

ACADEMIC YEAR 2022-2023

FOLIO



FOLIO

GREETINGS

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Welcome to the UTA Department of Art and Art History's FOLIO reviewing the academic year 2022-2023. Each year we reflect on the accomplishments of our students, alumni, and faculty during the previous Fall and Spring semesters. And each year I am more amazed by the variety of ways our creative community innovates, explores, and responds to discourses, debates, and crucial aspects of our contemporary moment within the fields of art and design. From Art Education and Art History to Visual Communication Design and Cinematic Arts, from Interactive Media and Photography, across the Studio Arts areas of Clay, Drawing, Glass, Painting, Printmaking, and Sculpture, and throughout our Foundations program, our faculty are dedicated to helping undergraduate students grow and experiment, gaining important technical and conceptual skills as they navigate courses to complete their chosen degree program. One of the highlights of each semester is when our creative community comes together to celebrate our graduating seniors at the BFA Exhibition and Awards Ceremony Reception in The Gallery at UTA. It offers us a chance to enjoy the excellent achievements the students have made in their time as UTA Mavericks. It is an occasion to bring friends and families together with faculty and students to collectively mark this turning point in our students' lives. From students to emerging artists, designers, and scholars, they leave with their BFA or BA ready to meet the next stage of their life and career. But it is not the end of their membership as creative Mavericks. We love seeing alumni return to campus and hearing about how they are establishing themselves creatively and professionally. As our Art Education graduates assume roles teaching art to K-12, we are helping through them to shape artists, designers, and scholars of the future too. It's an exciting privilege to see how this community continues to grow. I hope you will enjoy reading about it here in Folio 22-23.

Dr. August Jordan Davis
Department Chair - Art and Art History
College of Liberal Arts
The University of Texas at Arlington

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OUR ADVISORS

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With nearly 800 undergraduate art students at the department, our advising office team truly makes the magic happen. After a few staff changes, Fall 2022 brought a new full-time advisor, Sierra Garcia, to the Art and Art History Department advising office in October. We were also excited to include a new part-time advisor, Amy Stephens, in April 2023. The advisors team began daily Walk-In hours in Spring 2023 that students expressed strong interest and gratitude for, attending in great numbers each day. Our senior advisor, Jessica Rose, also began office hours at the Studio Arts Center (SAC) once a week during Spring, seeing more students at their “home base” where their main area of study is housed.

We asked this stellar team **what moments stood out to them in the academic year 2022-2023 at the Art and Art History Department. And how did the students surprise them this year?**



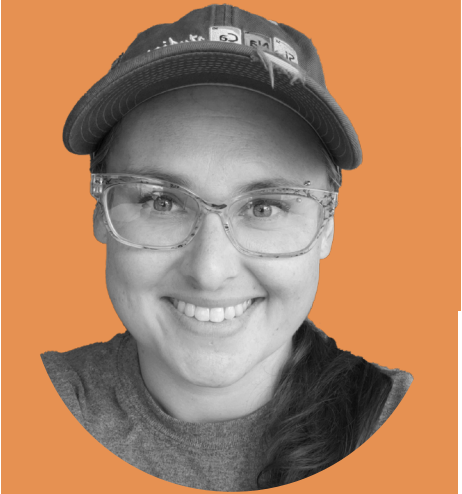
SIERRA GARCIA

“” One thing that surprised me about students in the Art & Art History Department is that they seem to find community even at an institution where you may find students with conflicting schedules. Despite these limitations, there appears to be a distinct sense of support between students. I have also noticed that the sense of community for students extends beyond campus, such as in the case of local art exhibitions or film festivals involving student work. It is encouraging that even after a long lockdown period, students make an effort to create spaces that showcase various forms of expression and collaborate together. After listening to some of the Dialogues in Art talks hosted by the department, I was surprised to know how many students also remain in contact with their faculty after graduation and sometimes participate in the same art shows. I think this demonstrates the way art can bring people together across age groups, disciplines, and cultures.



EDUARDO CARDONA

“” What surprised me the most is the amount of encouragement we see from the students’ family and friends. During the advising season, rarely does a week go by without noting the support and excitement from an important figure(s) in their life.



AMY STEPHENS

“” The students’ enthusiasm for their art and future continues to inspire me. Their creative energy is a wonderful reminder of why I am an artist. It has been a real joy being able to help support and guide students on their own journey to finding and refining their creative passion!



JESSICA ROSE

“” It was such a wonderful feeling to see students who I had advised virtually for so long, come to me in-person, and we’d be equally excited and happy to see each other like old friends. It wasn’t only during in-person advising, but the stopping in the halls or random meeting at a department event where we could chat about anything - life in general, art, their work, or even just how we are both doing – these were all great moments and gave such a wonderful sense of comfort that I think we all need. Our students’ compassion and greater awareness was also seen and felt when I would hear them express their concern for me and others over time or how they rally for one another in various ways. These are all examples of what makes our community genuine and something I am proud to be a part of. Our students are great humans.



Jennifer Ling Datchuk. Detail of *thick*, 2019

FOLIO

EXHIBITIONS



THE GALLERY AT UTA

The Gallery's 2022-23 exhibition schedule began with an group show *Reminiscing the Now* curated by faculty members Yana Payusova and Nicholas Wood that featured the work of fifteen prominent ceramic sculptors from across the country. The works on view exemplified the breadth and diversity of stylistic and conceptual directions in contemporary clay. The selected artists were Eliza Au (TX), Susan Beiner (AZ), Jason Briggs (SD), Anne Currier (NY), Jennifer Ling Datchuk (TX), April Felipe (OH), Del Harrow (CO), Molly Hatch (MA), Janice Jakielski (MA), Peter Christian Johnson (OH), Nick Lenker (PA), Lauren Mabry (PA), Mathew McConnell (AR), Hannah Pierce (CA), and Hiotsune Tashima (AZ).

An artist talk by Mathew McConnell, and an all-day 3D clay printing workshop with Eliza Au were scheduled in association with the exhibition. In addition, a virtual roundtable discussion between the curators and several of the exhibiting artists took place as part of the Art & Art History Department's *Dialogues in Art* series.

The second fall semester exhibition was *Introductions* featuring artwork and scholarly research by three recent additions/promotions to the full-time faculty of the Art & Art History Department. The Gallery periodically schedules these small group exhibitions to introduce the university's newest art and design professors and to allow the University community and the public to learn about the creative talents in their midst.

This year 3 artist-educators were featured: art historian Dr. Fletcher Coleman and intermedia studio artist Yana Payusova joined the faculty as tenure-track assistant professors in fall 2020; filmmaker Patty Newton, has been teaching at UTA for some time, but was recently promoted to assistant professor of practice. The gallery was happy to showcase the diverse technical skills, creative energy, and conceptual rigor each of them bring to the university as well as the local visual art and design community.



Luis Jiménez. *Howl*, 1977. Courtesy of Moody Gallery, Houston, Texas
© Estate Luis Jiménez / Artists Rights Society (ARS), New York.

Yana Payusova next to her sculpture at *Weight, Power, Burden* exhibition



Curators of Luis Jimenez exhibition Christina Rees and Benito Huerta at The Gallery at UTA, January 2023.



The spring semester featured a very special, extended exhibition on view from January 23 – April 1. *Life and Death: Luis Jiménez* included 35 works ranging in date from 1973 through 2001 by the late, internationally known artist Luis Jiménez who was born in El Paso, Texas and died in Hondo, New Mexico in 2006. The works in the show included sketches, studies, drawings, and prints Jiménez created to work through ideas that culminated in his famous large-scale sculptures. Maquettes, four final concept prints for the famous *Progress Suite*, and a wall-size drawing/painting of *Fiesta Dancers* were also displayed.

Guest curators Benito Huerta and Christina Rees borrowed a wide array of works from galleries, museums, and private collections throughout the region. Known for his large and colorful fiberglass sculptures, Jiménez also used painting, drawing, and printmaking to address social and political issues and explore the cultures of Mexico and the southwestern United States. After considering hundreds of pieces, Huerta and Rees noted several broad motifs they used as an organizing force and selected works that encompassed themes including immigration, car culture, "the West," everyday life, and mortality.



Sherrie Levine. *After Russell Lee: 1-60*, 2016. Courtesy of Art Bridges Foundation.

A concurrent exhibition in the small, enclosed gallery space featured Sherrie Levine's *After Russell Lee: 1-60*, 2016, and Edouard Duval-Carrié's *Lost at Sea*, 2014, for a third chapter in the ongoing *Bridges* series in collaboration with the Art Bridges Foundation. The title *Bridges* is both an homage to Art Bridges, which makes it possible for small partner institutions throughout the country to exhibit museum quality pieces, but also a reference to the metaphoric bridge or conversation created by pairing museum works with works by local artists. For this iteration of the series, Huerta selected *Cuando*, a photograph by Arlington-based artist Celia Alvarez Muñoz, to complement the works by Levine and Duval-Carrié.

Gallery programming also included a *Bachelor of Fine Arts Exhibition* displaying hundreds of works by graduating cinematic arts, intermedia studio art, and design seniors at the end of both the fall and the spring semesters. The annual *Master of Fine Arts Thesis Exhibition* featured the work of the three graduate students, Ari Brielle, Maria Esswein and Trenton Williams, who completed the MFA degree this year.

GALLERY WEST

Gallery West is a student gallery located at UTA's Studio Arts Center. In 2022-2023, the gallery hosted four exhibitions per semester and served as a hub for a variety of studio art events, performances, critiques, portfolio reviews, and artist talks.

Fantasy Lands

Fantasy Lands is a solo exhibition by painter and University Studies major, Megan Mosman. The exhibition highlighted selections from her prolific output in advanced undergraduate painting courses. Her painterly, expressionist acrylic paintings are responsive to landscape and film references that unravel, collapse, and manifest in rich, dense surfaces.



Ecologies

Ecologies is a collaborative two-person exhibition of work by intermedia MFA candidates Christina Childress and Michael Scogin. The immersive exhibition included a variety of site specific drawings, large scale installations, and sculptures exploring the connection between psychology, family dynamics, and the natural world.



Experiments

Experiments is a two-person exhibition featuring work by MFA candidates Ari Brielle and Maria Esswein. Each artist presented photo-based experiments alongside their typical painting and sculpture practices, as they plan and prepare for their rapidly approaching thesis exhibitions. Brielle's work focuses on the politicization of the Black American femme identity and experience, while Esswein explores themes relating to her religious upbringing and social constructs surrounding the ideas of femininity.



...CONTINUED

Humble Beginnings

MFA student Brandi Simpson works as a mixed media artist, a sculptor, a glassblower. Simpson's works in the exhibition prompt a conversation about the unspoken. She states: "The human condition compels us to seek empathy and connection, yet we sabotage this fundamental need by hiding aspects of our lives. Secrets isolate, yet we keep them. I am fascinated by the truths that people are afraid to share out of fear of being stigmatized... I combine the delicate translucency of glass with found objects to create a narrative."

MFA Show

The MFA Showcase is a group exhibition featuring graduate work from the Design, Film, Glass, and Intermedia areas. The works in this varied and discursive project ranged from interactive educational puzzles, poster illustrations, in-development screen-plays and 3D modeling to traditional painting and sculpture.



Here and There

Here and There is a solo exhibition of work by painting BFA candidate Reyna Ramirez. The exhibition included paintings, sculptures, assemblages, and installations focused on migration, separation, assimilation, family history, and cultural identity.

VISUAL RESOURCE COMMONS



UTA Fine Arts Collection Specialist Cheryl Mitchell with Museum Studies students Ashley Miller and Ezriel Wilson at the opening of *Cowtown Moderne* exhibition.

Art of Observation

February 13 – May 5, 2023

Featuring a selection of works from the UTA Fine Art Collections and curated by Collections Specialist and Museum Studies faculty Cheryl Mitchell, this exhibition invited viewers to participate in the practice of slow looking. The process requires focused observation and analysis of the artworks’ content and allows to form a personal connection with the piece through the understanding of its “building blocks,” thoughtful reflection, and mental exercise.

Cowtown Moderne

October 3 – December 9, 2022

Organized in collaboration with art historian and preservationist, Judith Singer Cohen and her husband, Dr. Donald Cohen, who led the movement to document and preserve the Art Deco skyscrapers and artforms of downtown Fort Worth, this exhibition offered a view of the preserved, endangered and lost Texas landmarks, including the Farrington Field and the Texas & Pacific Warehouse that are at stake with the possibility of demolition. Curated prints, sculptures, furniture and fashion items in this exhibition offered an opportunity to reminisce over the beauty and stylish aesthetics of the Art Deco era.

Collections Conundrums

June 5 – August 24, 2023

Art and research collections across the world often contain far more in storage than viewers will ever see, but for many reasons those works aren’t displayed, or if they are, it is rare and under special circumstances. For a curator who works in a public educational setting, it can be even more challenging to meet the expectations of society. Though we don’t censor art, we do have to be careful about current trends in public opinion, which can often lead us to be overly cautious in our selections for presentation as we attempt to find a balance between the art, the artists, the viewers, and their opinions. *Collection Conundrums* exhibition featured selections from the UTA Fine Art Collections that are something of a conundrum when it comes to their exhibition capabilities. Whether it is due to their media, size, or subject matter – they each have unique qualities that could be considered problematic to the public eye. Some of these artworks have been exhibited before, while others are shown for the first time, but all contain messages relevant to human experience. Opinions on these exhibited topics vary greatly, so the viewers were welcome to visit and decide for themselves.



Calen Barnum. *(Untitled) Beloved Taboo: Rituals of Intercourse*, 2014.

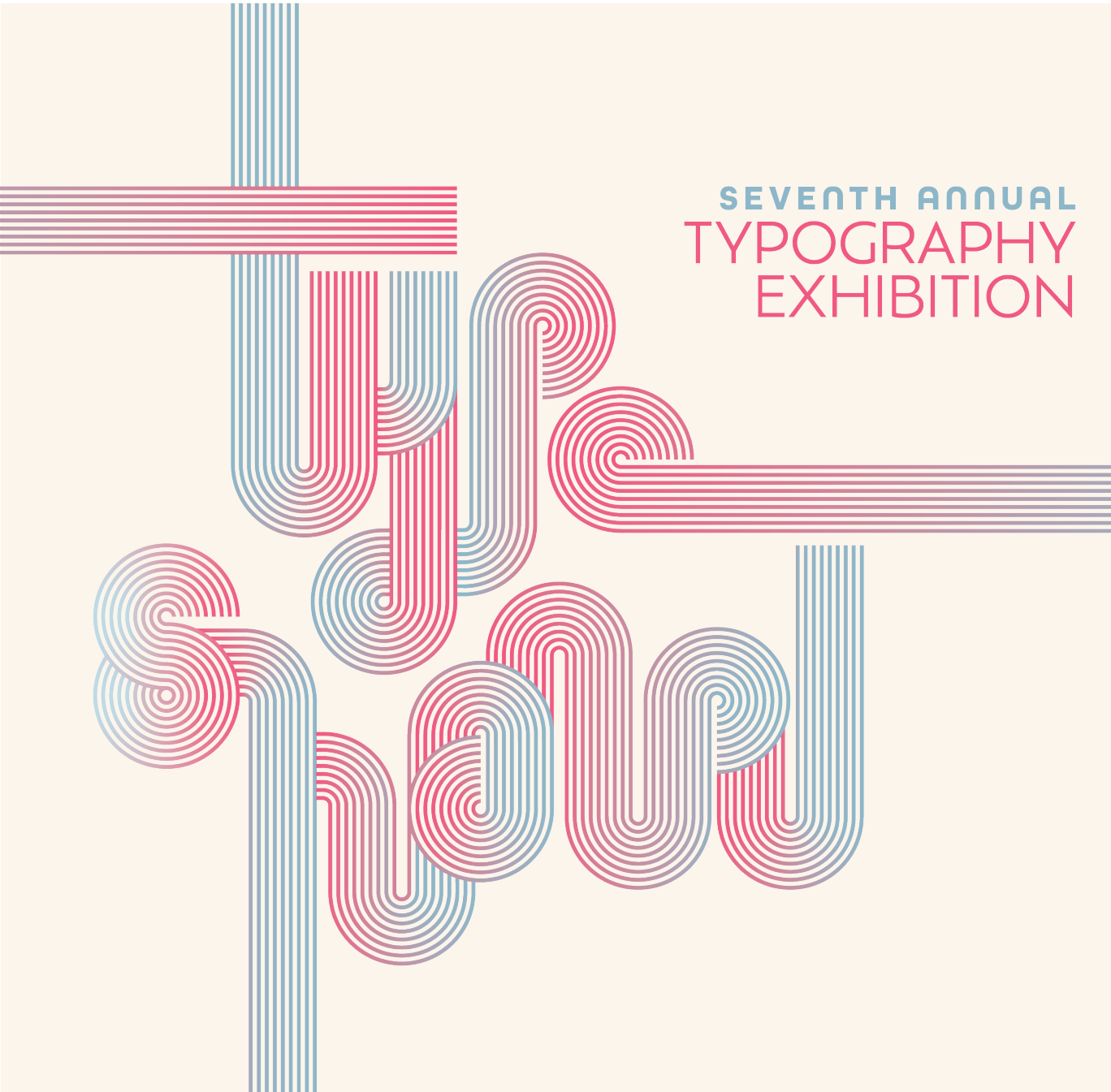
Installation view of *Cowtown Moderne* at the VRC Gallery.



GALLERY 295

Gallery 295 in the Fine Arts Building hosts annual exhibitions and group critiques for Visual Communication Design and Intermedia area students. Since 2018, Gallery 295 annually presents work by UTA advanced typography students. Titled *Personal Expressions in Type*, this exhibition program was curated until 2020 by a former design faculty member Veronica Vaughn and is now curated by professor Gladys Chow.

In Fall 2022, the gallery showcased work by advanced typography students: Beth Abebe, Ale Alcayde, Louis Benavidez, Madilyn Curtis, Alyssa Davis, Maralyssa Dijamco, Linh Doan, Adamari Esparza, Isamar Gaona, Cuen Gorena, Jason Guerrero, Jose Hernandez, Asia Hunter, Hannah Lamotte-Dawaghreh, Rebecca Lopez, Melissa Marquez, Lauren Ngo, Precious Obasi, Madison Olivares, Lana Phol, Daniella Prado, Taylor Ricks, Alecia Sam, Kendra Small, Raegan Sprehe, Rose Tran, Elisabeth Warner, Kelsey Wells, Anastasia Zyuskina.



