

# F O L L I O

FALL 2018



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KRISTINE O'BRIEN, SUN ROOM, PROCESSING AND LASER-CUT WOOD

Art + Art History  
Department









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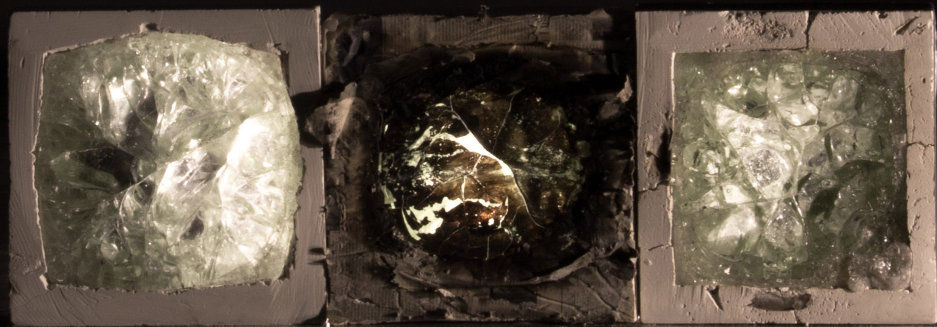
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## + Welcome to FOLIO

**W**e are pleased to share with you the [2018 issue of FOLIO](#). It is published each fall to provide insight into the activities of our department and is a small sample of news, ideas and our creative work from the previous year. This collection of pages, stories, and images showcases our expanding creative community: a mindful, thoughtful and very dynamic community of individuals who invest themselves in their work, their creative endeavors and the lifelong pursuit of new knowledge.

This publication is also a reminder of our important contributions and the role of our creative work within the University of Texas at Arlington, and throughout national and world communities.

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\\_AAHH](https://instagram.com/UTA_AAHH).

Please email or call us if you are interested in a personal tour of our studios, classrooms, galleries, and art collections.



Sincerely,  
Robert Hower  
Chair of Art & Art History Department



## ART OFFICE

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Robert Hower  
Chair

Leighton McWilliams  
Associate Chair & Professor

Nancy Palmeri  
Associate Chair, Professor, & MFA Program Director

Khushboo LaSure  
Administrative Assistant II

Jessica Rose  
Academic Advisor II

Kate Helmes-Shark  
Academic Advisor

Karra Rybicki  
Academic Advisor

Tatyana Novell  
Support Specialist II

Beth Macomb  
Support Specialist I

Benito Huerta  
Director & Curator - The Gallery at UTA

Patricia Healy  
Assistant Gallery Director

Rita Lasater  
Director of the Visual Resource Commons

Cheryl Mitchell  
Collections Specialist

Marcus Thomas  
Technical Staff Assistant V

Clint Niosi  
Digital Media Specialist

## AREA COORDINATORS

---

Dr. Amanda Alexander  
Art Education

Dr. Mary Vaccaro  
Art History

Nicholas Wood  
Clay

Carlos Donjuan  
Drawing

Mark Clive  
Film + Video

Tore Terrasi  
Foundations

Justin Ginsberg  
Glass

Marilyn Jolly  
Painting

Bryan Florentin  
Photography

Nancy Palmeri  
Printmaking

Darryl Lauster  
Sculpture

Ben Dolezal  
Visual Communication Design

Seiji Ikeda  
Visual Communication Design

# + FACULTY AND STAFF

## FACULTY

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Amanda Alexander  
Associate Professor

Matt Clark  
Assistant Professor of Practice

Mark Clive  
Senior Lecturer

Gregory Scott Cook  
Assistant Professor

Debra Dewitte  
Lecturer

David Diaz  
Senior Lecturer

Ben Dolezal  
Assistant Professor

Carlos Donjuan  
Senior Lecturer

Jean Fernandes  
Lecturer

Bryan Florentin  
Assistant Professor of Practice

Daniel Garcia  
Assistant Professor

Deanna Gibson  
Senior Lecturer

Justin Ginsberg  
Assistant Professor of Practice

Lisa Graham  
Professor

Christine Heimerman  
Lecturer

Scott Hilton  
Senior Lecturer

Steve Holland  
Lecturer

Sedrick Huckaby  
Assistant Professor

Pauline Hudel-Smith  
Senior Lecturer

Benito Huerta  
Professor

Seiji Ikeda  
Associate Professor

Steve James  
Lecturer

Angela Kallus  
Lecturer

Stephen Laphisophon  
Senior Lecturer

Darryl Lauster  
Associate Professor

Leah McCurdy  
Lecturer

Leighton McWilliams  
Associate Professor

Fred Miller  
Lecturer

Cheryl Mitchell  
Assistant Professor of Practice

Meredith Munson  
Lecturer

Patty Newton  
Lecturer

Kenda North  
Professor

Andrew Ortiz  
Associate Professor

Nancy Palmeri  
Professor

Tore Terrasi  
Associate Professor

Gary Uribe  
Lecturer

Mary Vaccaro  
Professor

Veronica Vaughan  
Senior Lecturer

Bart Weiss  
Associate Professor

Josh Wilson  
Assistant Professor

Nicholas Wood  
Professor

Beth S. Wright  
Professor





Kenda North, Professor

# SEEING IS A NERVOUS HABIT

Professor Kenda North was featured in a retrospective exhibition at the Arlington Museum of Art. Titled *Seeing is a Nervous Habit*, the show included work from 1977 to the present. She also invited 16 undergrad alumni to exhibit at the same time in *Exchange*. Mentored by North, all of these students went on to receive an MFA degree and are continuing to work in the field. The reception for the exhibitions was Friday, September 8 from 7-9 pm. The exhibition was on view through October 8th.

A press release for the exhibition issued by the AMA stated:

THE ARLINGTON MUSEUM OF ART TO HOST RETROSPECTIVE OF UTA FACULTY MEMBER, KENDA NORTH AND COMPANION EXHIBIT OF HER FORMER STUDENTS

Arlington, TX – The Arlington Museum of Art will host a retrospective of well-known local photographic powerhouse, Kenda North. The exhibit, *Seeing is a Nervous Habit*, will examine the body of work produced by North. Kenda North is a professor and head of photography at UT Arlington. She was the Chair of the Art and Art History Department at UTA from 1991 to 1999. She received her MFA from the Visual Studies Workshop (University of Buffalo) in January 1976. She has taught at the School of the Art Institute in Chicago (1976-77), the University of California at Riverside (1978-89) and has been at UTA since 1989. Her work is in the public collection of over fifty museum and gallery collections including the Smithsonian, the Federal Reserve, LA County Museum of Art, San Francisco Museum of Modern Art and the Santa Barbara Museum of Art.

Executive Director, Chris Hightower, said, “North selected sixteen undergraduate alumni from the photography program at UTA to exhibit in conjunction with her retrospective. These artists were mentored by Professor North and went on to complete their MFA degrees and to develop their own art careers.”

“Kenda North is a devoted photographer and teacher and she has willingly shared her passion and understanding of photography within the art communities locally and nationally,” said Kenneth Craighead, owner of Craighead-Green Gallery in Dallas. “Her photography is unique. She avoids the expected, preferring to open the door to new ideas bringing her beauty and complex messages to be shared with her students, her peers and with many collectors.” North has been affiliated with Craighead Green Gallery for over 15 years.

The exhibit will be open from August 19 – October 8, 2017 and will include numerous pieces by Kenda North as well as those from her past students. Those artists are: Delaney Allen, Jesse Morgana Barnett, Calen Barnum, Matt Bean, Jeff Bradley, Franklin Countryman, John Crouch, Annie Donovan, Ross Faircloth, Michael Gonzales, Michael Hoefle, Manuel Pecina, O. Gustavo Plascencia, Joy Simpson, Ashley Whitt and Betsy Williamson.







AGOSTINO CARRACI, "HAIRY HARRY"



# +MARY VACCARO

In October of 2018, Dr. Mary Vaccaro, Distinguished University Professor of Art History, was invited to present some of her current research at a three-day international conference in Naples, Italy, which was jointly organized by the Museo di Capodimonte (Naples) and the Edith O'Donnell Institute at UT Dallas. She delivered her paper – titled "Monstrorum historia: Agostino Carracci's "Arrigo peloso, Pietro matto, Amon nano" and the court of Cardinal Odoardo Farnese" – in front of an unusual picture, which is now in the museum in Naples, but was originally made for the Roman palace of Cardinal Odoardo Farnese at the beginning of the seventeenth century. The painting depicts a hirsute man named "Arrigo Peloso" (or Hairy Harry, a.k.a. Arrigo Gonzalez) along with other curiosities, human and animal, that belonged to the cardinal.



Mary Vaccaro, Professor & Area Coordinator

Dr. Vaccaro discussed Arrigo and his family, a number of whose members suffered from this medical condition (hypertrichosis), in terms of Cardinal Farnese's collecting practices. She also raised questions regarding the authorship of the painting, variously attributed to Annibale Carracci and his older brother Agostino, both of whom worked for the Farnese family.

Also, during this academic year, Dr. Vaccaro published two scholarly articles and had two other articles accepted for publication. In addition, she finished another essay, titled "Collaborazione nella bottega dei Mazzola Bedoli, disegni tra padre e figlio," which she is proud to have entirely written by herself in Italian.





