

# F O L L O



**Art + Art History  
Department**

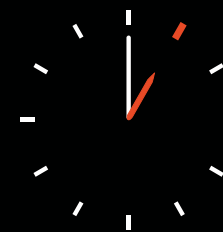


UNIVERSITY OF  
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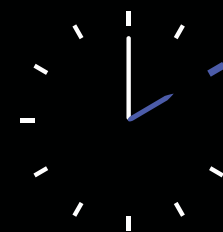
**DO  
MORE OF  
WHAT YOU  
LOVE**

# **C O N T E N T S**

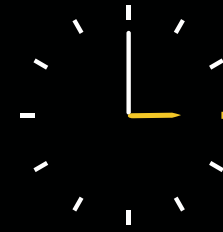
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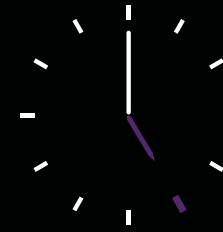
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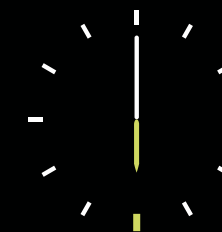
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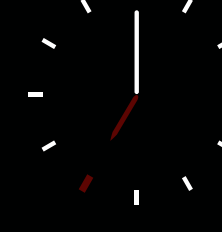
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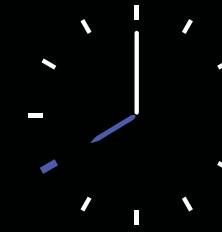
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## Welcome to FOLIO

We are pleased to share with you the 2016 issue of Folio. It is published each Fall to provide insight into the activities of our department. This collection of pages, stories, and images showcases our expanding creative community. We are a thoughtful and dynamic community of individuals who invest ourselves in our work, creative endeavors and lifelong pursuit of new knowledge.

This publication is to inform you of the important contributions and role of our creative work at the University of Texas at Arlington.

You can keep up to date on our programs and activities through our website - [uta.edu/art](http://uta.edu/art) and social media platforms such as Facebook - [facebook.com/UTAAAH](https://facebook.com/UTAAAH), Twitter - [twitter.com/UTA\\_ART](https://twitter.com/UTA_ART), and Instagram - [instagram.com/UTA\\_AAH](https://instagram.com/UTA_AAH).

We would love to give you a personal tour of our studios, classrooms, galleries, and art collections. Please email or call us if you are interested.

Sincerely  
Robert Hower  
Professor and Chair  
Department of Art & Art History  
[rhower@uta.edu](mailto:rhower@uta.edu)  
(817) 272-2891





ALUMNI







## Michael Mazurek Named Director of Goss-Michael Foundation in Dallas

Dallas' Goss-Michael Foundation (GMF) recently announced the appointment of Michael Mazurek as its new director. Mazurek is an active Dallas artist and co-founder of the DB/Dallas Biennial series, and was originally appointed curator at GMF in January 2015. His new role as director will involve, via the foundation: "...contributing to the non-profit's overall strategy while continuing to oversee curation and the care of the Goss-Michael Collection."

Mazurek has also been an essential part of the GMF's upcoming relocation within the Design District; in addition to coordinating the move, Mazurek has designed the foundation's new space.



## Alumnus Jeff Gibbons Named One of Dallas' Artists to have Impact in 2016

According to an January 2016 article published by D Magazine, In an art scene that seems to have lost a bit of energy and urgency over the past year or so, Gibbons and Ruppe have remained unflappable. In 2015, the two artists staged a series of collaborative exhibitions featuring sound-based performative sculpture that took place in Dallas, Fort Worth, San Antonio, and Houston. Working separately, Ruppe collaborated in group shows in Switzerland and Japan, while Gibbons enjoyed shows at Conduit Gallery and Goss-Michael Foundation. Whether they continue to collaborate or decide to break off on their own, Gibbons and Ruppe used 2015 to establish themselves as two of the area's most important working artists. —P.S."

*D-Magazine: The Artists Who Will Have the Biggest Impact on Dallas Culture in 2016*



## MFA Alumnus Jesse England awarded Artist Trust Grant + Exhibition in August

MFA Glass Alumnus, Jesse England, was awarded a 2015 Fellowship from Artist Trust in August. Fellowships provide \$7,500 to practicing professional artists of exceptional talent and ability. The Fellowship is a merit-based award. Recipients present a Meet the Artist event to a community in Washington State that has little or no access to art or the artist's work. In addition to 14 Fellowship recipients, one artist each in the Craft, Literary, Media and Music Arts (for 2016) will receive a one-month residency at The Millay Colony of the Arts in upstate New York and a \$1,000 stipend.







## Joshua Wilson /Gaming

### Interactive Scene and Game Design

As a child, I woke up early just to play games before heading off to school. Their immersive worlds, high levels of interactivity and complex stories captivate me even today. I excelled at programming in high school and discovered art at the beginning of college. Discovering a way to use both of these attributes together drew me to game design and trying to understand the intricate nature of a multifaceted field has kept me in love with my work. Now I study that interaction of logistics between game mechanisms and their effects on the player experience, enjoying the challenge that comes from empathizing with the player and taking on multiple perspectives when tackling a project. All the while, I'm balancing every level of interaction to achieve the perfect formula of difficulty and reward, intuition and creativity, immersion and social to craft an experience not easily forgotten.

### Teaching Philosophy

My goal as a teacher is to not only pass on knowledge to my students, but ways of thinking; Fortifying their basic skills while at the same time relating those familiar concepts with foreign perspectives. I continually redefine the balance between structure and creative freedom in my curriculum. I don't believe in lectures, I believe in guided discussions. Students need to be engaged to learn effectively and become self-motivated. I constantly incorporate games and contests into my class to promote proficiency, competition, and teamwork.

*Statement by Joshua Wilson*



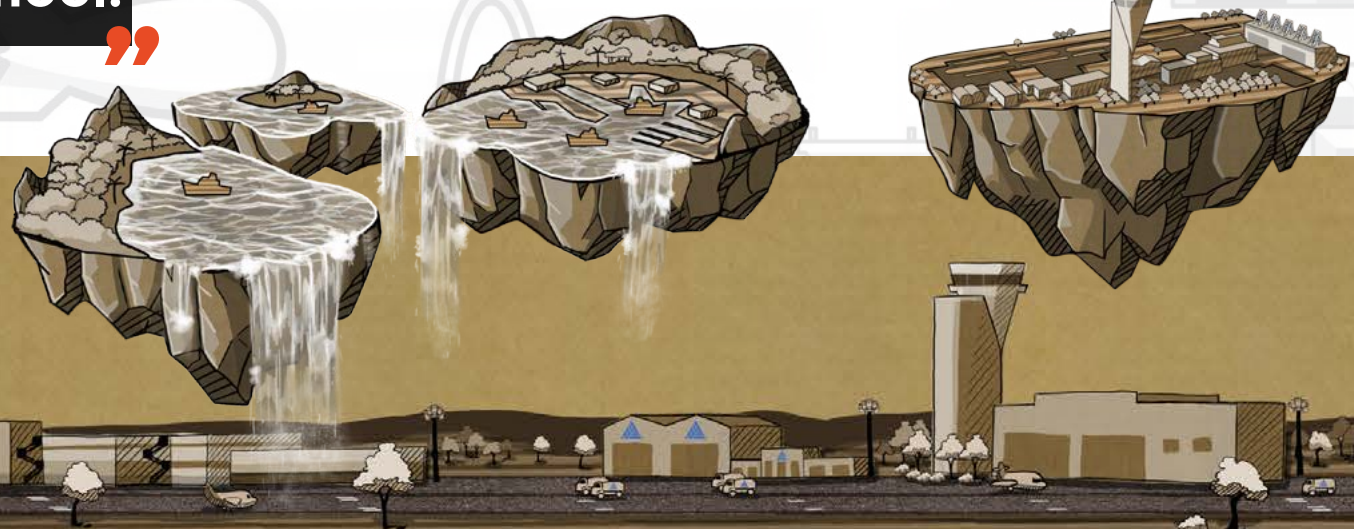
I was born in Texas, and excelled and competed in computer programming throughout high school. Fearful of a mundane cubical existence, I started taking art class at Tarrant County College. Developing an affinity for art, I transferred to the University of Texas in Arlington for a degree in Visual Communications. While there I was one of the students to pioneer the first game development classes taught at UTA. From there on, I was hooked on game development. Now I study the complex mixture of digital painting, sculpting, coding, and design of interactive scenes and game development during my graduate career at UTA.

“As a child, I woke up early just to play games before heading off to school.”

## FLYBY

*Collaborative project report by Joshua Wilson*

FLYBY was a collaborative effort by the DFW Regional Aerospace Consortium, managed by Workforce Solutions, partnered with North Central Texas Council of Governments, and developed by the University of Texas in Arlington Art + Art History Department. The mission of the game is to generate interest in Aerospace and aviation careers at the elementary, middle and high school level to build a local talent pipeline for employment opportunities. Sponsored by industry giants Lockheed Martin, Alliance Airport, Airbus, and Bell Helicopter.



Artist : Crysi-Jean Bamberger

Game Developer: Joshua Wilson  
Composer : Scott Cook

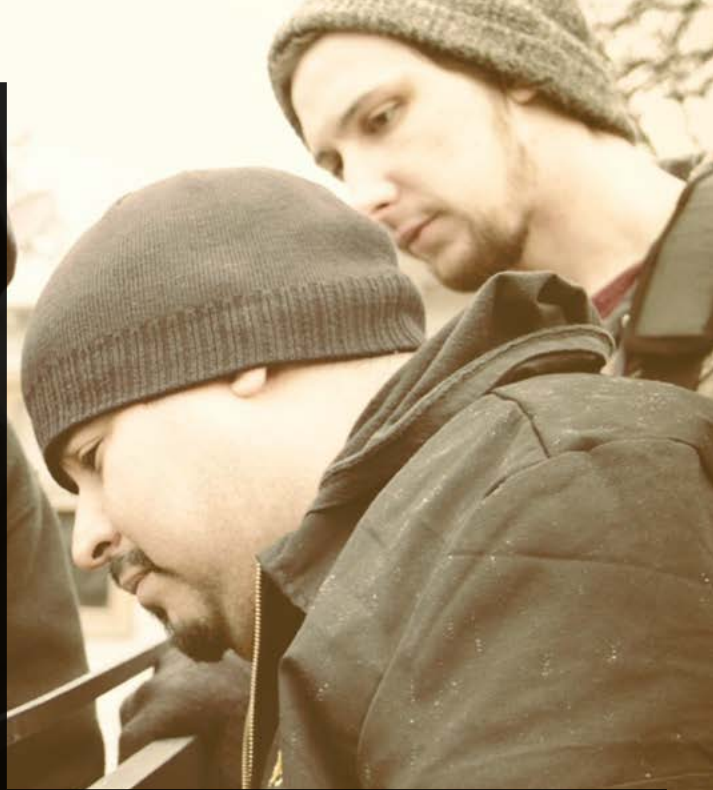




## Gabriel Duran /Film&Video

Every film I have produced as a graduate student has always been about social issues that have affected me in some way, shape, or form. Each film has always had a small piece of my childhood attached to it. With all the films and the research I have done on the Latino image, I have come to a conclusion that identity plays a huge role in what media is trying to convey. My films all deal with the idea of identity. It is now that I realize that it all stems from walking that line between two cultures. As a director I am able to present the audience with a character whose identity is given to the audience in a visual form. Much like Hollywood's role of the Bandito or the aka the Greaser, the identity of each character is given to you through the mindset of the director. Early Hollywood wanted to characterize the male Latino image as being villains that were treacherous, untrustworthy, overly criminal, thus the stereotype was born. The audience is, of course, able to make judgment on what to believe, but over time the stereotypical depiction of Latinos will be embedded into the subconscious of the viewer. Because the villain image is ubiquitous in films and television, the identity of the Latino has been forever tainted.

“I needed to cast real people living in real situations to get that rawness that I sensed during the interview.”



## Streets of a Scion

Project report by Gabriel Duran

**My film, “Streets of a Scion” is my attempt to address the idea of identity and explore it with other social issues such as race, color, and economic stability within two minority groups.**

I wanted to expand the identity issue further by introducing a character that was in the middle of being both Latino and Black. With that idea, I am able to show different cultures simultaneously within the same film. I wanted my audience to be able to feel for a character who is in the middle of two different cultures. At the same time I wanted my audience to see how life is in both the Latino and Black communities. In my film I wanted the main character to be able to show us both sides of the story. The character would be based off a childhood friend by the name of Bobby. Bobby started to hang out with us at a very young age. Most of the time Bobby would get dropped off by his Hispanic mother and after school he would get picked up by his Black father. Of course most of my other friends found that odd, they all felt that Bobby's life wasn't of the norm. He was a kid that understood Spanish but at the same time he didn't look like us. He was scrawny with dark skin and he had hair that didn't resemble any of ours. He loved

video games, television shows and even the same food but at the end of the day he was still different. In our own enclave of friends none of us knew that interracial couples existed; we all had this idea that we all married within the same race. In the back of my mind I always wondered how Bobby felt being in the middle of two different cultures. So I decide to interview Bobby about his childhood trials and tribulations of being of both Latino and Black. After the interview I was able to get a sense of what my film needed to say and how I needed to shoot my film. Bobby's raw and uncensored emotions really tapped into the idea of telling a story that I wasn't accustomed to shooting. With the newfound sense of direction, I looked back at the other films that I had produced and I started to see them as being unreal and fake. I felt that I had missed my mark in some way. I was so used to telling a story from my prospective and force feeding actors lines that I had written. The whole process of filmmaking started to feel redundant and boring. I needed to feel refreshed and reenergized or I wasn't going to be able to produce a graduate level film. After the interview with Bobby I decided to change my newest film into an experimental feature film. I no longer wanted to cast actors to portray such raw emotions. I needed to cast real people living in real situations to get that rawness that I sensed during the interview. Bobby's stories come from the hood and it's the very same place that I was raised, so it was easy for me to identify with his stories. I was able to feel his sense of emotions when he talked about certain aspects of growing up. It was the first time ever I was able to connect with anyone just through an interview process. From that very moment I decided that I wanted to shoot a hood movie. *Streets of a Scion* is a story of the longevity of pain experienced in the life of one biracial kid by the name of Bobby. It dives into self identity questions that skin color and ethnic background raise, and the effects those characteristics have on the outcome of his choices in life. Bobby takes us on a journey revealing the complexities, test, racial discrimination, and social profiling he experienced within his own family. It speaks to the differences of cultural traditions in urban ethnicities and the effects of passing down racism through generations.