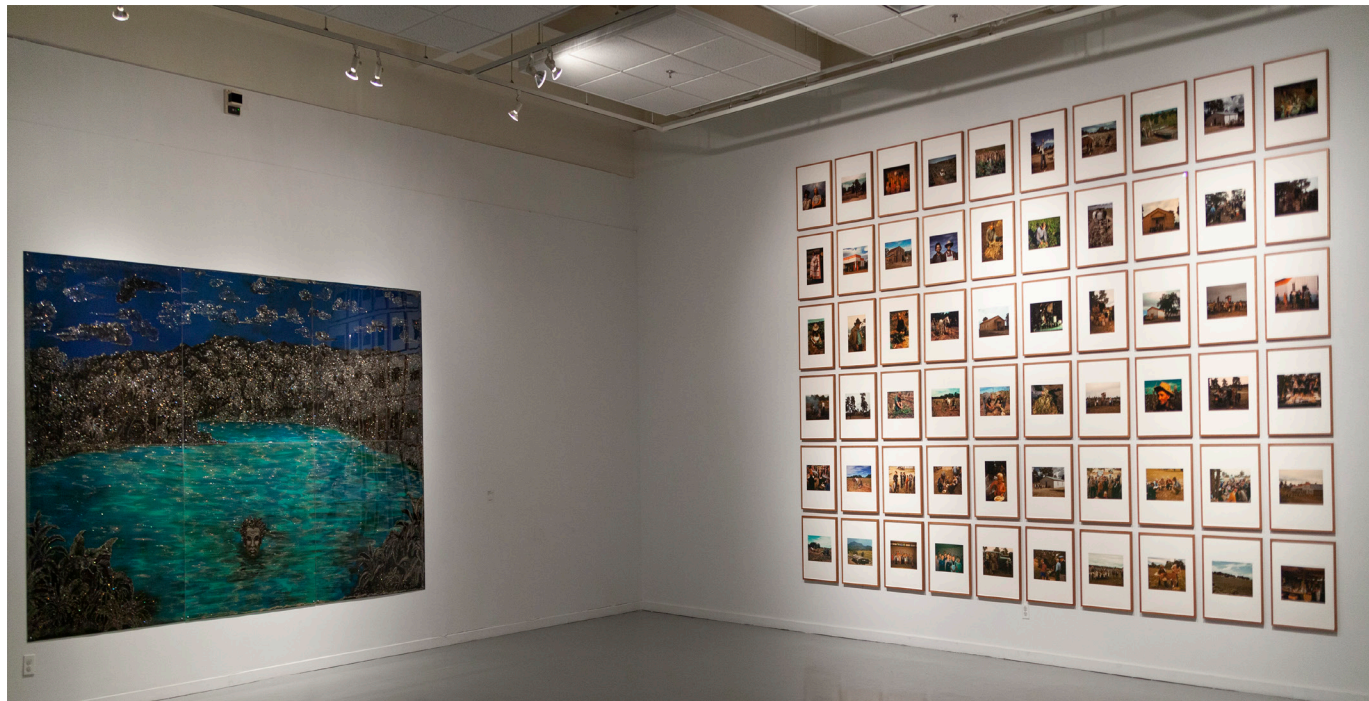
Exhibition poster designed by Rebecca Lopez.



Alecia Sam. Alphabet Poster, 2022.

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PROGRAMS



Installation view of Edouard Duval-Carrié's *Lost at Sea*, 2014 and Sherrie Levine's *After Russell Lee: 1-60*, 2016 in The Gallery at UTA.

BRIDGING THE LIBERAL ARTS

On March 30, 2023, *Bridging the Liberal Arts* featured a panel of UTA scholars from the humanities, social sciences, and arts in conversation about artworks by Sherrie Levine and Edouard Duval-Carrié that was on view in the *Bridges III* exhibition in The Gallery at UTA. These works, generously on loan from Art Bridges Foundation, attest to myths and mythmaking in the Americas – exploring the histories, cultures, and questions that our geographies, biographies, and identities both shape and by which they are shaped themselves. Panelists addressed questions of history, cultural experience, identity, and how artistic reproduction of these issues enriches and complexifies such questions.

Panelists:

Dr. August Jordan Davis, Associate Professor & Chair, Gallery Director, Department of Art & Art History.

Dr. Stephanie Cole, Associate Professor, History.

Dr. Kenneth Williford, Associate Professor & Chair, Department of Philosophy & Humanities.

Dr. Beth S. Wright, Distinguished University Professor, Department of Art & Art History.



DIALOGUES IN ART

Dialogues in Art is a series of themed panel discussions initiated by the department chair Dr. August Davis in 2021. For this ongoing program, UTA's Art & Art History faculty members meet with colleagues and leading experts from other academic and museum institutions to explore innovations in art and design. This academic year, topics spanned from innovations in clay to the explorations of the role sound art and artificial intelligence tools play in the contemporary landscape.

Reminiscing the Now: Directions in Contemporary Clay
September 23, 2022

Exhibition curators Yana Payusova and Nicholas Wood discussed themes and works featured in their show *Reminiscing the Now: Directions in Contemporary Clay*, on view at The Gallery at UTA, with four participating artists: Hannah Pierce, Peter C. Johnson, Susan Beiner, and Nick Lenker. This exhibition exemplified the breadth and diversity of stylistic and conceptual directions in contemporary clay and was meant to challenge the audience's perceptions of clay and what it can be.

Polyphony: A Conversation on Sound Art
March 10, 2023

This panel offered an opportunity to explore aspects of audio work in contemporary art, focusing on the subject from different perspectives: technological, sculptural, and from the viewpoint of curatorial practices. The panel was moderated by Distinguished Senior Lecturer Stephen Laphisophon who has taught a class on sound art at UTA for several semesters. Speakers included: Liz Trosper, artist and professor at UT Dallas who curated a seminal exhibition *Mother's Room*; Emily Edwards, curator at Dallas Contemporary who worked with artists Shilpa Gupta and Gabrielle Goliath among others; UTA's Adjunct Professor Jeremy Scidmore, and UTA's Senior Lecturer and Sculpture Area Coordinator Fernando Kay Johnson, both of whom experiment with sound in their studio practice.

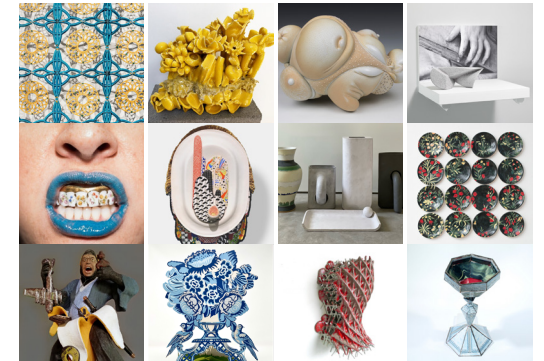
The Aesthetics of AI
May 5, 2023

Moderated by Associate Professor Bart Weiss, the speakers on this panel discussed the impact and aesthetics of artificial intelligence as a tool for artists and answered important questions for the art world. What makes a good AI project? How do you critique an AI work? How has the role of the artist evolved with AI? What is a good way to enter the AI space? Speakers included: artist Lynn Hershman Leeson; Ira Greenberg; Professor and Director of Painting, Drawing and Creative Computation at Southern Methodist University; David Stout, Professor of Composition Studies and Coordinator for Initiative for Advanced Research in Technology and the Arts (iARTA) at the University of North Texas; and Kevin W. Page, CEO of Ai Arts & Media Consulting in Dallas, TX.

THE GALLERY AT UTA

reminiscing
the now

september 6 - october 8, 2022
reception september 9 from 5:30pm - 8pm



Dialogues in art

Polyphony
A conversation on sound art



VISITING ARTISTS

The Visiting Artists Program provides students direct access to leading experts in their fields and is a vital resource in the department’s curriculum. In addition to public lectures, visiting artists engage with students through studio critiques and conduct workshops in collaboration with the UTA faculty. This year, the Department of Art & Art History welcomed on campus two renowned artists, Wafaa Bilal and Ja’Tovia Gary.

Wafaa Bilal

Iraqi-born artist Wafaa Bilal is known internationally for his online performative and interactive works provoking dialogue about international and interpersonal politics. Bilal’s projects explore tensions between the cultural spaces he occupies — his home in the comfort zone of the U.S. and his consciousness in the conflict zone in Iraq. For his 2007 installation, *Domestic Tension*, Bilal spent a month in FlatFile Galleries where people could shoot him via a remote-access paintball gun. Using his own body as a medium, Bilal continued to challenge the public’s comfort zone with projects like *3rdi* and *Counting...* Bilal’s project *Canto III* was included as part of the Iranian pavilion at the 2015 Venice Biennale. His work *168:01* brings awareness

to cultural destruction and promotes the collective healing process through education and audience participation.

Bilal’s work can be found in the permanent collections of the Los Angeles County Museum of Art, Los Angeles, CA; Museum of Contemporary Photography, Chicago, IL; MATHAF: Arab Museum of Modern Art, Doha, Qatar; amongst others. He holds a BFA from the University of New Mexico, an MFA from the School of the Art Institute of Chicago and was conferred an honorary PhD from DePauw University. Bilal is currently an Arts Professor at NYU’s Tisch School of the Arts.

Wafaa Bilal. *3rdi (implanted camera)*, 2010-2011. © Wafaa Bilal. Courtesy of the artist. Photo: Bryan Derballa.



Ja'Tovia's Library



Ja' Tovia Gary. Photograph by Ciara Elle Bryant. Image courtesy of the artist.

Ja'Tovia Gary

Ja'Tovia Gary is a filmmaker and multidisciplinary artist working across documentary, avant-garde video art, sculpture, and installation. Gary is deeply concerned with re-memory and employs a rigorous interrogation and reappréhension of the archive in much of her work. The artist seeks to trouble notions of objectivity and neutrality in nonfiction storytelling by asserting a Black feminist subjectivity. She applies what scholar and cultural critic bell hooks terms “an oppositional gaze”

as both maker and critical spectator of moving image works. Intimate, often personal, and politically charged, her works aim to unmask power and its influence on how we perceive and formulate reality. Gary’s films and installations serve as reparative gestures for the distorted histories through which Black life is often viewed. Black sociality, familial bonds, the interiority of Black women and femmes, and the global efforts towards liberation often pull focus in Gary’s multivalent works.

MARTIN JACKSON AT WILD PONY

In March 2023, Wild Pony Editions and Visual Resource Commons, in partnership with Corsicana Artist and Writer Residency presented a workshop and performance by Martin Jackson.

Jackson is a UK-born, Berlin-based writer and artist interested in how digital technologies can be infiltrated and repurposed to create literature. His poetry has received an Eric Gregory Award, and the inaugural 'Collections Grant' from the International Literary Showcase. A pamphlet, 'I find I felt', was published in 2022 by If a Leaf Falls Press. Poems can be

found in *3:AM*, *Hotel*, *Berlin Lit*, *gorse*, *Magma*. Projects have been featured in *Frieze* and *Dazed*.

At UTA Studio Arts Center, Martin Jackson demonstrated how he uses technology to generate language for writing. In a 'live' demonstration during printmaking class taught by Carrie Iverson, he was using AI to create rough poems while asking for input and illustrations from the students. The material generated from the workshop was used in Wild Pony printshop to create a limited-edition artist publication.



Jeremy Scidmore, Michael Scogin and Calen Barnum (left) attend the performance and workshop by Martin Jackson (right) at UTA Printmaking Studio.

Brandi Simpson (left) and Jessica Soliz (right) welcome visitors to the Jazz Brunch Wild Pony booth. Jazz Brunch poster design, inspired by 1960's jazz posters.



WILD PONY EDITIONS COLLAB

Wild Pony Editions collaborated with UTA Department of Alumni Relations to produce a giveaway poster for their Jazz Brunch event at the Main Street Arts Festival on April 22, 2023. This VIP event was next to the festival's jazz music stage. Attendees received the poster as part of their experience. Additionally,

Wild Pony set up a booth demonstrating printing on a press and providing information about the organization to interested visitors.

FOLIO

ART HISTORY

ROBERT AND VICKI COLEMAN TEACHING COLLECTION
OF JAPANESE PRINTS AT UTA

Dr. Fletcher Coleman formally established the Robert and Vicki Coleman Teaching Collection of Japanese Prints at UTA in fall of 2020. The collection began with a donation of six Japanese prints from the Floating World Gallery of Chicago and was supplemented by four additional donations from Dr. Coleman's personal collection to provide students with firsthand opportunities to work on Asian art objects at UTA. In conjunction with the first round of print donations, Dr. Coleman also established a small fund to build the collection through an interactive collecting activity in his Japanese woodblock print courses.

Successfully begun in 2022 and to be repeated biennially, students in his ART 3318 class, The Japanese Ukiyo-e Woodblock Print, work on a semester-long activity with Ronin Gallery, New York. Ronin is the largest Japanese woodblock print gallery in the U.S. and places between four to six prints on offer to Dr. Coleman's course at the beginning of the semester. Students meet virtually with the director of Ronin and are introduced to their gallery practices, as well as the basic content of the prints

on offer. Students are then divided into groups and assigned to an individual print. Over the course of the semester, students research their prints through a variety of professional exercises (such as tracking valuation and collecting history), create written dossiers, and present oral arguments for the acquisition of their print. The course culminates in a final meeting with Ronin Gallery, during which the class votes on the print to be purchased.

At the end of the semester, the purchased print is donated in the name of the course roster to the Teaching Collection of Japanese Woodblock Prints. The first course acquisition was *Sumiyoshi Festival at Tsukudajima*, from Utagawa Hiroshige's (1797-1858) widely known series, *100 Famous Views of Edo*. Such activities provide valuable in-class opportunities for practical career skill building and breaking down barriers to arts institutions for students of all means and backgrounds. The course will next be taught in spring of 2024.



Dr. Coleman's students working with the Japanese woodblock print collection, Fall 2021.



Utagawa Hiroshige. *Sumiyoshi Festival at Tsukudajima*.
From the series *100 Famous Views of Edo*, 1857.

“”

HISTORY CONSISTS OF
MULTIPLE NARRATIVES ...
WE OFTEN GET DIFFERENT
ANSWERS AND UNCOVER
NEW STORIES WHEN WE
ASK DIFFERENT QUESTIONS.



DR. MARY VACCARO'S DISCOVERIES IN THE PARMA BAPTISMAL REGISTERS

Dr. Mary Vaccaro published a trilogy of essays on her discoveries in the Parma baptismal registers this year in the London-based peer-reviewed *Burlington Magazine*, the world's leading monthly journal devoted to the fine arts. The first essay, published in January 2023, titled *Discoveries in the Parma Baptismal Registers: 1, Parmigianino as godfather*, identifies

the occasions on which the artist Parmigianino (1503-40) stood as godfather and explores their significance for understanding his social networks. The second, published in July 2023, titled *Discoveries in the Parma Baptismal Registers: 2, Michelangelo Anselmi and Francesco Maria Rondani*, publishes new archival information about two lesser-known painters that further illuminates the intricate social connections among the city's artists. The third

and final installment, titled *Discoveries in the Parma Baptismal Registers: 3, Naming Parmigianino's Antea*, brings the much-debated identity of a female sitter in one of Parmigianino's most enigmatic portraits, known as 'Antea,' into clearer focus.

We sat down with Dr. Vaccaro to learn more about her inspirations and motivations.

How do you usually arrive at a subject matter for new research projects?

Many of my projects grow organically out of the areas of research that I have long explored. While I was working on my dissertation about Parmigianino's Marian imagery (Columbia University, 1994), I had already become interested in Old Master drawings, for example, since that artist (Parmigianino, 1503-40) is one of the most prolific and important draftsmen of the 16th century. It was only later, however, as an Assistant Professor at UTA, when I received a postdoctoral fellowship at Villa I Tatti-The Harvard University Center for Italian Renaissance Studies and spent a year studying drawings at the Uffizi in Florence, that I really honed my skills of connoisseurship. Since then, I have continued closely to examine and make new observations about works on paper in museums and collections around the world. But the sort of research — and detective work — that I do goes beyond the reattribution of specific drawings. I am also interested in much broader themes such as poetic and visual concepts of female beauty, spiritual kinship among artists as social networks, and so forth...

What art history methods and perhaps less expected external expertise did you have to refer to in your recent research on Parma baptismal registers?

My interest in baptismal registers goes back nearly two decades when I was trying to make sense of a confused scholarly reference to Parmigianino as a possible godfather of a child of a fellow artist in Parma. I tracked down that reference and found yet another unpublished reference to a contemporary artist in Parma, a star known as Correggio, and published both discoveries in 2006.

At the time, as I was going through the actual manuscript registers, much to my surprise, I noticed that some girls in Parma in the 1500s were given

the name "Antea." There is a famous picture of a beautiful young woman by Parmigianino, traditionally titled "Antea," but no one had ever realized the coincidence, that the name was used in the artist's hometown. Rather, writers had noted an eponymous courtesan in Rome (as if she were the only person who had the name) and, more recently, scholars (me included) have argued that the picture showed an ideal image of beauty (not a real person).

Why do you think it is important for the field of art history to identify individuals at unnamed portraits?

In 2020, right before the lockdown due to the pandemic, the picture "Antea" arrived in Fort Worth as part of an exhibition of masterpieces from the Museo di Capodimonte in Naples. Though the Kimbell closed for months, and she was "trapped" there, she became my "neighbor" (I live close to the museum) — and I thought about her on my bike rides past the museum. I had already begun to wonder whether the picture might not instead be a portrait of a real person, however idealized, named Antea, as discussed in my essay *True Beauties: Parmigianino's Antea* published in the *Appollo* magazine a decade ago.

During the lockdown, I decided to return to the registers (microfilms) and try to see if I could not find a woman named Antea in Parma that might plausibly have been painted in the 1530s (stylistically the picture dates to artist's return to Parma, not his time in Rome). And while I was looking for her, I found lots of other unpublished information about Parmigianino as a godfather and other artists in town. I was therefore essentially able to re-create a social network of kinship among these artists as well as to ascertain a plausible candidate for the identity of said portrait — hence, the trilogy of interrelated articles about these discoveries that saw publication this year in *The Burlington Magazine*.

What new topics are you excited to introduce to UTA students in your classes in the near future?

The pandemic and the social unrest in our country and the world have compelled me to modify the content of what I teach my students in all of my courses: I want my students to recognize that (art) history consists of multiple narratives and that we often get different answers and uncover new stories when we ask different questions. While we were in lock-down, I created a new seminar titled *Race, Gender, and Disability in Early Modern Art* that I will be teaching in Spring 2024. Topics to be discussed include Renaissance female artists and female patrons; the "discovery" of the New World and enslaved artists of color; the hairy Gonzalez family and other non-normative bodies in the Early Modern court. In this seminar and now in all of my courses, I try to highlight connections between past and present with respect to gender, disability, race, and ethnicity in the hope of finding — to cite the late Congressman John Lewis, a revered Civil Rights icon — "solutions to the challenges of our time." Our world desperately needs for us to find some solutions.



Parmigianino.
Portrait of Antea Smeraldi, ca. 1530-35.
Image from Google Arts and Culture.

PLAN

PERSPECTIVE

ELEVATION

FOLIO

DRAWING



AN INTERVIEW WITH ANGELA KALLUS

We chat with Distinguished Senior Lecturer Angela Kallus who has taught at UTA for over 15 years, offering courses in architectural and fine art drawing, design, and painting both at the Department of Art and Art History within the College of Liberal Arts, and the School of Architecture within the College of Architecture, Planning, and Public Affairs.

For students who are moving from foundations through advanced drawing courses with you, what do you teach them to prioritize in order to fully grasp the conceptual possibilities of drawing?

