



NEXT NOW

CONFERENCE
APRIL 10-12, 2025



**FATE Conference 2025 | April 10-12, 2025 | Hilton Tysons Corner | DC Metro Area
Hosted by George Mason University | wwwFOUNDATIONSART.ORG**

List of Sessions

Session 1

Type: Panel	<i>Beyond the Adage: Teaching Through Making in the Arts</i>	Chair/ Co-Chair Meredith Cawley, University of North Texas meredith.cawley@unt.edu
<p>Challenging the outdated belief that “Those who can’t do, teach,” this panel, “Teaching as Making: The Artist-Educator’s Dual Role,” celebrates the critical role practicing artists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.</p> <p>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.</p> <p>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.</p>		

Session 2

Type: Panel	<i>Opportunities & Challenges of Digital Tools in Observational Drawing Classrooms</i>	Chair/ Co-Chair Yulia Gasio, California State University Long Beach yulia.gasio@csulb.edu
<p>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</p>		

Session 3

Type: Panel	Meta-Teaching and Support for GTAs: Building a Community of Educators	Chair/ Co-Chair Millian Giang Pham, Auburn University millian@auburn.edu
	<p>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?</p>	

Session 4

Type: Panel	<i>Sparking Wonder: Transforming Freshmen Perspectives with Campus Treasures</i>	Chair/ Co-Chair Meredith Cawley, University of North Texas Meredith.cawley@unt.edu
	<p>The COVID-19 pandemic drastically reshaped the educational experience, especially for foundation students, diminishing their curiosity and confidence. The swift transition to online learning shifted their focus from engaging deeply with their studies to merely completing assignments, leading to a disconnection from the intrinsic joy of learning.</p> <p>This panel, “Sparking Wonder: Transforming Freshmen Perspectives with Campus Treasures in the Next Now,” addresses this pressing issue by championing innovative teaching approaches that awaken curiosity and rebuild confidence. Drawing inspiration from Mrs. Frizzle and Bill Nye, this initiative seeks to infuse education with excitement and exploration in our current context.</p> <p>At the core of our strategy is the creative utilization of campus resources—ranging from specimen collections and fashion archives to fabrication labs and library special collections and more. By weaving these treasures into the curriculum, we aim to offer immersive, hands-on learning experiences that not only transmit knowledge but also inspire wonder and curiosity among freshmen.</p> <p>This is a call out to educators who have harnessed these resources to foster exploration, experimentation, and creative problem-solving in their teaching. Contributions should showcase how these innovative practices have ignited students’ passion for learning, helped them navigate post-pandemic anxieties, and cultivated an atmosphere of excitement and discovery. The panel will further explore the challenges and opportunities of implementing such strategies in the Next Now, including logistical hurdles and methods for engaging students with varied interests.</p> <p>“Sparking Wonder” aspires to be a collaborative platform for sharing effective practices and inspiring tales, guiding educators in reviving students’ spirits. By tapping into the abundant resources our campuses offer, we can transform the educational journey into a captivating adventure, reawakening students’ innate curiosity and preparing them for a lifetime of exploration and growth in the rapidly evolving world of the Next Now.</p>	

Session 5

Type: Panel	<i>The Cut Up: Generating Content Through Collage</i>	Chair/ Co-Chair Susan Meyer, Monmouth University smeyer@monmouth.edu
	<p>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.</p> <p>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?</p> <p>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.</p>	

Session 6

Type: Panel	<i>Creative Sustainability: Integrating Eco-conscious Practices into Art Foundations Education</i>	Chair/ Co-Chair Clark Stoeckley, American University of Kuwait cstoeckley@auk.edu.kw
	<p>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.</p>	

Session 7

Type: Panel	<i>Pathways to New Models</i>	Chair/ Co-Chair Nicole Condon-Shih, Cleveland Institute of Art nccondonshih@cia.edu
	<p>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.</p>	

Session 8

Type: Panel	<i>A-B-C-D-What-the-F: Rethinking Traditional Grading</i>	Chair/ Co-Chair Billi London-Gray, University of Wyoming billi.london-gray@uwyo.edu Christine Adame, Texas Women's University cadame4@twu.edu
	<p>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 and inclusive 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.</p>	

Session 9

Type: Panel	<i>Art Education as Utopian Worldbuilding: Dreaming in Dystopia</i>	Chair/ Co-Chair Jacob Riddle, Washington State University jacob.riddle@wsu.edu Noah Phillips, Rocky Mountain College of Art and Design nphillips@rmcad.edu
	<p>In Emergent Strategy adrienne maree brown states “If you are shaping the future, you are a futurist.”</p> <p>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.</p> <p>Come dream with us.</p>	

Session 10

Type: Panel	<i>Between Next & Now: Realities of Iteration</i>	Chair/ Co-Chair Sophia Louise Goodpasture, Tarleton State University sgoodpasture@tarleton.edu Amalia Galdona Broche, Rhode Island School of Design agaldona@risd.edu
	<p>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?</p> <p>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.</p>	

Session 11

Type: Panel	<i>Play it Forward, Cultivating the Right Studio Environment</i>	Chair/ Co-Chair Scott Raynor, High Point University sraynor@highpoint.edu Janis Dougherty, High Point University jdougher@highpoint.edu
	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 encourages 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 spaces 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.	