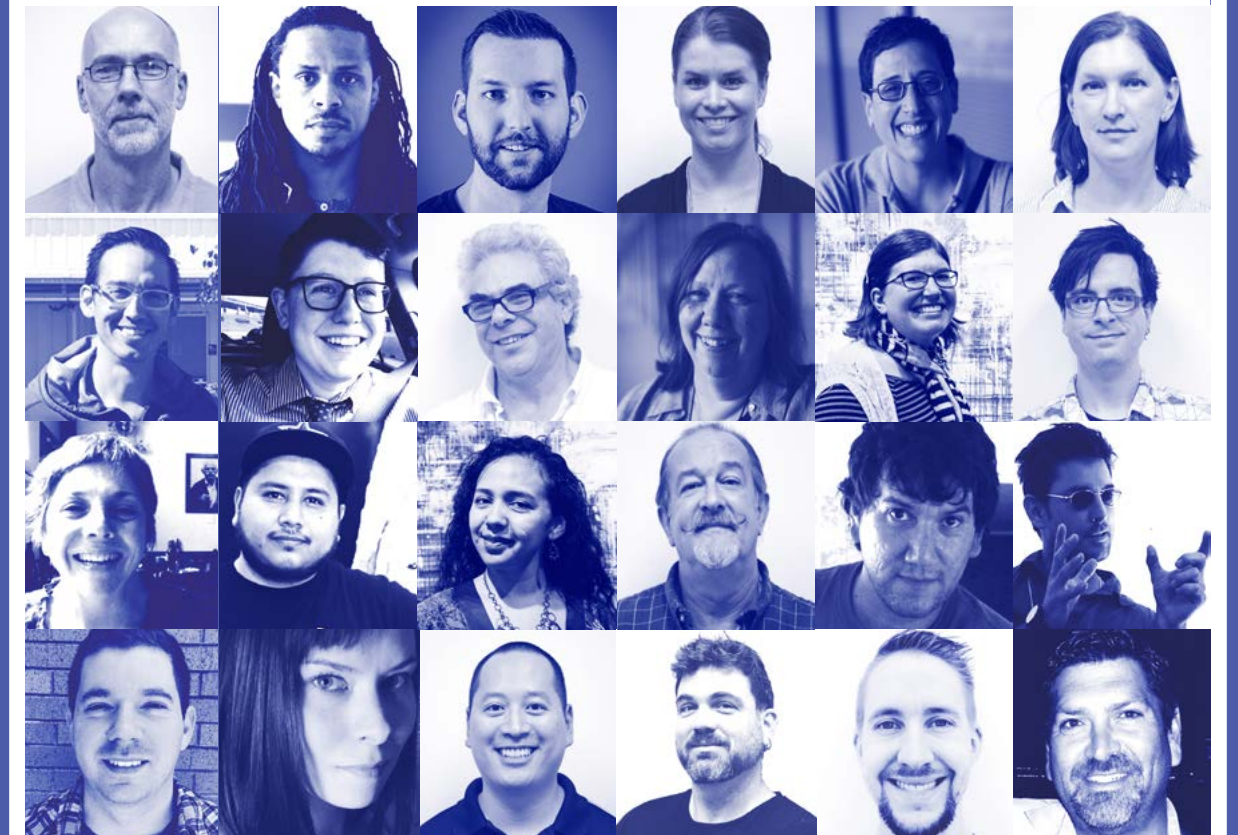
Stills from Streets of a Scion







# FACULTY





## Sedrick Huckaby Among Winners of Smithsonian Portrait Competition

A University of Texas at Arlington assistant professor of art has been named among seven award winners of the Outwin Boochever Portrait Competition 2016 hosted by The Smithsonian's National Portrait Gallery.

Huckaby, an assistant professor of painting in the Department of Art and Art History, joined UTA in 2009. Sedrick Huckaby earned a commendation for "Sedrick, Sed, Daddy," a self-portrait painting. A cash prize was given to each of the winners announced on Friday, March 11 in Washington, D.C.

"It is definitely a great honor to be one of the artists recognized in a competition that is so highly selective," said Huckaby, who returned to the National Portrait Gallery this past summer to lead a discussion about his work. "I'm simply humbled by the experience and look forward to sharing my work with people across the nation."

Huckaby's painting and 42 works by the six other winning artists will be in the museum's exhibition, "The Outwin 2016: American Portraiture Today" now through Jan. 8, 2017. The competition and exhibition will then travel to three additional museums, including the Art Museum of South Texas in Corpus Christi from June 8 through May 14, 2017.

In addition, one exhibiting artist will win the People's Choice Award, which was announced Sept. 20. In this part of the competition, visitors to the exhibition, both online and in the gallery, were able to cast a vote for their favorite.

"We could not be more proud of Sedrick and his very powerful and moving artistry," said Elisabeth Cawthon, Acting Dean of the College of Liberal Arts. "Of course, we will encourage our UTA students, faculty and staff to vote for him in this phase of the competition. This is simply a magnificent accomplishment and well-deserved honor."



Cawthon noted that Huckaby's work is representative of the University's commitment under the Strategic Plan 2020: Bold Solutions | Global Impact to strengthening sustainable, urban communities through a focus on cultural and social environments.

Kim Sajet, director of the National Portrait Gallery, said "The Outwin 2016: American Portraiture Today," showcases our national conversations from the past three years.

"These works not only are geographically diverse, they also reflect discussions around gender, race, poverty, healthcare, at-risk youth, migration and the power of family. These pieces are powerful in this regard because each displays an intimate connection between the artists and their sitters."

Huckaby joined the UTA Department of Art and Art History in 2009. He is the winner of numerous awards, including a Joan Mitchell Foundation Award and a Guggenheim Foundation Fellowship. Recently, his work was added to the San Francisco Museum of Modern Art. His work can also be found in the permanent collections of the Whitney Museum of American Art, the Museum of Fine Arts, Boston and the Nasher Museum of Art at Duke University. A native of Fort Worth, he received a Bachelor of Fine Arts from Boston University and a Master of Fine Arts from Yale University.

Competition fosters philanthropy, artistry and diversity Held every three years, the Outwin Boochever Portrait Competition is made possible by a gift from volunteer and benefactor Virginia Outwin Boochever (1920–2005). The competition invites artists all over America to investigate the art of contemporary portraiture. The resulting exhibition celebrates excellence and innovation, with a strong focus on the variety of portrait media used by artists today.

In all, more than 2,500 entries in a variety of visual-arts media were entered into the national competition this year. Submissions included digital animation and video, large-scale drawings, prints, photographs and textiles, as well as painted and sculpted portraits.

The 43 selected finalists mark a turning point in advancing American contemporary portraiture, according to a statement from the National Portrait Gallery. The jurors considered this exhibition a synopsis of historical and cultural events that have unfolded in the past three rounds, particularly in terms of race, sexual identity, gender and concerns about protecting childhood in an age of technology and gun violence.

External jurors for the competition were Dawoud Bey, professor of art and a Distinguished College Artist at Columbia College in Chicago; Helen Molesworth, chief curator at LA MOCA; Jerry Saltz, senior art critic at New York magazine; and John Valadez, a Los Angeles-based realist painter and muralist. National Portrait Gallery staff on the jury were Brandon Brame Fortune, chief curator, and Dorothy Moss, associate curator of painting and sculpture and competition director.



Rising, Sunny, Son, 2014  
Oil on canvas on panel



## Amanda Alexander Western Region Higher Education Art Educator of the Year, and the recipient of the Fulbright-Hays grant

Receiving the National Art Education Association's Western Region Higher Education Art Educator of the Year award is an honor. I work closely with the Texas Art Education Association (TAEA) having co-edited their state journal; networking with students, faculty, and teachers at the annual conferences; and collaborating with the Higher Education Division. Due to my work with TAEA and receiving the 2014 TAEA's Higher Education Art Educator award, the organization nominated me for a national award. I was overjoyed that my peers recognized me on a local, regional, and national level for my accomplishments within the field of art education.

Shortly after receiving the national award, I was also chosen as a 2016 participant in the Fulbright-Hays Seminar Abroad to Senegal. This particular Fulbright-Hays focused on religion and cultural diversity in West Africa. Participants considered why religious and identity-based conflict had arisen in some countries, while focusing on the ways that Senegal had been able to maintain relative social harmony. The seminar was based at the West African Research Center in Dakar. Academics, religious leaders, and activists from diverse disciplines and organizations introduced the region's history, reviewed the three main religious traditions (Islam, Christianity, and Indigenous), discussed the



unique cultures of various ethnic groups, and explored the sources of social conflict and harmony.

I developed an understanding of the diversity that exists in West Africa and explored cultural and artistic expressions and traditions used as vehicles in producing the social harmony that exists. I integrated the knowledge and experiences gained into curriculum assignments in my art education courses as well as shared insights with my colleagues and community.

*Statement by Amanda Alexander*



## Ya'Ke Smith featured on FD Magazine's Ones to Watch List

Dwain Ya'Ke Smith is a grinder. He's a popular film professor at UTA, where he teaches students the rigors of production — but that's just the day job. He's also a filmmaker whose films tackle taboo subjects of modern African-American life, from his killer feature *Wolf*, about a predatory preacher, to his recent short *One Hitta Quitta*, about the vicious cycle of addictive Internet violence. His movies make people angry. They also make people think about things they'd rather ignore. Like other true artists, he holds a mirror up to the world at an angle that isn't always flattering. But his images are always worth the effort. — Chris Vognar



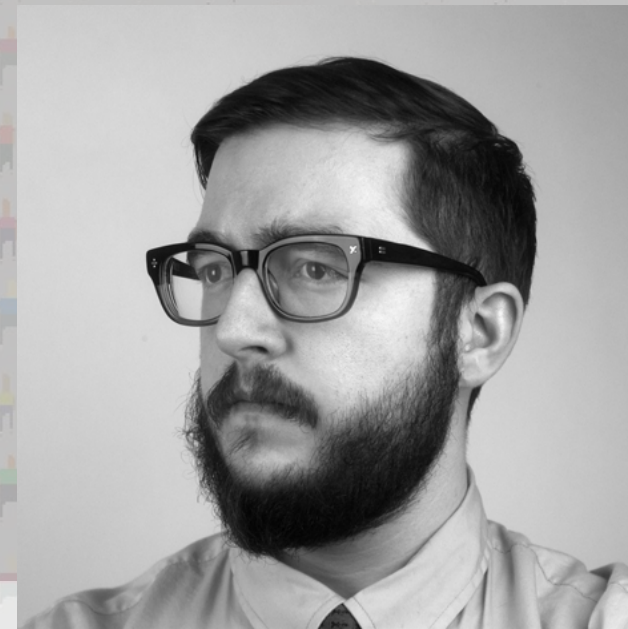
Stills from Smith's critically acclaimed movie "Wolf"





## Nasher Project by Stephen Lapthisophon: Toccare (Non) Toccare

Nasher Sculpture Center presented a series of work by Dallas-based artist Stephen Lapthisophon called *Toccare (Non) Toccare*; a project which acted in conversation with the exhibition *Giuseppe Penone: Being the River, Repeating the Forest*. Taking place in and around the Nasher Sculpture Center via four installments—beginning in October 2015 and lasting through January 2016, *Toccare (Non) Toccare* included sculpture, found objects, drawing, poetry, sound, photography and video. These various elements were interwoven in Lapthisophon's actions, events and installations, extending and paying tribute to many of the central ideas in Penone's work: body, nature, duration and the importance of place. With each monthly installment, Lapthisophon examined the influence of Penone and the Arte Povera movement, as well as the idea of influence itself by addressing notions of impression, touch, ephemerality and legacy.



## Our New Faculty: Gregory Scott Cook

As a new faculty in the Visual Communications Design area, I'm happy to have already had the opportunity to bring some of what I find new, interesting, and exciting about the contemporary world of studio art and design, and my own art practice to the Art+Art History department here at UTA. The major outlets for this have been both my teaching in the Visual Communication Design area and my charge as Coordinator for Studio CreaTec - an initiative working diligently to build a hub for student and faculty creative research within our Department.

My studio and teaching practices revolve around the creative use of emerging technology, and building opportunistic bridges between traditional Visual Communication/Design and expanded artist practices in interactivity, programming, parametric/generative design, physical computing, sound, bespoke electronics, and making machines that make art.

Over the relatively short time I've been at UTA I've been able to present my research in emerging technology as part of a panel dealing with how long-standing arts strategies are benefitting contemporary STE(A)M research at the 2015 Southern Graphics International Conference, and travel to Trier, Germany to give a presentation at the Trier University of Applied Sciences on transcending/

leveraging the "cool" or "wow" factor involved with the creative use of emerging technologies to push past making knick-knacks, and use these awesome machines to design and build new, life-changing or otherwise artistically significant projects/objects/tools.

As a facet of Studio CreaTec, I am currently involved in grant activity supporting the Digital Arts and Humanities at UTA, collaborating with the Women's and Gender Studies program to coordinate the production of interactive design work relating to a multi-purpose database/game/learning tool featuring information about prominent women and women's history in Northern Texas.

I am also working to develop further workshop programming to cover the creative use of emerging technology to reach a wide base of interested UTA Arts students - providing tools and strategies in designing for and working with digital modeling and fabrication, programming as art practice, and physical computing/the Internet of Things.

*Statement by Gregory Scott Cook*





## Dr. Mary Vaccaro's Research at the Harvard University Center for Renaissance Studies

During my research appointment as the Lila Wallace Reader's Digest Visiting Professor at Villa | Tatti - The Harvard University Center for Renaissance Studies, in Florence, Italy in Spring of 2015, I studied the drawings of the Carracci family - Ludovico (1555-1619) and his younger cousins Agostino (1557-1602) and Annibale (1560-1609)--who together founded an influential art academy in Bologna at the end of the sixteenth century. The trio prided themselves on working together, and the task of attributing their respective contributions has proven notoriously difficult, and often contentious, among art historians.