# + BEN DOLEZAL



Ben Dolezal, Assistant Professor & Area Coordinator

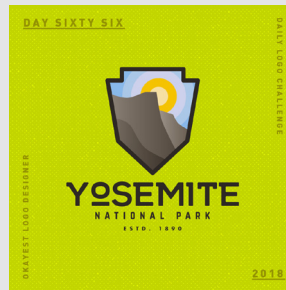
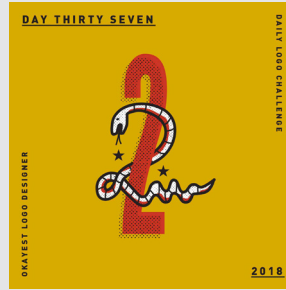
**B**en Dolezal arrived in the Art + Art History Department after spending more than six years as a designer and art director at Kendall Creative in Dallas, Texas. His clients included a mixture of regional, national, and international companies in oil & gas, banking, finance, landscaping, apparel, data storage, food and beverage, and education. His professional work has been published in multiple *LogoLounge* books and *American Corporate Identity*. Dolezal's creative activities and research center around traditional print media, branding, typography, social media, illustration, and interactive media. He is currently teaching the Professional Prep and 3D Packaging courses in Visual Communications. Ben earned his Master of Fine Arts degree from The University of Texas at Arlington in Visual Communications.

At the beginning of 2018, Dolezal created OKAYest Logo, an Instagram account where his goal was to post a logo a day. The prompts for each day ranged from letters, numbers, rebranding local companies, National Parks, endangered species, to pop culture references.

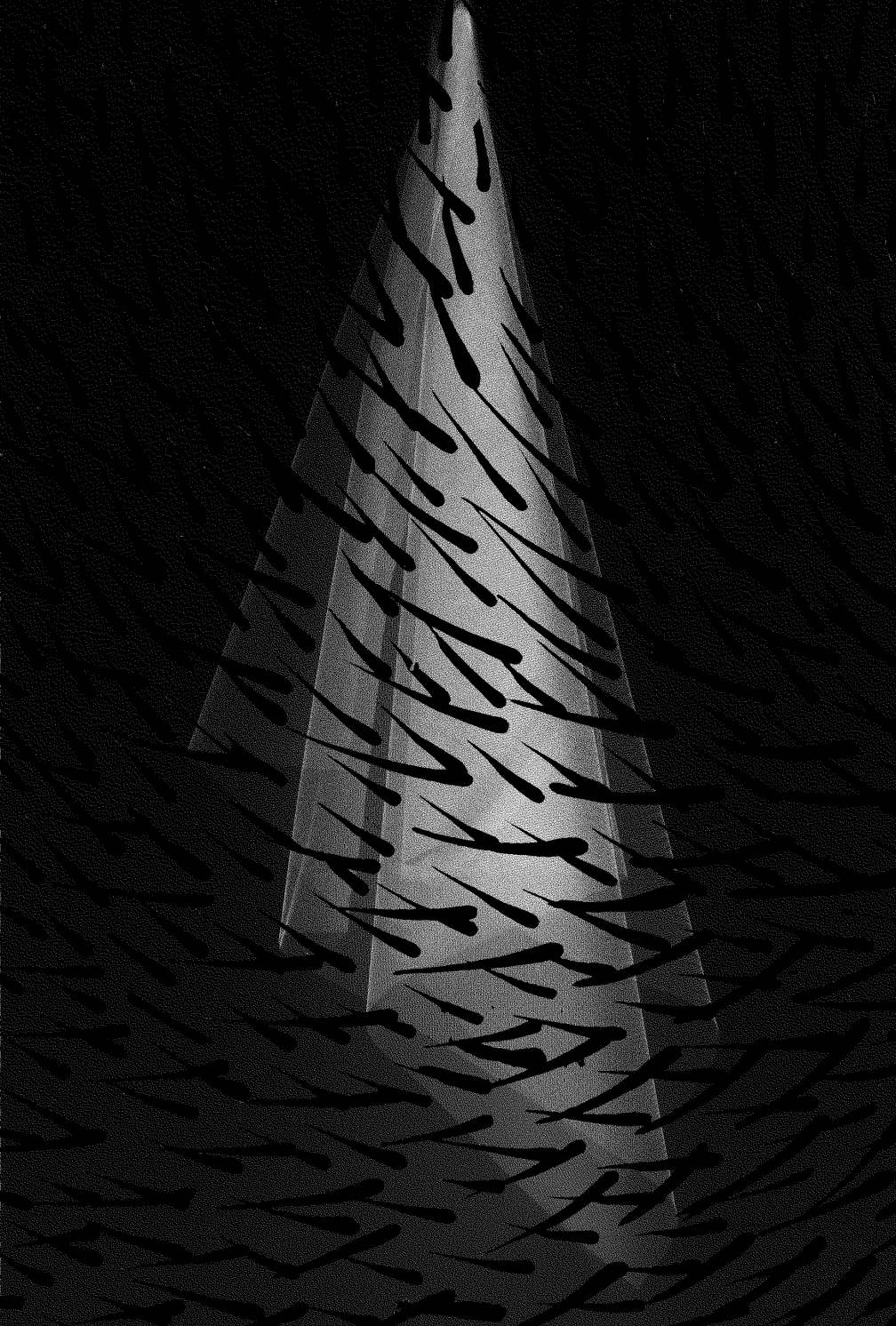
“OKAYest Logo is an attempt at humor (or not humor) to describe my logo design skills. I’m not the greatest logo designer and I’m not the worst logo designer. I’m somewhere in the middle - the OKAYest” Dolezal says.

His hope for this challenge was to acquire new clients, and to inspire other creative individuals and collaboration. *LogoLounge*, a design hub for logo inspiration, featured Dolezal and his recent work for its monthly Center Stage series and on their 2018 logo trend report.

OKAYEST LOGO



2018 LOGO CHALLENGE



ROBERT HOWER, VEIL

**“The theme of this year’s show was a Positive Message to Humanity. The work was developed in hopes of enhancing our world community”**

**-Robert Hower**



## + ROBERT HOWER



Robert Hower  
Professor & Chair of the  
Department of Art and Art  
History

Robert Hower, Professor and Chair of the Department of Art and Art History at The University of Texas at Arlington, was one of four international artists honored with a United Designs Alliance Medallion during the UDA 2017 exhibition at the National Museum of Liechtenstein in central Europe.

United Designs Alliance is made up of educators and professionals who work to exchange ideas on visual communication design and celebrate global awareness while bringing creativity to the intellectual level. UDA's events are juried competitions.

"I'm honored to be part of this small group. Each of these individuals has made an impact on their community," Hower said. "UDA is a wonderful organization that brings an international perspective to what is happening in design. It is about quality, creativity and the message. The theme of this year's show was a positive message to humanity. The work is developed in hopes of enhancing our world community for future generations."

Hower's works were also exhibited at the Ninth United Designs Liechtenstein International Exhibition, which included digital prints, illustrations and publication designs.

As the chair of the Department of Art and Art History in UTA's College of Liberal Arts, Hower has taken the program to new heights. The department is now accredited by the National Association of Schools of Art and Design and offers a Master of Fine Arts program in four research tracts: film and video art, glass, intermedia studio and visual communication.

"Thanks to Robert and his incredibly talented and devoted faculty and staff, our art and art history department shines among its peers," said Elisabeth Cawthon, Dean of the College of Liberal Arts. "Students have won national competitions and taken part in international exhibitions. We also have launched new partnerships with industry which allows students to see how their liberal arts education is critical in the workplace. I congratulate Robert on his tremendous success as an educator and an artist."

Hower has previously exhibited in more than 250 international and national venues, including Scotland, China, Germany and across the United States. Hower joined UTA as a professor and department chair in 2005 from Kansas State University. He holds a Master of Fine Arts degree from the prestigious Cranbrook Academy of Art.

# + UNITED DESIGN ALLIANCE

This year, faculty entered two United Design Alliance competitions: Poster Design and Signs, and Symbols and Logos. The poster design competition had two primary categories: commercial posters and experimental posters.

The United Design Alliance states that "UDA is a celebration of global awareness and provides both education and professionalism in visual communication design. We, as cultural and visual cultivators, contribute our creativity to manifest the global culture. We, as educators and professionals, develop our identity to strengthen our profession. Most of all, we contribute and share our creativity without prejudice against color, convention, culture, economy, education, history, nationality, race, religion, sex, skill, and social status".