Session 12

Type: Panel	<i>Interplay: Combining Analog and Digital Techniques in the Design Process</i>	Chair/ Co-Chair Marissa Tirone, Rochester Institute of Technology mxtfaa@rit.edu
	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.	

Session 13

Type: Panel	<i>The intersection of art education and studio art and design foundations.</i>	Chair/ Co-Chair Mark Graham, Brigham Young University mark_graham@byu.edu
	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.	

Session 14

Type: Panel	<i>A Tunnel Painted on a Cartoon Brick Wall</i>	Chair/ Co-Chair Chris Ireland, Tarleton State University ireland@tarleton.edu Sophia Louise Goodpasture, Tarleton State University sgoodpasture@tarleton.edu
	<p>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.</p> <p>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.</p>	

Session 15

Type: Panel	<i>Fail Hard with a Vengeance</i>	Chair/ Co-Chair Diane Martonis, Rocky Mountain College of Art and Design dmartonis@rmcad.edu Kerry St. Laurent, Western New England University kerry.stlaurent@wne.edu
	<p>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.</p> <p>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.</p> <p>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.</p>	

Session 16

Type: Panel	<i>Creating Better Visual Storytellers!</i>	Chair/ Co-Chair Karen Gergely, Graceland University gergely1@graceland.edu
	<p>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.</p>	

Session 17

Type: Panel	<i>Interdisciplinary: Cross-curricular Approaches to Creative Practice</i>	Chair/ Co-Chair Joshua Field, Tennessee Tech University jfield@tntech.edu
	<p>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.</p>	

Session 18

Type: Panel	<i>Which Came First? Creativity or Craft?</i>	Chair/ Co-Chair Elissa Graff, Kentucky College of Art + Design egraff@kycad.org Damon Arhos, Kentucky College of Art + Design darhos@kycad.org
	<p>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?</p> <p>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?</p>	

Session 19

Type: Panel	<i>BACK TO THE FUTURE "OR NOT" – TO HONOR AND CHALLENGE TRADITION AT ONCE</i>	Chair/ Co-Chair John Rise, Savannah College of Art and Design jrise@scad.edu
	<p>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.</p> <p>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 reimaged structures of tomorrows' foundational classroom.</p> <p>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.</p> <p>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?</p> <p>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.</p>	

Session 20

Type: Panel	<i>4D in Foundations: Impactful teaching of real and recorded time arts</i>	Chair/ Co-Chair Jonathan Fisher, Kennesaw State University jfish51@kennesaw.edu Diana Gregory, Kennesaw State University dgregory@kennesaw.edu
	<p>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.</p>	

Session 21

Type: Panel	<i>The Next Normal: Fostering Resiliency and Professional Competence in Foundations</i>	Chair/ Co-Chair Jer Nelsen, South Carolina School of the Arts jnelsen@andersonuniversity.edu Bethany Pipkin, South Carolina School of the Arts bpipkin@andersonuniversity.edu
<p>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:</p> <ul style="list-style-type: none"> • 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 <p>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.</p>		

Session 22

Type: Panel	<i>What is Curating the Future Foundation Program?</i>	Chair/ Co-Chair Paul Gebhardt, Maine College of Art & Design pgebhardt@meca.edu
<p>This panel is concerned with the various approaches that colleges and universities are fashioning for their foundation programs: A universal foundation program that is intended for every student regardless their concentration or major; A tracked foundation program that allows for student choice within a skill set focus designated by individual programs; Or, a hybrid approach that would result in a combination of foundational courses required for all students and foundational courses chosen according to major/concentration.</p> <p>The primary topic of discussion will involve locating what is essential and foundational to art and design education. Our queries will include: If there are essential, foundational visual language and skills, can they be translated or re-designed into a more individualized student or major specific curriculum? Can such a re-design of foundational curricula preserve the integrity of embodied skills and self-development gained by the traditional foundation program? We will engage with the accepted and perceived learning outcomes of a universal foundation program that is the same for all students regardless of their interest in design, craft or fine art such as establishing a shared visual vocabulary, building a culture of critique, disseminating studio protocols, developing hand-eye-craft skills, and building community among first year students.</p>		

Session 23

Type: Panel	<i>AI as Creative Collaborator</i>	Chair/ Co-Chair Christopher Williams, Savannah College of Art and Design chwillia@scad.edu
	<p>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.</p>	

Session 24

Type: Panel	<i>Embodied Art Making</i>	Chair/ Co-Chair Mary Johnson, Alfred University johnsonma@alfred.edu
	<p>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. Proposals may address the microcosm of a classroom-studio or the macrocosm of an entire program. What specific programs have you initiated or steps have you taken to create embodied experiences for your art students?</p> <p>How has mindfulness played a central role in your teaching or program?</p> <p>How are the tactile and present moment emphasized?</p> <p>What role do materials and material knowledge play in this?</p> <p>Have you developed an approach in your classroom or program, that responds to this that is unconventional?</p> <p>Have you collaborated with other faculty or practitioners outside of the visual arts to do this work?”</p>	

Session 25

Type: Panel	<i>The Graduate</i>	Chair/ Co-Chair Neill Prewitt, Georgia State University nprewitt@gsu.edu
	<p>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.</p>	