Given my base location in Florence, I spent most of the six-month period looking at the significant holdings of original works on paper in the Uffizi museum (Gabinetto dei Disegni e delle Stampe degli Uffizi, or GDSU). I also made trips to nearby Bologna and Modena to view art, frescoes and easel paintings as well as drawings, by the Carracci there. My focus on the works in the Uffizi led to a number of discoveries. For example, with careful examination in transmitted light, I discerned previously undetected drawings on the back of the drawings that were glued down onto mounts, which the GDSU paper conservator Maurizio Boni subsequently detached to reveal the "new" drawings. Over time, I also got a better sense of how each of the three artists draws, which has allowed me convincingly to re-attribute some of the drawings. I was invited to present my preliminary research at a symposium on Drawing and Invention at the Morgan Library, in April of 2015, and then again at a seminar at the Kunsthistorisches Institut in Florenz (Germany art history institute in Florence) in June of

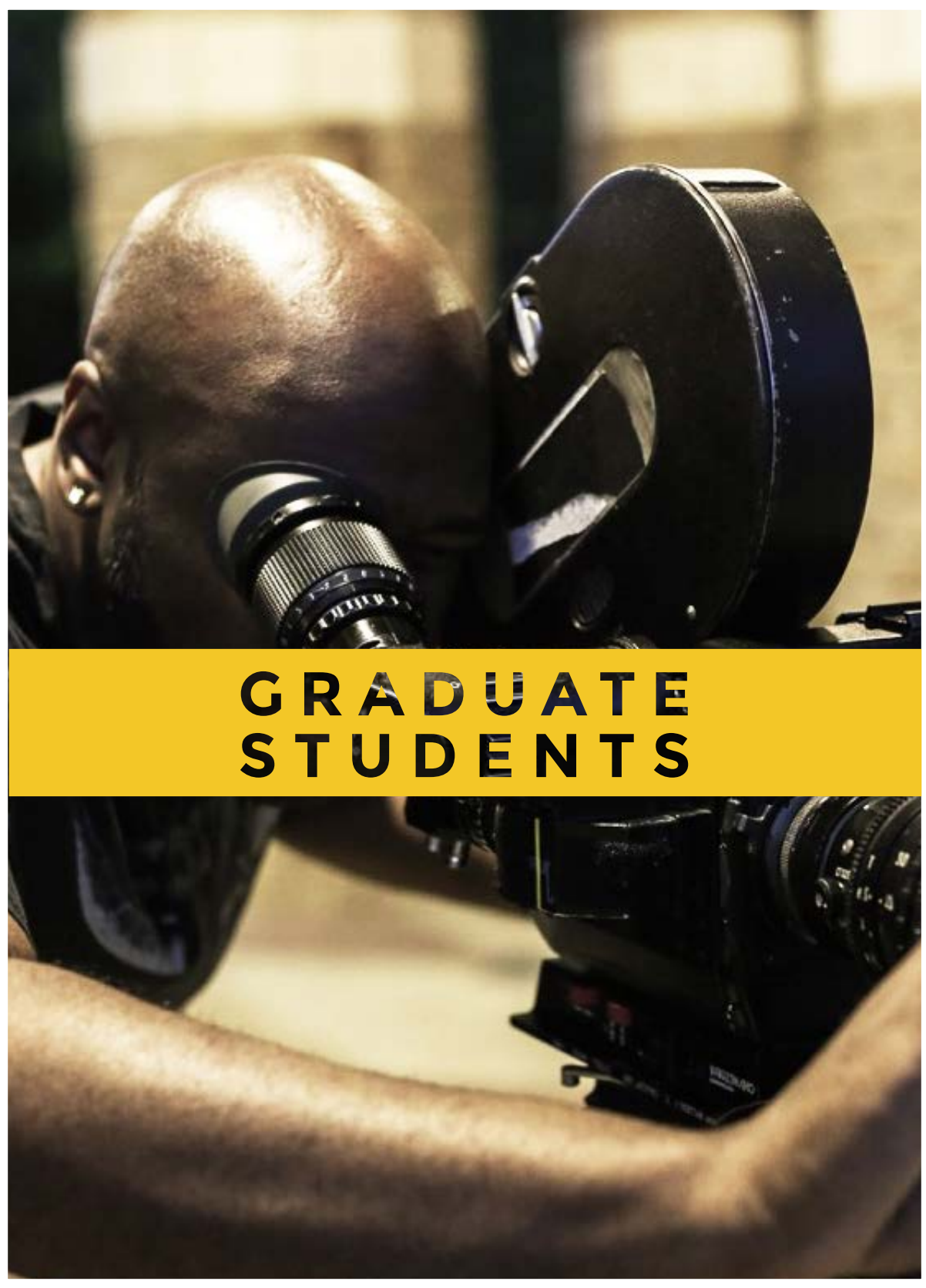
2015. I am now writing a number of related essays, two of which recently saw publication. In March of 2016, one of the world's top art historical journals, *The Burlington Magazine* featured "A newly identified drawing by Denys Calvaert in the Uffizi" on its cover: in this essay, I re-attribute a drawing, which had been catalogued for centuries as by Annibale Carracci in the Uffizi, to a contemporary Flemish artist working in Bologna by recognizing that it is actually signed by him and related to one of his securely documented altarpieces. This summer, the international journal *Master Drawings* published my essay titled "Two Red Chalk Drawings in the Uffizi by Agostino (not Annibale) Carracci." Moreover, on the basis of my expertise of Old Master drawings, the director of the GDSU (Drawings and Prints Department), Dr. Marzia Faietti has asked me to co-curate an exhibition with her and Dr. Samuel Vitali (a Swiss scholar based at the Kunsthistorisches Institut in Florenz) on the Carracci drawings, scheduled to take place at the Uffizi.

My longstanding interest in the art of sixteenth-century Parma also continues to be central to my research. I was invited to write an essay on the artist Correggio (c.1489-1534) for the catalogue of the exhibition *Correggio e Parmigianino. Arte a Parma nel Cinquecento*, at the Scuderie del Quirinale, and to give a related lecture (in Italian) at the Palazzo delle Esposizioni in Rome, Italy in March of 2016. In May of 2016, I participated in a two-day international symposium on Benedictine patronage in Modena, Italy, where I delivered a paper (again in Italian) on the activity of Correggio, Parmigianino, and other artists in the so-called School of Parma in the town's Benedictine church in the 1520s.

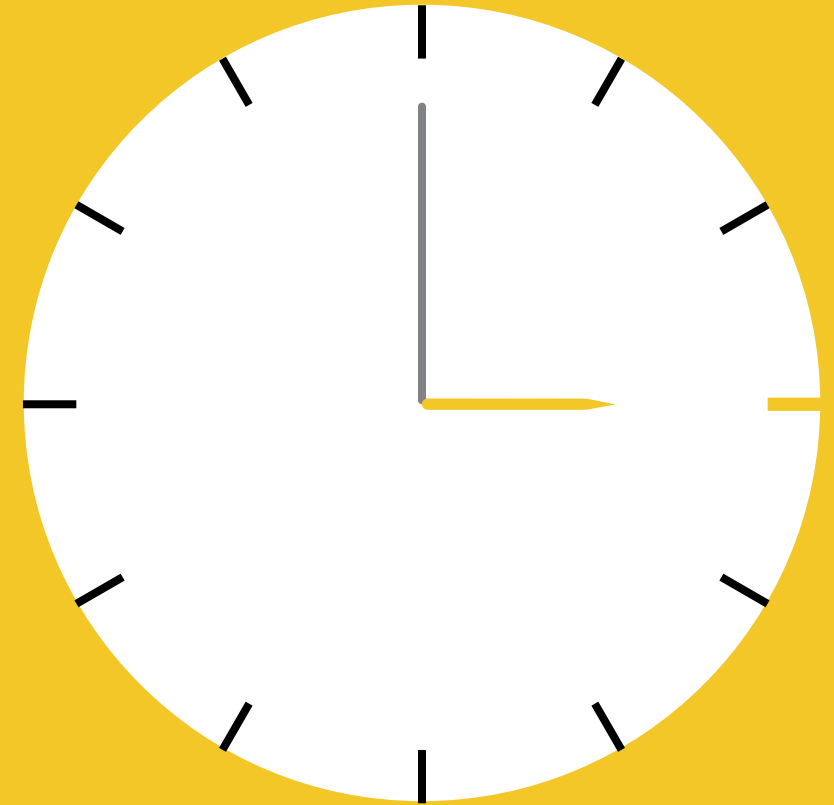
*Statement by Mary Vaccaro*







**GRADUATE  
STUDENTS**







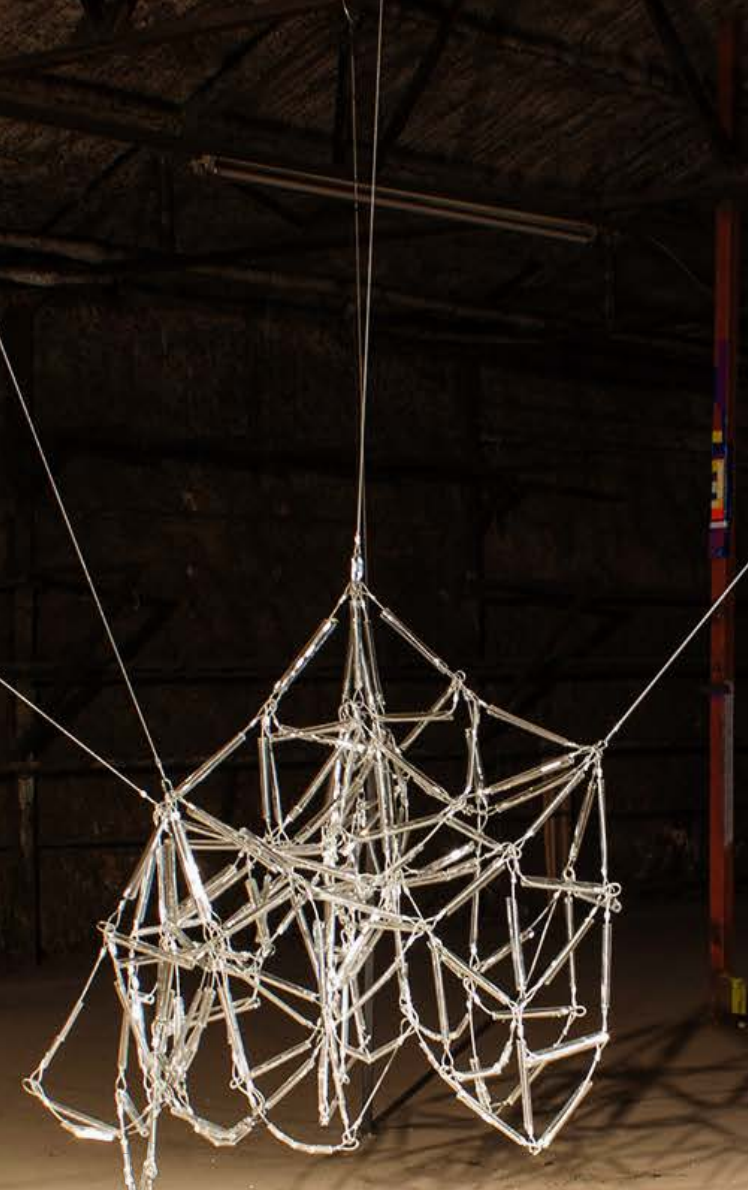
## Michelle Pennington /Glass

Over the past three years, my work has evolved drastically. Through the process of making and viewing art, I discovered that I feel more connected to art that allows viewers to interact with my work in untraditional ways. I am a very tactile person and enjoy tangible objects and because of this, I want to make art that viewers connect to using more than one of their senses. This allows the audience to touch, lick, see, and smell my artwork; allowing the work to potentially change overtime and create new experiences each time one views the piece. I often use motion, creating movement powered by machine or manually powered by people, to incorporate and encourage a slow decay and deterioration, which becomes part of the work. It challenges perceived fears of materials, such as broken glass, creating a conflict and an internal struggle for the viewer, as to whether or not they want to experience this interplay between sculpture and audience. It questions notions of how one should act in the presence of art, while inviting everyone to act slightly rebellious with it. Although I give some directions or guidelines for each piece, I allow the viewers to set up their own boundaries as I push them outside of their comfort zone and ask them to interact with art in a more invasive way.

For the MFA Exhibition, I installed four works of art. The piece titled *Not in Sight* included a box, referencing older shipping crates, that housed an ambiguous object that could be moved using a pulley system attached to a handle. I left spaces in between the pieces of wood, to give the viewer small glimpses into the box. However, I barricaded the box with a decorative chain that could be found in a museum used to separate people from object and had the piece positioned close to the corner of the gallery to control the space. This work captivates the audience at a physical level and might attract someone to

it, or repel one away from it due to conflicting emotions because of the uncertainty of being allowed to touch the art and from the abstruse sound that emanated from the box when viewer moved the object. It creates an unsettling feeling and potentially illustrates fear, especially when I form boundaries that only allow viewers to touch specific areas, but not others. As with much of my work, the audience sets up their own boundaries as well, exploring their willingness or unwillingness to interact with art.

The second piece in the show titled *Other*, immediately confronted the audience with a sense of confusion by displaying a rope tied to a cinderblock on the floor and continuing up the wall connected to a pulley, with a sign that says "gently pull here." Not seeing what is on the other side, one may approach this instruction with trepidation while not knowing what they were pulling.



**"I allow the viewers to set up their own boundaries as I push them outside of their comfort zone and ask them to interact with art in a more invasive way."**

On the other side of the wall is a glass casting that some would consider fine art exhibited on a white pedestal with the same decorative chain surrounding it. If the viewer is captivated by this invitation they will pull the rope and hear the casting beat the pedestal, however, they cannot see the action being performed. The work seemed dangerous or destructive as it began breaking the pedestal and maximizing the tension of the work. The piece for me exemplifies the constant discussion of what is art versus craft as there are many conflicting views when it comes to trying to categorize art objects.

The piece hanging in the middle of the gallery during the exhibition titled *Place Head Inside Dome*, allowed the viewer to actually do just that and once inside they were confronted with a very claustrophobic environment. The air felt thicker, and the interior looked less beautiful than the shiny exterior, almost as if it were aging more quickly on the inside just as some precious metals do. They could see multiple reflections of themselves but could also see through the dome into the gallery. Once inside for a few seconds, an alarm sounds, disrupting the experience and once again raising questions about whether the viewers were supposed to place their head inside the dome to begin with. It was also placed at a height that is only comfortable for certain viewers. If they are too tall, they have to conform the body to fit underneath the dome, and if they are too short, they will struggle to reach it. I believe that so much of art viewing can be considered an uncomfortable experience whether it be because of the concept, location of the work, or time period in which the work is viewed and I believe this piece allows the viewer to experience this a little bit for themselves.