In *Drawing Fundamentals*, I emphasize sight-measuring, perspective, block-in construction techniques, composition, and value rendering. The students do some technical perspective construction, but they mostly work from still-life arrangements - they draw the objects and spaces that they are looking at. They practice close, careful observation, and they work in monochrome — black, white, and shades of gray. In *Drawing Concepts*, I introduce color media, color theory, and further technical practice with inks and pens. I also introduce broader concepts that go beyond drawing a basic still life from sight - analysis, description, abstraction, pastiche, motif design, pattern, iteration, and transformation - in a semester-long project in which they produce a body of work that is formally and conceptually related but allows a

lot of variation in media, technique, and outcome. In *Design Communications* — my Architecture classes - I focus on technical drawing skills and accuracy and clarity of information. Students build models and then draw plans, elevations, isometrics, sections, one and two-point perspective constructions, and practice technical shadow casting. In *Advanced Drawing* classes, I focus on advanced perspective, advanced rendering, advanced media, and sequential drawing.

I firmly believe that one must understand and practice perspective drawing in order to really learn how to draw. One cannot learn to draw with freedom and facility by copying photos. I urge students to prioritize the most basic skills and concepts - composition, perspective, rendering, and color theory — so they are able to execute their ideas. I believe one cannot fully grasp the conceptual possibilities of drawing unless one has a competent set of basic skills — a visual and manual language - to work with. Technical mastery is liberating - and I urge students to do the work required to achieve technical mastery.

Your tips on how one can integrate regular daily work and disciplined practice into their habits?

Put the phone away and practice. Sketch things - anything will do. One doesn't need to feel inspired to begin drawing. Just draw something in front of you. Don't think of your work as too precious — if you did it once and you knew what you were doing, you can

do it again. Draw things more than once — there is no such thing as too much practice. Do you know any accomplished athletes and musicians? How often do they practice? (Every day.) Don't concern yourself with "what it means" — concern yourself with what it looks like. Ideas and fluency arrive hand in hand. I believe one must learn the language in order to have ideas in the language. Realize that every media has its limitations and its assets. Learn what they are. Put the phone away and draw something. And, in the words of my friend Tim Best who has worked at Pixar for his entire career, understand that liking movies is not at all the same thing as liking to make movies. Dig into the work. Don't wait to begin an assignment. Make time for work every day, even if you don't feel like it — just start doing something. You may be surprised at how quickly you will start feeling like doing it once you are doing it.

Can you name a few examples of perspective drawings by other artists or other historical images that have fascinated you recently?

I never get tired of looking at the work of Piranesi. I have also been looking at the drawings of Jean-Jacques Lequeu a lot recently. Just started a new book from MIT press called *The Polyhedrists*, by Noam Andrews. I read books about perspective, that's the kind of nerd I am. Among the artists who are working now, Rafael Araujo is a favorite.



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TECHNICAL MASTERY IS LIBERATING AND I URGE STUDENTS TO DO THE WORK REQUIRED TO ACHIEVE TECHNICAL MASTERY.



FOLIO

CLAY



NICHOLAS WOOD'S 'INTROSPECTIVE'

Nicholas Wood: Introspective exhibition was on view at the Lakeview Gallery at the Northwest Campus of Tarrant County College on February 27 – March 28, 2023. The exhibition included selected drawings, sculptures and ceramics done over the past 38 years. The work shows Wood's commitment to geometric and biomorphic abstraction, emphasizing line, color, texture and shape from the mid 80s all the way till today.

The Clay Arts Program directed by Professor Nicholas Wood encompasses many aspects of the medium from the creation of unique clay vessels that satisfy both aesthetic and functional needs, to the construction of sculptural imagery and the speculative, expansive, unnamed form. Ceramic classes emphasize clay as an expressive medium while offering a concise three-dimensional art experience for the uninitiated. Traditional and contemporary methods of construction, manipulation, and imagery are explored, with an emphasis on seeking the integration of form, design, color and concept. The history of the ceramic arts is seen as a rich resource from which the student can test art precedents within their own cultural context, address contemporary art concepts, and expand their own aesthetic vocabulary.

Tarrant County College Northwest Campus

Nicholas Wood:
Introspective

February 27
March 28

Reception
March 1 at 11:00

Lakeview Gallery
Exhibition Information
Contact:
Frederick.Spaulding@tccd.edu

Tarrant County College
SUCCEED. WITHOUT BORDERS.

ALUMNI SPOTLIGHT

WE'RE ONLY HUE-MAN BY SYDNEY WILSON

Sydney Wilson's ceramic sculptures were featured in a two-person exhibition *We're Only Hue-man* at the Dallas College Cedar Valley Campus from January 17 - March 9, 2023. The exhibition was organized in collaboration with Giovanni Gonzalez.

Sydney earned her Bachelor of Fine Arts degree with a major in clay and a minor in business administration from the University of Texas at Arlington in 2022. She found her passion for clay in early childhood. Her figurative sculptures, portraits and abstract sculptures depict uniquely fashioned or imagined objects. She focuses on sculpting ceramic figures that accentuate the human body and ceramic portrait busts that exude expression and regality.

Her exhibition statement says:
“The ceramic sculptures that I create inspire nostalgia, wonder and visual gratification, among other things. The sculptures pay homage to human intellect and imagination, and the displayed imagery honors the human effigy and likeness. The vibrancy of the colors that I use to decorate my sculptures are significant elements that give the sculptures character and depth and breathe life into them. Additionally, I have an affinity for sculpting animals which represent the raw nature of their species or animals that have human personas that can make them more relatable and even showcase a comedic influence. The works of art that I create speak to my personal tastes and opinions on both the spiritual and worldly aspects present within my worldview. My sense of reality is distinctly mine to experience, so my sculptures allow others to have a window through which they can view chosen facets of the world as I perceive them. **Sydney Wilson**



Sydney Wilson. Photo courtesy of the artist.



Sydney Wilson. *Stories to Tell*, 2022.

FOLIO

SCULPTURE



'RUST BELT REQUIEM' BY DARRYL LAUSTER

In Summer 2022, Oeno Gallery and Sculpture Garden in Canada presented the installation by Darryl Lauster, Art & Art History Associate Chair and MFA Director. *Rust Belt Requiem* is a clever assemblage of components that create an intriguing abstract outdoor sculpture. Inspired by the combine art of Robert Rauschenberg, Lauster's use of industrial objects includes pieces from storied companies such as the Pierce Arrow factory, Bethlehem Steel, Christian Brothers and the Spencer Lens Company. Composed of steel, cast iron, and aluminum with pops of glossy red paint, the piece stands 9 feet tall and includes a range of industrial objects: levers, speakers, a microscope, and several hockey sticks.

“the salvaged components of (America's) industrial history are recomposed to imply an abstract monument of potential energy.” **Darryl Lauster**

Located on Huff Estates Winery in the heart of Prince Edward County, Ontario, Oeno Gallery with its 3-acre sculpture garden receives over 30,000 visitors annually. Oeno represents over 60 sculptors from Canada and the US who work in glass, bronze, steel, granite, wood, fiberglass and resin - and create unique contemporary abstract and figurative outdoor works of art.



Darryl Lauster, *Rust Belt Requiem*, 2022. Powder coated steel, aluminum and wood. Courtesy of the artist.

ALUMNI SPOTLIGHT

G.W. STATUE BY SPENCER E. EVANS

In March 2023 the city of Corsicana, TX unveiled a statue by UTA alum Spencer Evans honoring an important Black leader in the city's history. The life-size bronze sculpture is the centerpiece of the new GW Jackson Legacy Park, which opened at the former homesite of George Washington Jackson (1854 - 1940), an educator and civic leader who served for 45 years as the founding principal of the city's first public school for Black students.

Artist Nancy Rebal was on the advisory board for G. W. Jackson statue and her research eventually led the group to Spencer Evans. His expressive approach to figuration convinced the board that Evans can create a sculpture that is not just representational, but dramatic. When the GW Jackson Multicultural Society contacted Evans, he was preparing to start a professorship at the Rhode Island School of Design.

Evans received a commission in 2019 and after a year of research and planning spent the summer of 2020 in Corsicana sculpting the work. Titled *Pride of the East Side*, his statue is the first monument dedicated to a Black person in Corsicana and was inspired by the stories of those who knew G.W. Jackson, including his former students. A son of a principal and a former schoolteacher himself, while developing this monument, Evans was drawn to the idea of honoring "versatile leaders who not only educate their students, but also nurture pride in their identity."

Initially a painter, Spencer Evans studied foundry at UTA. At this point, as he shared in a conversation with *Glasstire*, he became "intrigued by the ability of sculpture to make viewers approach a figurative work less like an object, and more as if they were sharing space with an actual person." The plasterline sculptures for his statue were completed in 19 days in the home of Nancy Rebal and David Searcy in Corsicana. The face of the statue resembles and is based on photographs, but the pose is Evans' invention. He depicts G.W. Jackson seated with an outstretched hand, as if sending an active gesture into the future, and a book in his other hand — *The Souls of Black Folk* by W. E. B. Du Bois. Immersed in the production process for long days, Evans said about this transformative project to *Glasstire*: "A man that I've never known ... that I feel like I know as family almost. It was a very spiritual experience."

This commemorative site and the statue will become a catalyst for more restorative and community-bonding work, aligned with GW Jackson Multicultural Society's mission to create "community collaborations and capture the rich history and legacy of the African American experience, a vital part of the experience of all Americans."



G. W. Jackson. Image courtesy of GW Jackson Multicultural Society.



Spencer Evans, *Pride of the East Side*, 2020-2023. Corsicana, TX.
Courtesy of Glasstire.



Drawing for the GW Jackson Multicultural Society Legacy Park.
Courtesy of Gwen Chance.

Spencer Evans with his completed sculpture of G. W. Jackson.
Photo by Kyle Hobratchk.

FOLIO

INTERACTIVE MEDIA



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DIGITAL SCULPTING BRINGS TRADITIONAL SCULPTING TECHNIQUES AND PRINCIPLES TO A DIGITAL WORKFLOW WITH INFINITE CLAY.



AN INTERVIEW WITH JOSHUA WILSON

We sat with Joshua Wilson who spearheads the Interactive Media Program at the department, to learn about what the future holds for this emerging field at UTA and beyond.

With Interactive Media quickly becoming one of the larger areas at our department, what students' ideas do you feel excited about? What skills are you looking forward to adding to your students' expertise?

I am excited about our brand-new courses that will be introduced soon. The new courses include *Digital Sculpting*, *Motion Capture*, and *Portfolio Studio*. *Digital Sculpting* brings traditional sculpting techniques and principles to a digital workflow with infinite clay. Many industries use digital sculpting to achieve high-fidelity graphics for visual 3D assets and the course will be available starting Spring 2024. The *Motion Capture* class allows students to record real-life performances to use as digital animation. This pipeline involves a motion capture suit that accurately tracks an actor's movement without a giant camera array. *Motion Capture* will be available in Fall 2024. Lastly, we will be offering our capstone course *Portfolio Studio* in Spring of 2025. This Interactive Media course will allow students to create portfolio materials, revise past projects, and create new projects that seek to improve portfolios for entry level positions. *Portfolio Studio* will be taken in conjunction with *Senior Exhibition*, where students will showcase their portfolios at the end of the semester. These courses will round out a robust and forward-looking area of concentration pending the National Schools of Art and Designs accreditation review.

Where does your work with data collection apps like EVCOT and virtual reality demonstrations like VETSAVR, fit within your pedagogical practice?

My research is integrated into my pedagogical practices in a number of ways. The topic of data collection ethics, organization hierarchy, and information visualization are taught to some extent in every course; no more so than the interactive courses that translate most real-world attributes into data. We also have a course titled *Applied Interactivity* that explores interactive solutions to practical problems in therapy, rehabilitation, and education fields where data collection is essential. For most of our research grants or independent contract work we utilize undergraduate students wherever possible to provide invaluable experiential learning opportunities. If you are a student who is interested in these opportunities, please make a good impression in interactive media courses!

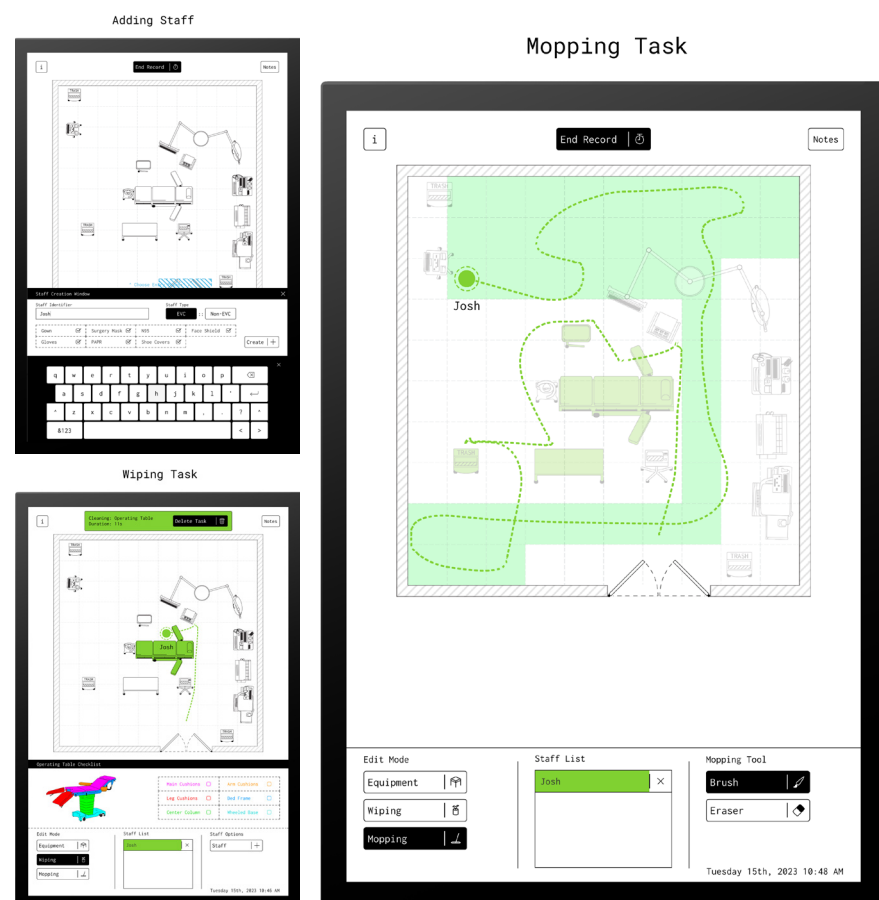
What institutional partners or artists and creators outside of UTA would you like to collaborate with in the near future?

I have worked with academic institutes and companies before, but I am really interested in collaborating with a content creator or online educational resource — a collaborator who exists on a digital publication platform and integrates marketing into the development process for rapid prototyping. I am curious about the layers of advertising methodologies to bring informative content to a mass audience. Marketing is one aspect of my research that I find the most lacking since my focus has been mostly on experimental research.



INTERACTIVE MEDIA LAB RENOVATION IN FINE ARTS BUILDING

During the summer of 2022, Assistant Professor Joshua Wilson and Senior Lecturer Benjamin Wagley in the Art & Art History Department renovated room 348 in the Fine Arts building to serve as the primary classroom for the Interactive Media concentration. The room will serve students who specialize in concept art, 3D modeling, animation, and interactive media design. It is the first laptop lab in the department and provides students with 4K resolution color calibrated external monitors for high-end graphics. The classroom is already booked with classes in this emerging technological field that is quickly becoming one of the largest in Art & Art History.



EVCOT BY JOSHUA WILSON

The Environmental Care Observation Tool (EVCOT) is a two-dimensional data collection app for monitoring post-surgery cleaning processes in operating rooms. This project is in collaboration with Johns Hopkins and funded by the Centers of Disease Control and Prevention (CDC) for potential insights into new infection prevention procedures. Environmental care associates (EVC) are tasked with disinfecting equipment and removing contaminated materials after surgeries. The observation tool is utilized for both turn-over cleanings that occur between surgeries at an accelerated timeline and longer more thorough terminal cleanings. During these cleanings, observers can record multiple EVC and non-EVC staff members simultaneously. The app can track staff personal protection equipment (PPE), pathing, and several cleaning tasks; which include wiping down equipment, mopping, disposing of waste, and unique equipment cleaning checklists. For broader use, the app has a custom room builder that allows users to input exact operating room dimensions and place medical equipment for quicker observation preparations. Once data has been collected, the tool can export out information to comma-separated value files for seamless use in spreadsheets for data analytics. This also avoids any network or cloud-based security issues surrounding proprietary or personnel information. This version of the tool is the first phase of development. Wilson hopes to include in-app data analytic features, a larger list of medical equipment, and publish it on multiple device marketplaces for the second round of funding.

VETSAVR

VETSAVR (Rural Veteran Suicide Assessment - Virtual Reality Study) is an ongoing training simulation project to provide risk assessment training for social and healthcare workers during veteran home visits. This project was led by the School of Social Works in collaboration with the Art & Art History Department and the Department of Computer Science and Engineering. With the use of virtual reality, trainees experience an immersive learning environment that simulates an at-home visit with a veteran who has recently lost his wife and whose daughter has reported concerns about him. Trainees are presented with case information of the individual, conduct a walkthrough of the residence to learn about potential self-harm indicators, and finish with a discussion to provide advice to the resident veteran. This virtual reality demonstration is the first of many planned training modules that could help prepare workers to handle difficult situations concerning depressed individuals.



FOLIO

PRINTMAKING



CARRIE IVERSON LEADS PRINTMAKING

Known for her innovative use of materials, site-responsive installations that have incorporated glass, print, found objects, video, and sound, Carrie Iverson leads the Printmaking Program at UTA. The program emphasizes exploration of ideas through active making and the investigation of the graphic aesthetic, often in the format of studio projects and lectures where students are encouraged to consider the practical and conceptual possibilities of altering, reusing, and layering imagery.

The printmaking facilities are equipped for the development of both traditional and contemporary techniques, including stone and photo plate lithography, intaglio, wood and linocuts, photo silkscreen, digital applications, book arts, letterpress, and papermaking. Connected to the printmaking lab is a small Mac computer lab with Epson 4800 and 7800

printers. This availability of equipment and access to a diversity of techniques provides students in the printmaking program with opportunities to develop unique and innovative work.

The positive collaborative atmosphere of the printshop serves to enhance the overall studio experience. By joining the print community, students network with print organizations around the world at annual conferences like SGCI and print and book fairs in New York, Austin, Sante Fe, LA, and Chicago. A special initiative, Wild Pony Editions also offers students exciting entrepreneurial opportunities to assist professional artists, develop programming, and self-produce publications and editions for sale.





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ONE OF MY FAVORITE ASPECTS OF
PRINTMAKING IS HOW WELL IT LENDS
ITSELF TO COMMUNITY PROJECTS.

AN INTERVIEW WITH CARRIE IVERSON

We sat with print faculty Carrie Iverson to learn more about the behind the scenes of her recent projects, her research interests and inspirations.

Over the course of 2020-2021 you developed a beautiful project ‘Resonance’ which was on view at Toledo Museum of Art in Ohio as part of the Momentum/Intersection Fellowship program, a collaboration between The Toledo Museum of Art, NSG Pilkington Glass, and The Arts Commission of Greater Toledo, and the Foundation for Contemporary Arts, New York. What story motivated your proposal?