## POSTER DESIGN

### Commercial design

Pauline Hudel-Smith, Toxygen Concert Tour - Silver

### Experimental design

Tore Terrasi, Awareness Week Poster

Deanna Gibson, My Creative Process

Pauline Hudel-Smith, The Sage

Pauline Hudel-Smith, Two Dictators

Lisa Graham, Nature is Ours to Protect

Seiji Ikeda, Tarot Card: The World

## SIGNS, SYMBOLS, AND LOGOS

### 2018 SSL Award Announcement: Professional Designers

Ben Dolezal, Wisdom Wealth Management Logo - Gold

Ben Dolezal, Kansas Logo Badge - Silver

Ben Dolezal, Yellowstone National Park - Bronze

Ben Dolezal, Zion National Park - Bronze



Lisa Graham, *Nature is Ours to Protect*



Ben Dolezal, Zion National Park Logo

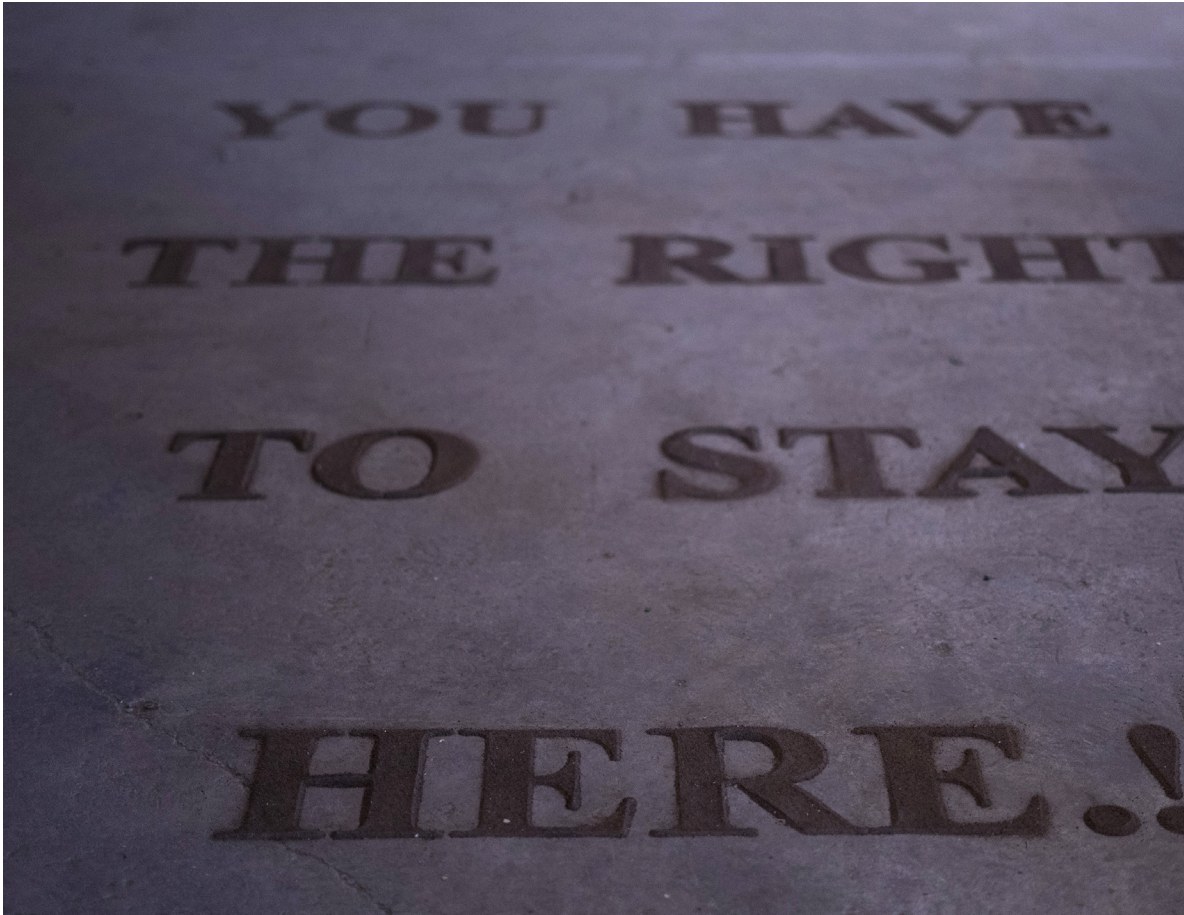


Ben Dolezal, Yellowstone National Park Logo



Pauline Hudel-Smith, The Sage





# + SARA RASTEGARPOUYANI



Sara Rastegarpouyani,  
MFA Student

Sara Rastegarpouyani, a Studio Intermedia graduate student, was selected for a Vermont Studio Center residency. Rastegarpouyani's residency will be a four-week residency which begins 1/6/2019 and ends on 2/1/2019.

The VSC website states: 'The Vermont Studio Center is the largest international residency program in the US, hosting more than 50 visual artists and writers each month from across the country and around the world. Since its founding in 1984, the Vermont Studio Center has welcomed artists and writers from more than 104 countries across six continents.'

Earlier this year, two pieces of art by Rastegarpouyani were selected to be featured in Texas Vignette's Second Annual Art Fair 2018. At this juried exhibition which took place at the Women's Museum in Fair Park, Dallas, she had one installation titled *The Memory of History Will Never Get Lost*, and also a performance installation titled *Ghalamrow*. Rastegarpouyani's proposal was also selected as one of the six finalists for a 2018 CADD FUND prize.

"The idea for the annual CADD FUND was inspired by similar events throughout the United States such as Feast in Brooklyn, Incubate in Chicago and Spread in Santa Fe. This year's CADD FUND will be awarded to one of the six finalists who have been selected from all of the applicants by three jurors; Amy Lewis Hofland, Director of the Crow Collection of Asian Art; Maggie Adler, Associate Curator of the Amon Carter Museum of American Art; and Phillip Collins, Curator, Scholar, and former Chief Curator at the African American Museum in Dallas." (Source: <http://www.caddallas.net/wp/cadd-fund-2/>)

In Summer 2017, Rastegarpouyani was awarded a Dean's Research Travel Award for studying at the Metropolitan Museum of Art in New York City. She conducted research on Iranian Arts and Culture with the concentration on glass art in Iran. She gathered the information by observing physical masterpieces in the museum collection, and also through reading valuable books, resources, and documents there. Her main goal for doing this research was to raise artists' awareness about this valuable glass art heritage, and the importance of Iran's glass art to the world, as well as the exchange of ideas, strategies, and experiences.

# UNDERTOW

## + *UNDERTOW*, BY SHELLY BRANDON, WINNER OF SHORT FILM AWARD

*Undertow*, written and directed by MFA student Shelly Brandon, was recently acknowledged by the Colorado International Film Festival as the Short Film Award Winner.

*Undertow*, has recently been seen on KERA: Frame of Mind and Dallas Women in Film's Chick Flicks Film Festival, both in October 2016. It picked up an Honorable Mention after a 3-way tie for Best of Fest at the Chick Flicks Film Festival.

The film was also screened at the LDS Film Festival in Orem, UT on March 3, 2017 where it was selected as a Finalist in the Short Film Competition. In addition, the film was an Official Selection to the Bare Bones International Film and Music Festival in Muskogee, OK, April 18-23rd.



Shelly Brandon, MFA Student





*“Undertow”* is a visual and emotional exploration of one woman’s experience with depression.



## ***“Ball is Life”***

*The story of a young female basketball star on the verge of earning a Division I scholarship under the intense coaching of her overbearing father. But when her hoop dreams are jeopardized by an unplanned pregnancy, she must decide which is more important, Ball or Life?*

# + TERRY RAPER

**T**erry Raper aka Terry Bluez is a MFA graduate in film from the University of Texas-Arlington. Born and raised in Waco, TX, he developed a passion for storytelling at an early age by writing poetry, music and short stories. After graduating high school he joined the Army where he completed tours in Iraq and Afghanistan. After a seven year military career, he was honorably discharged from the service and returned to complete his BA degree in Communications Production where he began shooting music videos with a long-time friend. He soon became fascinated with video and set his sights on a career in filmmaking. The majority of his work deals with the themes of race and identity and how that influences the human experience from a cultural standpoint.

His award-winning film, *Ball is Life* has seen much success on the film festival circuit. Since premiering for the first time in May 2016, the film has screened in over a dozen festivals across the nation. The film closed out the year by winning “Best Dramatic Action Short” at the Orlando Urban Film Festival (OUFF) and earning Director Terry Bluez his first filmmaking award. Terry was also honored with the Eric Adair Veteran Award presented to the most outstanding military veteran filmmaker at the Austin Revolution Film Festival.



## Filmography

*Peddling*  
*The Other Black Guy*  
*The Deans List*  
*Ball is Life*  
*Fought to be Forgotten*

Terry continued to gain traction with the film, in 2017, with many more festival screening invitations. *Ball is Life* screened in the following festivals:

- Deep in the Heart of Texas Film Festival  
Waco, TX - Feb 16, 2017
- Boomtown Film and Music Festival  
Beaumont, TX - Feb 25, 2017
- Charlotte Black Film Festival  
Charlotte, NC - Apr 1, 2017
- National Black Film Festival  
Houston, TX - Apr 8, 2017



# + VISITING ARTISTS

The mission of the Department of Art and Art History in the College of Liberal Arts at the University of Texas at Arlington is to provide and encourage an understanding and expansion of knowledge in visual arts, art history, and art education. Every school year, we invite local or national artists to speak with students about their work. Here are the artists that came to speak with us last school year:

## Aaron Draplin

Graphic Design

Born, raised, and educated in the Midwest, Aaron Draplin is the sole proprietor of Draplin Design Company. At 19 he moved west to Oregon where his career started. After a few years, he headed back to Minneapolis to finish his degree at Minneapolis College of Art and Design.

## Anna Mlasowsky

Glass

Born in 1984 in Germany, Anna Mlasowsky received her BA in Glass from the Royal Danish Academy in 2011 and an MFA in Sculpture from the University of Washington in 2016. She has been an artist-in-residence at The Creative Glass Center of America, The Toyama City Institute of Glass Art in Japan and The Corning Museum of Glass to name a few. Her work has been shown in international competitions and has been included in museum collections such as The Corning Museum of Glass, The European Museum of Modern Glass Art, and the Glasmuseum Ebeltoft. She won the UK Glass Prize in 2013, the Otto Waldrich Preis and the Emerge Silver Award in 2014.