This leads me to my final piece for the MFA Exhibition, which is probably the most uncomfortable piece for the audience to interact with because it incorporates



another one of our senses: taste. *Lick it II*, looked like a replication of a pressed glass bowl and from afar, it looks like glass, but once you read the label you realize that it is made of a sugar replacement. Most of the viewers understood that the title of the piece was actually an instruction, but were too disgusted by the thought of sharing food that had been in other people's mouths because of germs, bacteria, and diseases.

After reflecting on the exhibition, I realized that I want to create art as an experience for myself and for the people that view my work, allowing it to have a sense of play which reflects who I am as a person. I also hope that anyone can relate to it, no matter how informed about art they may be. I look forward to creating more interactive works in the future that will inspire everyone to play with art in fun, new ways.

*Statement by Michelle Pennington*

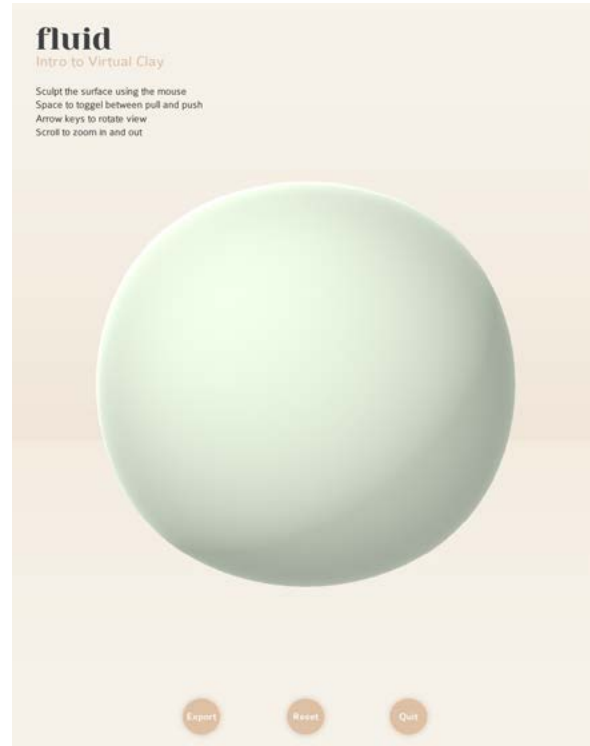




Linh Dao

## /Visual Communication

Linh is a Graduate Teaching Assistant of Art + Art History at The University of Texas at Arlington where she focuses on design and storytelling practice alongside funded research in emerging media. She is currently working on a virtual reality project which is dedicated to traditional art making in the form of clay modeling.



## Fluid

Collaborative project report by Linh Dao

**Fluid is a virtual reality clay modeling simulator to be used as part of a creative art therapy session or for the psychotherapist to work with clients in a more immersed and controlled environment.**

This has been a hectic semester with several projects being developed at the same time. One of which is being designed in collaboration with the University of Texas at Southwestern Medical Center, Department of Oncology. This experience has a very specific application to patients with lung tumors in order to correct their breathing patterns. In order to create a literally breathtaking beautiful experience, we have collected a large team consisting of designer, developer, consultant, manager, patient, clinician, and occupational therapist. Underneath this project is a profound philosophical idea of empathy that we all share and want to reach more people. In no time, I will be able to update with more information and possibly a prototype. "Fluid" is the other one, which is currently being built for the HTC Vive with a consultant and art therapist.

### Concept

Clay is a traditional material in art therapy due to its expressive and intuitive nature. Since the beginning of time, humans have been experimenting with clay to create and quickly found that it is not only comforting but also very nurturing. This application takes advantage of the material and puts it into a virtual space that it has never been before. It is not only that the technology can now capture the magic of creativity, but it can also reach very specific target audiences which have been traditionally unable to experience clay sculpting such as elderly, bed ridden patients with little to no strength or patients with specific arthritis conditions.

### Development: Background

The application is built upon several traditional techniques of art therapy... However, the application runs on a virtual reality platform which is a new technology. This encourages the patient to start a conversation and use their imagination in a more private space where he/she is monitored, yet has complete control over their activities. Once the assignment is completed, the art therapist will focus on the design and how it relates to the patient's mood, emotions, or

# fluid

## INTRO TO VIRTUAL CLAY

thoughts. One of the features enables the user to record the final product, taking advantage of the digital device. These data could later be analyzed in order to assess the progress of the patient's recovering or improvement.

The use of virtual reality as a tool to capture the excitement of being completely immersed in a different environment and engage patient in the act of creating beautiful art without the hassle of cleaning up.

On picking a name for the application: The softness and flexibility of the material is what an art therapist called "fluid", which means that it is not resistant to the patient's touch. This material is native to art therapy for its nature reminds clients of their childhood and creates intimacy.

### Technology

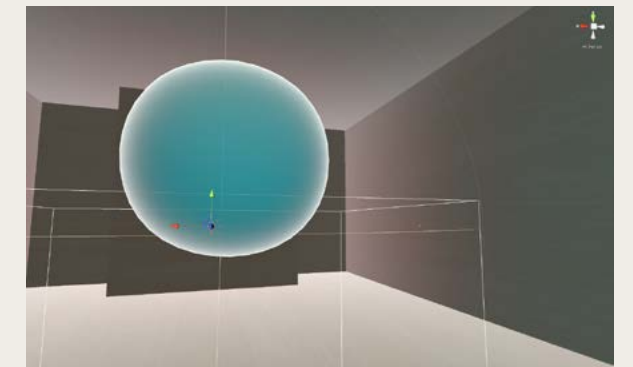
Fluid is built using the HTC Vive PRE, which is developed by Steam, and currently unavailable on the market for the regular consumer. The acquisition of this leading peripheral device was initiated upon our participating in the VR Vision Summit 2016, hosted by Unity Technologies, in Los Angeles, CA in early

February. The process was followed up by registering as a Vive developer and requesting an exclusive version prior to the launch of Steam VR.

### Timeline

Currently our team is at the design stage in which we focus on main functions in order to polish the prototype. With our first prototype on the desktop, we started surveying in order to refine the look and feel of the experience. After the design stage comes the development stage during which additional features will be built in, as well as specifications needed to export and test with the Vive. We will need to transport the equipment and set up at different locations, including University of Texas at Southwestern Medical Center.

**Underneath this project is a profound philosophical idea of empathy that we all share and want to reach more people.**







## Billi London-Gray /Intermedia studio

**A**fter growing up in Wylie, Texas, I earned a B.A. in Theology from Criswell College in Dallas and an M.A. in Liberal Arts from St. John's College in Annapolis, Maryland. With Daniel Bernard Gray, I co-direct Zosima Gallery, an itinerant exhibition project. I live and work in Dallas, Texas, and will complete my M.F.A. in Intermedia Studio at The University of Texas at Arlington in 2018. My creative practice incorporates video, photography, poetry and installations that explore rules, systems and personal interactions. I have shared my work in exhibitions and public spaces throughout the United States.

## Play Nice

Project report by Billi London-Gray, Month/2016

**This sculptural array voices responses to daily experiences of sexism and diminutization.**

As part of the Temporary Collectives exhibition, *Play Nice* was installed in a West Dallas warehouse alongside work by 32 other artists. This installation shows elements of Caleb Shafer's video sculpture *No Violence* in the background.



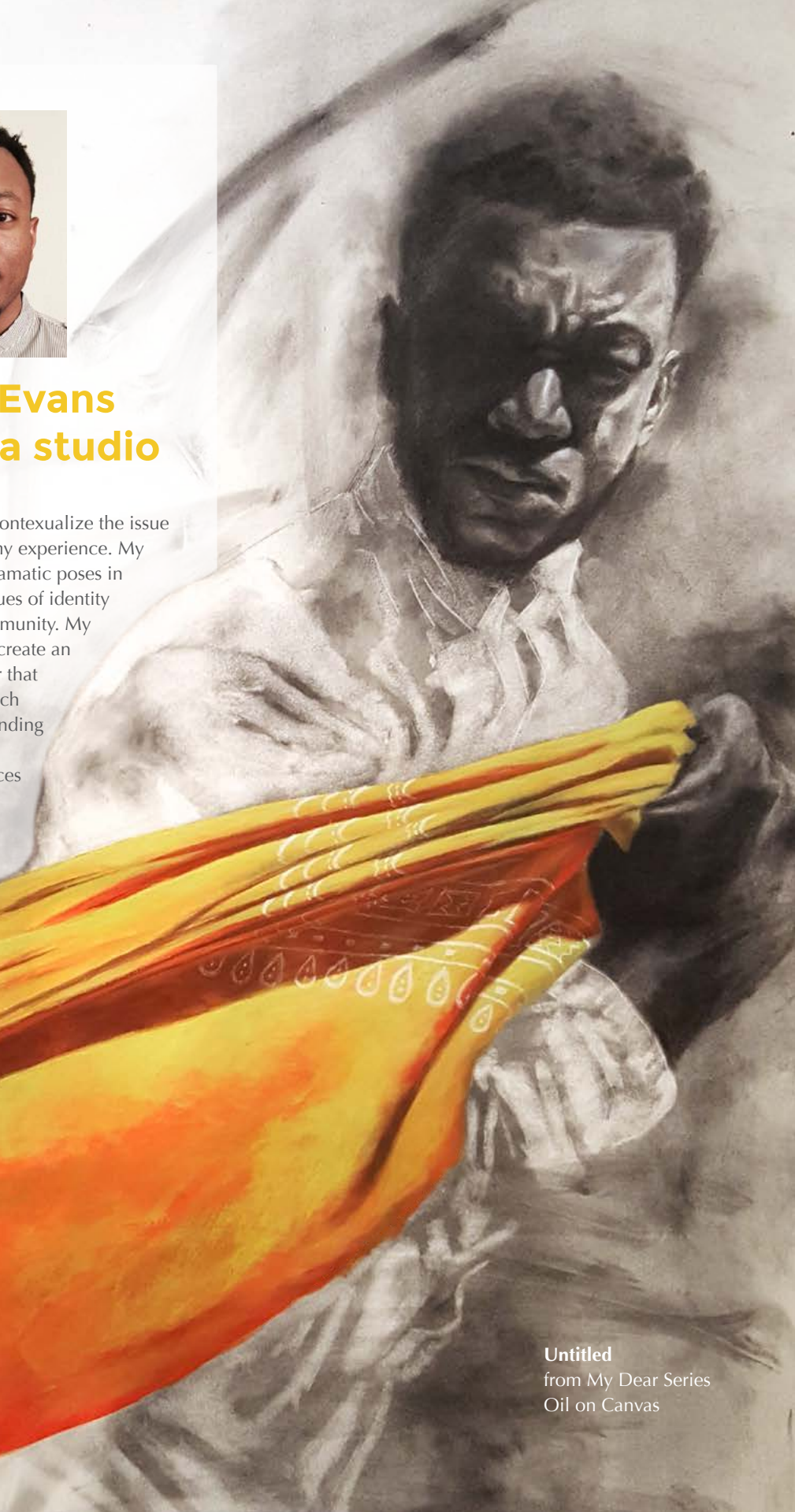
**Play Nice**  
Hand-embroidered text,  
pillowcases, pillows, embroidery  
hoop, needle Dimensions variable  
By Billi London-Gray





## Spencer Evans /Intermedia studio

The aim of my work is to contextualize the issue of (skin) color based on my experience. My choice of clothing and dramatic poses in the work is used to reference issues of identity and image within the Black community. My work is also used as a means to create an emotional pull within the viewer that may lead to open discourse, which strengthens the level of understanding of those who are completely oblivious to a world of experiences and circumstances that affect the everyday lives of an entire demographic.



Untitled  
from My Dear Series  
Oil on Canvas

## My Dear Series

By Spencer Evans

In this series I am telling a story about the loss of culture and heritage suffered by the people of the African Diaspora. The work references the abrupt separation of this culture from its people upon our arrival to western society, as well as current and seemingly more evident examples of cultural appropriation. The notion of having a unique culture is an integral part of the Black identity, it goes hand in hand with our expression. The notion of culture is also part of the blueprint that sets the social norms and expectations by which communities live.



My Dear  
from My Dear Series  
Oil on Canvas





**STUDENT  
ACHIEVEMENTS**



## 12<sup>th</sup> Annual National Student Show winners

Art + Art History Visual Communications Department would like to congratulate the following students on being accepted to the 12th Annual National Student Show: Elena Chudoba for Adelbert's Brewery Packaging, Pentatonix website, Journey to Mars website, Patriot Paddles packaging, Airbnb ad campaign, and for her senior portfolio entry; Susan Nguyen for BackTrack YoYo, Ellis and Hayden Wedding website; Andrew Czap for Levitt Pavilion website, and Patriot Paddles packaging; Lizzethe Barcenas for Sadler stationery set; and Kim Inthirath for her senior portfolio entry. This competition recognizes excellence on a national scale featuring winners in the National Student Show exhibition.

In addition to being shown in the exhibition Andrew Czap won best in category and \$125 for the Levitt Pavilion website, Lizzethe Barcenas won best in category and \$125 for the Sadler stationery set, and Elena Chudoba won a special judges award and \$500 in copywriting for the Airbnb campaign.

### UTA VCD Program

## Ranked #19 Nationally

Of the top 25 public graphic design schools and colleges in the nation.

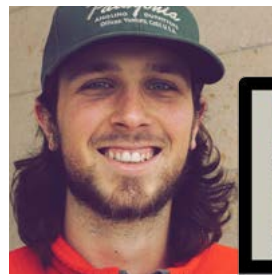
The online animation, graphic design and game art school rating resource Animation Career Review [ACR] released its 2015 rankings on December 3rd and 4th. ACR receives more than 225,000 online visitors per year; 90% of these hail from the U.S. and Canada. Of the top 25 public graphic design schools and colleges in the nation, UTA ranked #19, in a list along with Arizona State, Kansas, Kent State, Oregon State, Wisconsin, North Carolina, LSU, Purdue, Georgia and Miami University.