My grandfather Joseph D. Ryan worked for Libby Owens Ford in their Glass Research and Development Department from the 1930s-1960s, starting as a glass chemist and eventually becoming head of R&D. Researching his experiments, I became particularly intrigued by the wide range of tests he conducted for the US military in WW2, as well as the freewheeling experimental culture of the laboratory. *Resonance* draws from that atmosphere, pulling from images, notes, and sounds from the era to create a meditation on the process of investigative research. The installation structures are inspired both by his patent drawings and testing armatures from the laboratory.

As you conceptualized this installation, what were the most exciting discoveries for you on a material level?

As a substrate, glass both absorbs and transmits light and sound. Using it as an image-making material inevitably evokes relics from early photography (glass plates) as well as its pragmatic history of preserving perishables within a vessel or container. The reflectivity of

float glass adds another dynamic layer of interaction, acting as a mirror to its surroundings and shifting visually in relation to the viewer’s movement.

Researching how Pilkington’s products are used, I became particularly intrigued with the concept of spandrel glass, a glass whose primary function is to conceal internal infrastructure and mechanics. The various components of this project envision ways in which glass that initially appears opaque can shift or react in interaction with the viewer, slowly revealing hidden imagery or structural elements as the viewer draws closer through visual and auditory resonances.

What unique tools does the medium of printmaking open for someone who is motivated to think about the object – beholder dynamics?

My approach to printmaking embraces its fundamentally hybrid nature, often using print processes on a variety of surfaces (glass, paper, metal), as well as incorporating it within site specific installations combining found objects, video, and sound. As the art form of multiples, it has a unique ability to be accessible and reproducible and to combine the digital with the handmade. There are many exciting hybrids between 3-D fabrication and traditional print (such as using CNC technology to create plates and stencils), as well as between video, film and print media (projecting video onto printed surfaces, doing outtakes from digital film for material, etc.).

How do you incorporate your own research interests into your daily teaching practice at UTA?

I am a strong believer in the importance of experimentation in learning new processes, so I begin each introduction of

a new technique with an experimental exercise. This encourages students to focus more on the process as they become familiar with the possibilities of the method. This is an approach I take in my own work as well: spending time in an experimentation phase without the pressure of creating a “finished” piece.

What communities, artists or collectives are you interested in collaborating with in the future?

One of my favorite aspects of printmaking is how well it lends itself to community projects. An upcoming goal is to offer papermaking events to the larger UTA community; I am particularly inspired by Combat Paper and their work with veterans making handmade paper. I hope to implement something similar here at UTA, either by inviting Combat Paper as a visiting artist collective, or by initiating our own program.

Iverson’s installation was published in *New Glass Review*, issue 42 in October 2022:

“Resonance is a material meditation on the spectral, often elusive, nature of archival research. Wielding the materials her grandfather developed as the head of R&D for Libbey Owens Ford, Iverson declassifies and reanimates once covert glass research. Conductive glass panels are transformed into an amplified speaker that channels audio recordings from his laboratory, while spandrel glass, designed for architectural camouflage, becomes an umbral substrate for archival images and patent drawings that fit in and out of view.”

-Sarah Darro, *New Glass Review* curator



Carrie Iverson. *Resonance*, 2021. Installation at Toledo Museum of Art, OH.

FOLIO GLASS



'SKY COLUMN: SHAKING THE SHADOW'

Sky Column: Shaking the Shadow, a large-scale glass "waterfall" sculpture by the Glass Area Coordinator and Assistant Chair Justin Ginsberg was installed in the main gallery of the Amon Carter Museum in Fort Worth in June 2022 – February 2023.

To pull more than 9,200 glass threads that comprised the sculpture, Ginsberg worked with a glass kiln set up on the Museum's lawn, walking nearly 150 miles total in the production of the piece. Thousands of 25-foot long strands were formed out of 2300-degree molten glass during the peak months of oppressive Texas heat. In addition to museum staff, Ginsberg's team of collaborators for the realization of this project consisted of UTA faculty Jeremy Scidmore, Katerina Verguelis, and Amy Stephens, undergraduate students Phoenix Sanders and Mitch Weick, and UTA Glass Program alumni Blake Boles and Tyler Rosenkrantz. Thousands of visitors stopped by to watch Ginsberg during his weekend sessions and witness this multi-month realization of his site-specific installation.

Sky Column was staged at the Amon Carter Museum in dialogue with the exhibition *Sargent, Whistler, and Venetian Glass: American Artists and the Magic of Murano* which brought to life the Venetian glass revival between 1860 and 1915 and the artistic experimentation the

city inspired for visiting artists.

The project speaks to the history of glass-making while opening up the medium's meditative dimension:

“” *Sky Column* embodied the challenging, sweaty, conditions through the process of making it outside, and the air-cooled sun-filled conditions of the interior gallery... I became attuned to my surroundings: the position of the sun, the way the clouds moved, or lack thereof, the absolute joy of a short infrequent, warm breeze. My team and I could identify the moment the temperature reached over 100 degrees, without using our phones. This choreography of connecting to the action, the environment, and each other, through the repetitive 37 steps as I returned to pull another strand, to begin again. **Justin Ginsberg**

The project was featured in the *New Glass Review* issue 43. One of the most internationally recognized and competitive publications that focuses on glass, *New Glass Review* was started by the Corning Museum of Glass in 1979. Annually, artists submit for the publication up to three artworks made using glass, and the top 100 works are selected by the international jury. This year, 2384 images were submitted by 867 artists from 50 countries.

Justin Ginsberg. *Shaking the Shadow*, 2022.
Installation at the Amon Carter Museum, Ft Worth.



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IN THIS SHIFTING LANDSCAPE, THE ENDURING GLASS PROGRAMS, SUCH AS UTA'S, TAKE ON EVEN GREATER SIGNIFICANCE.

AN INTERVIEW WITH KATERINA VERGUELIS

Adjunct Assistant Professor Katerina Verguelis, who teaches intermediate glassblowing and advanced glass classes at UTA, shares her insights about pedagogy, students' growth, and the current state of affairs in her field of work.

What are the moments that defined the glass art scene during 2022-2023 academic year, in your opinion?

The 2022-2023 academic year brought about saddening shifts in the glass art landscape nationally and internationally. Regrettably, The Royal College of Art in London condensed its MA Ceramics & Glass Program to 1 year only, leaving us pondering its future. The closure of the world-known North Lands Creative in Caithness, Scotland, with its focus on contemporary glass and international Artist in Residency programs, is a heartfelt loss. Nazeing Glass Works, steeped in history since 1928, sadly ceased operations in August 2023. Adding to the somber notes, California College of the Arts (CCA) marked its centenary by closing its entire art program, including the glass program. These unfortunate events underscore the challenges faced. In this shifting landscape, the enduring glass programs, such as UTA's, take on even greater significance, humbly becoming crucial pillars in preserving and advancing this art field.

In your teaching practice at the UTA Glass studio, how do you balance between the need for the students to master technical innovation VS develop their aesthetic and conceptual vision?

In my teaching at the UTA Glass Program, I prioritize assisting each student in finding their own balance between acquiring technical skills and nurturing creative ideas. I design a comprehensive plan for every class, incorporating assignments that address both the technical and conceptual aspects. Recognizing varying levels of technical proficiency among students, I offer personalized guidance to enhance their skills. Simultaneously, I encourage them to explore their

artistic vision by researching diverse glass techniques and styles. Moreover, I am open to them using different materials and techniques they feel comfortable with, so it is not always limited to glass only. Additionally, I actively promote experimentation, urging students to perceive glass and its unique qualities as a medium for expressing their unique artistic language. My ultimate goal is to ensure that students not only grasp the necessary technical foundations of glassmaking but also discover and articulate their individual artistic voices in the broader realm of art.

Where do you see future job opportunities for students with the glass degree?

In our Glass Program, we focus on teaching students not just the technical side of working with glass but also how to express their artistic ideas using its unique qualities. Beyond mastering techniques, students engaged in glass blowing process acquire invaluable skills such as teamwork, strong work ethics, safety awareness, and physical dexterity—attributes transferable to various artistic practices. The collaborative nature of glass blowing prepares them for opportunities in private studios public access, where demand for skilled assistants and teachers is consistently high. Graduates can explore roles as artist assistants, contribute to glass production-based studios, or venture into teaching while establishing their personal studios. Additionally, with an undergraduate degree in Glass, our students are well-prepared to apply to any MFA program, expanding their horizons and paving the way for diverse and fulfilling careers in the dynamic field of art. Many even begin part-time work in local glass studios in Dallas-Fort Worth area while still pursuing their undergraduate glass degree, with some landing fantastic summer jobs at renowned places like the Corning Museum of Glass and Pilchuck Glass School. Our goal is to provide a comprehensive foundation, empowering students for success and growth in the vibrant world of art.





JUSTIN GINSBERG AT THE WATERMILL CENTER RESIDENCY

In August 2023 Justin Ginsberg participated in a collaborative week-long residency with members of the esteemed group ESTAR(SER), hosted by The Watermill Center in New York. Funded by a grant through Princeton University, the residency team approached the residency week through an (auto-) interrogative lens, asking key questions about the nature of attention, care and community. The resulting new piece of documentary theater produced during the residency was presented at the Frye Museum in Seattle in September 2023.

Founded in 1992 by avant-garde visionary Robert Wilson, The Watermill Center is an interdisciplinary laboratory for the arts and humanities situated on ten acres of Shinnecock ancestral territory on Long Island’s East End. With an emphasis on creativity and collaboration, The Center offers year-round artist residencies and education programs, providing a global community with the time, space, and freedom to create and inspire. The Center’s facilities enable Artists-in-Residence to integrate resources from the humanities and research from the sciences into contemporary artistic practice. Through

year-round public programs, The Watermill Center demystifies the artistic process by facilitating unique insight into the creative process of a rotating roster of national and international artists.

ESTAR(SER) stands for the *Esthetical Society for Transcendental and Applied Realization and the Society for Esthetic Realizers*. This international academic group focuses on the history of esthetics and contemporary issues of attention, exploring how an individual can consciously maintain sustained attention to a person, place, object, or idea. Through readings, seminars, discussions, and practice, the group implements structures and protocols to re-learn ways in which we can reclaim our attention. The researchers and collaborators of the group include Graham Burnett, Associate Professor of the History of Science at Princeton University; Jeff Dolven, Associate Professor and Chair of the English Department at Princeton University; Leonard Nalencz, an Assistant Professor at St. Vincent’s College and Bard College; Jessica Palinski, editorial coordinator at David Zwirner Books; writer Sal Randolph among others.

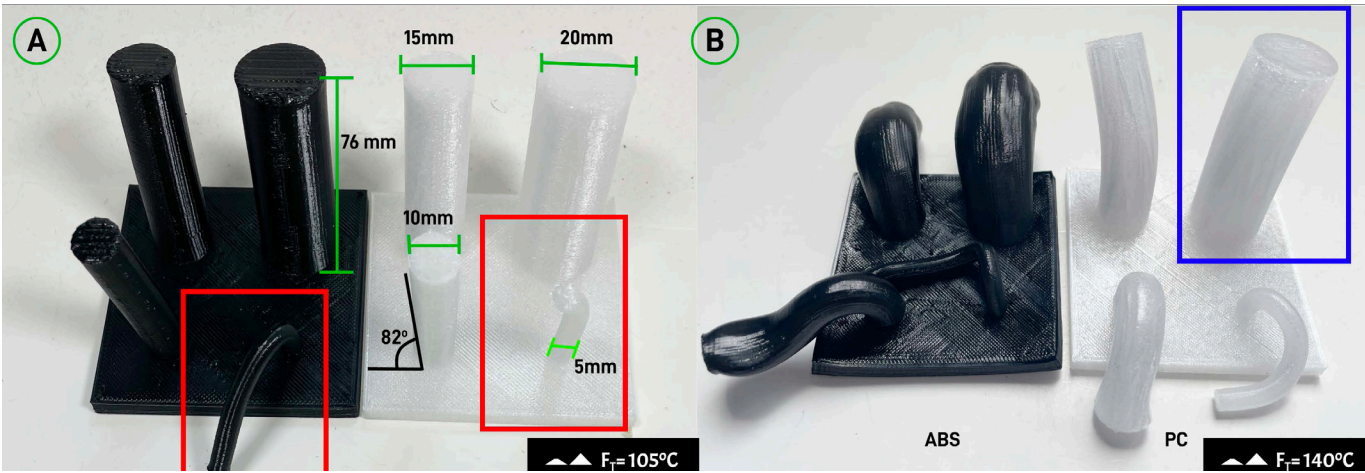
RESEARCH ON GLASS AND THERMOPLASTICS

Art & Art History Department faculty members Justin Ginsberg and Jeremy Scidmore co-authored a paper with Dr. Cesar Torres, Assistant Professor of Computer Science and Engineering, and Nasir Rakib, PhD candidate in Computer Science and Engineering, titled *Thermoplastic Kilnforms: Extending Glass Kilnforming Techniques to Thermoplastic Materials Using Ontology-Driven Design*.

The paper was presented at the DIS 2023 - *Designing Interactive Systems* conference, which was held at Carnegie Mellon University on July 10 - 14, 2023. 726 papers were submitted, and after a rigorous peer review process, 24% were accepted for publication in the proceedings.

Paper abstract:

The ecology of thermoplastic materials is rapidly evolving, enabling an exciting landscape of functional, aesthetic, and interactive forms. Despite their utility in fused filament fabrication (FFF), an even larger and untapped design space exists for thermoplastics. In this work, we introduce a design method that leverages similarities with a more mature medium (glass) to guide a material-centered exploration of a new medium (thermoplastics). Through a collaboration between domain experts in thermoplastics and glass, we synthesized an ontology of kilnforming techniques and developed an annotated portfolio of thermoplastic kilnforms that capture generative design directions for altering the phenomenological qualities of plastic, prototyping metamaterials, and composite forms, and engaging with other material practices. We discuss how material parallels can continue to expand the role of thermoplastics as a design material and how ontology-driven design can serve as a means of localizing, questioning, and generating material knowledge.



Free standing test documentation for the research paper.



ALUMNI SPOTLIGHT

AN INTERVIEW WITH KAGEN DUNN

We sat with UTA Glass alumni Kagen Dunn to discuss the lasting impact of her studies at UT Arlington and her current studio practice. Kagen graduated from UTA in 2018 and is now the Glass Lab Project Manager at the Art Department of University of Wisconsin-Madison where she recently completed her MFA degree. Kagen has received scholarships to attend workshop intensives at Pilchuck Glass School, UrbanGlass, Penland School of Craft and Pittsburgh Glass Center, among others.

After graduating from UTA with a BFA and concentration in Glass, what skills did you find most valuable for your continuing MFA studies at the University of Wisconsin-Madison?

While attending UTA, my professor Justin Ginsberg often encouraged the students to consider how we each defined "success." This perspective allowed me to approach my graduate research with a sense of curiosity and embrace the unknown.

When working with abandoned spaces and elements in your recent practice, exemplified by your MFA show, what possibilities does glass as a medium offer?

Glass is a material that often lends itself to being looked at or looked through. Since working with this material, I have learned that I have become more attuned to noticing the subdued details within our day to day.

What techniques or materials are you currently exploring in the studio?

Currently, I am exploring glass as a way to preserve and archive materials. Most recently, I created a wooden box that contains handmade glass vials. Inside each glass piece is a snippet of poetry about discarded materials that my practice tends to be centered around.



Kagen Dunn. / Collect..., 2023.

FOLIO

PAINTING

BENJAMIN TERRY'S SOLO SHOW
AT GALLERI URBANE

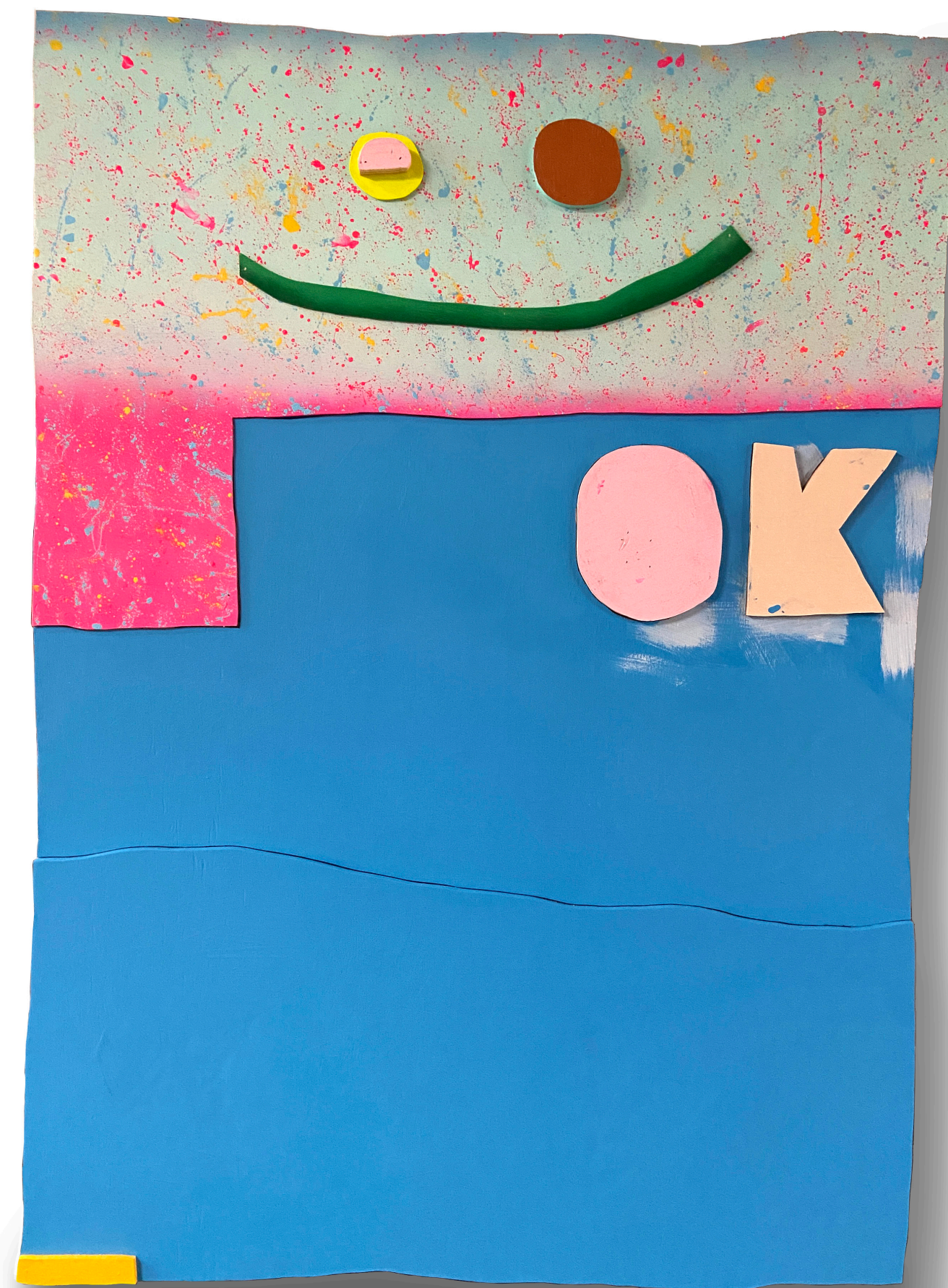
Inconsiderably Happy, a solo exhibition by UTA painting faculty Benjamin Terry was on view at Galleri Urbane in Dallas from October 8 - November 12, 2022.