Session 26

Type: Panel	<i>Presence Post Pandemic</i>	Chair/ Co-Chair Thomas Albrecht, State University of New York at New Paltz albrecht@newpaltz.edu
	<p>Post pandemic, what is the changed space of the studio classroom? In the wake of years of isolation and remote delivery of curriculum, what are new norms for spaces designed for learning, making, being? Foundation faculty have been on the front lines of navigating and constructing new spaces for learning and student engagement post COVID. This panel will explore this new landscape in higher education, and the opportunities and challenges that exist for first-year education. Panelists will explore approaches to learning that focus on gathering students in real-time, engaging them to be present for active learning, with projects that encourage research strategies and collaborative activities. Of particular interest will be innovative approaches that deal with how to ground students in the studio space amidst alarming rates of anxiety and depression, where presence with other bodies and minds is incredibly significant for future learning.</p>	

Session 27

Type: Panel	<i>Exploring Foundational Pedagogy Models in Interdisciplinary Programs</i>	Chair/ Co-Chair Emilia White, York University School of Arts, Media, Performance & Design, Integrative Arts program emwhite@yorku.ca
	<p>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.</p> <p>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?</p> <p>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.</p> <p>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.</p>	

Session 28

Type: Panel	<i>Planting Seeds & Interleaving: Scaffolding Across the Foundations Curriculum</i>	Chair/ Co-Chair Tessa Dallarosa, University of Wyoming tdallaro@uwyo.edu Tracey Eckersley, University of Wyoming teckersl@uwyo.edu
	<p>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.</p>	

Session 29

Type: Panel	<i>Welcoming New Theories on Teaching Color: Contemporary Material and Subject Matter Approaches</i>	Chair/ Co-Chair Samara Johnson, University of Wyoming sjohn209@uwyo.edu Tessa Dallarosa, University of Wyoming tdallaro@uwyo.edu
	<p>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:</p> <ul style="list-style-type: none">• 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. <p>Participants attending the panel will also have the opportunity to share their own pedagogical approaches to teaching color theory.</p>	

Session 30

Type: Panel	<i>GenAI Unbridled and Art in the Expanded Field</i>	Chair/ Co-Chair Dr Federica Incerti, George Mason University / fincerti@gmu.edu Gail White, George Mason University / Professor New media Art gscottwh@gmu.edu
	<p>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.</p> <p>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.</p> <p>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.</p>	

Session 31

Type: Panel	<i>Expanding Horizons, Empowering Educators: Redefining Pedagogy with Insights from Collaborative Mentors</i>	Chair/ Co-Chair Minki Jeon, Department of Art Education, Florida State University mjeon2@fsu.edu
	<p>This panel session invites educators across various levels of academia, including faculty members, teacher educators, lecturers, and teaching assistants, to share insights from their collaborative teaching and mentoring endeavors. The session emphasizes the importance of ongoing reflection among educators regarding the structure and impact of their experiences on student learning, as well as their own professional growth. Panelists will delve into the ways in which their teaching, mentoring, and service activities, both within and outside traditional classroom settings, have affected students pursuing careers as art teachers or embarking on degrees in art education programs. Specifically, the panel aims to explore how collaborative research and practice initiatives, whether within their own academic departments/programs or through interdisciplinary collaborations, support aspiring educators at various stages of their academic journey, including undergraduate and graduate levels, internships, practicums, and workshops. By fostering discussions on these topics, the panel seeks to inspire educators to re-think their teaching philosophies, syllabi, and mentoring approaches within the context of art and design education, ultimately enhancing their impact on student learning and development.</p>	

Session 32

Type: Panel	<i>Drawing Futures: Innovations in Drawing Instruction for Today and Tomorrow</i>	Chair/ Co-Chair Jeremy Blair, Tennessee Tech University jmblair@tntech.edu
	<p>"Drawing Futures" welcomes drawing instructors to engage in a vibrant discourse centered on the future of drawing instruction. Panelists will share how they adapt and evolve, addressing the distinct needs of Generation Z, and anticipating those of Generation Alpha. Exploring the characteristics and preferences of these upcoming generations, panelists will share exemplary practices and curricula. They will also propose innovative methodologies that seamlessly integrate traditional techniques with contemporary approaches to drawing. Panelists will delve into the philosophical and cultural dimensions of drawing instruction, emphasizing how drawing courses can foster inclusivity and create a welcoming environment for students from all backgrounds and skill levels. Panelists will also examine the role of drawing as a catalyst for developing problem-solving skills, which are vital for today's creative industries. The panel discussion may also encompass topics such as personalized learning strategies, the implementation of AI in entry-level drawing, and techniques for critiquing and assessing today's students, all laying the foundation for the next generation of artists. Drawing Futures discusses the evolution of drawing instruction for Gen Z and Gen Alpha. Panelists will explore adapting to generational needs and will emphasize discussions on curricula, inclusivity, problem-solving, critique, assessments, and other relevant topics."</p>	

Session 33

Type: Panel	<i>De-Centering the Foundations Curriculum and Pedagogy</i>	Chair/ Co-Chair Binod Shrestha, CVAD, University of North Texas binod.shrestha@unt.edu
	<p>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.</p>	