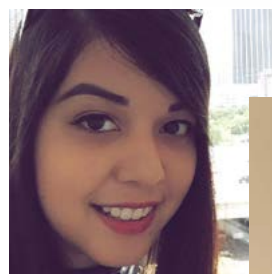
Elena Chudoba



Susan Nguyen



Andrew Czap



Lizzethe Barcenas



## AICC 2015 Student Design Competition Winner Announcement

The AICC (Association of Independent Corrugated Converters) 2015 Designers' Lab was held September 28-30 in conjunction with the Annual Meeting at the Omni Hotel in Fort Worth, Texas. Attendance was strong this year with twenty designers participating from AICC's member companies and fourteen students from the University of Texas at Arlington's packaging program. This two-day event gave designers the chance to learn new techniques—in both structural and graphic design—from experts in the field, to network with their peers, and to show off their skills!

The event kicked off with a lunch and presentations from the sponsoring companies, which included Arden Software North America, Esko, Gerber Innovations,

HP, and Prisco Digital. Next, Ellie Damashek, Client Services Director of TrendWatching, discussed "Global Consumer Trends" in the marketplace. The lunch wrapped up with a presentation by Jeff Klitgaard of Orbit Sprinkler Systems, who presented this year's "real world" challenge, only there was a twist this year as Orbit had TWO problems for the designers to tackle in their "design challenge." The designers were split into teams and assigned a problem to address: to create a quarter pallet sidestack using both corrugated and/or folding carton for either the Clear Comfort Pro Thermostat or the Yard Enforcer Pest Deterrent Sprinkler. Set up in the room for all teams were two functioning CAD tables provided by Esko and Gerber Innovations, a digital printer provided by PriscoDigital & HP, and software and computers sponsored by Arden Software and Esko.



**Find Your Way Home** - Group project by Elena Chudoba, Andrea Norcross and Cali Stewart for packaging design at UTA and entry for the International Corrugated Packaging Foundation student contest.



## VISUAL COMMUNICATIONS

### **Creative Quarterly Publication (US, Canada and the United Kingdom)**

Elena Chudoba & Andrew Czap, Patriot Paddles packaging—Winner

Elena Chudoba, Adelberts Brewery packaging—Runner Up

Eric Ramirez, Purell Ad Campaign—Runner Up

Andrea Norcross, Chef Logan Website—Runner Up

Austin Ryan, Child Abuse Poster Campaign—Runner Up

### **Published in HOW International Magazine**

Elena Chudoba—Merit Award

Andrea Ortega—Merit Award

### **International Visual Identity (United Kingdom)**

Andrea Faye Ortega—Gold

Susan Nguyen—Silver

### **2016 American Package National Design Awards**

Andrew Czap & Elena Chudoba, Patriot Paddles

Elena Chudoba, Adelbert's Brewery

Susan Nguyen, Coord Candles

### **ICPF's National Best of the Best Student Design**

Presentation Competition

Elena Chudoba, Andrew Czap & Andrea Ortega, Find

Your Way Home Alumni Welcome Pack—First Place

### **Fort Worth ADDY (The American Advertising Awards)**

Elena Chudoba & Andrew Czap, Patriot Paddles

Packaging—Best of Show, Gold (National Submission)

Chad Ryals and Major Hoffman, Melody Pop Print Ad—Gold (National Submission)

Arvel Perry and Gabriel Guerrero, American Shredding Print Ad Campaign—Gold (National Submission)

Austin Ryan, Child Abuse Awareness Campaign—Gold (National Submission)

Hamid Hesami, Neenah Paper Annual Report—Silver (National Submission)

Susan Nguyen, Genesses Alvarez & Allison Herbst, Greenpeace Ad Campaign—Silver (National Submission)

Lizzethe Barcenias, Sadler Stationary Set—Silver (National Submission)

Andrew Czap, Levitt Pavilion Website—Silver (National Submission)

Susan Nguyen, Green's Produce Logo Design—Silver (National Submission)

Elena Chudoba, Adelbert's Brewery Packaging—Bronze

Austin Ryan, Baseline Magazine Spread—Bronze

Elena Chudoba, Air BnB Ad Campaign—Bronze

Olamilekan Mabayoje, School Bullying Awareness Campaign—Bronze

Susan Nguyen, Ellie and Hayden Wedding Website—Bronze

Andrea Ortega, Chef Logan Website—Bronze

Sharon Tran, UTA Visual Communication Website—Bronze

Julia Cooper, Taiheiyo Kensha Branding Campaign—Bronze

Lizzethe Barcenias, Kim Inthirath, Karen Nguyen & Tom Huynh, Banh De Vie Branding Campaign—Bronze

### **National Student Awards (DSVC - Dallas Society of Visual Communication)**

Elena Chudoba, Adelbert's Brewery Packaging

Moises Moura and Susan Nguyen, BackTrack YoYo

Andrew Czap, Levitt Pavillion Website—Best category,

Susan Nguyen, Ellis and Hayden Wedding Website

Elena Chudoba, Pentatonix Website

Elena Chudoba, Journey to Mars Website

Elena Chudoba and Andrew Czap, Patriot Paddles

Packaging

Elena Chudoba, Air BnB Ad Campaign—Special judges award

Lizzethe Barcenias, Sadler Stationary Set—Best category

Elena Chudoba, Senior Portfolio

Kim Inthirath, Senior Portfolio

### **Internationaxl Visual Identity (United Kingdom)**

Andrea Faye Ortega—Gold

Susan Nguyen—Silver

2016 American Package Design Awards

Andrew Czap and Elena Chudoba, Patriot Paddles

Elena Chudoba, Adelbert's Brewery

Susan Nguyen, Coord Candles

### **National AICC 2015 Annual Student Design Winners Structural Challenge**

Andrew Vo, Allison Herbst, Benjamin Kim and Kiersten Heflin, Party Pack—First Place

Elena Chudoba, Andrea Norcross, Andrew Czap, Cali Stewart, Maverick Adventure Pack—Second Place

Amanda Turnage, Samantha Clarke, Marissa Rogers and Karen Juarez, Countless Mavericks; One Spirit—Third Place

### **Graphics Challenge**

Andrew Vo, Allison Herbst, Benjamin Kim and Kiersten Heflin, Party Pack—First Place

Elena Chudoba, Andrea Norcross, Andrew Czap, Cali Stewart, Maverick Adventure Pack—Third Place



## GLASS

### **Michelle Pennington - Graduate**

- Received a \$1000 grant from the International Glass Art Society to attend the Annual Conference

- Exhibition/performance: Glass Fashion Show, Corning NY (Presented during the International Glass Art Society Conference)

### **Eric Hess – Graduate**

- Received a partial Scholarship from the Pilchuck Glass School to attend an intensive workshop (\$2000)

### **Nathalie Houghton – Undergraduate**

- Received a \$1000 grant from the International Glass Art Society to attend the Annual Conference

- Exhibition – Online International Student Exhibition of Glass Art Society

- Received a Full Scholarship from the Corning Museum of Glass to attend an intensive workshop (\$2000)

- Received a partial Scholarship from the Pittsburgh Glass Center to attend a workshop (\$500)

- Received a partial Scholarship from Urban Glass to attend a workshop NYC (\$500)

### **Aubrey Barnett - Undergraduate**

- Received a work-study scholarship from the Penland School of Crafts to attend an intensive workshop (\$1000)

- Exhibition – Online International Student Exhibition of Glass Art Society

- Received a Full Scholarship from the Corning Museum of Glass to attend a workshop (\$2000)

- Received a partial scholarship from the Pittsburgh Glass Center to attend an intensive workshop

### **Steve Pecha - Undergraduate**

- \$500 award from Arlington Arts League: The benefactor awards were for 3rd year student or higher

### **Ray Queen – Undergraduate**

- Exhibition/performance: Glass Fashion Show, Corning NY (Presented during the International Glass Art Society Conference)

### **Lindsey Lavender – Undergraduate**

- Exhibition/performance: Glass Fashion Show, Corning NY (Presented during the International Glass Art Society Conference)

### **Austin Fields – Undergraduate**

- Exhibition/performance: Glass Fashion Show, Corning NY (Presented during the International Glass Art Society Conference)

### **Ethan Barnes – Undergraduate**

- Group Exhibition: Undergraduate and Graduate Juried Exhibition, 500x Gallery, Dallas, TX

### **Madeline Almeida – Undergraduate**

- 3 Month funded internship at Wheaton Arts, one of the most prestigious and oldest institutions in the US for Glass and ceramics.

## SCULPTURE

### **Kyle Thompson**

2016 Outstanding Student Achievement in

Contemporary Sculpture Award

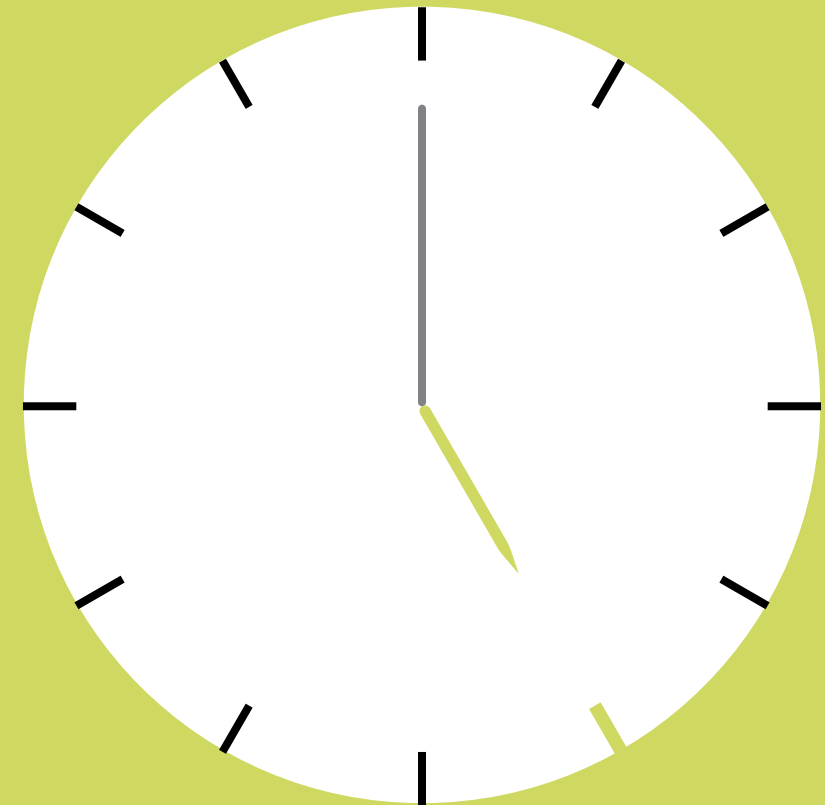
## PHOTOGRAPHY

### **Ivan Lopez**

The Richard Patrick Memorial Scholarship (\$2500)



# VISITING ARTISTS & EXHIBITIONS





# Kate Bingaman-Burt

**K**ate Bingaman-Burt is a teacher, illustrator, and maker of zines, creating work that tells a story through common objects and experiences. Kate's work began with her documentation of the credit card debt she accumulated. The process was for her to document each credit card statement and blog the drawings as a way of being accountable for her debt. This opened up an avenue for people to interact and respond to her very relatable situation. In doing so, it led her to documenting personal consumerism, obsessive consumption, friends mix tapes, unwanted goods, thrift store merchandise and many, many more every day items.

In March, the Art+Art History Department welcomed Kate Bingaman-Burt to campus for three days of activities and interaction with faculty and students. Kate's love of drawing and the process that she uses made for a lecture that was engaging and inspiring to the Visual Communication students. She uses a set of rules that allow for her to organize the chaos and complete the circle of consumerism. The directives are to create a timeline and stick to it, set guidelines on sizes and mediums, draw, organize, file and make yourself accountable. The automated directives and rules made what she does seem attainable and feasible.

The AIGA group at the University of Texas at Arlington was privileged to have a one-on-one Q & A with Kate. Their enthusiasm for her work was evident by the questions asked during the hour-long meeting. Her candid get-it-done attitude was infectious and motivating. On the final day of her visit, Kate conducted a "Zine Extravaganza" Workshop with the students. She brought in a suitcase full of zines, letters and art work for the students to use as inspiration. The students with Kate's direction, developed their own individual Zine publications they could take home.

Kate Bingaman-Burt's visit was refreshing. Her best advice was, "In the end the hardest part is to find what you love, be obsessed with it, and make things."

**“Kate’s work began with her documentation of the credit card debt she accumulated.”**







## Lauren Woods

Lauren Woods is a conceptual artist whose hybrid media projects—film, video and sound installations, interventions and site-specific work—engage history while contemplating the socio-politics of the present.

Challenging the tradition of documentary/ethnography as objective, Woods creates ethno-fictive documents that investigate invisible dynamics in society, remixing memory and imagining other possibilities. She explores how traditional monument-making can be translated into new contemporary models of memorializing, substituting the traditional marble and granite for new media technology.

Born in Kansas City, MO and raised in Dallas, TX, Woods holds a BA in Radio, Television and Film and a BA in Spanish with a sociology minor from the University of North Texas. In 2006, she received her Masters of Fine Arts from the San Francisco Art Institute. Her work has been exhibited throughout the United States and internationally, including Washington D.C.,

San Francisco, Los Angeles, New York, Dallas, Miami as well as Puerto Rico, Taiwan, South Korea, Japan, Mali and France. She has been the recipient of grants and awards from numerous institutions including Creative Capital, The Tribeca Film Foundation, College Art Association, Alliance of Artists Communities and the San Francisco Foundation.

**“woods creates ethno-fictive documents that investigate invisible dynamics in society.”**

## “A Dallas Drinking Fountain”

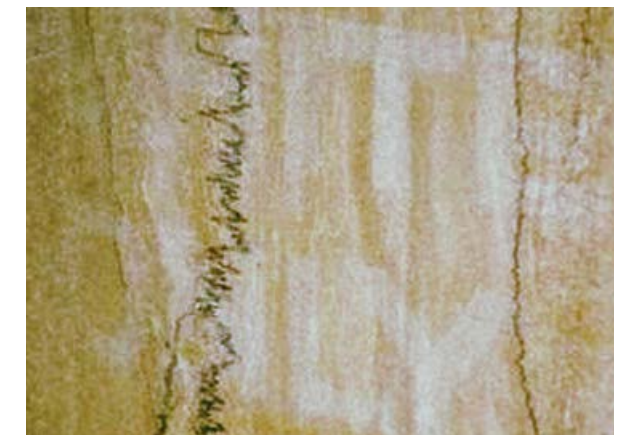


### A Dallas Drinking Fountain Project is a novel public artwork in three parts for Dallas County.

A transformed, yet still functional, public drinking fountain at the Dallas County Records Building triggers a projection of digitally-altered newsreel footage of 1960s civil rights protests under the remains of the rediscovered Jim Crow sign. Visitors to the building, as they attempt to drink, unknowingly initiate this reflection on activism that addresses the social dynamics of race, racism, class and institutionalized violence as well as the capacity of the human spirit to resist and bring about social justice. Upon activation, the water flow suspends for the duration the video, allowing one to drink only after it ends. The sculpture is accessible to the public during normal operating hours of the building.