## Ana Ramirez

Illustration

Ana Ramirez joined Pixar Animation Studios as an intern in 2013. After completing schooling at California Institute of Arts (CalArts), Ramirez returned to Pixar in 2015 as a full time sketch artist. She worked on Disney, Pixar's feature film, "Coco," released on November 22nd. As a sketch artist, Ramirez works with the art departments to help develop the visual look of a film's characters, set dressings, graphics, shading and overall color.

## Dornith Doherty

Photography

A 2012 Guggenheim Foundation Fellow, Dornith Doherty was born in Houston, Texas and received a B.A. cum laude from Rice University and a MFA in Photography from Yale University. She currently resides in Southlake and is Distinguished Research Professor at the University of North Texas, where she has been on the faculty since 1996. In addition to the Guggenheim Fellowship, she has also received grants from the Fulbright Foundation, the Japan Foundation, the Indiana Arts Commission, the United States Department of the Interior, the University of North Texas, and the Houston Center for Photography. She received the Honored Educator Award from the Society of Photographic Education South Central Conference in 2012 and, more recently, the Texas Legislature named her 2016 Texas State Artist 2D.



## Jeff Pinder

Interdisciplinary Art

Jefferson Pinder's work focuses primarily on neon and found objects. Through his meditative exploration of light and sound, he delves into a discussion about race and struggle.

Pinder has been featured in numerous group and solo shows including exhibitions at The Studio Museum in Harlem, the Wadsworth Athenaeum Museum of Art in Hartford, Connecticut, Showroom Mama in Rotterdam, Netherlands, The Tate Modern in the UK, The Phillips Collection, and the National Portrait Gallery in Washington, DC. Recently, Pinder was exhibited at the 2016 Shanghai Biennale, and at the new Smithsonian Museum of African American History and Culture. In November, he was awarded the 2016 USA Joyce Fellowship Award in the field of performance. He also is the recipient of the 2017 Moving Image Acquisition award.

## Jan Williams and Chris Teasdale

Photography

The Caravan Gallery, a collaboration between artists Jan Williams and Chris Teasdale, is a mobile exhibition space that connects people and places where galleries would normally not be found. By using color photography, they are creating accessible but thought-provoking images which frequently celebrate overlooked and occasionally bizarre aspects of everyday life. The mobile gallery has travelled thousands of miles since 2000 in the UK and abroad. At home, the Caravan Gallery serves as both an exhibition space, and an alternative information center.



Jan Williams and Chris Teasdale

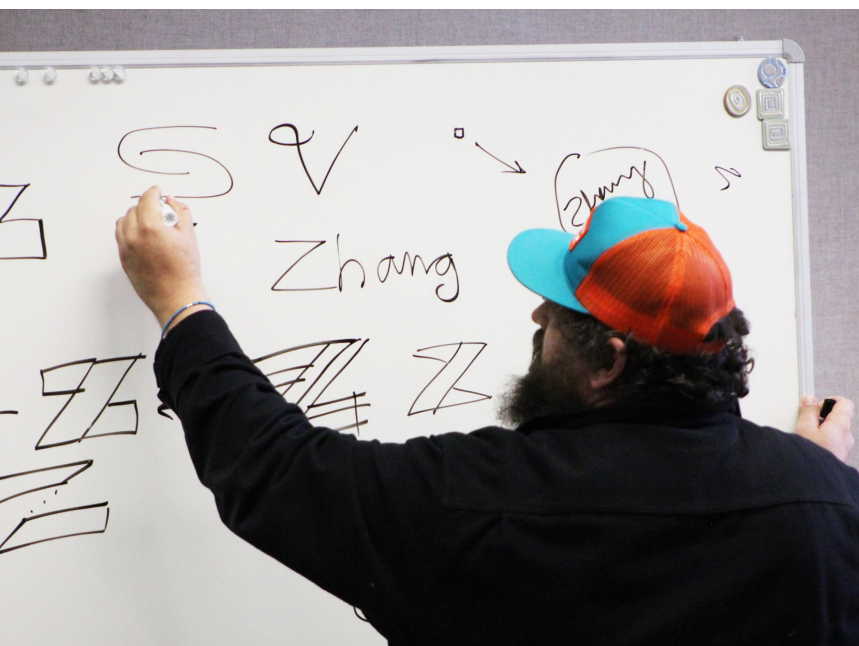
## Kaneem Smith

Sculpture

Kaneem Smith's sculptural installations draw inspiration from a familial and historical standpoint of personal experience and the human condition.

Her exploration of three dimensional form incorporates ideas of subtle exploitation of human anthropology, archeology, and American history, and as a fiber artist and sculptor, these concepts run a common thread throughout her body of work. She uses repurposed materials and challenges the viewer to participate in a dialogue that references global concerns on ethical trade, the West's over-consumption of natural resources, and historical colonialist interactions on the natural environment.

Smith has been a visiting sculpture faculty member at Texas institutions such as Texas Tech University, the University of Houston and Rice University.



Aaron Draplin

## Alicia Henry

Painting | Sculpture

Alicia Henry is a 2017 Crossroads Public Art Resident who designed and implemented a mural bridging the Women's Studio Workshop's two facilities in the Hudson Valley, New York.

She received her B.F.A. from the School of the Art Institute of Chicago in Painting and her M.F.A. degree from Yale University School of Art. Henry has been the recipient of numerous awards, fellowships, and grants, for example, 1858 Prize for Contemporary Southern Art; a Joan Mitchell Foundation Painter and Sculptor Grant, a John Simon Guggenheim Fellowship, a Ford Foundation Fellowship, a Fine Arts Work Center in Provincetown residency, a MacDowell Art Colony residency, a residency at Skowhegan School of Painting and Sculpture, and a residency at Art in General. She has been in solo and group exhibitions at the Hunter Museum of American Art, Cheekwood Museum, Frist Center for the Visual Arts, Islip Museum, and the Aldrich Museum. She is currently a Professor of Art at Fisk University in Nashville, Tennessee.

## Hubbard/Birchler

Film | Sculpture | Photography

Teresa Hubbard and Alexander Birchler have been working collaboratively in film, photography and sculpture since 1990. They live and work in Austin, TX and Berlin, Germany. Their work invites suggestive, open-ended reflections on place and cinema and is "propelled by the artists' fascination with the open circuits of social life, memory, and history that sit just outside the frame of moving images." Interweaving hybrid forms of storytelling, their work explores "the ways film's past-tense fictions permeate real geographies in the present."

# + GLASS PROGRAM RECOGNIZED BY THE CITY OF ARLINGTON

The Glass Art Program was recently featured on the city of Arlington's website highlighting the importance of the program and interviewing faculty members Justin Ginsberg and Neal Paustian.

The article titled "Artistic Dreams and Creativity Flourishing at UT Arlington's Glass Art Program" stated that the 'Glass Art Program at The University of Texas at Arlington is not only providing students a place to explore artistic dreams and creativity, it's also becoming a well-recognized component of Arlington's flourishing arts and culture community.'

'According to UT Arlington's website, the glass facilities provide students a world class state of the art studio space and equipment to explore a variety of techniques addressing all levels of glassblowing, flame-working, fusing/slumping, casting, and fabrication.'

'Earlier this month, the program hosted its annual Glass Art Sale and Show at the Studio Arts Center at 810 S. Davis St. The money raised during the glass art sale, which included more than 3,000 pieces, will help pay for scholarships for students to attend conferences, take technical skill workshops, as well as provide funding for graduate level research. The proceeds also benefit the glass studio operating system and budget.'

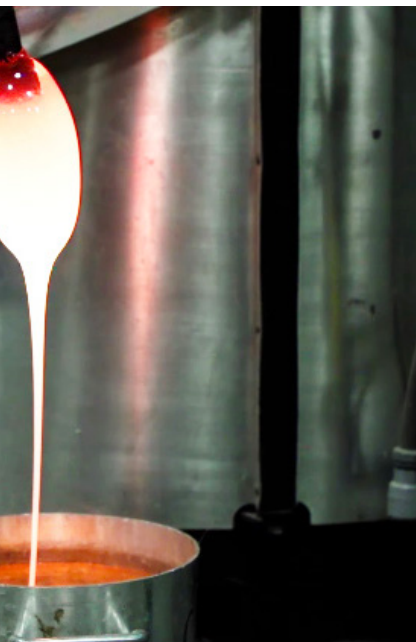
Image provided from the City of Arlington's website







Every semester, the 2100 club holds a glass sale to sell student work.



Justin Ginsberg  
AREA COORDINATOR & ASSISTANT  
PROFESSOR OF PRACTICE

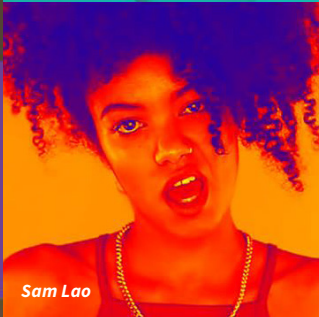
**“The community has been essential in supporting our program,” said Justin Ginsberg, Glass Area Coordinator & Professor of Practice for UT Arlington’s Art and Art History program. “Without that support from the Arlington community, I don’t believe we’d be in the same position we are right now.”**



Gus Granger



Jacinda Walker



Sam Lao



Jeremy Biggers



Sadie Redwing



Katie Friedman

## + DIVERSITY



Founded in spring 2008, Diversity Week was established by Multicultural Affairs as a campus-wide celebration of the multiple cultures that make up the UTA Maverick community. In 2010 they joined forces with the Office for Students with Disabilities to combine Disability Week and Diversity Week into one annual program. Featured events educate participants on issues regarding disability, race, sexual orientation, gender and religious diversity.