Session 34

Type: Panel	<i>Everything New is Old...is New Again!</i>	Chair/ Co-Chair Lorna Galloway, University of Central Florida lorna.galloway@ucf.edu Leandra Arvazzetti, Piedmont Technical College arvazzetti.l@ptc.edu
	<p>Can solutions to our current issues be found by revisiting and reinterpreting the past? Inspired by the nostalgic looking back in the book "Draw it with Your Eyes Closed: the Art of the Art Assignment", and a pursuit of visual and digital literacy with photographer Alec Soth's probing conversations with ChatGPT paired with John Green's essays on the representation of velociraptors in Jurassic Park, this session seeks to explore how artist educators are reshaping foundations curriculum within a contemporary context while attempting to maintain tradition during a period of exponential innovation. Panelists are invited to share some of their attempts at how they have, successfully or not!, leveraged beloved "traditional" projects with progressive approaches. We encourage submissions that deal with project shares, research, or experiences that engage students meaningfully- considering ethics, visual and digital literacy, and/or integrating contemporary themes- identity, memory, sustainable practices, fostering collaboration, and embracing new media and technology- to redefine contemporary education and art.</p>	

Session 35

Type: Panel	<i>Low Tech Lab</i>	Chair/ Co-Chair Meredith Starr, SUNY Suffolk County Community College starrm@sunysuffolk.edu
	<p>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.</p>	

Session 36

Type: Panel	<i>Fostering creative tribes: Sharing strategies to build community in studio courses</i>	Chair/ Co-Chair Jee Hwang, Fort Hays State University jhhwang@fhsu.edu
	<p>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.</p>	

Session 37

Type: Panel	<i>Small and Nimble: Creative Solutions for Foundations in Small Programs</i>	Chair/ Co-Chair Summer Zickefoose, Westminster College zickefse@westminster.edu
	<p>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 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.</p>	

Session 38

Type: Panel	<i>Keeping It Real... Sustainability and the Art History Survey in the Age of AI</i>	Chair/ Co-Chair Stephanie Smith, Youngstown State University ssmith@ysu.edu
	<p>The intersection of Art History and Artificial Intelligence (AI) presents both opportunities and challenges for the sustainability of traditional survey courses. As AI technologies advance, questions arise regarding their impact on the pedagogical methods, content, and objectives of art history education. This session aims to explore how the incorporation of AI tools and methodologies can enhance the sustainability of art history survey courses while preserving the integrity of the discipline.</p> <p>Submissions are encouraged that offer innovative insights, practical strategies, and evidence-based approaches for addressing the sustainability of art history survey courses in both on-the-ground and online educational landscapes. Topics for consideration may include best practices for incorporating AI technologies into teaching methodologies to enhance student engagement, critical thinking, and analytical skills; navigating ethical dilemmas and cultural sensitivities inherent in the use of AI; and ways that educators can balance the integration of AI technologies with the preservation of traditional pedagogical methods and humanistic inquiry.</p>	

Session 39

Type: Panel	<i>Assessment and access: A data-driven approach to curriculum change</i>	Chair/ Co-Chair Justin Sutters, George Mason University jsutters@gmu.edu Michael McDermott, George Mason University mmcderm8@gmu.edu
	<p>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.</p>	

Session 40

Type: Panelx	<i>Same Old! Same Old? Innovations, Adaptation, and Experimentation in Pedagogy</i>	Chair/ Co-Chair Carole Loeffler, Arcadia University loefflec@arcadia.edu Maryann Worrell Krista Profitt, Arcadia University (two co-chairs named above) worrellm@arcadia.edu
	<p>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"</p>	

Session 41

Type: Panel	<i>Bridging Time and Technique: Contemporary Approaches to Master Studies</i>	Chair/ Co-Chair Jeremy Blair, Tennessee Tech University jmblair@tntech.edu
	<p>Master studies have long been a cornerstone of drawing education and foundations, offering students invaluable insights into the techniques, materials, processes, and styles of renowned artists of the past. However, as the landscape of visual arts evolves and expands, faculty must explore innovative approaches to teaching master studies that engage students with both historical and contemporary artistic practices. New approaches to master studies can serve as a bridge between the past and the present, connecting historical traditions in drawing with today's innovations through the exploration of new materials, technologies, research, contexts, and mindsets. This panel seeks to examine alternative methods, creative twists, and reimagined strategies for incorporating master studies into entry-level drawing and foundations courses. The panel aims to inspire faculty to challenge traditional paradigms and empower students to engage with a broad range of artistic influences. The panel will share new approaches to foster critical thinking, spark creativity, and encourage cultural awareness through new approaches to the traditional Master Study.</p>	

Session 42

Type: Panel	<i>From specific to general: the expanding range of approaches to first-year curriculum</i>	Chair/ Co-Chair Amy Johnson, Kansas State University thinkingsheep@mac.com
	<p>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 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?</p> <p>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.</p>	

Session 43

Type: Panel	<i>Foundation Repair: Strategies for making effective updates to first-year programs</i>	Chair/ Co-Chair Samuel Ladwig, Kansas State University samuelladwig@gmail.com
	<p>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?</p> <p>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.</p>	

Session 44

Type: Panel	<i>Radical Positivity for Increased Rigor</i>	Chair/ Co-Chair Rae Goodwin, University of Kentucky, School of Art and Visual Studies rae.goodwin@uky.edu
	<p>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.</p>	

Session 45

Type: Panel	<i>THE DESIGN PROCESS: A MODEL FOR CREATING PLACE-BASED LEARNING EXPERIENCES</i>	Chair/ Co-Chair Michael Flynn, SCAD Mflynn@scad.edu
	<p>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).</p> <p>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.</p> <p>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.</p>	