A Dallas Drinking Fountain Project utilizes the residue from the “White Only” sign to activate a public conversation in Dallas/Fort Worth on the historic Civil Rights Movement. The project wants to shine a bright light on efforts in DFW and by doing so join the larger U.S. movement that is currently examining contemporary public interactions that reveal the residue of racial segregation. The re-revealing of the Jim Crow sign becomes a poignant metaphor as racism and denial of civil rights continue to exist at the structural level in present society.

Reactivating civic space to provide unique platforms for dialogical exchange is the next phase to launch in fall 2015. A series of six “Brown bag” lunches on-site at the Records Building assert that critical dialogue between neighbors is just as important and part of our civic duty as what traditionally takes place in this building-- filing paperwork, paying taxes. These gatherings connect county employees, El Centro Community College students (across the street), neighboring downtown businesses/institutions, tourists and the greater public for a “lunch hour” topical discussion facilitated by artists, activists and humanities scholars. After Lunch #2, interested participants are invited to serve on a committee that will act together to determine the topic of the subsequent lunch, a process to be replicated until the close of the series.







## The Gallery at UTA

The Gallery at UTA, sponsored by the Department of Art & Art History since 1985, is recognized regionally and nationally for its exhibitions, related programs (lectures, workshops, artists' residencies) and publications. Open six days a week during the academic year (Monday - Friday, 10 am – 5 pm and Saturday, 12 – 5 pm) it occupies a 4,100 square foot exhibition space on the first floor of the Fine Arts Building. Art Guide Texas commented that throughout its history, "the Gallery at UTA has provided stimulating exhibitions of contemporary art..." that 7,000 - 8,000 visitors per year enjoy. As a university facility, we promote education and outreach both within and outside the university. Regional community colleges, universities, high schools and elementary schools schedule field trips to the facility each year – as a result, although approximately 60 percent of gallery visitors are UTA students, nearly 40 percent of our visitors are non-UTA student attendees.

The mission of The Gallery is the presentation of contemporary art in a critical and creative context. In addition to showing the work of national and international artists, our programming emphasizes representation of Texas artists and the cultural diversity of the state through four curated exhibitions presented

each academic year from late August through mid-May. In addition, Master of Fine Arts candidates display their thesis exhibitions each spring semester and a Bachelor of Fine Arts exhibition takes place at the end of each fall and spring semester. A curated graduate student exhibition with work selected by a visiting artist during studio visits in the spring semester is installed for viewing during the summer months.

The 2015-16 academic year's exhibition schedule began with *Building: Selections from the University Art Collection* featuring 58 works chosen from the several diverse art and artifact collections of the University of Texas at Arlington. With media including contemporary prints, photographs, and paintings, early/mid 20th century prints by artists such as Dali, Picasso, Miro, Baskin and Ruscha, modern and contemporary glass works, as well as fascinating wood, ceramic, and bronze pieces from the African Art Collections that demonstrate several hundred years of creative process, this exhibition - cooperatively organized by Gallery at UTA Curator and Director, Benito Huerta, Art & Art History Department Chair, Robert Hower, Collections Specialist, Cheryl Mitchell, and Glass Area Coordinator, Justin Ginsberg - illustrates the department's goal to expand the collection and make it more accessible as a cultural resource internationally. Chair Hower states, "This exhibition is the start of a meaningful commitment to provide a richer, more



expansive view of the art forms of our time. We will continue to build our modest, but dynamic collection of over 400 works, which provides a critical context for all interested in the artists' process of creating. These first gifts—from longtime friends and new patrons—represent a perfect start to expand and strengthen the art experiences we provide our communities, the people of Texas, and visitors from around the world."

Next in the fall came another large group exhibition: *Reunion: Faculty Biennial XV and Invited Alumni*. The Faculty Biennial, scheduled every two years for the past thirty years, is traditionally a showcase for recent work created by the Department of Art and Art History faculty and is intended to present a sampling of what the professors accomplish in their artistic endeavors outside the classroom. This year, to celebrate the 50th Anniversary of the College of Liberal Art, the exhibition also included alumni selected by each faculty member to exhibit alongside their former teachers. This singular reunion show took place in two venues: The Gallery at UTA in the Fine Arts Building, and Gallery West in the Davis Street Studio Art Center. The concurrent exhibitions featured 35 faculty members and 26 invited art graduates showing a variety of media including painting, drawing, sculpture, ceramics, photography, glass, printmaking, film/video, digital imaging and visual communication design. In addition, the department's art historians and their invitees had examples of recent publications on display.







The spring semester saw the opening a very special ten-week exhibition that had been painstakingly organized over the past three years by gallery director and curator Benito Huerta. "Whew... That's a Relief!" *The Madcap World of John Hernandez, 1978–2015*, a retrospective exhibition by San Antonio artist John Hernandez, included over 60 works spanning four decades of his creative activity. The brightly colored, cartoon-like images depicting bizarre narratives and quirky vignettes illustrated the energetic playfulness slightly twisted by a dark sense of humor for which the artist is known. drawings, paintings, large and small-scale sculptural objects and monumental wall reliefs, installed alongside site-specific wall paintings, were displayed to illuminate the highly colorful career of this imaginative Texas artist. A 72-page color catalog with images of all the works in the exhibition, an informative essay by Dallas art critic, Charles Dee Mitchell, and an entertaining interview/discussion between the artist and the curator, was published to accompany and commemorate the show.

With items on loan from numerous public and private collections and museums, the selection of works illustrated a progression of ideas and techniques that Huerta has followed and admired since his first studio visit with Hernandez in 1985. As Huerta stated in the exhibition catalog foreword, "The exuberance, the color, the imagery, and the technical dexterity" of John's work captivated him thirty years ago and continues to do so to the present. Huerta further commented that the work "confronts issues of power, whether personal or economic ... and incorporates visual content of our time:

from comic book imagery to corporate iconography, from symbols of power to MAD magazine's "Spy" character, sprinkled with appropriated images of Ed "Big Daddy" Roth monsters and cars, mixed with Basil Wolverton inspired drawings; all spiced with color and mixed into his visual cauldron to conjure a unique and, sometimes, critical vision of the world."

In addition, the year's gallery programming included a Bachelor of Fine Arts Exhibition displaying hundreds of works by graduating film/video, intermedia studio art and design seniors at the end of both the fall and the spring semester, a Master of Fine Arts Exhibition in the spring featuring the work of eight graduate students who completed the MFA degree this year, as well as receptions and gallery talks throughout the year.

## Visual Resource Commons

Visual Resources Commons (VRC) is a multifunction space, dedicated to the teaching, research, and study needs of faculty and students within the Department. Providing image, research, and presentation resources, the VRC supports digital scholarship and the creative application of digital technologies in service to the Department's mission of research, teaching, and learning.

The VRC provides a quiet work and study area with computers, scanners, and printers for faculty and student use, as well as soft-seating for meetings. The VRC offers technical assistance and training in scanning and digital image production and serves as a department resource for questions regarding copyright and image permissions. The VRC manages a digital image collection of art historical works, a DVD collection on art and art historical topics, a non-circulating reference and textbooks collection, and materials documenting the history of the Department.

In recent years, one of the VRC's premier functions is as a gallery space to highlight selections from the University's Fine Art Collection.

VRC's Summer Exhibition was a collection of African masks titled: *Ornament & Adornment: The Decoration and Application Techniques of African Masks*, which was extended through the Fall Semester.

The design and style of the decorations found on African masks are as uniquely varied as the people who create



them. The materials - iron nails and tin appliques, cowrie shells and mother of pearl, glass and stone beads, vegetable and plant fibers, hair and leather, pigments and resins - held special cultural and ritual significance. Pinned and stamped, tied and woven, painted and carved - these embellishments were meant to accentuate movement, replicate human characteristics, and evoke meaning as they heighten the viewer's experience of performance and ceremony.





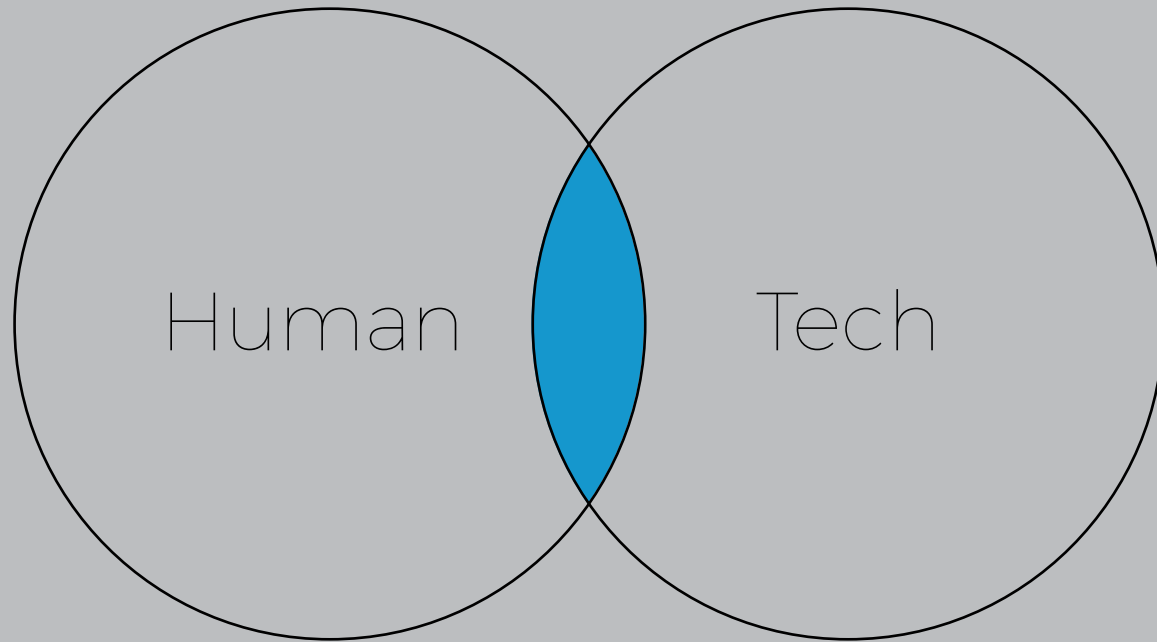


**INNOVATION  
& RESEARCH**



# Studio: CreaTec

Collaborate + Create + Innovate



Studio CreaTec is an initiative that seeks and continues to be involved with ventures that connect Art students/faculty across disciplines and departments in order to further the essential role our creative strategists play in ideating, developing, and contributing to multifaceted, complex projects. We serve to connect our faculty and Students with interesting client-based work both inside and outside of the university in order to bolster their real-world experience and provide both creative solutions and visual acuity to civic-minded businesses, start-ups, and projects. We also believe ardently in the idea of the artist as an agent of social change, and in providing our students and faculty the opportunity to engage with and design for emerging technology as a means of further democratizing systems of production. Studio CreaTec has been able to connect not only with interested parties inside of the university to work collaboratively on high-level research, but also work with partners in DFW and the surrounding region to give faculty, undergraduate and graduate students the opportunity to work with industrial and entrepreneurial partners.

Among our many current projects, one of the most exciting has been the inauguration of the Studio CreaTec Challenge – a ventureprise competition that brings together students from across the university to form teams with student-artists, building up entrepreneurial, cross-disciplinary ideas in order to pitch for the chance to win \$10,000 worth of support and services to start-up one dynamic project. The competition is preceded by workshops wherein the prospective teams can learn about the process of Ideation, building a business plan, an executive summary, and pitching their ideas, with opportunities to refine and further conceptualize throughout under guidance from faculty and entrepreneurial leaders in the Dallas/Fort Worth region.

Outside of this more collaborative/team-based work we are also making strides to continue implementing machines for and teaching students to work with industrial technologies such as 3D printing/additive manufacturing/rapid prototyping, CNC routing and plotting, laser engraving/cutting, and Virtual Reality.

## Studio: CreaTec 2016 Challenge

The Studio Createc Challenge, initiated by The Art and Art History Department, is a idea competition established in order to encourage and develop creativity, ideation, and collaboration among the various departments and colleges at UTA. As our cultural, technological and business environments are more interconnected than ever, The Studio Createc Challenge calls for innovative, interdisciplinary student teams to create and develop ventures responding to this new landscape. Over \$10,000 in cash prizes and start-up resources will be provided to teams with viable solutions and sustainable ideas that successfully address the intersection of culture, business, and technology today.

## DAHI (Digital Arts and Humanities initiative) grant - Women and Gender Studies Project

We are working with the Women's and Gender Studies program on collaborative grant activity revolving around the creation and creative use of a database concerning influential women through history in Northern Texas - including strategic consultation, and the development of visual materials leading to an interactive digital teaching tool or game that utilizes this database. This grant is meant as a seed to fund further activity - some of which has been proposed to include the development of interactive modules for online coursework, and a gamification targeted toward promoting the teaching of women's history to elementary school students.

## Aids prevention

One proposed project from the UTA School of Social Work is an AIDS prevention initiative for which students will provide 18 hours of narrative film on the subject, including graphics and animation, as well as promotional materials and a Web site - targeted to a worldwide audience. This grant is from the U.S. Substance Abuse and Health Services Administration (SAMSA), and is projected to begin in 2016.

## REMEMBER WILBERG

The Studio: CreaTec team was approached in early 2014 about collaboration between UTA's Division for Enterprise Development and Art+Art History Department, and Safety Solutions International occupational health and safety training company.

UTA received a \$1.3 million grant from the Centers for Disease Control and Prevention (CDC) and the National Institute of Occupational Safety and Health (NIOSH) to produce an oral history documentary for the U.S. mining industry, focusing on fire hazards in underground operations, as well as general hazard recognition and accident investigation issues. The grant will also be used to develop accompanying multi-media components and foster leadership skills among first-line supervisors over the next three years. The production team for this film includes both graduate and undergraduate students, giving them valuable experience in the production of a high-level documentary film.