This year, the Visual Communications Department took part in Diversity Week by holding a Diversity Symposium where designers from the nation were invited to come speak with students.



# SYMPOSIUM



Ping Zhu



Juan Facio



Cynthia De La Torre



Ramsey Ruelas



Zipeng Zhu



Corwin Stone

This event was in partnership with AIGA, the professional association for design, which "is committed to creating an inclusive environment where diverse voices are active in all aspects of our organization.

The Task Force (AIGA) mission is to encourage diversity in design education, discourse, and practice to strengthen and expand the relevance of design in all areas of society."

-AIGA





HUISI HE, GALLERY PERFORMANCE



FACULTY BIENNIAL XVI INSTALLATION SHOT

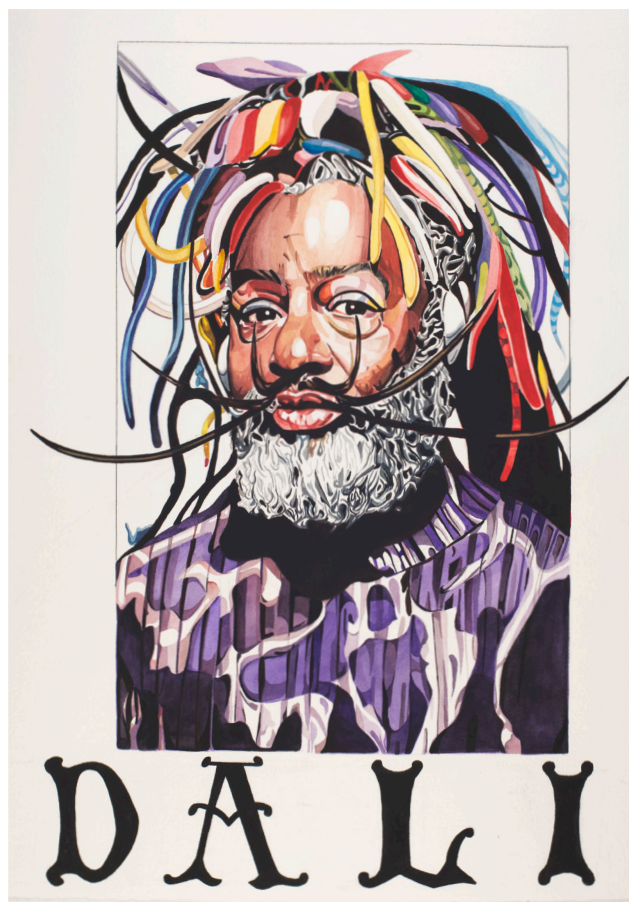
## + THE GALLERY AT UTA

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, it occupies a 4,100 square foot exhibition space on the first floor of the Fine Arts Building. *Art Guide Texas* commented that, consistently throughout its history, "the Gallery at UTA has provided stimulating exhibitions of contemporary art..."

The 2017-18 exhibition schedule began with performance art in *Huisi He: No Turning Back*, organized by faculty member Darryl Lauster. Live performances by China-born artist, Huisi He, including a new work about the sociopolitical reality of surviving economically and politically as an immigrant in New York, videos of other performances recorded during her week here in Texas as a visiting artist, scripts, props, as well as video projections and still images of previous performances elsewhere, were included. A collaborative piece created with the graduate students was performed during the opening reception, and an outdoor "pop up" performance in the courtyard outside the UTA Central Library added to the uniqueness of the experience.

This year's *Faculty Biennial XVI* showcased new works by 35 faculty members working in a wide 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 had examples of recent publications on display. It was an exciting sampling of the diverse and creative ways the department's artists, designers and scholars express themselves outside the classroom setting.

The spring semester began with a two month-long mini-retrospective of works by well-known Houston artist, David McGee. *The Telling and the Told: David McGee - Works on Paper*, premiered at the Houston Museum of African American Culture in Houston before travelling to UTA. The exhibition included thirty-seven watercolors and three large prints illustrating David McGee's wide-ranging literary and pop-cultural interests. Images from several series created over the past twenty years showcased



DAVID MCGEE, DALÍ

McGee's complex visual narratives that encompassed everything from art historical references and Hip Hop music, to Mary Shelley's *Frankenstein* and fairytales, to Cuban poetry and Greek mythology. A 38-page catalog with an essay by Houston writer, Garry Reece, and color images of all the works in the show was printed to commemorate the occasion.

In addition, 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 eleven graduate students who completed the MFA degree this year, as well as receptions and gallery talks throughout the year.



# + VISUAL RESOURCE COMMONS

The Visual Resource Commons (VRC) supports the teaching and research mission of the Department of Art and Art History, providing faculty and student access to art related image collections in analog and digital format, art documentation videos, Department and Gallery archives, electronic artist resources, and department-specific software for individuals and class projects. The VRC provides an environment conducive to research, class meetings, administrative meetings, and exhibition opportunities.



## 2017-18 EXHIBITIONS IN THE VRC

### *Becoming the Beast: Animal Identity in Cultural Masquerade*

Masks are often viewed as the symbolic voices of culture, representing not only our own human nature, but also that of animal identity and the supernatural connection between them. As humanity has progressed, many times we have turned to the animals around us for insight into our own evolution as beings and to expand our spiritual nature. In this process, specific animal beings have been chosen as totems, acting as spiritual guides, and emblems of fertility, honor, strength, and survival.

Masks of many cultures exemplify the unity of man and beast. These totemic images represent participants of ritual and religious ceremonies as a way to move beyond the boundaries of human physical form, as well as to represent the secular social activities that offer a sense of community and connectivity to the world around us. Whether it is participating in a harvest procession to denote the changing of the seasons, dancing in a festival to celebrate the joys of life, or to showcase the physical toll of transformation, all of the masks, headdresses, and contemporary works represented within this exhibition serve as an invitation to understand the supernatural urge to become something more – to become the beast.

### *Jack Plummer: A Creative Mind*

Creativity is often described as an intangible drive that compels humanity to form something new and valuable, original and worthwhile. Throughout the ages, artists have sought out the concept of creativity and its coordinating inspiration to better understand and reconcile the world around them, while at the same time allowing a glimpse into their own creative minds and the opportunity to share in that process through their resulting creations.

This exhibition presents a series of works that speaks directly to the inventive spirit of Jack Plummer, professional artist and Professor Emeritus, who taught at UT Arlington for over thirty years from 1970 through 2007. Showcased within the exhibition are a series of drawings and sculptural designs from his multi-faceted career, in which he developed





a uniquely personal approach to both his creative practice and the innovative process he employed to see the original designs become tangible realizations.

"Throughout my career I created objects that interpreted a personal vision of the natural world as I grappled to understand the fragile interrelationship of human beings and the environment. Spiders, beetles, and insects in general are often perceived as aggressive; the cicada for example, as noisy and unattractive. My curiosity drove me to explore various cultures and myths and I chose to present an alternate vision. Surface embellishment, manipulation of compounds and graphite, colored pigments and washes, all form a "skin" around a paper base and present the illusion of stone or clay. Through exploration of various media including drawing and sculpture, I merged biological and cultural facts within various design contexts in an effort to confront preconceived ideas and open a dialogue with the viewer."

*Jack W. Plummer, 2018*

#### *Ziningful Expressions: Media and Message*

A ZINE (pr: zeen) is a form of self-published magazine. These often pocket-sized and hand-crafted works on paper are printed in small editions and personally distributed. Containing both original and appropriated artwork and designs, and alternately known as a fanzine, the message of a zine may vary from social commentary to pure, artistic creativity. Though not formally recognized until the 1980s as a category in the arts, these artworks take inspiration from previous forms of artistic books that began to develop as early as the mid-20th century. Designed after the basic arrangement of a book, both artforms move beyond the traditional media, to further explore expressions of form, identity, and image.

Donated by Nancy Palmeri and Ron Goodstein, these works were collected at gallery exhibitions, performances, and museums alike, forming an incredibly diverse collection of all shapes, sizes, and styles of zines.

## + "CHEF CHOW" WINS FIRST PLACE

"Chef Chow", a farm-to-table, gourmet pet food subscription box, made by a team of four students: Emily Brown, Reithna Chhoeum, Michaela Keck, and Emily Opie, won first place in the 2017 AICC (Association of Independent Corrugated Converters) Packaging Design Competition. The team was awarded an engraved plaque and a cash prize of \$500. More than 20 colleges and universities, including UTA, participate in this national competition annually. This was UTA's 5th time entering.

The objective was for the group to design graphics for an e-commerce box that also markets the company well, as well as considering: structural design, sustainability, materials, performance and testing. "Chef Chow" won the "Design to an Opportunity/Design & Graphics" category based on their strong and unique brand identity.

The boxes were printed by Harris Packaging Corporation, which is owned by UTA alumna Janna Harris. Each year Harris provides materials and the opportunity for students to print out their projects and to submit to AICC.

In February 2018, the team won first place in the ICPF Student Packaging Design competition where they presented "Chef Chow" in front of more than 500 students and faculty from 19 different universities. Other participants were Cal Poly University and Millersville University.