Featuring new paintings on plywood, the exhibition showed the continuation of Terry's interest in developing his choice of gesture. The show's concept evolves around the story about Dolly Parton's song , which became a center of discussion during one of the dinners Terry had with friends. In the lyrics, according to the gallery exhibition statement, "couplets reveal a series of falsehoods, contradictions that demonstrate the narrator's denial at the loss of a loved one."

Terry responds to Parton's inquisition of grief in the line "Can one end their sorrow, just cross over it and into that realm of insensitive bliss?" He decides to spend time with the acknowledgment that "some people's happiness can bring others misery" and continues

to investigate an unfinished artwork in the studio, which featured a green blade, an abstraction of foliage. This impulse led Terry to an exploration of the other side of painting, one he formerly wrote off as mere kitsch, to deliver something new.

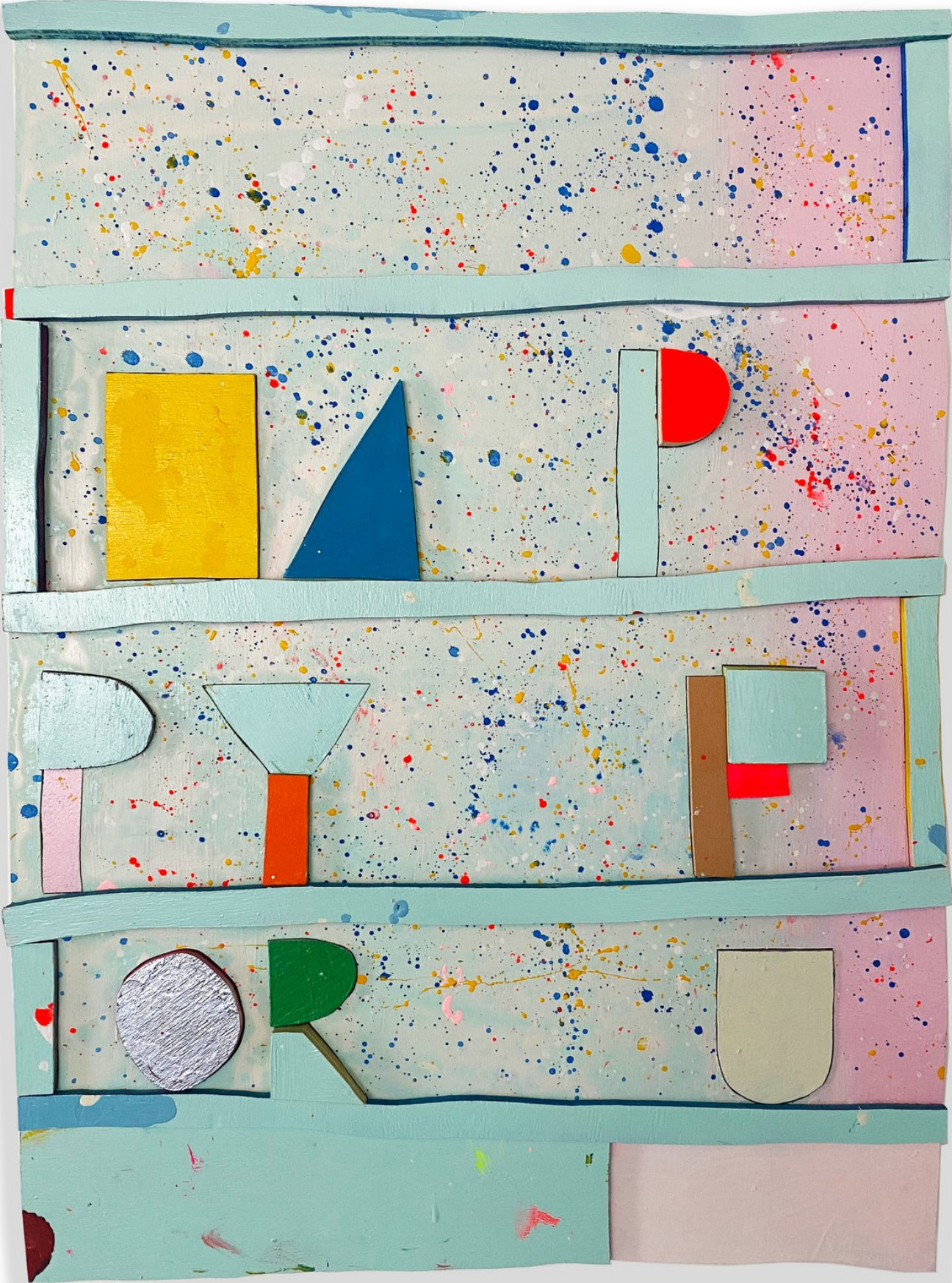
Galleri Urbane statement says: "It's a hardy concept, that many environments are zero-sum in terms of winners and losers. Terry's examples of this phenomenon include enduring overzealous laughter in a theater for a film that's not very good. Others might be akin to a loud roommate, enjoying an album while you're studying for an exam. If you're following this inversion, then congratulations. It's about the place where the discerning and the masses conflict. Terry is working his way through the bitter ironies of painting in order to find a balance in his work. It's not so much about loving or hating any motif in art, but that there will always be something new to find in the old."



Ben Terry. *Blue Grass, Green Sky*, 2022.

‘STACK AND SMOOSH’

Benjamin Terry curated the exhibition *Stack and Smoosh* at Galleri Urbane in Dallas from February 18 - March 25, 2023. As an artist interested in material play, process, and construction, Terry brought the group of artists together because of their unique approaches to assemblage processes in painting and sculpture. The show featured work by Megan Reed, Claire Kennedy, and Niva Parajuli.



Ben Terry. *Happy for U*, 2022.

ALUMNI SPOTLIGHT

**TALLEY DUNN
EQUITY IN THE ARTS FELLOWS**

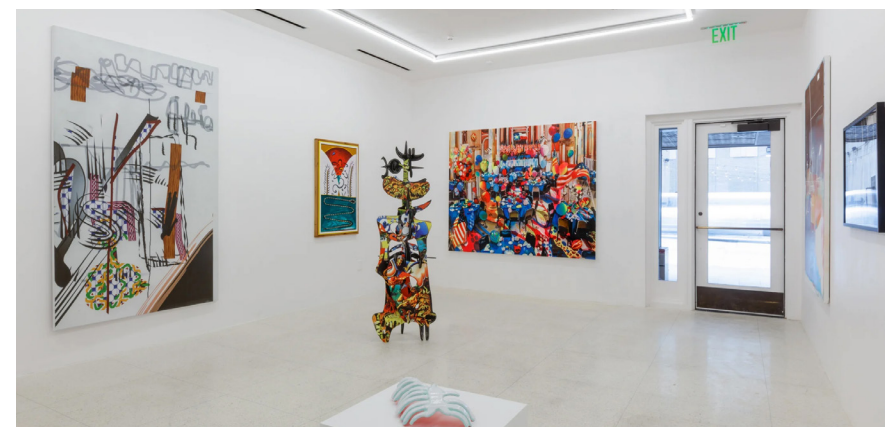
Painting alumni, Enrique Nevárez, was selected as one of the trio of artists awarded the Talley Dunn Gallery Equity in the Arts Fellowship, a yearlong instructional and professional development program for emerging BIPOC artists. The fellowship proves artists with mentorship and resources to further their practice and artistic endeavors.



ALUMNI SPOTLIGHT

ON::VIEW RESIDENCY

Painting alumni, Tiara Francois, was awarded a residency at ON::View, located in the heart of Savannah, Georgia's Starland District at Sulfur Studios. She was in residence from June 7-July 2, 2022, where she engaged with residents of Savannah as models to continue her paintings focused on attitudes and stereotypes surrounding black hair.



ALUMNI SPOTLIGHT

ADRIAN ZUÑIGA DIRECTS 'VARIOUS SMALL FIRES'

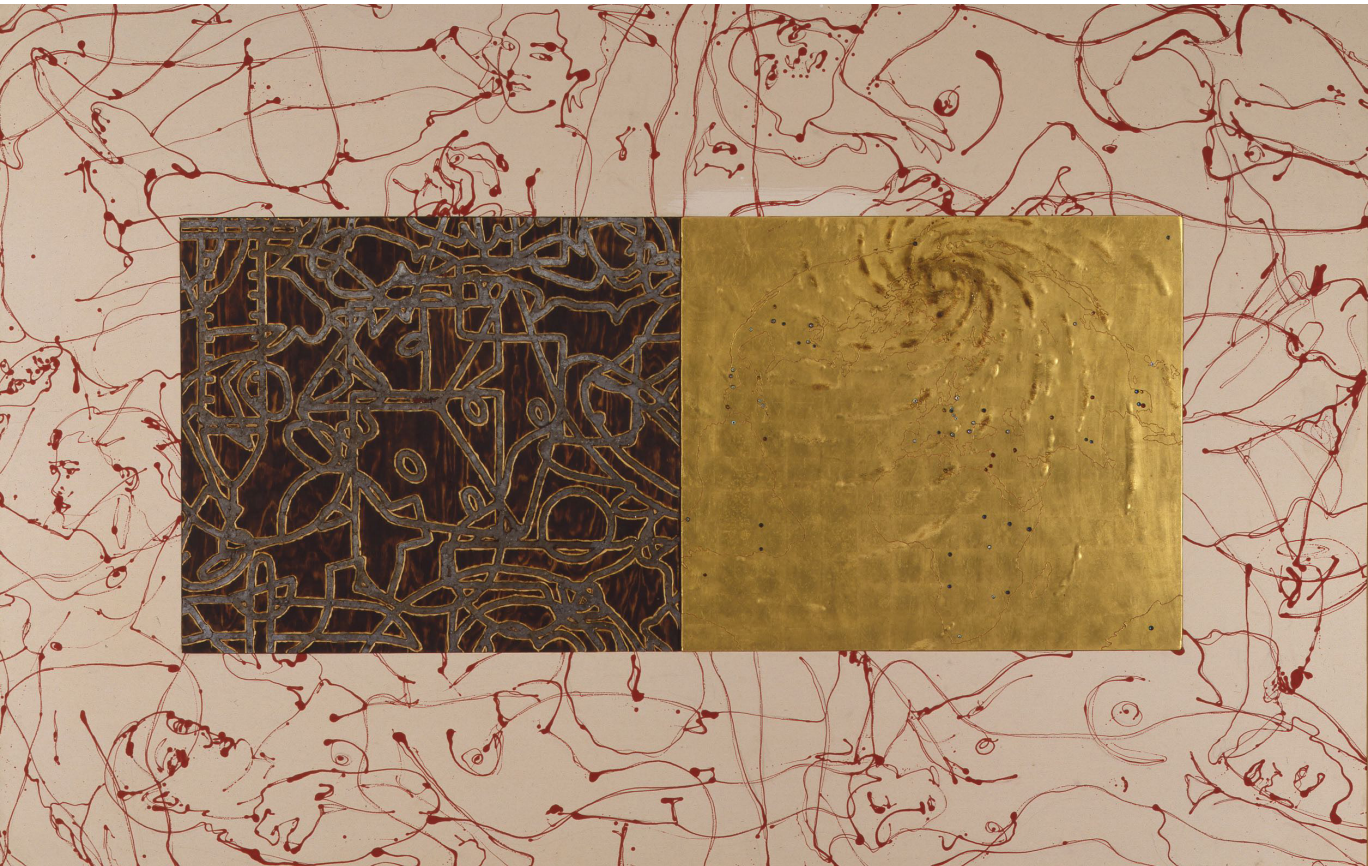
Various Small Fires named painting alumni, Adrian Zuñiga, director of their new Dallas gallery location. His inaugural exhibition at the space, entitled *TEXAN*, presented work by Texas natives living outside of the state and considers themes around racial politics, LGBTQIA+ identity, and feminism.

**BENITO HUERTA'S 1989 PAINTING IN
NAN GOLDIN'S ICONIC 2022 DOCUMENTARY**

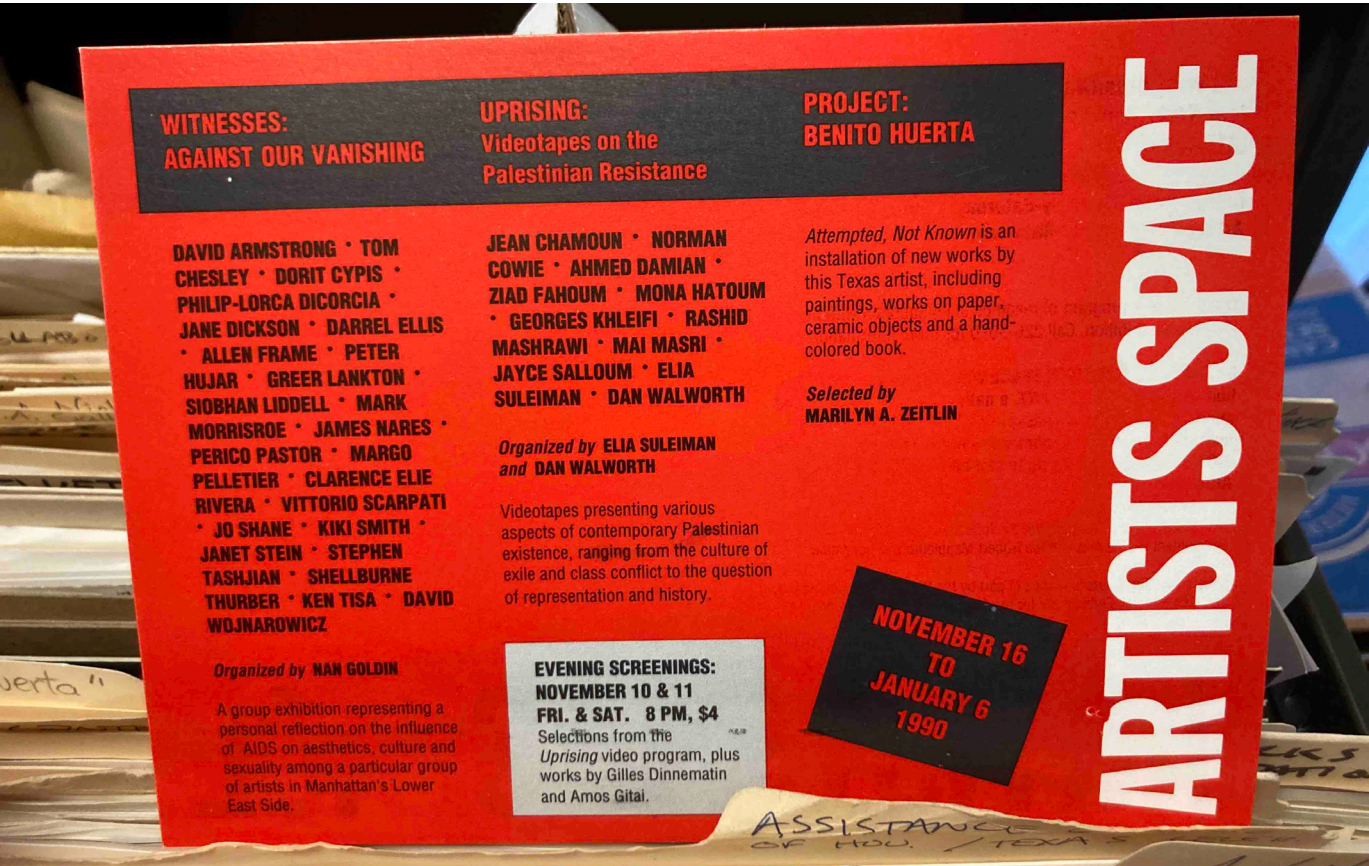
In an acclaimed documentary *All the Beauty and the Bloodshed* (2022) directed by Academy Award-winning filmmaker Laura Poitras, one of the paintings by UTA Professor Benito Huerta appears being unloaded from a truck and carried into Artists Space, an iconic organization of the New York alternative art scene active since 1970s. The film explores the career of photographer and activist Nan Goldin, and the opioid crisis in the U.S. in relation to the Sackler family. In the movie, Nan Goldin talks about an exhibition she curated at Artists Space gallery in 1989 in New York city titled *Witnesses: Against Our Vanishing*. What the camera captures during Goldin's interview about this show, is professor Huerta's painting *Divas, Destruction and Depravity* (1989). This work by Benito Huerta was part of his one-person exhibition titled *Attempted, Not Known*, which took place at the Artists Space simultaneously with the show curated by Nan Goldin.

“” This intimate and personal documentary is fascinating, and Goldin's work continues to reflect the zeitgeist of our time, I hope you see it. **Benito Huerta**

Still from *All the Beauty and the Bloodshed* (2022) by Laura Poitras.



Benito Huerta. *Divas, Destruction and Depravity*, 1989. Enamel, lead, gold leaf, rhinestones on canvas and wood, 84 x 128 in. Courtesy of the artist.



1989 exhibition postcard from Artists Space. Courtesy of Benito Huerta.

FOLIO

MUSEUM STUDIES



AN INTERVIEW WITH ASHLEY MILLER

Museum Studies as a minor has been offered by Art & Art History Department since Fall 2022. The minor prepares students with an excellent foundation needed for a career in museum management. Topics covered by the courses offered as part of this program include administration and leadership, collections and their management, community outreach, curatorial design and exhibition display, fundraising, interpretation of thematic ideas, security and sustainability. In addition to in-class lectures and demonstrations, visits to DFW area museums and talks with museum professionals at their institutions reinforce the curriculum.

Students also apply their hands-on training and interactive skillset to co-curate, plan and install satellite installations from the UTA Fine Arts Collections throughout the UTA campus. The minor and its courses are open to all Art & Art History Department students, as well as to many other areas, such as anthropology and history. This program is spearheaded by Cheryl Mitchell, Assistant Professor of Practice in Museum Studies and Collections Specialist.

We spoke with art history student Ashley Miller about the art handling experience she gained in one of Professor Mitchell's museum studies classes.

What did you know or personally observed about Bruce Cunningham's two paintings that used to be installed in the Fine Arts Building?

When Bruce Cunningham's paintings were installed in the FAB, I honestly knew nothing about these Jackson Pollock-style paintings because there was no label. It was a splash of enormous energetic color on the wall which brightened the FAB corridor but that most students ignored.

Tell us about the deinstallation project and how did you prepare the artworks for their new home, University Center.

The deinstallation process was full of surprises. It took eight people (myself, Ezriel Wilson, Hannah Owens, Xenia Amaya, Pam Jordan, Professor Cheryl Mitchell, and department staff members Barry Lancaster and Calen Barnum) to work as a team and remove the painting from the wall. Once down, we discovered the framing joints had been cut into thirds, causing them to fold like a trifold posterboard, risking damage

to the painting and requiring repair. Up to that point, due to a lack of information, the painting had been nicknamed *Big O*, but during the takedown our group discovered the painting's original title was *The Joy of Living*. As recommended by Professor Mitchell, Barry Lancaster and Calen Barnum supported the weak framing with new wooden braces that covered the full width of the piece on all three bolsters. It was much more secure but also much heavier. Then we (Ezriel, Hannah, Xenia, Pam, and myself) gave the painting a good dusting and acrylic wash treatment to remove decades of dust, dirt, and accretions that made the painting twice as vibrant as originally thought. The painting was moved the following day with the help of more Museum Studies students and travelled to the University Center (UC).