Session 46

Type: Panel	<i>Rethinking Art Space</i>	Chair/ Co-Chair Marika Christofides, Oklahoma State University marika.christofides@okstate.edu Benjamin Murphy, Oklahoma State University benjamin.murphy@okstate.edu
	<p>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.</p> <p>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.</p> <p>+ 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."</p>	

Session 47

Type: Panel	<i>Finding Common Ground: Multidisciplinary Starting Points in Arts Education</i>	Chair/ Co-Chair Erin Ethridge, Appalachian State University ethridgeee@appstate.edu Jessica / Anna Greenfield / Buckner, Appalachian State University greenfieldjl1@appstate.edu
	<p>This panel will explore approaches to designing foundations curricula to simultaneously meet the needs of a wide range of majors within art and design departments. What forms the basis of art and design education? What approaches can we resurrect from the past and where do we need innovative strategies? How can we structure foundations to better serve multiple educational paths?</p> <p>We are looking for proposals that offer innovative strategies for curriculum development—both practical proposals rooted in the confines of an existing academic structure, and innovative proposals that push the boundaries of existing structures.</p>	

Session 48

Type: Panel	<i>Shift-Command-Z: Designing (and Redesigning, and Redesigning Again) Online Art Curriculum</i>	Chair/ Co-Chair Kerry St. Laurent, Western New England University kerry.stlaurent@wne.edu Martonis, Rocky Mountain College of Art & Design dmartonis@rmcad.edu
	<p>Whether we're driven to the online teaching space due to institutional/enrollment demands, accessibility for students, flexibility in delivery, or a global pandemic, the studio arts face a compelling challenge: How to translate hands-on practice into engaging online experiences. This panel focuses on utilizing creative flexibility and adaptability when designing (and redesigning) the online arts classroom.</p> <p>We aim to explore questions like: How does the atelier/studio model translate effectively in the online environment? How do we consider patterning and repetition as a means to help students succeed? How do assessment and structure play a role in fostering reflection and revision? How can we continue to be adaptable as we rework and refine our approach?</p> <p>This panel will push beyond published "best practices" to explore the idea that there is no one-stop-shop for an effective online classroom. Pedagogy, applied research, technology, and artistic practice are all pieces in the continuous redesign of online arts curriculum to meet the evolving needs of students and the ever-fluctuating demands of a digital era.</p>	

Session 49

Type: Panel	<i>Embracing the Future: Integrating Motion Design and Emerging Technologies in Digital Foundation Courses</i>	Chair/ Co-Chair Melanie Uribe, Southern Connecticut State University uribem2@southernct.edu Gerrit DeVries, Southern Connecticut State University devriesg2@southernct.edu
	<p>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.</p>	

Session 50

Type: Panel	<i>It Takes A Community To Build One</i>	Chair/ Co-Chair Miles Halpern, Kishwaukee College mhalpern@kish.edu
<p>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.</p>		

Session 51

Type: Panel	<i>Preppers: Cultivating Sustainable Practices for Future Student Success</i>	Chair/ Co-Chair Seth` Van Der Eems, George Fox University svandereems@georgefox.edu
<p>Throughout the pandemic, many struggled with supply chain issues of usual materials for the classroom and studio - and not just PPE - forcing us to find creative, unorthodox, and surprising solutions to everyday reliances we may not have been aware of. We became sharply aware of material presence, limited quantities, and their depletion. We reevaluated our waste, recycled, or reusable materials. This panel invites studio technicians and faculty to unpack how limited or inaccessible materials, heightened internet connections, and ever raising awareness of a rapidly changing climate made us reframe what it means to cultivate "prepared students" to respond to their world through their practices.</p> <p>This panel is centered around the too often background work to our lessons, projects, and discussions: studio management. How do we train and sustain students to be able to make their best work while in our programs? How do we train and sustain students to maintain a dynamic studio that responds to changing markets and discourse? How does organization and planning underline our free-wheeling practices? I guess at the end of the day, the question is: are we all just "preppers" now?</p>		

Session 52

Type: Panel	<i>Meeting our Students' Needs as Learners: Preparing Foundations Programs and Instructors Post-COVID</i>	Chair/ Co-Chair Jason Swift, University of West Georgia jason.a.swift@gmail.com Raymond Yeager, Savannah College of Art and Design ryeager@scad.edu
<p>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 that address learning and support for our students post-COVID who have had their educational experiences interrupted by this unprecedented event to be workshopped 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. Relevant topics might include innovative curriculum and teaching addressing foundational skills, creating and maintaining inclusive, caring classroom communities that are safe psychologically, emotionally and physically and addressing biases and stereotypes that impact student identity, interfere with learning and openness, but we encourage proposals exploring related timely topics. The session chairs will document these discussions and distribute the results (both theoretical and applied) following the conference. For more information, please visit ITI at www.integrativeteaching.org and follow us on Facebook or Instagram @iti_thinktank.</p>		

Session 53

Type: Panel	<i>Inclusive Teaching: Accommodating Learning Differences and Disabilities</i>	Chair/ Co-Chair Jessica "JB" Burke, University of North Carolina Charlotte j.burke@uncc.edu
DEIA Focused Session	<p>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. According to the American College Health Association, 15% of college students reported having ADD or ADHD. Trans and gender-nonconforming students report having autism at rates 5-8 times as high as cis students, they are also five times as likely as cis students to have a mobility or dexterity disability (2022). This session will explore practical strategies and accommodations that support students with various learning needs, ensuring equitable access to education for all learners. Have you made adjustments to your course(s) to effectively teach students with learning differences and disabilities? Did you find that tailoring your teaching methods to meet the needs of one student can benefit all students?</p> <p>Papers for this session could include practical applications of inclusive teaching practices; Navigating the challenges of stigma, discrimination, microaggressions 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.</p>	