Left to right: Michaela Keck, Emily Opie, Emily Brown. Not pictured: Reithna Chhoeum



"Chef Chow", a farm-to-table, gourmet pet food subscription box,





MISO KIM, POTS, OIL ON CANVAS

## + PAINTING SOPHOMORE TAKES PART IN YALE ART PROGRAM

**M**iso Kim, painting sophomore, was one of 26 students out of 250 applicants to attend the prestigious Yale University Norfolk Summer School of Art program. Kim is from South Korea and studied at a small private high school in Arlington.

The Yale Norfolk Summer Program is a distinguished art program in the United States that connects students with mentors and other young artists in different mediums. Students participate in workshops and receive critiques and instruction from Yale's faculty and visiting faculty. The program is designed to expand students' knowledge and skill sets.

Miso Kim exhibited her work made during the program, and shared her experiences at Norfolk with her UTA professors and colleagues at Gallery 343 on October 30th, 2017.

"I was recently privileged to experience one of my most memorable summers, at Yale Norfolk Summer Program. Over the summer, I dealt with repetition and distortion that comes along with it. Repetition is a concept that people experience in their daily lives and I found the concept intriguing. People have different perceptions of this idea, and I focused on repetitive actions and uniqueness. Throughout the repetitive process, subjects start to lose originality, and I call this distortion.





MISO KIM, UPSIDE DOWN CONVERSATION, INK ON PAPER

Seeing different translations of unexpected subject matter kept me interested in things people could commonly see a series of drawings I did still has some degree of repetition, what I consider more of a rhythm. They convey slightly different symbolic meanings, but they all deal with time in some degree with their own voice. This drawing series is more experimental and an immediate response to my new conceptual approach toward repetition along with time.”



MISO KIM, PAINTING SOPHOMORE

# + AWARDS AND RECOGNITIONS

## VISUAL COMMUNICATIONS

### PRINT DESIGN ANNUAL

Kelley Willoughby, Cooper Black Type Book

### ICPF Student Packaging Design Competition

Emily Brown, Reithna Chhoeum, Michaela Keck,  
Emily Opie, Chef Chow, First place

### Graphis New Talent

Michaela Keck, Capital City, Ranger Annual  
Reithna Chhoeum, York Peppermint Patty Ads

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

UTA Commercial Film, 'I Don't Believe in Science' - Best of  
Show and Gold

Michaela Keck, Phong Nguyen, Allison Ruiz,  
Hoot Loot - Gold

Kelley Willoughby, Straight Line - Gold

Cynthia Lama, Everest Restaurant - Gold

Jessica Sanchez, LEGO Annual Report - Gold

Emily Brown, Woods Goods Logo - Gold

UTA Film and Video Students, Sierra Club PSAs - Gold

Emily Brown, Emily Opie, Reithna Chhoeum,

Michaela Keck, Chef Chow - Silver

Uriel Hernandez, Tadiana Martinez, Joyce Liu, Damien  
Sewell, Thy Hoang, Green Steam - Silver

Michaela Keck, Capital City Cupcakes - Silver

Kendall Alles, Gustavo Cenobio, Shelby Mitchell,

Kelley Willoughby, Toxic Hive Vodka - Silver

Emily Brown, A Fine Frenzy - Silver

Stephanie Nguyen, Music Poster - Silver

Noel Ramos, Yosemite Website - Silver

Emily Brown, Folk Soap Logo - Silver

Kelley Willoughby, Khloris Flowershop & Café - Bronze

Emily Brown, Steel Toe Stout Packaging - Bronze

Reithna Chhoeum, Tadi Martinez, Shirley Zhang,

Elizabeth Pham, Black Powder Ink - Bronze

Amanda Perez, Boy Scout Manual - Bronze

Uriel Hernandez, Vans Annual Report - Bronze

Emily Brown, Eames Website - Bronze

Shelby Mitchell, Lord Huron Concert Poster - Bronze

Dena Wood, Hell on The Red - Bronze

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

Jill Schoenstein, Milk Carton Kids Zine

Sydney Stroope, Project Barbatype

Elias De La Torre, Tres Sirenas Beer Packaging

Tadiana Martinez, Monterosa Outdoor Co.

Wendy Lee, Peranakan Type

Noel Ramos, Proto-Type

Noel Ramos, Gill Sans

### United Design Alliance 2018

Elizabeth Pham, Ahi Poke Bowl - Grand Student Design

Emily Brown, Folk Soap - Gold

Emily Brown, Woods Goods Co - Gold

Shirley Zhang, Panda House - Gold

Andrea Ocampo, Gabrielle Conrad, Joyce Liu,

Amethyst Wilson, Saveur - Silver

Reithna Chhoeum, Cantrip - Bronze

Christopher Nguyen, Cocohodo - Bronze

Erin Aley, Marquez Bakery - Bronze

Kelley Willoughby, Khloris - Bronze

Lauren Johnson, Venture - Bronze

Reithna Chhoeum, Tadiana Martinez, Elizabeth Pham,

Shirley Zhang, BLKPowderInk - Bronze

Stephanie Nguyen, Ninja Sushi - Bronze

Cody Coonrod, Gaby Cardenas, Rachel Rosebrook,

Tiffani Torres, Mister Paint - Excellence

Nora Erwin, Kristen Barnett, Diamond Thompson,

Hopps Creamery - Excellence

Sydney Stroope, Forever Young - Excellence

### Creative Quarterly 51

Sydney Stroope - Advertising

Linh Dao - Graphic Design

Michaela Keck, Phong Nguyen, & Allison Ruiz, Hoot Loot







Josh Gallas, Cydney Cox and Terry Bluez at the Austin Revolution Film Festival

## GLASS

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Pilchuck Glass School Scholarship

Sara Rastegarpouyani

New Glass Review

Matthew Everett

Sara Rastegarpouyani

Alex Lozano

## PHOTOGRAPHY

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Barnett Foundation Photography Award

Ryan Fish

Jessi Jones

Rasheeda Smith

## FILM

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The Colorado International Film Festival

Shelly Brandon, "Undertow" - Short Film Award

Austin Revolution Film Festival

Josh Gallas, "1917" - Best University Film

Cydney Cox - University Filmmaker of the Year

Terry Bluez - Eric Adair Veteran Award, University  
Filmmaker of the Year

Orlando Urban Film Festival

Terry Bluez, "Ball is Life" - Best Dramatic Action Short

## PAINTING

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Yale Norfolk Summer Program

Miso Kim

## + ENTREPRENEURSHIP IN THE ARTS

**E**ntrepreneurship 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.





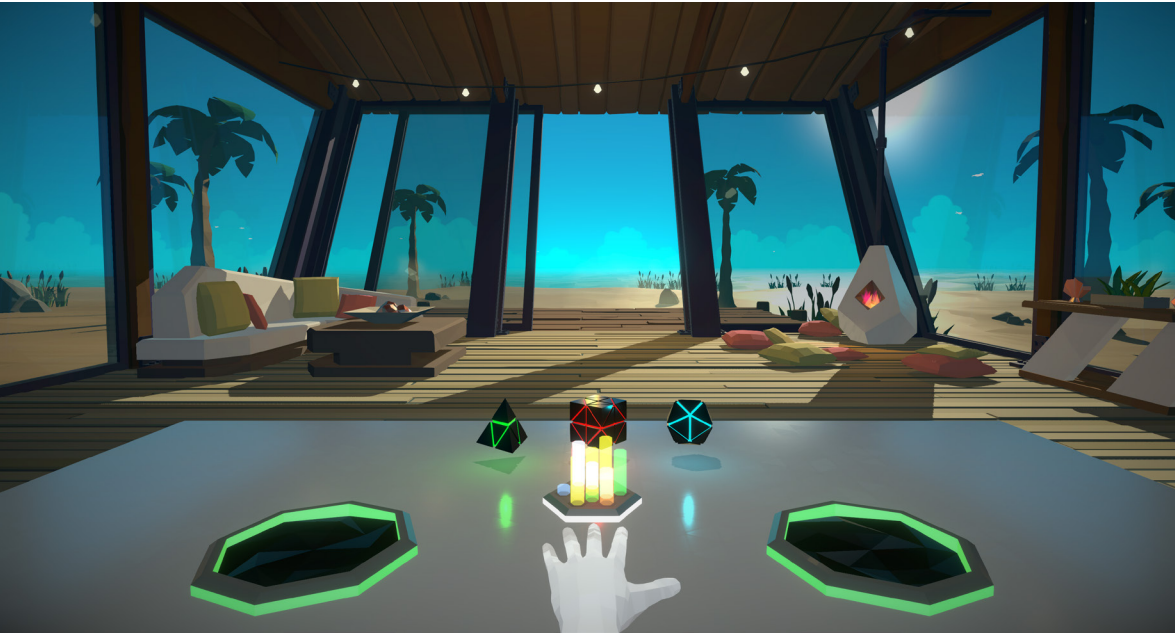


Entrepreneurship in the Arts is a vital component to our fine arts curriculum and essential for all of our students who want to harness their creative skills professionally. The class has been redesigned into five components: getting started, reflection, expansion, integration, and refinement. We cover 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.

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 direction and business acumen provided by faculty and guest speakers in this class paves the way for future professional and entrepreneurial success.