The deinstallation of Bruce Cunningham's *Red Studio #1*, which hung in the stairwell of the Fine Arts Building, received the same care and cleaning treatments after we removed it and delivered it to the Visual Resource Commons Gallery upstairs. One surprise that *Red Studio #1* had was that the painting had been hung upside down for years. Both paintings' titles were discovered during the deinstallation process.

What have you gained from being able to handle these two paintings, in the context of your museum studies experience?

We took everything we read and discussed in classes and put it into physical practice. We got to experience handling the artwork correctly and calling out as a group as it traveled across campus. Examining the painting to determine the media allowed us to figure out what treatment was possible without damaging the pieces.

Why should students see Cunningham's work on campus at its new location?

Students should definitely see Bruce Cunningham's artworks at the University Center. Both pieces are brighter, and more detail is visible due to the cleaning we performed. *The Joy of Living* has a label to give viewers more information about the piece and the new white wall allows students to gaze at the work without the red brick toning down the piece. Any student who has seen *Red Studio #1* in the past should absolutely view the piece in the correct orientation because the composition is stronger and gives viewers a new experience.



Professor Mitchell's Museum Studies students, interns and department staff deinstall Bruce Cunningham's painting in Spring 2023.



Bruce Cunningham was a painting and drawing instructor at the University of Texas at Arlington from 1975 through 1978. Influenced by the Abstract Expressionist movement and artists such as Jackson Pollock and Willem de Kooning, Cunningham's paintings were created in the "gestural abstraction" style, in which he focused on the application of the pigment in a physically expressive way. He used exaggerated movements and broad, sweeping gestures to create drips, slaps, and splatters of pigment.

Red Studio #1 was created on the UTA campus during April-July 1975 and had hung in the main stairwell of the Fine Arts Building since then. *The Joy of Living* was a commission for the original headquarters of *The Shorthorn* newspaper at UTA in 1976. Cunningham had a solo show at the Dallas Museum of Art in 1975, curated by Robert M. Mardock, that comprised five large charcoal and chalk drawings done in a direct, spontaneous method relating to the space in which they were hung. After departing UTA, Cunningham moved to New York and was featured in the Museum of Modern Art's *Special Projects Winter* (1979-80) exhibition before going on to have a celebrated career as an artist.

PROJECTS II: BRUCE CUNNINGHAM

Dallas Museum of Fine Arts August 27 through September 28, 1975



Copy of the Dallas Museum of Fine Arts exhibition brochure, 1975. Courtesy of the DMA archives.



Art Education student Amy Nabors leads Museum Teaching Field Work activity at the Kimbell Art Museum, 2022. Courtesy of Lucy Bartholomee



In 2022, Assistant Professor Dr. Lucy Bartholomee was appointed the Area Coordinator for Art Education. Here, Dr. Bartholomee shares what nurtures and keeps her moving in her pedagogical and creative practices.

“A few years ago, I was challenged by this question: Why can't professional development be great, enjoyable, or even inspiring? During my time teaching in public schools, I spent many hours in required PD sessions that were negative and dull, often focused on topics that were unrelated to visual art instruction.

Personally, I have been highly inspired by traveling to arts-rich places. I am a lifelong traveler, raised by educators in music and literature who also loved to explore the world. As a new teacher, I began traveling with student groups in 2003 with my husband (who teaches IB History and Film). 21 trips later, I have a deeper understanding of how exploration and discovery fuels creativity. My own teaching and creative practice are inspired during and after each trip. This gave birth to a new program specially designed to inform and enrich art educators. My partner in this endeavor is Lindsay Whittenberg, an

experienced art educator, creative entrepreneur, and owner of Lindsay's Art Cart.

We have led two Creativity Tours together, and we will lead the third in June 2024 to southern Italy. 20 participants from 9 different US states travelled with the program from Barcelona, through the south of France, to Paris in summer 2023.

On these trips, we are bringing together art educators from across the country to travel together through arts rich cities, visiting museums and architectural sites, and making art every day. The itinerary and schedule is ideal for art educators, and all of the art related activities count as professional development hours. At the end of each trip, I write up a description of the activities and issue certificates. In addition to the experience of presenting to art educators nationally and internationally, I am also an independent Continuing Professional Education (CPE) Provider for the State of Texas (CPE#: 902-756).

Lucy Bartholomee



FOLIO

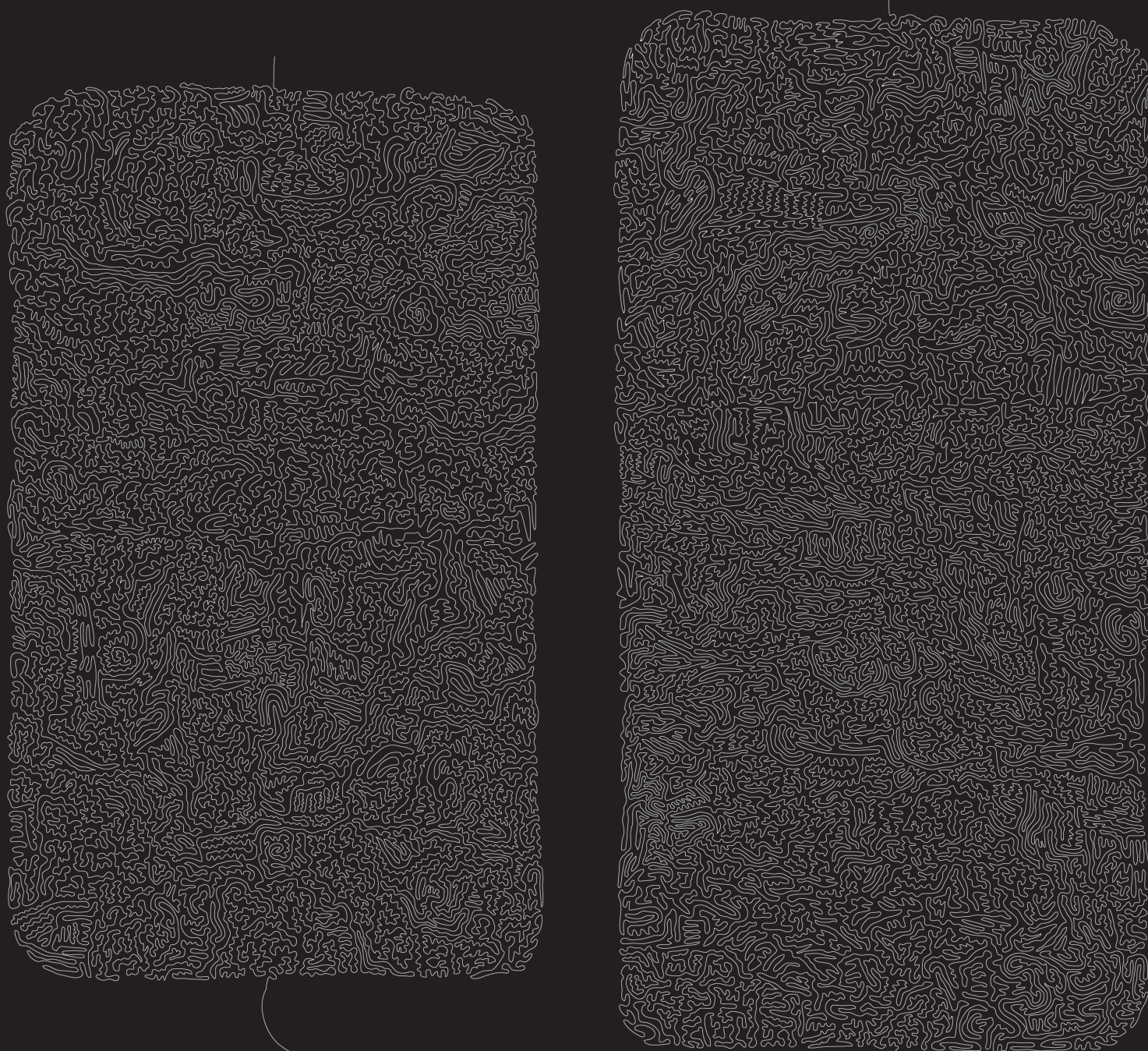
ART EDUCATION

CREATIVITY TOURS:
PROFESSIONAL DEVELOPMENT AND CREATIVE INSPIRATION
FOR ART EDUCATORS



Participants of Creativity Tour, summer 2023. Photo courtesy of Lucy Bartholomee.





WE EACH WALK OUR OWN PATH

YET ARE ALL CONNECTED AS ONE.

#UNITY

TORE TERRASI AWARDED BY KSDS

Tore Terrasi's design work earned a Special Award (Honorable Mention) at the 2022 Korean Society of Design Science Tangshan International Invitational Exhibition held at North China University of Science and Technology on September 14-20, 2022.

The poster presented by Terassi uses the simple visual metaphor of a meandering mark to represent the complex notion of a life's journey. Each compositional element is composed of a single non-overlapping line. Between each end point is a series of curves and bends creating a densely and meandered form. From a distance the forms are individual. However, they are indeed connected; as we all are – no matter how separate we think we are from each other.

The jurors for this exhibition were board members of the Korean Society of Design Science. The KSDS was founded in 1978 and has over 6,500 members. The society aims to promote design science fields in Korea by supporting theoretical study activities and practical research inquiries in the general design fields and to contribute overall to design community by supporting information exchange programs with members and international organizations.



Tore Terrasi. *I Am Sorry But I Do Not Understand*, 2022.

Tore Terrasi. *Untitled*, 2022.

FOLIO

VC DESIGN



TORE TERRASI IN DIGITAL DIRECTIONS 2022

Tore Terrasi's work *I Am Sorry But I Do Not Understand* was selected for the Maryland Federation of Art (MFA) Digital Directions 2022 show, on view from January 26 – February 26, 2022 in Annapolis, Maryland. This exhibition invited an international community of artists and designers to apply with works focused on digital techniques and technologies across a wide range of artistic and design disciplines. Works by 34 artists were selected from the total of 293 entries. Exhibition juror Jonathan Monaghan is a contemporary artist, Chair and Associate Professor of the Department of Art at The Catholic University of America.

BEN DOLEZAL WINS MULTIPLE AWARDS

Associate Professor of Visual Communications Design Ben Dolezal created logos that were awarded by the 2022 United Designs Alliance International Design Competition. Signs, Systems, and Letterform Marks is an annual UDA competition where designers from around the world submit their signs, symbols and logos for consideration. As Creative Director of his company Homegrown Aesthetics, Dolezal won the Grand Award for Woodforest National Bank project, two Silver Awards for logo designs for Another Round and Silver Range, and a Bronze Award for Scrappy Malloy's company.

In summer 2022, Dolezal also created a recognizable poster that was featured in *Posters for Peace* competition organized by the *Graphis Magazine* in response to the Russian invasion of Ukraine. Designers from around the world submitted posters to show support for Ukraine and promote peace.

This was the first time for Dolezal working with Cyrillic type. The first iteration of the poster utilized a phrase that was generated through Google. Dolezal then collaborated with one of his students from Ukraine and changed the phrase to a more impactful one: "Glory to Ukraine." He is interested in the shapes and characters in the Cyrillic alphabet, and hopes to use them again in the future.



Logos designed by Ben Dolezal.
Courtesy of Ben Dolezal.



Ben Dolezal. *Glory to Ukraine*, poster, 2022

UDA DESIGN AWARD WINNERS

United Designs Alliance (UDA) hosts an annual international competition to select and honor the year's best submissions in several design classifications. In 2023, five UTA students from the Visual Communications Design Program won six UDA *bronze awards* in different categories:

Angela Alcaide's Hutari Japanese Bistro project was acknowledged with the award in *Letterforms* and *Systems* categories

The Siren's Call project by Hannah Lamotte-Dawaghreh received *Bronze Design Award* in the *Signs* category

Lauren Ngo's project Loco Coco Bro's got *Bronze Design Award* in the *Systems* category

Christiana Moelling received awards for the works submitted under *Environmental Protest Poster* category entitled Time and Burning

Graduate student Emily Brown received three *Gold*, four *Silver*, and one *Bronze* UDA award for her collages, illustrations, posters and a branding project.

AICC DESIGN COMPETITION WINNERS

The annual AICC Student Packaging Design Competition is organized by the Association of Independent Corrugated Converters (AICC). The competition honors the best student designs entered in three distinct categories and allows AICC members a glimpse of what's in store for the future of the corrugated packaging industry. In 2023, the First Place in Graphics Category of the competition was awarded to a group of UTA undergraduates from the Visual Communications Design Program. Edwin Barrera, Oliver Harris, Kit Corney, Cassidy Victor worked together on a "Tuff Hardware" project.



Audrey Dao. Rebrand identity for Plum Floral, 2023.

GRAPHIS NEW TALENT AWARDS 2023

Graphis New Talent Awards is an annual global celebration of emerging talents and rising stars in design, photography, illustration art, and advertising as juried by industry leaders.

In 2023, three UTA students received awards: Ana Ponce for CyberLife motion design; Alicia Sam for *Ready, Set, Type* poster design; Audrey Dao, for *Plum Floral* logo and rebrand identity.

“Plum Floral Arrangements is a Filipino-owned florist in Grand Prairie, Texas. Using Jewel-tone colors and delicate typography, this rebrand transforms their business into a romantic archetype that supports their beautiful floral arrangements without overpowering them,” says Audrey Dao whose interest in the profession is driven by how design is “not just for its own sake, but for what it can do for other people.” **Audrey Dao**

Graphis initially started as a publication in 1944 in Zurich, Switzerland. The *Graphis* Institute is a non-profit organization dedicated to promoting and celebrating the most compelling work from global talents in Design, Advertising, Photography and Illustration art. With over 150,000 individual pieces of work in its repository, *Graphis* has the most significant collection of creative excellence worldwide and includes one of the most extensive archives of the work and biographical material from all periods dating back to 1944. A principal task of *Graphis* Institute is to ensure that the significance within the cultural and social context over time is historically archived and continues to be developed, promoting the best professional and emerging talents from around the world and that it is communicated through varying channels including award competitions, education, journals, publications, exhibitions, and new media.

ADDY AWARDS

In 2023, Visual Communications Design area students received eleven 3rd tier *Gold ADDY* awards and one *Best of Show* prize, as well as 2nd tier *Silver ADDY* award.

The Gold ADDY winners are: Jacqueline Nguyen, Kathryn Herrera, Rebecca Lopez, Tommy Torres, Vahnnezza Alvarez, Alicia Sam, Gabbie Quiroz, Sarmad Adelakun, Thomas Nguyen, Cecilia Tran, and Jessica Myrick.

The Best of Show 2023 award was given to Tommy Torres.

The work by Rebecca Lopez, one of the winners of this local competition, made it to the second tier and received a Silver Award on the regional level for her submission of the fictional Nopales Restaurant brand identity project.

“My restaurant is called Nopales. Nopales is a Mexican grill restaurant serving delicious, real authentic homemade Mexican food from scratch. Providing an experience of the art and culture of Mexico, Nopales is a place to offer remarkable flavor, amazing service to make you feel welcome, and unforgettable experiences. To show the brand's identity I designed four logos that can be used to expand the brand through collateral, packaging, and materials to use to promote the restaurant's identity. I designed the restaurant menu to further show what the restaurant would serve and showcase its environment and identity.” **Rebecca Lopez**

Conducted annually by the American Advertising Federation (AAF), the Fort Worth competition for the American Advertising Awards is the first of a three-tier national competition. Concurrently, all across the country, local entrants vie for recognition as the very best in their markets. At the second tier, local winners compete against other winners in one of 15 district competitions. District winners are then forwarded to the third tier, the national American Advertising Awards competition. Entry in a local competition is the first step toward winning a national ADDY Award.

ADDY is the advertising industry's largest and most representative competition, attracting more than 40,000 entries every year across local clubs. The mission of the AAA competition is to recognize and reward creative excellence in the art of advertising.



Rebeca Lopez. Brand identity project for Nopales fictional restaurant, 2023.

ALUMNI SPOTLIGHT

UTA GRADS RECOGNIZED IN 32 UNDER 32

VCD alumni Ken Cao and Jill Darrow became the laureates of the 32 UNDER 32 award. Initiated by professional network Ad 2 Dallas in 2018, this award recognizes the best and brightest Dallas-based active professionals between the ages 18-32 working in the advertising, marketing, creative, and PR or related fields.

Ad 2 Dallas is an affiliate of AAF Dallas for advertising professionals who are 32 or younger. The organization is focused on meeting the needs of young advertising, marketing, and communications professionals and students. Through workshops, networking events, happy hours, and public service opportunities, Ad 2 creates the means for up-and-coming professionals to gain the skills needed to become tomorrow's advertising stars.



Ken Cao is the Creative Director at Clapper and is based in Dallas. His passion lies between the intersection of strategic planning and creative execution. He is focused on elevating brands and designing exceptional experiences that resonate with target audiences, while staying up-to-date with emerging trends and technologies. Ken graduated from UTA with BFA in Visual Communication Design in 2014. Back in 2014-2015, he worked as a student graphic designer at the UTA Art & History Department where he designed promotions, exhibition posters, and managed the department website. ken-cao.com



Jill Darrow currently works as an Art Director at Cheil North America. At Cheil, she concepts campaigns, creates marketing materials, and collaborates with the creative team on product launches for Samsung Electronics. She graduated from UTA with BFA in Visual Communication Design in 2019. Jill has been recognized by the ADDYs, Graphis, and DSV. Outside of work, she enjoys laughing, hanging with her cats Huck and Shelly, doodling in Procreate, searching for the closest Whataburger, jamming out to Freddie Mercury, and re-watching her favorite Pixar movies. jilldarrow.com

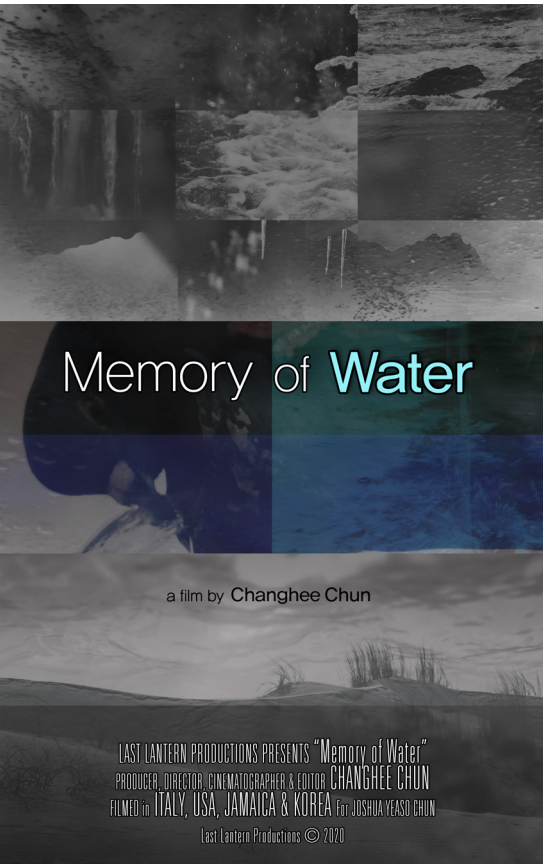
VCD GRADUATE STUDENTS' AWARDS AND RESEARCH



In 2023, Yanina Blanco's research and projects were supported by the EDGE Program Scholarship and a grant from the UTA Libraries Open Initiatives Grant Program. She received a Graduate Research Award and presented her work at *Unbroken* exhibition in Mansfield, TX. In January 2023, Yanina travelled to Honolulu, Hawaii to present her grant-funded cross-cultural design project at the 21st Annual Hawaii International Conference on Education. *The Bocagrande Seawall Interactive Design Exhibition* uses Human-Centered Design approaches for the cultural sustainability of education on historic sites in Colombia, Yanina's home country. This interactive exhibition executed through the creative prism of graphic design (animations, interactive screens, games, and activities) to teach 5th and 6th graders the history surrounding the Bocagrande seawall built in the 18th century. This teaching methodology will allow students to understand the value of this fortification from a historical and sociological perspective. yaninablanca.com

In 2023, MFA student Farnoosh Sharbafi received the Jeffrey Leuschel Art Scholarship.