Session 54

Type: Panel	<i>Lecture Dynamics: Crafting Inclusive Art Education in Evolving Formats</i>	Chair/ Co-Chair Ian Etter, University of Missouri ian.etter@missouri.edu
DEIA Focused Session	<p>Teaching foundational art courses in a large lecture format presents significant challenges for educators accustomed to studio-based instruction. While these classes are traditionally taught in person, they increasingly utilize online and hybrid modalities. This session explores strategies for adapting to various formats and designing curriculum that caters to both major and non-major students. Engaging a diverse student body in first-year art education presents unique challenges and rewards, emphasizing the need for a curriculum that strikes a delicate balance between breadth and depth, active and passive learning methods, and ensuring long-term retention of knowledge. Do current Foundations curricula effectively facilitate students' ability to connect with challenging content and address the needs of a diverse student body? Our panel aims to identify and bridge gaps in Foundations programs, advocating for innovative approaches that nurture meaningful learning, engagement, and artistic development. Panelists will explore the complexities of teaching in large lecture settings, seeking to create inclusive and impactful learning experiences for students of all backgrounds and interests.</p>	

Session 55

Type: Panel	<i>"Art and Art Education as Catalysts for Social Change"</i>	Chair/ Co-Chair Chawky Frenn, George Mason University cfrenn@gmu.edu
DEIA Focused Session	<p>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:</p> <ul style="list-style-type: none"> • 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. <p>Art has a unique power to provoke thought, inspire action, and foster empathy, making it an invaluable tool in addressing pressing social issues.</p>	

Session 56

Type: Panel	<i>Say My Name: a (re) engaging project share</i>	Chair/ Co-Chair Naomi J. Falk, University of South Carolina, www.WDWDN.art falkn@mailbox.sc.edu Stacy Isenbarger, University of Idaho, www.WDWDN.art stacyi@uidaho.edu
DEIA Focused Session	<p>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?</p> <p>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.</p> <p>Projects will be shared first at the conference and later published on WhatDoWeDoNow.art as an open resource.</p> <p>What's happening in your classrooms? Join us and share!</p>	

Session 57

Type: Panel	<i>Your liberation is bound up with mine: Beyond introductory DEIA, anti-racist, decolonial practices in the classroom</i>	Chair/ Co-Chair Allison Yasukawa, School of the Art Institute of Chicago ayasuk@saic.edu
DEIA Focused Session	Many first-year programs now include attention to DEIA, ant-racism, and/or decolonization. Faculty support for this work may take the form of 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. This support, while important, tends to focus on teachers who are new to these ways of thinking to help them get their classes "up to speed." The focus may be on introductory inclusion-based interventions (show a few new artists, bring in one new reading, change one assignment) that leave the primary class content and modes of teaching and learning fundamentally unchanged. Where is the space for faculty who have been engaged in this work for a long time? What are the preoccupations, questions, and challenges of those for whom liberatory practices are the center of their teaching rather than the occasional guest? Possible topics for sessions include but are not limited to the following: What does a class curriculum look like that is entirely, irrefutably DEIA, 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?	

Session 58

Type: Panel	<i>Soft Stuff: Reimagining Fiber & Textiles in Foundations</i>	Chair/ Co-Chair Colleen Merrill, Bluegrass Community & Technical College colleen.merrill@kctcs.edu
DEIA Focused Session	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 versus craft' disposition or gendered notions and assumptions, the field (and its artists) frequently experiences marginalization and subordination within visual art 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 and Textiles in Foundations.	

Session 59

<p>Type: Panel</p>	<p><i>Connecting Distances</i></p>	<p>Chair/ Co-Chair Sydney Craig, Herron School of Art and Design, Indiana University, Indianapolis swcraig@iu.edu Amrita Datta, Herron School of Art and Design, Indiana University, Indianapolis amdatta@iu.edu</p>
<p>DEIA Focused Session</p>	<p>Connecting Distances ignites cross-cultural understanding and fosters creative exploration, communication, and fabrication through a virtual immersion process. Within international classrooms, a digital collaboration and virtual learning framework has developed, creating a space that champions diversity, equity, and inclusion. Such impactful collaborations demonstrate how Virtual Global Learning Exchanges (VGLEs) can be seamlessly integrated into Foundation art and design curriculums, nurturing global mindsets in our community.</p> <p>VGLE projects offer equitable, high-impact learning experiences, deepening students' and faculty's understanding of communication and cultural appreciation. By examining elements that functioned well during the pandemic, such as overcoming distance by utilizing virtual classrooms, we can now apply this sustainable approach of international education and collaboration, focusing on eliminating the costs of travel, time constraints, and carbon emissions, making it a truly accessible and impactful practice.</p> <p>The presentation will showcase collaborative artwork and design through artifacts created by Foundation students and their international partners, revealing the learning potential that unfolds as students communicate, problem-solve, and build community across continents. We will discuss applications and systems that work well for VGLE, as well as introduce ideas for new applications that focus on the "presence" within a virtual space that can help simulate a shared studio environment.</p>	