## And More...

We are working with Mr. Mustaque Ahmed on building a comprehensive visual identity, and designing/developing both a web presence, and flexible packaging solution for his imported commercial ceramic tableware venture. This project involves students and faculty working together to solve high-level creative problems with wide visibility and allows Studio Createc and the Dept. of Art + Art History to foster international entrepreneurial and industrial partnerships.







## ENTREPRENEURSHIP IN THE ARTS

Entrepreneurship in the Arts is a program within the Art + Art History department developed and launched in 2012. Its mission is to ignite the entrepreneurial spirit through the development of an individualized foundation, knowledge base, and skillset that will help students navigate their creative careers.

The program is unique in its approach as it equips students with an entrepreneurial mindset that will give them an edge in their creative pursuits. Throughout the semester, students learn business planning, development, and implementation from local entrepreneurs, marketing experts, lawyers, bankers, and artists.

Experientially driven, students learn how to harness their imagination, creativity, and knowledge entrepreneurially. Through pop-up ventures, students learn how to market their idea, develop an audience, create a business plan and solid brand, and finally launch that idea collaboratively. Through self assessment and peer review, students gain insights regarding their assets and giving students direction, insight, and business acumen, this class paves the way for future professional and entrepreneurial success.

Entrepreneurship in the Arts is a vital component to our fine arts curriculum and essential for all of our students

who wants to harness their creative skills professionally. The class has been redesigned into five components: getting started, reflection, expansion, integration, and refinement. We cover the implementation of social media personal branding strategies, systems for efficiency, value creation, idea generation, business plan development focusing on the marketing aspect, the importance of networking, and perhaps most importantly effective communication whether it be through written word, personal pitches, presentations or insightful videos.



## Wild Pony Editions and Mavs Letterpress+

The University of Texas Arlington Department of Art + Art History brings artists, designers, poets and students together to collaborate in the creating of innovative prints and book works in a wide range of traditional and nontraditional print media and techniques. At its essence, WP Editions and MLP+ seek to engage students in the language and strategies of contemporary art while fostering an educational experience that both promotes and challenges traditional printmaking.

What is unique about WP Editions and MLP+ is that they provide students with a completely interdisciplinary and entrepreneurial experience. They work closely with faculty in selecting and collaborating with artists, designers and poets to manage the projects, budgets, archiving, public relations, and promotion. A copy of each work that is created will be maintained within the departmental collection.

The printshop at UT Arlington and Wild Pony Editions offers artists and designers access to a wide range of technologies, including photolithography, intaglio and silkscreen as well as traditional relief and intaglio. With access to two lithography and four intaglio presses, artists are able to work in a variety of scale and media. Mavs Letterpress+ provides residents an entre to the special experience of developing unique books and broadsheets. Housing a Vandercook letterpress, lead type along side an Epson 7900 and a Mac computer and a digital router, Mavs Letterpress+ can produce works that both consider and reinvent the function of movable type.



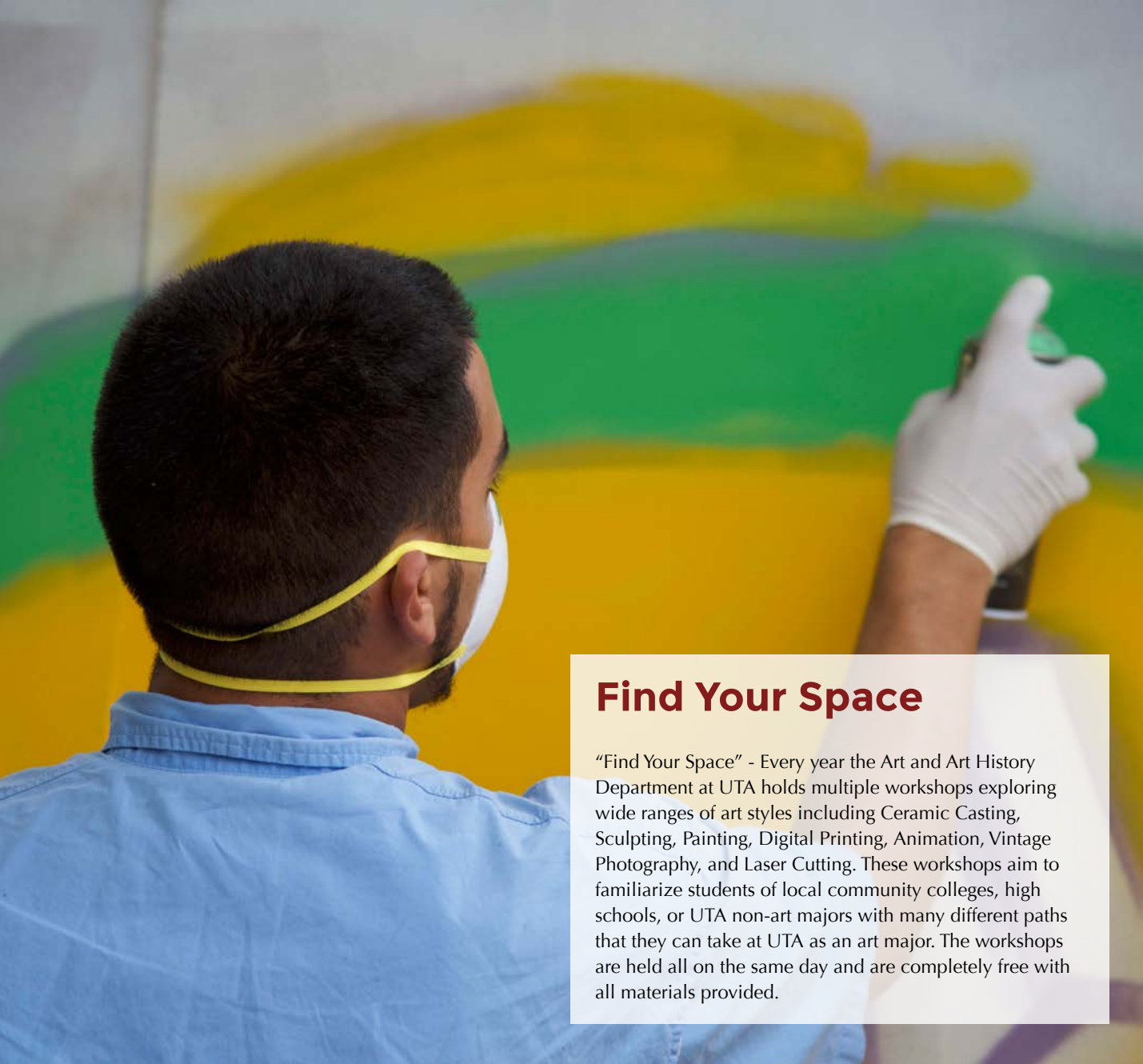
### Mavs Letterpress+ Artist/Designer/Poet in Residence

During one-week in the summer, Mavs Letterpress+ will invite an artist, designer, or poet to develop a unique book or broadsheet. Participants are asked to submit 5 images of current work, a biographical statement, a one-page resume and a 500-word description of the project that they wish to engage in. If selected, participants will be invited to realize their projects (an edition of 20 is required) by working alongside students and faculty. Mavs Letterpress+ will retain half of the work produced in order to include it within the departmental and university collections. In exchange for the production of the work, invited guests are asked to work closely with students and faculty providing a glimpse into their unique creative practice.

### Print Subscription Project - Wild Pony Editions

Each year, two artists will be invited to participate in the Print Subscription Project. Participants are asked to submit 5 images of current work, a biographical statement, a one-page resume and a 500- word description of the project that they wish to engage in. If selected, artists will be invited to realize their projects (an edition of 50 is required) by working alongside students and faculty. Wild Pony Editions and the artist agree to split the edition, with the revenue generated from the sale of the print to provide students with scholarship opportunities and to continue hosting additional artists.





## Find Your Space

“Find Your Space” - Every year the Art and Art History Department at UTA holds multiple workshops exploring wide ranges of art styles including Ceramic Casting, Sculpting, Painting, Digital Printing, Animation, Vintage Photography, and Laser Cutting. These workshops aim to familiarize students of local community colleges, high schools, or UTA non-art majors with many different paths that they can take at UTA as an art major. The workshops are held all on the same day and are completely free with all materials provided.



## Study Abroad Program - Japan 2016

In this study abroad program, art and design students study ancient relics and sites in Japan in conjunction with rising artists and designers. Excursions to renowned museums and events expose the dynamic traditions of the Japanese culture. Students also benefit from encounters with way finding, branding, illustration, fashion, cuisine, music, artisans, product design, anime and manga, technology, architecture, landscape design, and urban art.

### Educational Outcomes

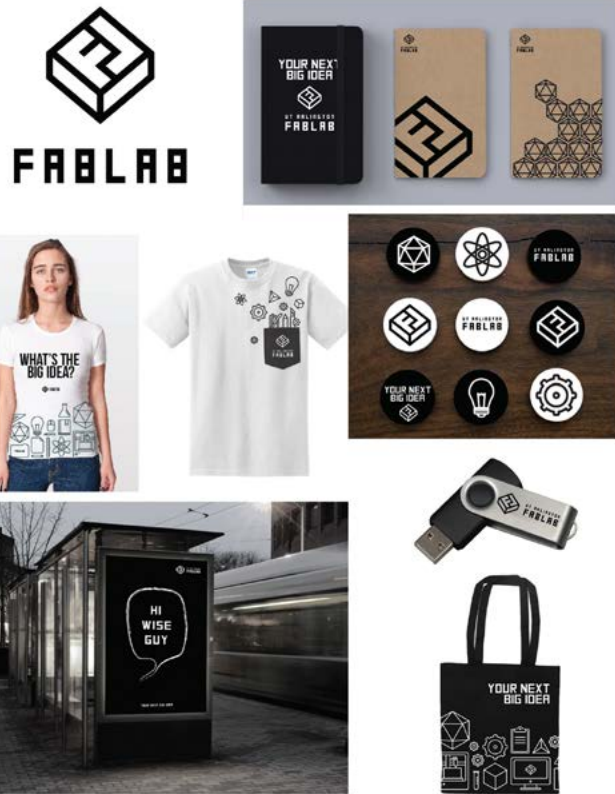
- Developing skills of inquiry and analysis in a global context
- Synthesizing academic/disciplinary concepts with real world phenomena
- Gaining an international perspective of student's career or discipline
- Becoming conscious of student's own cultural perspective
- Strengthening individual art creation process through cultural influence



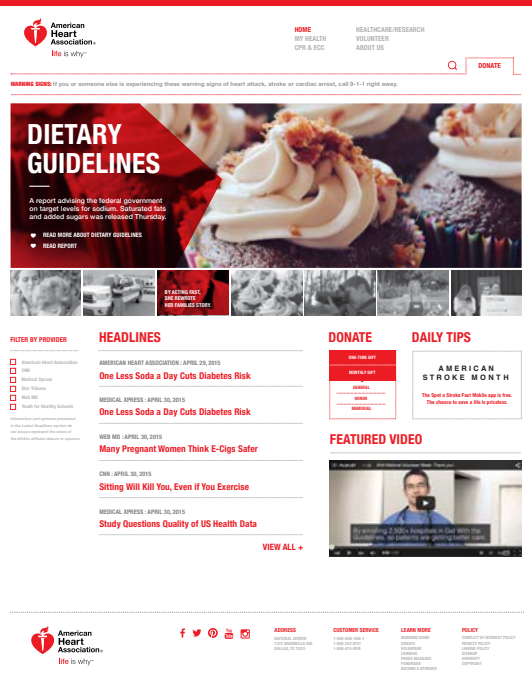
# DESIGN TEXAS

The Department of Art and Art History at The University of Texas at Arlington is regarded as one of the outstanding programs in the region: a department with a long and rich history of commitment to the fine arts, art history, visual communication, and media arts. The department includes exceptional faculty dedicated to guiding students of varied skill levels to new creative heights. The department faculty shows students how to define and attain professional goals in their field of study.

The Design Texas project is an opportunity to enhance the development and direction of visual communication in the state of Texas. The concept is to provide advanced undergraduate students and faculty an opportunity to interact with various individuals throughout the State of Texas on the development and completion of communication design problems. This group will work with clients who need creative services to establish identity systems and information materials.



Fab Lab - Branding Project



American Heart Association - Website Design



Humane Society of North Texas - Branding Project



## Packaging DESIGN & 3D CAD

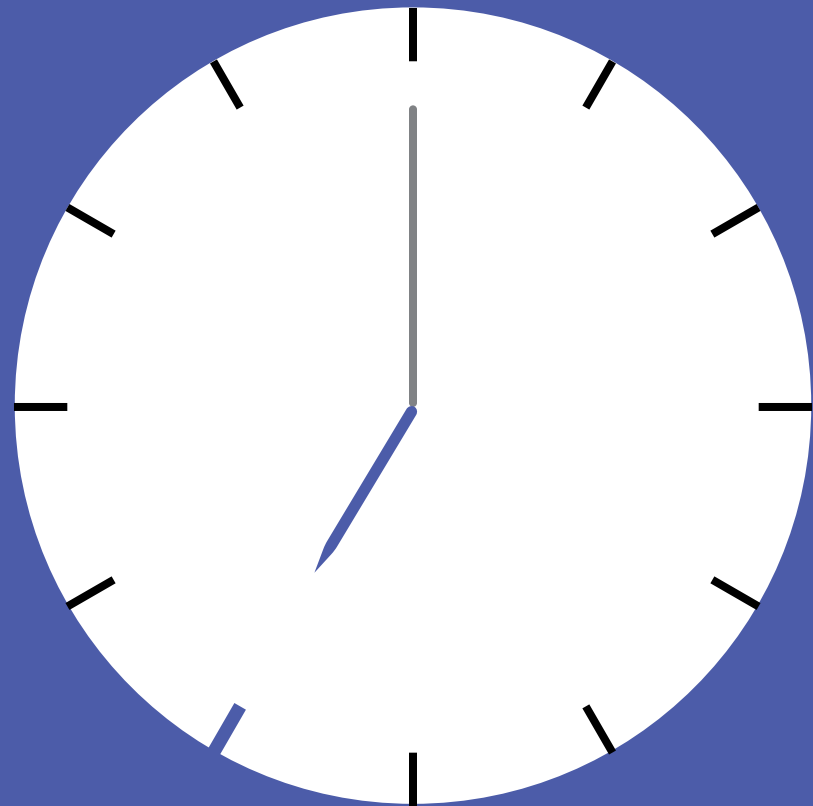
Students in the Packaging and 3D CAD courses in the VC area are introduced to a curriculum that focuses on packaging structure design, materials, performance, testing and sustainability. The curriculum is integrated within the new Corrugated Prototype Design and CAD Production Lab (CORRPRO) at UTA. The lab, which was made possible through a partnership with the International Corrugated Packaging Foundation (ICPF), provides students with the structural design software, materials and a computer-aided design table to produce significant packaging solutions for use in the marketplace.