FOLIO

CINEMATIC ARTS

CHANGHEE CHUN'S FILMS RECOGNIZED
AT INTERNATIONAL FESTIVALS

Changhee Chun, Morgan Woodward Distinguished Professor in Film of the Cinematic Arts Program showcased his works at multiple international film festivals this year.

His 2022 documentary *Grandma Perm*, received Best Documentary Short Awards at Paris International Short Film Festival in France, Palm Spring Shorts Film Festival in California, Film in Focus Festival in Bucharest, Romania, in addition to several honorable mention awards globally. The film is a personal journey to find mother's love through the unique and popular hairstyle called "Grandma Perm" in Korea.

Chun's *Memory of Water* which was produced in 2020, won the Best Experimental Poem Award at the Experimental Dance & Music Film Festival in Toronto, Canada in 2022. Changhee Chun acted as director, producer, director of photography and editor for this 9-minues long film that was conceived as "a visual poem on life, death and rebirth of water." The film has been screened over the years at several festivals from Tokyo, Japan to Rio de Janeiro, Brazil, and Milan and Sicily in Italy.

Changhee Chun. Still from *Grandma Perm*, 2022. Courtesy of the artist.



Changhee Chun. Still from *Memory of Water*, 2020. Courtesy of the artist.

THIRD ANNUAL ALPHABET SOUP COMPETITION

Everyone has a name, represented by letters, that we use to identify and designate ourselves. Sometimes it is given, some-times chosen. Individuals become groups under a common cause to establish a united expression of their voices. These groups come together under a new designation, a string of letters that represents the group's ideas, issues and concerns. It would take the entire alphabet to cover them all. Bringing them all together would look like Alphabet Soup, where every letter has a place, where there are endless combinations and ways to represent ourselves in the great melting pot of humanity.

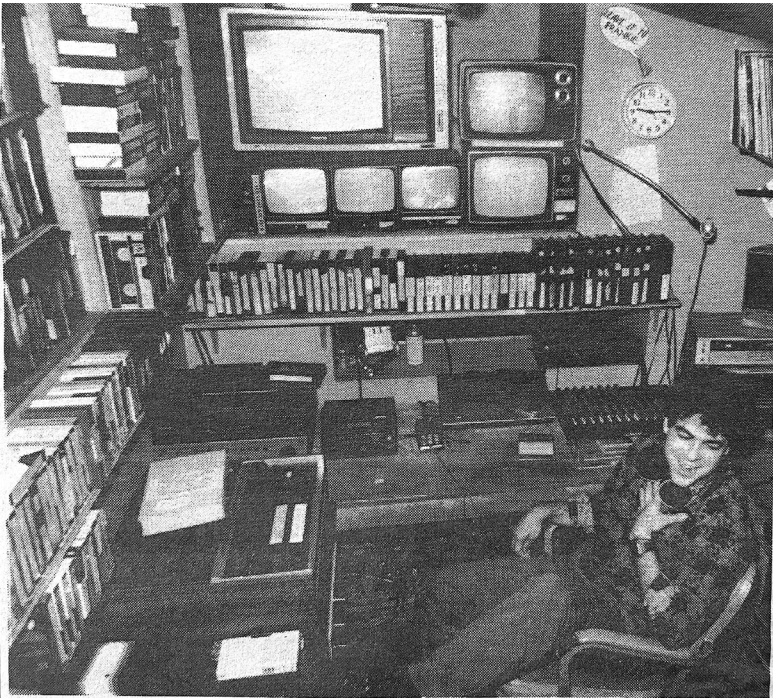
The theme of the *Alphabet Soup* film competition organized by the UTA Cinematic Arts in 2023 was diversity, equity and inclusion (DEI). Open to all high school and university stu-dents, student groups, faculty, and staff, this competition in-vites participants with various levels of experience to the race.

The day of the event, coordinators announce a prop that par-ticipants must use in their films, to ensure the integrity of the

48 hours project. Once competition begins on Friday evening, filmmakers must finish their production within 48 hours and submit the final file by 2pm on Sunday. Films can be created on mobile devices or digital cameras, belong to any genre, must be less than 5 minutes, and must contain and feature a special prop revealed on the day the competition begins.

2023 Awards announced after the films screening:

- 1st Place (\$300 Scholarship prize): William Mobley *Ad Nauseam*
- 2nd Place (\$200 Scholarship prize): Katherine Mejia, Clay Keener, Mariah Brown, Maliha Alam, Valeria Orellana, Aubren Kazee *First Impression*
- 3rd Place (\$100 Scholarship prize): Alejandra Moreno *Dark Chocolate*
- Best Use of Prop Award: Olivia Stanley *One Flavor at a Time* Everyone has a name, represented by letters, that we use to identify and designate ourselves. Sometimes it



Bart Weiss runs the tape deck that powered The Video Bar on Lower Greenville Avenue in Dallas, TX, late 1980s. Image courtesy of *Dallas Observer* / D. Vaughn.

THE VIDEO BAR REUNION AT THE KESSLER

Hosted by Helen Stark and UTA Cinematic Arts Professor Bart Weiss, The Video Bar reunion restaged for a day and payed tribute to the epoch-making institu-tion for video natives in Dallas.

“““ While MTV was a big thing in the early 80's, there were lots of great music videos that weren't being played on the network, and the people who were just watching at home were really missing out. So we started *On the Air*, on Lower Greenville Avenue, and later, *The Video Bar* in Deep Ellum, as places where you could watch all the great underground videos, hang out with your new friends who loved the same music you loved, and DANCE while watching the screens. **Bart Weiss**

On June 16, 2023, the Kessler Theater was transformed into this iconic video bar environment with televisions and projection screens. VJ Ron Stanley spunned 1980's music videos all night, including the full-length version of Nine Inch Nails performing at The Video Bar in 1990.

The organizers welcomed everyone to step into this time machine. "If you were there, this is a chance to relive it, and reconnect with your (now older) friends. If you were too young, this is a chance to see what you missed. The Kessler in North Oak Cliff is absolutely the perfect place for the Video Bar reunion," said Bart Weiss in an interview with Danny Gallagher for the *Dallas Observer*.



William Mobley. Still from *Ad Nauseam*, 2023. Courtesy of the artist.

SEMESTER AWARDS

An end of the semester screening for the Cinematic Arts students took place in December 2022. We congratulate students who received awards for their films:

- Best Film 1st place
China Wilson *One Stormy Night*
- Best Film 2nd place
Rochelle Mitsakos *Ingenue*
- Best Film 3rd place
Oscar Torres *Clarity*
- Best Director
Bri Nguyen *What Dad Left Behind*
- Best Screenplay
Isaiah I. Navarro *Host Inside*
- Best Cinematography
Jabari Caddell *Reflections*
- Best Editing
Jennifer Noval Vela *Humdrum & Reflections*
- Best Sound
Karla Rodriguez *Dirty Little Secret*



Behind the scenes of *One Stormy Night*. Director China Wilson working with student DP Jabari Caddell, 2023.



Behind the scenes of *One Stormy Night*. Film actress with crew members, 2023.

ALUMNI SPOTLIGHT

CHRISTIAN VASQUEZ AND XENIA MATTHEWS AT SUNDANCE

OURIKA! (2023) is a narrative short film created by Christian Vasquez in collaboration with director Xenia Matthews. In the movie, a Senegalese girl enslaved by a French aristocrat is awakens in the eerie space between life and death, between body and soul, where she finds her way back to life and into liberation. Matthews and Vasquez spoke at a panel at *Sundance Film Festival* in January 2023, moderated by American Cinematographer's Max Weinstein about this project and their use of Canon's EOS C70 camera to capture the look they wanted.

Rooted in the belief that the act of filmmaking can enrich communities, Christian Vasquez strives to create work that enables viewers to see themselves in another. In 2021, Christian co-founded the Pegasus Media Apprenticeship Program: a fifteen-week filmmaking intensive program designed to equip individuals with the knowledge and skillset to enter the North Texas media landscape.



Christian Vasquez, Xenia Matthews. Still from *OURIKA!*, 2023. Courtesy of the artists.

FOLIO

PHOTOGRAPHY



SCOTT HILTON CHAIRS THE SOCIETY FOR PHOTOGRAPHIC EDUCATION

Distinguished Lecturer Scott Hilton was elected to his second term as Chair of the Board of Directors of the Society for Photographic Education (SPE) in January of 2023. He also served as the Chair of the 60th Annual Conference of the Society for Photographic Education, March 16-18, 2023, at the Sheraton Denver Downtown Hotel in Denver, CO.

For 60+ years, the SPE has been a vital community forum for photographic educators, students, vendors, curators, and enthusiasts to explore the social, cultural, and aesthetic discourse about lens-based images. SPE is a community where lifelong friendships are made, where students find mentors, and artists find collaborative partners. Teachers discover new pedagogical strategies and discussions between scholars lead to groundbreaking insights. Creative practices are shared, and new inspirations take root.

The COVID-19 pandemic forced SPE to undergo a radical transformation. As Chair, Hilton led the efforts to re-make the organization from root to branch, including the restructuring of organizational staff and transformation of The Board of Directors from an oversight body to a hands-on "working" board. To re-start the Annual Conference in 2023 after a two year hiatus, Hilton suggested the appropriate theme of *Homecoming*.

The event was a resounding success. Over 700 SPE members attended the two-day conference, which featured over 80 separate talks, events, and workshops, including evening speakers Jess T. Dugan and Sama Alshaibi, SPE Honored Educator Henry Horenstein, and Insight Award winner Nigel Poor. www.spenational.org



Scott Hilton gives an opening speech at Homecoming: Society for Photographic Education Conference in Denver, March 2023.

JORDYN GARCA'S COLOR PLAY

Undergraduate student Jordyn Garca was selected to exhibit her work for the juried exhibition *Color Play* at Dallas Center for Photography that took place on October 29 – November 11, 2022. Peter Poulides, the executive director of DCP, served as juror. He chose Jordyn's photograph *Eudaimonia* for the first-place award. The image was reproduced on the exhibition poster that was widely distributed across the north Texas area. DCP is a well-known and respected non-profit organization that conducts photography workshops and hosts lectures, panel discussions, and exhibitions.



Jordyn Garca. *Eudaimonia*, 2022. Courtesy of the artist.

BRYAN FLORENTIN'S SOLO SHOW AT KIRK HOPPER GALLERY



Assistant Professor and Area Coordinator Bryan Florentin's solo exhibition *On or About the (Uncanny) Double "World"* took place at Kirk Hopper Fine Art gallery in Dallas on October 8 - November 12, 2022. The fifteen new works in the exhibition created in 2022 deal with the relationship between the photograph as image and the photograph as object existing in the material world. Florentin's intent, however, is not simply to deal with or pose questions about optical perception but to think also in terms of ontology.

“Bound up with that is the question of what constitutes a photograph. For example, I photographed a sheet of plywood, then printed that image at 1:1 scale directly onto that plywood; however, the wood grain in the image is at a right angle to the underlying actual wood. The result is a composite of plywood, which is already a composite, and a facsimile of it. The title, *Constructed Material 3*, plays on the fact that plywood is itself constructed prior to being used to construct other things. Printing a transparent photograph onto – and slightly into – the surface underscores the construct. The finished piece measures 84x42 inches.

Eight of the photographs in the exhibition are from the *Prepared Shelves* series, which obliquely refer to W.H.F. Talbot's early photographs of objects on shelves. The selection of materials and objects is an intuitive process that relies heavily on chance. After photographing the shelving from two sides, I push it over, allowing it to crash onto a slight incline, then photographs the result from overhead. The photographs only show the top half of shelving that is six feet tall. When weighed down with heavy objects, the collision with the incline generates significant force. It's also loud. Setting it in motion then allowing gravity and the collision to rearrange the elements introduces another element of chance into the process. The use of chance extends to one last photograph in which I completely remove the shelving and allows the contents to collapse further into chaos.

The frame color for the series matches the shelves within the images. In that way, the frames function as extensions of the imagery as well as containers for it. That, along with the 1:1 print size and lack of glazing, enhances the mimetic quality of the photographs. **Bryan Florentin**

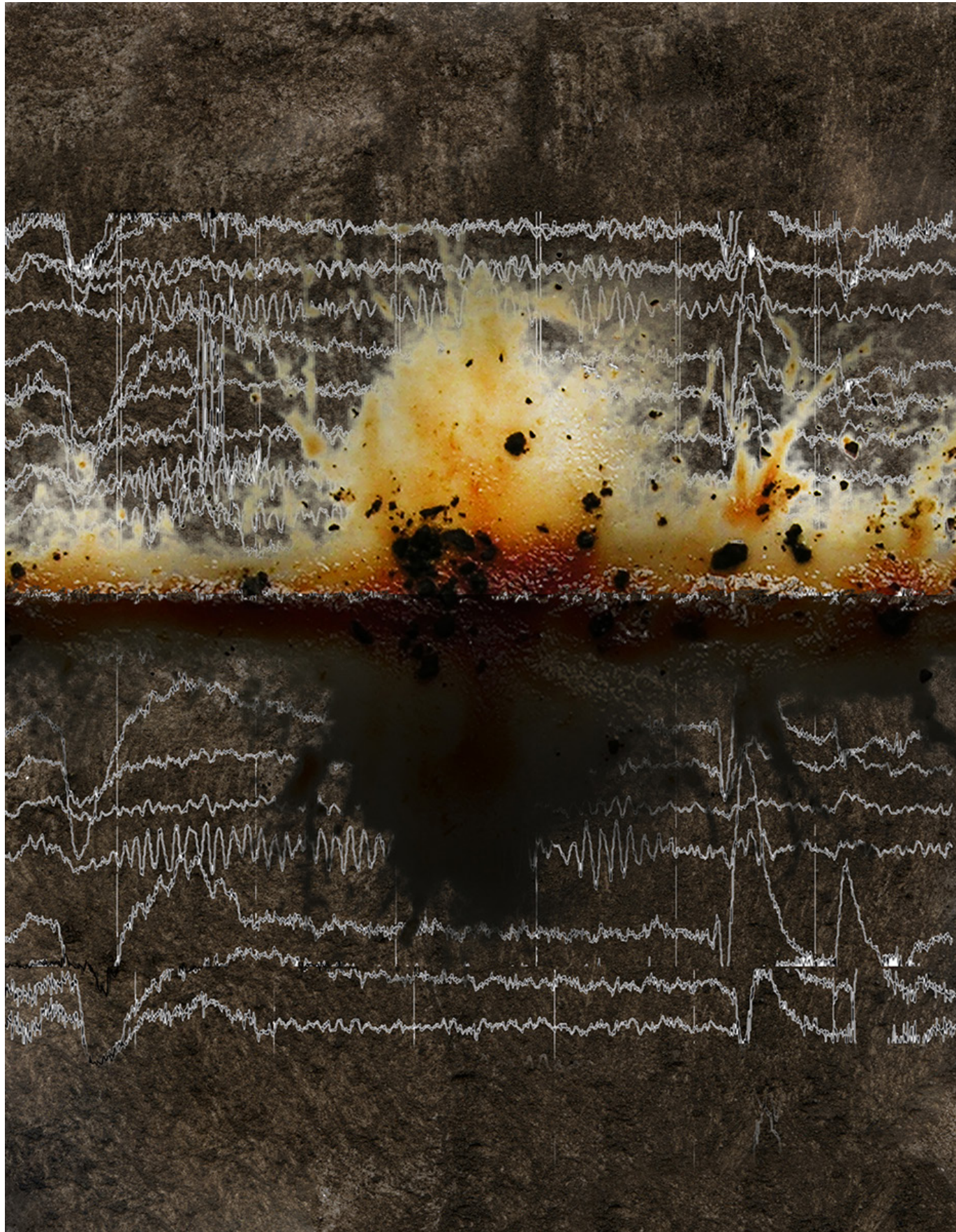
Bryan Florentin's work was also featured in the *60th Annual Members Show* at the Colorado Photographic Arts Center in Denver, which took place on July 15 - August 12, 2023.

For this national juried competition jurors Mia Dalglish and Lisa Woodward selected 29 photographers out of 136 who submitted more than 700 works. The exhibition featured two of Florentin's photographs, *Prepared Shelves 4.1 (side 1)* and *Prepared Shelves 4.2 (side 2)*.

Dalglish and Woodward are co-curators at Pictura Gallery in Bloomington, Indiana. They regularly serve as jurors for photography competitions, review portfolios at international conferences and photography festivals including FotoFest in Houston, Photolucida in Portland, OR, and the internationally recognized Les Rencontres d'Arles.



Bryan Florentin. *Prepared Shelves* series, 2022. Courtesy of the artist



Andrew Ortiz. *EEG*, 2019. Courtesy of the artist



Andrew Ortiz. *Connection*, 2018. Courtesy of the artist.

ANDREW ORTIZ AWARDS AND EXHIBITIONS

Photography Professor Andrew Ortiz presented his works at several exhibitions nationally over the year, including:

Artists Who Teach at Ellington White Contemporary, Fayetteville, NC in October – November 2022

Show of Heads at Limner Gallery in Hudson, NY in November 2022

Un Momento group photo show at Kirk Hopper Gallery in Dallas, curated by Carlos Donjuan over the summer 2023.

In addition, Ortiz received the *Best of Works on Paper Award* at the *64 Arts National Juried Exhibition* in Monmouth, IL that took place in September – October 2022. The juror for the exhibition was Melissa Wolfe, curator of American Art at the St. Louis Museum of Art. He was also acknowledged with an award for his work that was on view in *Convergence: Contemporary Photo Exhibition* at Indianapolis Art Center in August - October 2022.



Installation views of Christina Childress solo exhibition *Is This It?* at PRP gallery, February 2023. Courtesy of the artist.





MFA SPOTLIGHT

AN INTERVIEW WITH CHRISTINA CHILDRESS

MFA Intermedia student Christina Childress talks with the Visual Resource Commons Curator, Lilia Kudelia about the influence of time and place on who we are, the feelings of tension, confusion, survival, and regeneration in the context of her artistic practice and recent exhibitions.

IS AN IMAGE DEBRIS?

What concepts are foundational for your solo exhibition “Is This It?” presented at PRP Gallery in Dallas in February 2023?