Session 60

<p>Type: Panel</p>	<p><i>"Critiquing the Critique in the Art, Design, Art Education, and Art History Classrooms"</i></p>	<p>Chair/ Co-Chair Pierette Kulpa, Kutztown University kulpa@kutztown.edu Liz Quay, Kutztown University quay@kutztown.edu</p>
<p>DEIA Focused Session</p>	<p>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.</p>	

Session 61

Type: Panel	<i>Contemporary Issues in Figure Drawing</i>	Chair/ Co-Chair Lindsey Guile, Dutchess Community College lindsey.guile@sunydutchess.edu Carl Grauer, Marist College carl.grauer@marist.edu
DEIA Focused Session	This panel will examine contemporary figure drawing practices, scrutinizing historical binary roots, and proposing avenues for promoting diversity, equity, and inclusion. Using scholarly frameworks, panelists will discuss challenges in transforming figure drawing 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. Addressing equity and social justice in instruction materials aims to dismantle systemic barriers to full participation. Case studies will illustrate successful initiatives bridging traditional and inclusive pedagogy. Attendees will gain insights into fostering respect, empathy, and belonging, enhancing academic diversity. Ultimately the panel seeks to inspire critical reflection and collective action to make figure drawing a transformative agent for social change in the 21st century.	

Session 62

Type: Panel	<i>FATE Member Town Hall & Listening Session: Navigating Socio-Political Engagements</i>	Chair/ Co-Chair Kevin Kao, Furman University kevin.kao@furman.edu Jessamyn Lovell, University of New Mexico jlovell@unm.edu
DEIA Focused Session	Should FATE take a public stance on political issues important to our collective membership? We invite all members to attend this town hall and listening session to engage in an open discussion on FATE's role and capacity as a national arts organization. This conversation seems necessary as many public and private institutions around the country have recently come out with public positions supporting the Black Lives Matter movement, environmental sustainability, LGBTQI2S rights, and global conflicts such as the war in Gaza. As these topics and many others have been raised within our academic institutions, arts organizations, and even businesses, how can FATE consider its own stance? As an organization with a rich and diverse membership, we welcome our members 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 role as an educator? 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.	

Session 63

Type: Panel	<i>Seeking Assistance and Protection as Neurodivergent Professors: Normalizing the Needs of All College Educators</i>	Chair/ Co-Chair Samara Johnson, University of Wyoming sjohn209@uwyo.edu Sarah Heyward, University of New Mexico Valencia Campus sheyward@unm.edu
DEIA Focused Session	We will discuss ways in which we have navigated our own challenges in the world of neurodivergent and neurotypical educators, from exploring ADA accommodations to unmasking in the workplace in order to avoid burning out at the end of the day, and even enjoy the parts of ourselves that are unique, in the workplace. We will open the door to discussion of the following questions and topics: <ul style="list-style-type: none">• When is it safe to be open about your neurodivergent thinking?• How do we and others stand up for ourselves and embrace our different planes of brainwork?• What is masking and how do we lift the mask at appropriate times so that we, our students, colleagues, can benefit from our different thinking?• How to find a team to support you.	

Session 64

Type: Panel	<i>If You Are Not Screwing Up, You Are Not Doing Equity Work: Equity Fails and What We Learn From Them</i>	Chair/ Co-Chair Deanne Beausoleil, Chemeketa Community College dbeausoleil@chemeketa.edu
DEIA Focused Session	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.	

Session 65

Type: Panel	<i>When Legislation Meets Higher Education: Dispatches from Pedagogy Under Pressure (FATE DEIA Committee)</i>	Chair/ Co-Chair Adam Farcus, University of South Florida farcus@usf.edu
DEIA Focused Session	New bills and laws are gaining traction across the United States on what we can teach in our classrooms, what can and can not be funded, who can use what bathroom, and amongst other restrictions. These laws and proposed bills are repackaged racist, homophobic, transphobic, misogynistic, and colonial ideologies with the goal of undermining progress toward decoloniality, diversity, equity, inclusion, and accessibility. This session calls for papers from graduate students, educators, staff, and administrators that address the experience of teaching under such restrictions and strategies for resistance and perseverance against legislation that seeks to exclude BIPOC voices, quash LGBTQIA+ rights, stifle decolonial efforts, and undermine diversity work. We are specifically interested in papers and presentations from folx affected by these laws, addressing questions such as: How are we doing anti-hegemonic and DEIA work moving forward? And how are we resisting, heckling, and (perhaps) working within these laws? Because of the nature of this session and the history of hegemony in higher education, papers from people of historically marginalized identities and proposals that are non-traditional are highly encouraged. An earlier version of this session was co-chaired by Adam Farcus and Neill Prewitt at SECAC 2023.	

Session 66

Type: Panel	<i>Action at a Distance: Not so Spooky After All</i>	Chair/ Co-Chair Jenny Roesel Ustick, University of Cincinnati ustickje@ucmail.uc.edu Sarah Stolar, University of New Mexico - Taos sstolar@unm.edu
DEIA Focused Session	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?	

Session 67

Type: Panel	<i>Bridging Boundaries: Exploring Interdisciplinary Art and STEM Projects</i>	Chair/ Co-Chair Laura Bishop, Lansing Community College oakwoodl@lcc.edu
DEIA Focused Session	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.	