## + STUDIO CREATEC

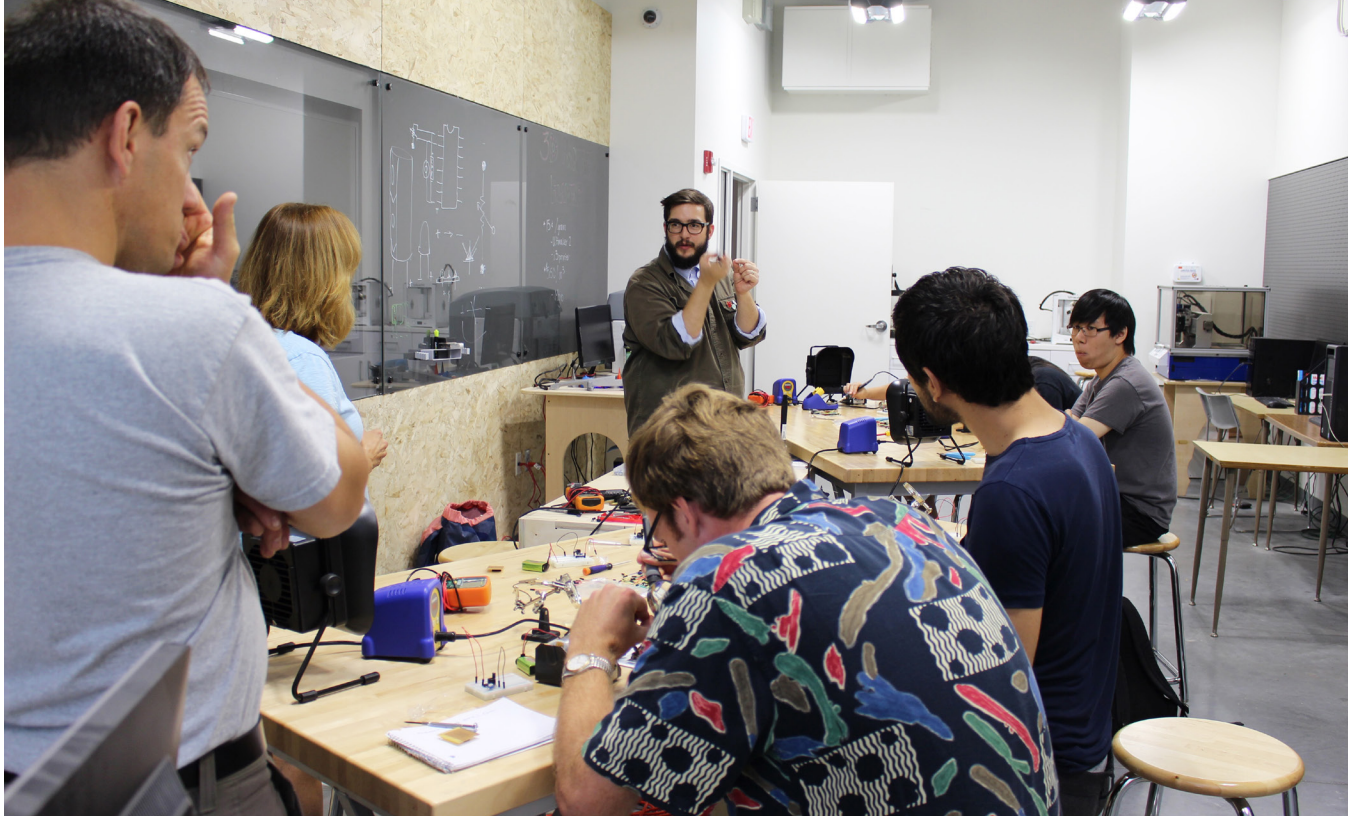
*Studio CreaTec is an initiative housed within the Art + Art History Department with the mission of connecting faculty and students with both internal and external research opportunities and encouraging aggressively contemporary multidisciplinary and collaborative activity.*

Studio CreaTec is a program designed for the creative and inquisitive mind. It is focused on the intersection of the arts, technology, entrepreneurship and learning. Our mission is to conduct transdisciplinary research and creative activity to enhance a client's needs as well as the student's individual research goals. The program strengthens creative and critical thinking skills, while also developing traits of entrepreneurship, with a special focus on students who are studying art certification, gaming for education and entertainment, design communication, animation, and emerging technology/media.

Studio CreaTec is 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 collaborate on high-level research with interested parties not only inside the university, but also with partners throughout DFW and the surrounding region to give faculty, undergraduate, and graduate students the opportunity to work with industrial and entrepreneurial partners.



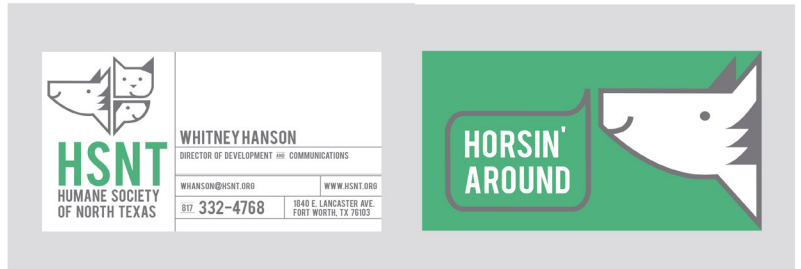
## SOME RECENT PROJECTS INCLUDE:

- **DOMESTIC VIOLENCE PREVENTION/INTERVENTION TOOLS FOR DISTANCE-LEARNING STUDENTS:** CreaTec has worked with the School of Social Work to submit an NIH grant proposal to develop an interactive domestic violence intervention toolset for students who are unable to take advantage of the resources on-campus. If funded, this opportunity would involve the close collaboration of a creative team from A+AH with a team from the School of Social Work to both design and develop this measure for intervention.
- **cART:** A collaborative arts-outreach project designed and developed by Wild Pony and Studio CreaTec. cART is a mobile platform for promoting creative activity—a rescued, re-built, and re-branded industrial Electric Vehicle capable of showcasing student art, design, and entrepreneurial activity.
- **REHAB GLOVE:** Studio CreaTec faculty have been working closely with UTARI on national (NSF/NIH) and internal grant activities involving the combination of unique controller peripherals and mixed reality environments for physical rehabilitation. We have also been working to create opportunities outside of grant activity for our highly creative students to attach themselves to STE(A)M-related projects to build complex visual materials and aid in creative problem-solving.
- **ARTOPIA:** Grant-supported Art Therapy workshops for disabled veterans that culminated in an interactive exhibition at the Arlington Veterans Assistance Center.
- **SEED WORKSHOP:** The Art + Art History Department continues to hold its annual SEED workshop - for the past several years the workshop has focused on Game Design and has brought regional high-school students together to create the materials necessary to complete a working mobile game. The past two years have yielded “Cotton Tales” and “Hobblestone” available for free download in the Google Play and iOS app stores.
- **“SUICIDE AND HARM PREVENTION AMONG JUSTICE INVOLVED YOUTH”:** Studio CreaTec is working with the School of Social Work and Criminal Justice to design, develop, and implement a web-based suicide intervention for Justice Involved Youth as part of an external funding application.
- **NORTH TEXAS DIGITAL FABRICATION SYMPOSIUM:** Studio CreaTec activities were presented during a panel entitled “Adaptation & Play” at the 2018 North Texas Digital Fabrication Symposium. The panel consisted of artists/designers/educators spanning the US from California to New Jersey, and dealt with the concepts of accessibility, flexibility, and engagement as they relate to purveying creative information. The guiding principles of CreaTec and its mission were also discussed at Professor Cook’s hands-on workshop presented as part of the symposium entitled “Digital Nomadism & Sustainable Studio Practice.”

## +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 works with clients who need creative services to establish identity systems and information materials.







Dallas Video Fest - Publication project



Greensteam - Branding project

## + FIND YOUR SPACE

Every year the Art and Art History Department at UTA hosts a day of multiple workshops exploring wide ranges of art techniques, which this year included 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 completely free with all materials provided.





## +STUDY ABROAD

### JAPAN

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.

### FLORENCE, ITALY

The Department of Art and Art History is affiliated with the Santa Reparata International School of Art in Florence, Italy. Students can do a semester-long study abroad at SRISA, or the UTA Art faculty also arrange a month-long summer study course in photography, painting and book-binding. Students benefit from a longer residency with an exceptional studio facility which encourages interaction with the local culture and vast artistic resources, travel to other cities and the ability to respond in various media. The summer program has been held in alternate years since 1999.

### 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







## + WILD PONY & 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 project budgets, archiving, public relations, and promotion. A copy of each work that is created is maintained within the departmental collection.

The printshop at UT Arlington and Wild Pony Editions offer 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 entrée to the special experience of developing unique books and broadsheets. Housing a Vandercook letterpress and lead type alongside an Epson 7900, a Mac computer and a digital router, Mavs Letterpress+ can produce works that both consider and reinvent the function of movable type.