Throughout each semester, students work as individuals and collaborate in teams to develop innovative solutions to real-world packaging issues. Assigned problems in the course include the design and construction of a retail floor stand display, food & beverage shipper and retail shelf display. These dimensional product and packaging solutions explore the relationship between conceptual thinking, structural design, brand development and consumer behavior.

In addition, students receive valuable instruction from local and regional packaging professionals. Training includes a mixture of guest lectures, panel discussions, software demonstrations and facility tours by packaging business leaders in the DFW area. This partnership between industry and education allows students to engage in meaningful discussions and prepare for full-time employment upon graduation. Contributions and donations reached over \$1,000,000. Each software upgrade is valued at \$650,000.







# UNDERGRADUATE PROGRAMS





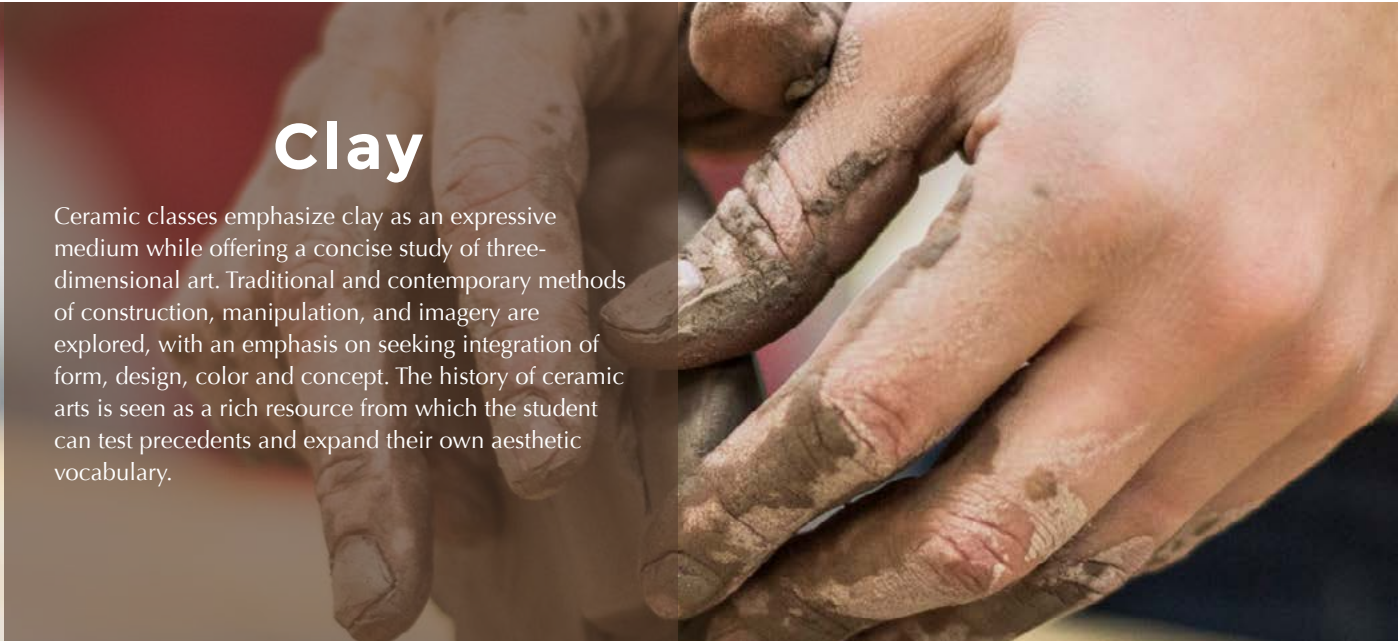
## Art Education /Art Therapy

The Department of Art and Art History, in cooperation with the School of Education at the University of Texas at Arlington, offers a Bachelor of Fine Art (B.F.A.) in Art with Teacher Certification for grades K-12. The suggested plan of study comprises a series of lectures and media activities dealing with current issues in the teaching of art concepts and media manipulation, as well as the history and development of art education. The program is specifically designed to establish a basic understanding of the goals and objectives necessary to becoming a professional teacher of visual arts in public schools and a wide variety of other classroom situations and applications.



## Clay

Ceramic classes emphasize clay as an expressive medium while offering a concise study of three-dimensional art. Traditional and contemporary methods of construction, manipulation, and imagery are explored, with an emphasis on seeking integration of form, design, color and concept. The history of ceramic arts is seen as a rich resource from which the student can test precedents and expand their own aesthetic vocabulary.



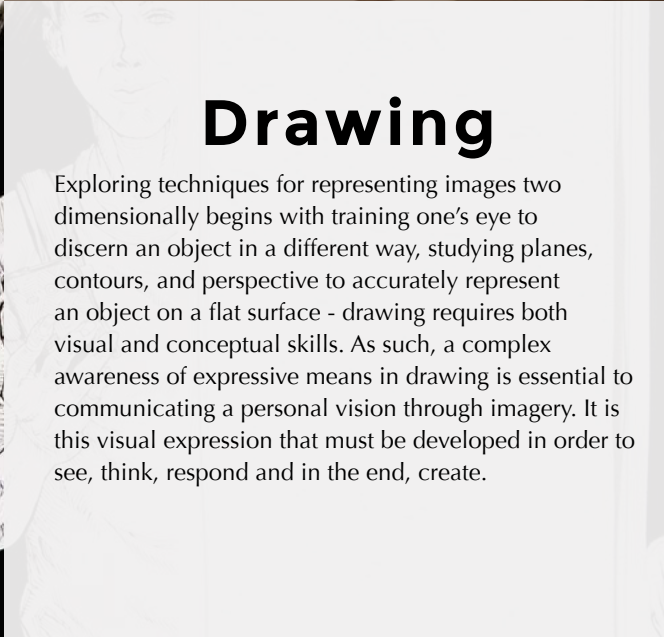
## Art History

This rigorous program of study provides strong academic preparation for further study at the graduate level, as well as work in museums or other professional organizations in the visual arts. A degree in Art History involves training in research and analysis, verbal and visual skills, and critical and creative thinking that are useful in any professional field. The study of Art History also provides an unmatched foundation for understanding diverse cultures, and thriving in a multicultural society.



## Drawing

Exploring techniques for representing images two dimensionally begins with training one's eye to discern an object in a different way, studying planes, contours, and perspective to accurately represent an object on a flat surface - drawing requires both visual and conceptual skills. As such, a complex awareness of expressive means in drawing is essential to communicating a personal vision through imagery. It is this visual expression that must be developed in order to see, think, respond and in the end, create.



## Museum Studies

Museum studies program is an overview introductory course of the basic elements of Fine Art Museums and Artifact Research Collections. The focus will be on key professional categories of activities used within the Fine Art Museum system, including Administration and Leadership, Collections Fundraising, Interpretation of Thematic Ideals, and Security and Sustainability.



## Entrepreneurship in the Arts

Entrepreneurship in the Arts is a program within the Art + Art History department developed and launched in 2012. Its mission is to ignite the entrepreneurial spirit through the development of an individualized foundation, knowledge base, and skill-set that will help students navigate their creative careers. The program is unique in its approach as it equips students with an entrepreneurial mindset that will give them an edge in their creative pursuits.





## Film/Video

The Studio Media Arts and Art History Department at UTA has an excellent reputation for grooming young filmmakers, preparing them for the creative challenges and emotional rigors of the motion picture industry. Success by graduates has not come by luck or chance, but is the result of the deliberate execution of a well-designed, threetiered program consisting of an introductory level of foundations, an intermediate level to hone technical skills, and an advanced level to produce high quality portfolio work.



## Internship

Over the past five years, we have had numerous students participate in our internship program. Students have interned with world-renowned museums, galleries, film studios, design firms, fortune 500 companies, philanthropic foundations, hospitals, churches and with individual artists. We have maintained a broad network of participants through direct interaction and involvement throughout the internship process. We continue to expand these contacts through active networking within the art and design worlds.



## Game Design

The new art form of game design is now being taught at UTA. Our courses help prepare students for all levels of production and any specialization. New students to the gaming track learn how to analyze and implement game design theory, developing character concepts through digital painting, create 3D art assets, game engine management, programming, crafting special effects, and sound recording/ editing.



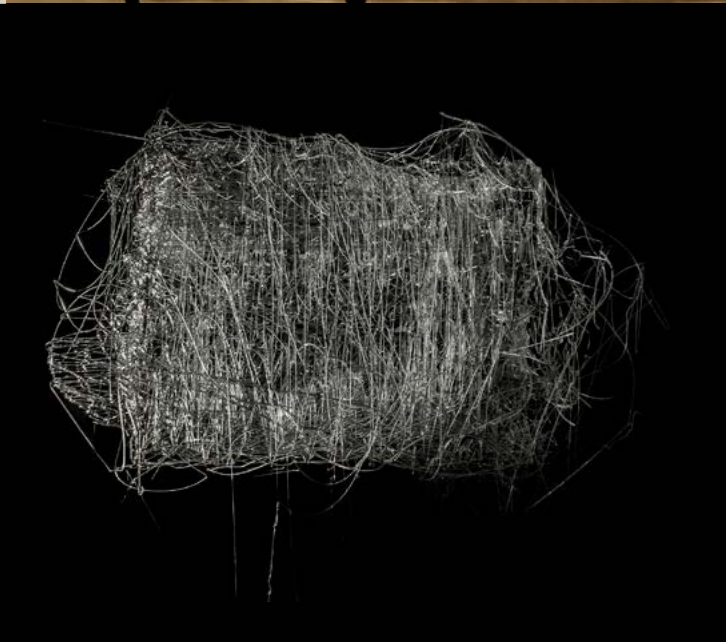
## Printmaking

The printmaking program at UT Arlington emphasizes the importance of exploring ideas through the printmaking process and investigates the significance of the graphic aesthetic. Students are encouraged to explore ideas relevant to contemporary theory and the role of the artist in society. The focus of courses is on the inventive and conceptual use of print media underscoring critical and contemporary issues in art.



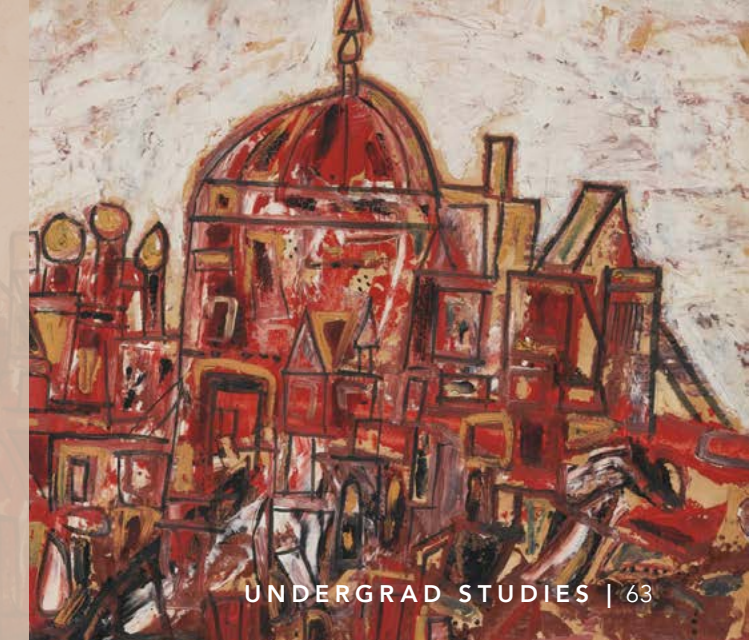
## Glass

The program in Glass allows students the opportunity to explore the sculptural, conceptual and functional aesthetics of glass as an artistic media. A variety of traditional, contemporary and experimental glass working techniques are examined and utilized in the challenging course work. The attitude and aesthetic of the artist/craftsman and his/ her relationship to materials, concept and function is used as a resource for the creation and discussion of the student's work. Projects are structured to develop technical, aesthetic and conceptual expertise as well as encourage students to seek personal expression through the exploration of wideranging glass techniques.



## Painting

The beginning painting program at UT Arlington focuses on competencies in drawing/rendering, use of traditional oil painting materials and techniques and sound painting processes and safety concerns with references and acknowledgements to art history. There is an emphasis placed on the student's ability to evaluate the formal aspects of a painting during studio working time and in critique where students are encouraged to actively participate in articulating their thoughts and ideas.





# Photography

The photography program at UTA was established in 1971. The program prepares students to be professionals in their field. The study of photography can be applied in a range of professions, including commercial studio work, photo editing in publications, working with photography collections in museums, and teaching at the high school or college level. The curriculum is carefully designed to prepare students to enter a career or a graduate program with a strong portfolio and the needed technical skills.



# Sculpture

The Sculpture program offers courses that explore a wide range of processes and techniques including: woodworking and fabrication (table saw, radial saw, 2 band saws, scroll saw, planer, jointer, drill press); clay modeling, molding and casting in plaster and plastics; metal fabrication with electric arc, MIG and TIG welding, oxy/acetylene welding / cutting and plasma cutting. A recently installed foundry includes a Speedy Melt furnace, gantry crane and wax burnout kiln, facilitating aluminum and lost wax bronze casting.



# Visual Communication Design

As technology opens more avenues for communication, the design process is becoming increasingly more complex, demanding stronger and more thoughtful visual solutions from designers. It is the intention of the Visual Communication faculty at the University of Texas at Arlington to educate our students effectively and creatively by providing them with a solid framework for communicating ideas visually to an international community.



# UTA A+AH SWAG



2016 Tshirt Design by Trevor Shin



2015 Tshirt Design by Kate Bingaman Burt





# STAY TUNED!

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**art-arthistory@uta.edu**

**+1 (817) 272-2891**

**502 South Cooper St.**

**Arlington, TX 76019**

**Art + Art History  
Department**



UNIVERSITY OF  
**TEXAS**  
ARLINGTON

**COLLEGE OF  
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