Session 68

Type: Panel	<i>Collage as Radical Intersectional Art Practice</i>	Chair/ Co-Chair Brett Taylor, New Mexico Tech/Mount Holyoke College artist.bretttaylor@gmail.com
DEIA Focused Session	<p>Intersectionality, a term coined by Kimberly Crenshaw, acknowledges and applies the ways in which systems of inequality based on race, ethnicity, gender, sexual orientation, gender identity, (dis)ability, class and other forms of discrimination overlap, intersect, and compound to create interdependent effects on the experiences of marginalized individuals and groups.</p> <p>Collage is the act of cutting up, transformation, fragmenting, mixing, and recombining source images with drawings, photographs, videos, objects, and other materials to recontextualize and transcend the content/meaning of the original source material or image.</p> <p>This panel invites Artists, Researchers, and Teachers to explore diverse conceptualizations of how collage is a method of arts-based research that recognizes intersectionality as a form of critical inquiry and praxis seeking to visualize the interconnectedness of people, social issues, and ideas.</p>	

Session 69

Type: Panel	VA Benefits	Chair/ Co-Chair Stephanie Sabo, California State University Long Beach and Otis College ssabo@otis.edu
DEIA Focused Session	<p>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 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.</p> <p>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,” which is often interpreted as “call in a favor.”</p> <p>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.</p>	

Session 70

Type: Workshop	<i>From A (Now) to B (The Future)</i>	Chair/ Co-Chair Marina Sachs, Santa Fe College shade.sachs@sfcollge.edu
DEIA Focused Session	<p>Timothy Morton asserts that art is an idea sent to us from the future. Art educators have the capacity to co-create future-oriented sites with young learners.</p> <p>Kenyan filmmaker and scholar, Wanuri Kahiu offers a science fictional framing for this action; In <i>Science Fiction</i> (2020), Kahiu states; “Travel from point A to B happens not only in a single line but that all possibilities of traveling between point A and B must be taken into consideration.”[1] Kahiu’s definition of the multiverse can help us view learning as person-centered, process-based, and made accessible through variegated technologies.</p> <p>Whether this learning is happening in a community space or institutional classroom, the visions and voices of young people need to be taken seriously when it comes to the future. As artists and educators, we can co-create spaces with young people where all are safe to imagine without fear, experiment without punishment, and explore all possible points of travel between A and B.</p> <p>This workshop seeks to develop a multi-modal approach to asking young folks 1) What do you want the future to look like 2) Who do you think belongs there and 3) How might we get from A (Now) to B (The Future)?</p>	

Session 71

Type: Workshop	<i>Integrating AI in Foundational Art & Design Education</i>	Chair/ Co-Chair Bryan Robertson, Yavapai College bryan.robertson@yc.edu
	<p>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.</p> <p>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.</p> <p>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.</p>	

Session 72

Type: Workshop	<i>Bending the Block</i>	Chair/ Co-Chair Cat Mailloux, Cedarville University cjmailloux@cedarville.edu
	<p>This workshop is designed in conjunction with the panel session proposal "Material Logic: Warping the Grid", also co-chaired by Cat Mailloux and Alicia Little.</p> <p>The center of patchwork quilting is geometry: the relationship between proportions, edges, and angles. The particularities of piecing cloth require the accounting of seam allowance, the coaxing of cloth to bend in curves, and the backwards fitting and sewing together of pieces so that when opened, appear as the design intends. The drawn line of a pencil or colored shape of a pastel has no such limitation—drawing tools are liberated to move at will across a surface.</p> <p>This workshop introduces paper piecing as a tool to translate 2D color studies within organic, curved, or unusually angled shapes into pieced quilt blocks. Paper piecing is the technique of wrapping fabric over shaped paper templates and hand sewing them together, allowing for organic navigation in cloth. The workshop will include a discussion of paper piecing in quilt history, directions for color study exercise in pastels, and demonstration and practice in paper piecing to translate the color study into a cloth pieced quilt block.</p>	

Session 73

Type: Workshop	<i>Prevent Gridlock: Navigating the Road to Success</i>	Chair/ Co-Chair Shannon Lindsey, University of Central Florida shannonraelindsey@gmail.com Jessica "JB" Burke, University of North Carolina Charlotte j.burke@charlotte.edu
	<p>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!*</p> <p>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.</p> <p>*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.</p>	

Session 74

Type: Workshop	<i>Creating More Inclusive Learning Spaces for Neurodivergent Students</i>	Chair/ Co-Chair Ana Farnham, George Mason University afarnha@gmu.edu
	<p>This would be a workshop where each participant creates a piece of inclusive art using GMU studio space. Risograph would likely be the easiest way to do this during the conference so each participant can obtain a copy of whatever we create.</p> <ol style="list-style-type: none">1. Introduce Neurodivergence and talk about a few different learning disabilities and differences2. 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. <p>Then together everyone creates a poster about the gifts of each one that we can print on the Risograph and give everyone a copy.</p>	

Session 75

Type: Workshop	<i>Practicing Presence Workshop</i>	Chair/ Co-Chair Mallory Kimmel, George Mason University/ Adjunct Faculty Member malloryryankimmel@gmail.com
	<p>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.</p>	

Session 76

Type: Panel	<i>Material Logic: Warping the Grid</i>	Chair/ Co-Chair Alicia Little, University of Michigan aelittle@umich.edu
	<p>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.</p>	