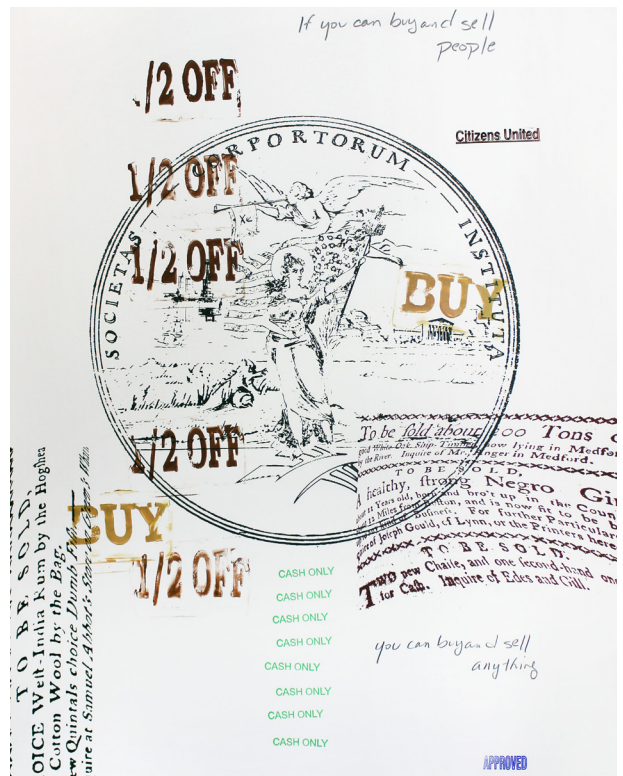
There are two opportunities for both established and emerging artists, designers, and poets:

**WILD PONY EDITIONS PRINT SUBSCRIPTION PROJECT**

Each year, two artists are 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 are 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.

**MAVS LETTERPRESS+ ARTIST/DESIGNER/POET IN RESIDENCE**

During one-week in the summer, Mavs Letterpress+ invites 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 are 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.



Darryl Lauster, *If You Can Buy and Sell People You Can Buy and Sell Anything*

# + UNDERGRADUATE PROGRAMS

The Bachelor of Fine Arts (B.F.A.) in Art in Studio Art is a four year program that offers the opportunity for concentrated study in Clay, Drawing, Film & Video, Glass, Painting, Photography, Printmaking, Sculpture or Visual Communication. The B.F.A. in Art is formulated for students who desire a more in-depth concentration in one studio area.

The Bachelor of Fine Arts (B.F.A.) in Art with Art Education (Certification) allows students to explore a variety of media while acquiring the certification required to teach art in Pre-Kindergarten through - 12th grade in the Texas Public School System.

The Bachelor of Arts (B.A.) in Art is a four year program that includes a built in Minor program, and balances advanced studio classes with an academic course of exploration in any Minor program offered by the University. The B.A. also offers the opportunity for concentrated study in Clay, Drawing, Film & Video, Glass, Painting, Photography, Printmaking, Sculpture, and Visual Communications.

## FILM + VIDEO

The Art 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, three-tiered 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.

## VISUAL COMMUNICATIONS

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.

## PACKAGING

Students enrolled in Packaging Design courses in the Visual Communication Design 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.



## PHOTOGRAPHY

The photography program at UTA, established in 1971, 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.

## ANIMATION

The Animation track within the Film and Video Program in Art prepares animators and gamers to compete successfully in a high-stakes marketplace upon graduation. Our foundation course in storytelling (Screenwriting) paves the way for working in 2-D Animation, 3-D Animation, Motion Graphics, as well as Stop Motion. Research, practice and application inspire a useful and mature approach to the industry.





## GAME DESIGN

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The Game Development program at UT Arlington focuses on user-centered design, using the philosophy of rapid prototyping to quickly define the difference between user design and user experience. Students learn the complexity of game production and how to effectively translate ideas catered to a specific target audience. These courses utilize innovative digital media to immerse participants in a rewarding experience.

## SCULPTURE

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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.

## CLAY

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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.

## PRINTMAKING

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The Printmaking program at UT Arlington emphasizes the importance of exploring ideas through the printmaking process while investigating 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.

## PAINTING

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The Painting program at UT Arlington focuses on competencies in drawing/rendering, use of traditional oil painting materials and techniques, sound painting processes, and safety concerns with references and acknowledgements to art history. There is an emphasis placed on the 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.

## GLASS

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The program in Glass allows students the opportunity to explore the sculptural, conceptual, and functional aesthetics of glass as an artistic medium. 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 work.

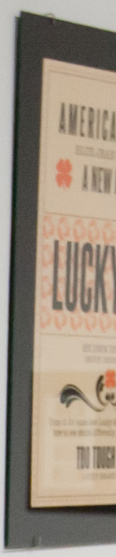


UNDERBELLY  
CHIPS + DIPS

UNDERBELLY  
presents its 2nd annual dip-making competition:  
**The Double Dip**  
REGISTER BY NOV. 1st  
and receive FREE UNDERBELLY for a YEAR  
Get crowned The Double Dipper  
CROWNS THE DOUBLE DIPPER and receives FREE UNDERBELLY for a YEAR  
\$15 TICKETS INCLUDE ALL UNDERBELLY CHIPS + DIPS  
B.Y.O.B.  
When: SAT. NOVEMBER 9TH  
TWO-THOUSAND THIRTEEN  
Where: 1448 MAGNOLIA AVE.  
FORT WORTH, TEXAS 76106  
contest ends 11/10/13 register [www.underbelly.com](http://www.underbelly.com)



THAT SHE BLEW THE BLOW  
EASO WAP!  
ALL HANDS ON DECK!!  
ANNA FRENCH  
2013 DIPPER  
WINNER  
1448 MAGNOLIA AVE  
FORT WORTH, TX 76106  
www.underbelly.com





## ART HISTORY

This rigorous program of study provides strong academic preparation for further study at the graduate level, as well as for 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.

## ART EDUCATION

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.

## MUSEUM STUDIES

Museum Studies is an overview introductory course of the basic elements of fine art museums and artifact research collections. The focus is 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.

## 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.



## ENTREPRENEURSHIP

Entrepreneurship in the Arts is a program within the Art and 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 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.

## INTERNSHIP

Many of our 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.



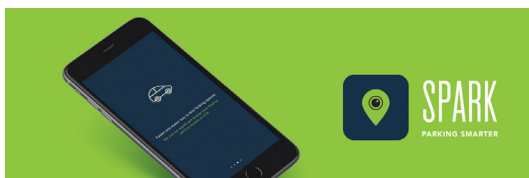


# + MASTER OF FINE ARTS PROGRAM

The Master of Fine Arts (M.F.A) is a professional degree in the practice of art. The program of study is designed to guide and encourage students in the development of their skills, the definition of their goals and the recognition of their responsibilities as artists. The educational objective is to provide training that will make it possible for each student in the program to achieve professional excellence.

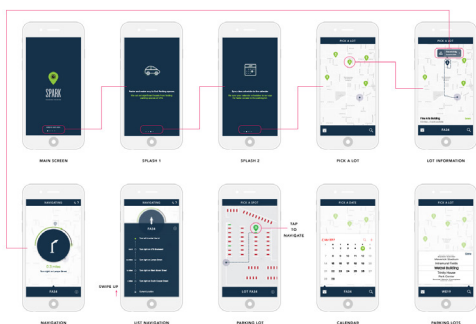
Our program experience places an emphasis on theory, research and critical thinking, and an awareness of the function of art and design in the world today. The M.F.A. degree is unique in that it is the artist's terminal degree. The M.F.A. requires the College Art Association's suggested 60 credit hours, and typically, a three-year commitment of time.

The M.F.A. program provides a demanding educational environment appropriate for strongly motivated students. Artists, designers, and filmmakers are chosen for the program on the basis of work that demonstrates artistic individuality and promise. The program invites and encourages non-traditional and traditional art experiences and supports interdisciplinary projects in the student's final thesis research presentation. The M.F.A program offers opportunities to further the candidate's practice in Film & Video, Glass, Intermedia, and Visual Communication Design.



#### SPARK - PARKING SMARTER

Spark is a parking app that allows students of UTA to collaborate with each other to find by reporting the nearest extra parking spot as empty or occupied which will cut out significant hassle in finding a parking spot



## VISUAL COMMUNICATION DESIGN

The Master of Fine Arts in Visual Communication Design challenges students to integrate design theory, philosophy, practice and pedagogy. Graduates of the program are equipped to contribute to the evolution of Visual Communication as a design profession. Professional organizations such as the American Institute of Graphic Arts (AIGA) and the International Council of Graphic Design Associations (Icograda) support the growth of individual designers and the evolution of the discipline.

## FILM + VIDEO ART

The Master of Fine Arts in Film and Video Art is a 60-credit hour program emphasizing producing and direction for film and video. The program offers opportunities to further refine direction (narrative, experimental, installation, and documentary works) in collaboration with faculty mentors and thesis committees. MFA candidates are required to complete a studio or screenplay thesis portfolio. For this project, students are encouraged to explore the feature film form, substantial documentary or significant experimental artworks based upon film and digital media.

## GLASS

The Master of Fine Arts in Glass allows students to explore the sculptural, conceptual, and functional aesthetics of glass as an artistic media in order to create a body of work directed by a personal concept or project. A variety of traditional, contemporary, and experimental glass-working techniques are examined and utilized in ambitious research into and creation of conceptually significant work.



## INTERMEDIA STUDIO

The Master of Fine Arts in Studio Intermedia integrates a broad range of technical, conceptual and aesthetic practices. It is an approach to art that advocates the crossing of borders, the blending of disciplinary frameworks and the development of shared languages. The program demands a deviation from conventional usage of both techniques and practices in favor of a collaborative environment where students must expand and reconsolidate connections between media, studio art, technology and critical analysis.



YOUR  
**ART SCHOOL**  
AT UTA



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