initiatives in the Visual Arts**

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## NAVIGATING ANALOGUE AND DIGITAL SPACES

**Statler A**

## CO-CHAIRS

Lorna Galloway, University of Central Florida  
Marika Christofides, Oklahoma State University  
Benjamin Murphy, Oklahoma State University

## DESCRIPTION

As artists, the pandemic severed our access to many of the vital spaces where art is traditionally shared as museums and galleries were forced to close their doors. We innovated and adapted, forging new "spaces" to share our work with each other – from miniature galleries, to outdoor installations, to the proliferation of digital galleries and other online platforms.

Encountering contemporary art "in the wild" is an incredibly valuable experience for Foundations students, as is the experience of exhibiting work. The "share" aspect of art is what creates community, drives ideas forward, and expands possibilities. But this type of experience can be challenging to provide at institutions with limited resources, limited physical space, or that lack strong arts infrastructure.

In our panel discussion, we will delve into how the pandemic prompted a reevaluation of the concept of art space" within the classroom setting. Panelists will share how they are adapting ideas, utilizing resources, and reshaping teaching methodologies forged during the pandemic to the post-pandemic classroom, to afford students the communal and sharing experiences inherent in the artistic process."

## PANELISTS

Anthony Mead, Transylvania University  
**Innovating in Isolation: Learning Beyond Traditional Spaces**

Casey McGuire, University of West Georgia  
**3d Printed Letter press**

Robin Baker, Oklahoma State University  
**Tessellation and Text in Relief: Using Compass, computer and CNC Laser to Create Islamic Mosaic Relief Sculptures**

Benjamin Murphy, Oklahoma State University  
**Navigating Analogue and Digital Spaces: From Digital To Paint**

# SESSIONS

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## EMBRACING THE FUTURE

*Palmer House*

### CO-CHAIRS

Melanie Uribe, Southern Connecticut State University  
Gerrit DeVries, Southern Connecticut State University

### DESCRIPTION

In an era where digital technology evolves at an unprecedented pace, educators must equip students with the skills and knowledge necessary to navigate and contribute to this dynamic landscape. The proposed session explores innovative approaches to introducing motion design and emerging technologies in digital foundation courses, primarily focusing on first-year art and graphic design students. This session seeks to convene a diverse group of educators who have ventured into integrating these cutting-edge elements into their curriculum. The goal is to create a platform for these educators to share their experiences, exchange ideas, engage in a meaningful discussion about what has been effective in their implementation, and foster a collaborative environment where best practices can be shared.

### PANELISTS

Eloise Philpot, Radford University  
**Technology Art and Vision**

Nadia Issa, University of Arkansas  
**Foundations in Motion: Introducing Early College Students to Digital Creativity**

Melanie Uribe, Southern Connecticut State University  
Gerrit DeVrie, Southern Connecticut State University  
**Integrating Motion Design and Digital Tools in Foundations for Early College Students**

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## IT TAKES A COMMUNITY TO BUILD ONE

*Continental Ballroom (CB) A*

### CHAIR

Miles Halpern, Kishwaukee College

### DESCRIPTION

Community, collaboration, and networking are essential experiences for art students to have as part of their education and schools frequently talk about strategies for building communities in the classroom. Teachers can create a classroom climate that encourages community; however, a community cannot be handed to students for a community to form. I believe community-building is most likely to prosper when teachers cultivate ideal conditions and then know when to get out of the way and let the students take charge. This panel will look at examples our panelists employed within their art programs to help students work together, to create a supportive, vibrant, inclusive art community within their classrooms and beyond while also having fun and acquiring professional development skills.

### PANELISTS

Micki Spiller, Pratt Institute  
**Team-Based Learning in the Studio Classroom**

Doug Bowen, British Higher School of Art and Design  
Nadine Hecht, Pforzheim University  
Katharina Wittemann, Pforzheim University  
**Voices of Foundation: Examining the Transformative Impact of Foundation Art Education**

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