When the opportunity to do an installation at PRP came up, I had been making work centered around photographs from my family archives—particularly images of my mother and father. Their relationship was one I struggled to understand and questioned often as I grew up. As I spent time studying these images, I began to see these family snapshots as a constellation of the ways cultural norms, personal tragedy, and historical events of the mid-twentieth century influenced their lives, and then of course, mine as well.

The work I began to make was my pursuit of answers to many unanswerable questions simultaneously: How reliable is one’s sense of self when we form our identities based on the stories we are told and generally accept as fact? Can one be connected to a place through memory, even if there is no physical connection? What does it mean to feel connected to a place, and how is that place represented? Is the human connection to place anything but an idea that lives in one’s mind, or can it be felt in the soil, in the sea, in the trees?

What visual language have you developed in this body of work?

The show included imagery of family homes and found objects from domestic spaces, along with plants and other foraged organic material. In addition to using some of the original photographs, I also constructed sculptural pieces out of objects whose place of origin as well as their material source were relevant to the idea of how time and place influence who we are.

How did you make decisions about placing specific found images into the space?

PRP Gallery being an old, run-down house itself felt like the perfect space to inhabit with the work I had been making around my parents. Before I knew what I wanted to do for the exhibition, I spent a couple of hours in the empty house looking at tiny details one tends only to notice in the place where they live. Conceptually,

I wanted to make the different rooms in the house embody my perception of my mother and father, and to create the sense of tension and confusion I often felt as a child.

Several ephemeral images of insects and plants included in the PRP exhibition were sourced from a 1974 Science Encyclopedia. As 1974 was the year my parents were married, I was curious about any undertones present in the text that might illuminate the cultural climate of the time. As I came across images and descriptions that evoked a sense of motherly sacrifice within natural ecosystems, I felt a connection to my own mother’s experience and wanted to place them in context with one another.

Does this exhibition share any common threads with “Ecologies” show at Gallery West at the UTA Studio Arts Center, which you did in collaboration with Michael Scogin in spring 2023?

There is a lot of overlap in the work included at PRP with the pieces Michael and I collaborated on for *Ecologies*, though the work we did together touched on broad themes like memory, time, and regeneration more than specific narratives or personal details.

In both exhibitions you work with ephemeral materials such as ink, dust, soot, light and shadows. Along these material categories, to what extent and in what form can photography be considered a debris?

I love this question! I feel like my answer could change depending on the moment, because there are so many layers to think about. My mind goes to the photographic object itself. Materially, a tangible photograph can take many forms, from the initial roll of film to a slide cartridge, to a darkroom or digital print. The original image is of course the result of a chemical reaction to light touching the surface of the film for a specific period. This image is the one which will only be revealed through additional processes involving more chemicals and water to rinse away those which were affected by the light, leaving us with the remaining material, the pattern of which matches the light that had been captured within the frame of the camera. Is the image

we see on the film simply debris from the light in that captured moment?

In reference to the concept of debris as the remaining elements of a primary object which survive destruction, a photographic object such as a color slide, which I used in both the PRP and *Ecologies* exhibitions, could be considered the remnant of a point in time which no longer exists.

What thoughts did the process of growing mushrooms in PRP Gallery for a few weeks spur in your mind? Do you see any poetic connections between the mycelial networks and your photography practice?

I became fascinated with the function of mycelium within ecosystems years ago after listening to an episode of Radiolab which discussed the research around mycelium as a communication network between trees and plants within a forest. Something about the invisibility of one of the most important elements of our entire planet that allows us to survive really resonated with me and made me think of the invisible labor of mothers in our society. This knowledge also intensified my appreciation for plant life and contributed to the expansion of my work as a gardener. I first listened to that episode while I was working in my home garden and processing my father’s death in 2016, and I suppose the connection between the two has become cemented in my mind.

The function of fungi as a decomposer—an organism which feeds on death—yet is essential for the continuation of life, is one that I find impossibly captivating and, to answer the question, a poetic parallel to the nature of the photograph. As Roland Barthes wrote in *Camera Lucida*, “What pricks me is the discovery of this equivalence. In front of the photograph of my mother as a child, I tell myself: She is going to die: I shudder... over a catastrophe which has already occurred. Whether or not the subject is already dead, every photograph is this catastrophe.”

Detail of Christina Childress solo exhibition *Is This It?* at PRP gallery, February 2023. Courtesy of the artist.

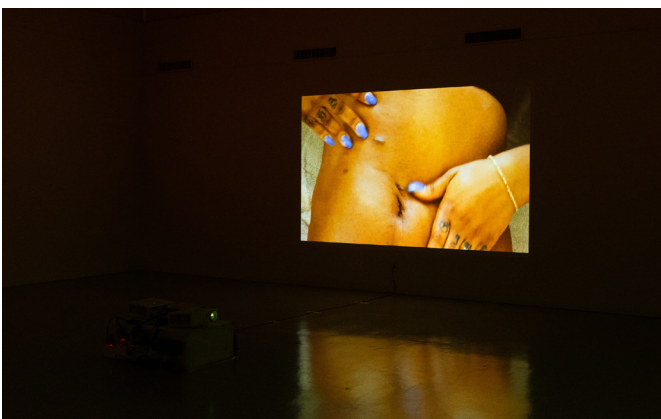
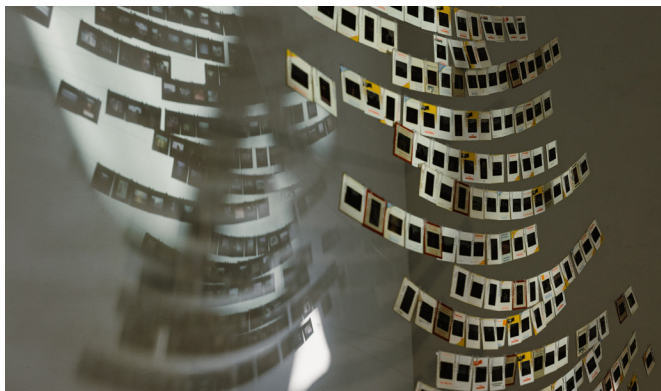


FOLIO

MFA



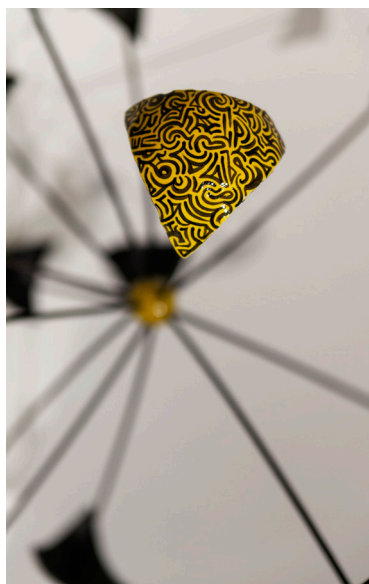
SPRING 2023 EXHIBITION



Installation views of MFA Spring 2023 Exhibition by Ari Brielle, Trenton Williams and Maria Esswein in The Gallery at UTA. Photography: Christina



Installation views of exhibition *Ecologies* by Michael Scogin and Christina Childress in Gallery West at the Studio Arts Center, 2023. Photography: Christina Childress.



FALL '22 & SPRING '23 BFA EXHIBITION

Works from the BFA Exhibition in
The Gallery at UTA. Photography:
Calen Barnum.



FOLIO

STUDENT ACHIEVEMENTS



'22-'23 OUTSTANDING SENIORS

Art Education – Summer Hall
and Esmeralda Martinez

Art History – Julia Baar
and Ashley Miller

Cinematic Arts – Erin Ann Spencer,
Ryan Joseph Riley, and Michelle Cantu

Clay – Arista Gunderson
and Janet Vidales

Design – Ana Ponce, Tommy Torres,
and Vahnnezza Alvarez

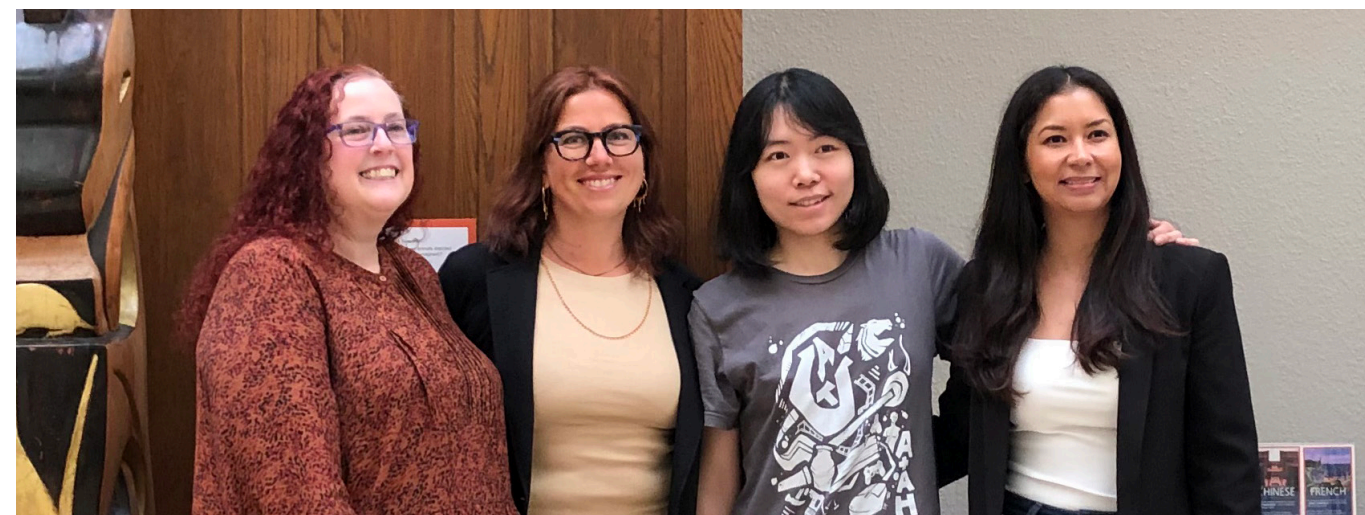
Drawing – Avery McGuinness
and Jordan Chaney

Glass – Tai Drake and Kelsey Meyers

Painting – Reyna Ramirez and Ann Vo

Sculpture – Michelle Vo
and Shayna Sutton

STUDENTS AT CONFERENCES



Participants of the *Survival, Engagement, and Creation* panel at *Cultural Constructions Conference*:
Lisa Clayton, Yana Payusova (moderator), Shuang Gou, and Yanina Blanco. March 23, 2023.

On February 11, 2023, MFA student Maria Esswein participated in the 14th annual **RAW: Research, Art & Writing Graduate Student Conference** organized by the Arts, Humanities, & Technology Association of Graduate Students of The University of Texas at Dallas. This year, scholars and artists were invited to submit papers and creative projects that address the part women play in bringing art into everyday life. The theme emerged as a reaction to the situation in Iran in particular, and how it is affecting the global presence of women in different societies, and the art they create as they negotiate their relationship with freedom. Maria Esswein's presentation *Perspectives on Purity Culture* focused on her exploration of gender, art, and religion through a feminist perspective. Employing a variety of mediums, including sculpture and photography, Maria's work analyzes the ideologies purity culture places upon young women and girls and how it is enforced throughout American society – positioning women in a dichotomous and contradictory space where they are either pure or impure; pious or promiscuous. Her practice is influenced by her familial ties to Catholicism, the current political state of the United States, and popular culture.

Department of Art & Art History supported art history majors Ezriel "Izzy" Wilson and Ashley Miller's participation at the **National Conference of Undergraduate Research (NCUR)** at the University of Wisconsin, Eau Claire on April 12-15, 2023. This conference gathered 3,600 college students, faculty members and several notable plenary speakers. Izzy Wilson's presentation was titled *Great Women of Art and Their Inspiration in My Protest Series: The Right to Reproductive Rights - Dear Governor Abbott, I am writing to inform you...* In the paper, Wilson reflects on her experience of participating in the protest against the "Heartbeat Bill" that took place in Dallas on May 21, 2021. During the conference, Wilson's paintings, which she initially created during her IDEAS Fellowship at UTA in 2021, were on view at the University of Wisconsin's Foster Art Gallery. Izzy also presented her paper at the 5th Annual SUNY New Paltz Undergraduate Art History Symposium that took place virtually during the week of April 13-16, 2023.

Lisa Clayton spoke at the **Social Change Conference** at UTA on April 23 and led a workshop on *Reframing the Abortion Argument*. The workshop concluded on a note that "we, as a society, should do more to reduce the "demand" for abortions" by addressing the many causes that lead women to seek it. The countries and governments can make deliberate choices to be supportive of all their citizens and helping them meet their economic, medical and familial needs, said Lisa Clayton.

On March 23-24, 2023, the **Cultural Constructions Conference** at UTA took place under the theme "Creative Acts: Reimagining and Remaking the World." Assistant Professor of Painting Yana Payusova moderated the panel "Survival, Engagement, and Creation" with three MFA students from the Art & Art History Department. Yanina Blanco who is working towards her MFA in Visual Communications Design at UTA shared the presentation about "Cultural Sustainability of Indigenous Communities in Latin America." Painter and intermedia MFA student Shuang Gou gave a talk titled "The fountain of life." Lisa Clayton's guiding question in her presentation was "How can we speak about abortion critically?" Through sculpture, she explored the who, what, when, where and why of the overturning of *Roe vs Wade*. Lisa's studio practice is driven by her interest in using found objects familiar to women to create pieces that inspire critical debate.



2022 AIGA UTA President Agnes Duya and AIGA branding design poster

AIGA'S DESIGN EXPO

In the fall of 2022, UTA's Chapter of the American Institute of Graphic Arts hosted its first Design Expo since the pandemic.

The goal of the annual Design Expo is to bring designers together in order to network, learn, and explore.

The event would not have been possible without the countless hours of dedication from faculty advisor Mason Lahue, President Agnes Duya, Vice President Ana Ponce, Secretary Ale Alcayde, Treasurer Richard Perez, and Communications Director Jenny Ngo.

2022 AIGA Collaborators:

Speakers:

How to See with Pictures with Dante Lozano-Garcia

Women's Panel with Patty Calderon, Tiffani Torres Kaumeyer, Amy Butscher, Vicki Charlotta, Sarah Walker-Hall, Dawn Davidson, and Crystal Cobb

Alumni Panel with Tawni Schurman, Jill Darrow, Fabiola Ruiz

Workshop leaders:

Smartphone Portraits with Amanda Glendening

Cartoon Zines with Andrew Ortiz

Design Thinking with Kim Elliot

Motion Graphics with Tore Terrasi

Film Analysis and Aesthetics with Patty Newton

Coding for Designers with Long Nguyen

Screenprinting with Carrie Iverson

Software Collaging with Mason Lahue

Art Market vendors Ahmed Abu-Awad, Alyssa Cordero, Kanto Mai, Ana Melissa Marquez, Eric Santos, and Kelly Wells



Left to right: Symposium speakers Rue Rios and Libby Morse, keynote speakers Dr. Jamal Rasheed and Margaret Adler, symposium speakers Pamela Jordan and Tai Drake. UTA, 2023.

AHSU SPRING SYMPOSIUM:
THE UNFINISHED ART OF IDENTITY

Art History Student Union's annual symposium took place on April 14, 2023 under the theme *The Unfinished Art of Identity*. The program featured presentations by keynote speakers **Margaret Adler**, Curator at the Amon Carter Museum of American Art who spoke about her exhibition *Emancipation: The Unfinished Project of Liberation* and **Dr. Jamal Rasheed**, the president of the Ellis County African American Hall of Fame of Waxahachie, TX.

Founded in 1994, the Art History Student Union consists of students who share the interest of art history and is led by the faculty advisor Dr. Mary Vaccaro. The Symposium is an annual event held every spring semester. The goal is to foster a welcoming environment for discussion and appreciation for all genres and periods of art history, while embracing the cultures and the effects of works around the world.

2023 AHSU Symposium speakers:

Tai Drake is a graduating BFA student majoring in glass and a descendant of Harlem Renaissance photographer James Van der Zee. Tai's symposium presentation contextualized her artistic practice within familial archives and oral histories.

Pamela Jordan is a graduating art history senior and the Art History Student Union President. Pamela's interests lie in Mesoamerican art, specifically Maya and Aztec. She works with the Campbell-Dowdey Guatemalan Mask collection in the UTA Fine Arts Collections as part of her Senior Capstone internship, researching their provenance and writing the descriptions for the online catalog.

Libby Morse is an art history major with a business minor, set to graduate in fall of 2024. Libby's main interests lie in gender and sexuality that come from her own identity as a queer woman. She is focusing on the experience of working women in nineteenth-century France as expressed through Impressionist artists. The acceptance of voyeuristic behavior was strong in Impressionism and continues into today's world.

Rue Rios is a first-generation American and first-generation college graduate with a deep passion for the arts. Rue studied Art History and minored in Museum Studies, seeking to expand their historical knowledge and gain a deeper understanding of cultural styles and their significance in the humanities. Rue's interests lie in exploring art related to gender, ethnicity, clothing, portraiture, representations of queerness, and topics around Latinidad. Rue's symposium presentation focused on the interweaving of politics, identity, and clothing during the Civil Rights Era in the United States.

FOLIO

ENTREPRENEUSHIP

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**‘VICIOUS CREATURES’ BORN FROM
CENTER FOR ENTREPRENEURSHIP
AND ECONOMIC INNVATION PROGRAM**

Luz Lopez, a 2022 graduate of the UTA Art & Art History Program, was a prize winner in the second round of the Maverick Business Pitch Competition that encourages students to explore and express their business ideas and secure funding for growing their business.

After studying the fundamentals of successful startups during *Deep Dive* workshops and one-on-one mentorship sessions that are offered by the Center for Entrepreneurship and Economic Innovation (CEEI) in partnership with TechFW, Lopez advanced to win a grand prize of \$25,000 in the MavPitch competition. The grant allowed Luz to buy supplies and equipment needed to fulfill online orders for her start up.

Vicious Creatures company creates affordable gender-neutral merch designs inspired by K-Pop and Rock groups in a variety of sizes starting from S-5XL. The mashup of K-Pop and rock is the first of its kind, helping fans find unique outfits to wear to concerts or elsewhere.

Luz notes that her most special memory at UTA was taking Entrepreneurship in the Arts classes with Matt Clark, Assistant Professor of Practice in the Department of Art & Art History: “This class is the whole reason as to why I am in the screen-printing industry... It wasn’t until we had to come up with a business idea in Professor Clark’s class that I decided to combine my two loves: art and music, into one. My business, *Vicious Creatures*, combines K-Pop and Rock into subtle and affordable merch for fans of either or both.”

The CEEI, led by the faculty director Matt Clark, and operations director Xoriunstance Brown, fosters a supportive atmosphere for UTA students, scholars and researchers as they drive to innovate, commercialize new technologies, and pioneer new companies that will impact North Texas communities and the global economy. The center, located at the northeast edge of campus, hosts UTA’s Blackstone LaunchPad, a collaborative network of mentors and resources for emerging entrepreneurs.



Models wearing *Vicious Creatures* clothing, 2023. Courtesy Luz Lopez.



Vicious Creatures founder Luz Lopez. Courtesy Luz Lopez.

UNIVERSITY OF TEXAS, ARLINGTON ART & ART HISTORY

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DEPARTMENT OF ART AND ART HISTORY

UNIVERSITY OF TEXAS AT ARLINGTON

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