

F O L I O

FALL 2019



Art + Art History
Department



UNIVERSITY OF
TEXAS
ARLINGTON

+ Welcome to FOLIO

We are pleased to share with you the 2019 issue of FOLIO. It is published before the start of the fall semester 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 and social media platforms such as Facebook - facebook.com/UTAAAH, Twitter - twitter.com/UTA_ART, and Instagram - instagram.com/UTA_AAH.

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 and Professor
Art and Art History Department





Christine Adame, *Cardinal Digression 2*, sumi ink, vellum, 3 ft x 11 ft, 2017

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DEPARTMENT NEWS

+ UTA Packaging Roundtable

Packaging Design courses in the Visual Communication Design area provide UT Arlington students with a curriculum that focuses on packaging structure design, materials, performance, testing, and sustainability. Taking place in the Corrugated Prototype Design (CORRPRO) and CAD Production Lab, which was made possible through partnership with the International Corrugated Packaging Foundation (ICPF), these courses provide students with a computer-aided design table, structural design software, and materials to enable them to produce significant packaging solutions.

Professor Robert Hower, Art & Art History Department Chair, stated, "As part of our ongoing efforts to increase the program's impact and efficacy, both for our students and for the packaging industry, we decided to host a roundtable discussion and luncheon to brainstorm ideas that might enhance the curriculum." On November 14, 2018, UTA representatives and Industry participants got together for that purpose.

Industry partners included: **Charlotte McMurray**, PCA; **Lewis Shipp** and **Roland Hauser**, Liberty Carton; **John Simpson** and **Jana Hall**, Southern Champion Tray; **Steve Leaman**, Leaman Container; **Rick Trayner** and **Mike Daughenbaugh**, Pratt Industries; **Jana Harris**, **Jenise Cox**, **Pete Dawes**, **Shaban Al-Refai**, **Anas Mohammad** and **Matt Bivens**, Harris Packaging; **Tami Cullen**, Dallas Container; **Steve Brown**, Professional Packaging; **Pylar Pinkston**, **Keith Thompson**, **Sara Sommer**, Abox Packaging; **Josh Denton**, West Rock.

UTA attendees were: **Elisabeth Cawthon**, Dean of the College of Liberal Arts; **Erian Armanios**, Chair of the School of Mechanical and Aerospace Engineering; **Lolin Martins-Crane**, Director of the Career Development Center; **Jim Shea**, Director of Corporate Relations, **Jacob Singletary**, CoLA Director of Development, **Harry Dombroski**, Dean of the College of Business; **Robert Hower**, Chair of the Department of Art + Art History; **Seiji Ikeda**, Associate Professor and Visual Communication Design Area Coordinator; **Ben Dolezal**, Associate Professor and Visual Communication Design Area Coordinator; **Josh Wilson**, Assistant Professor Packaging Design; **Pauline Hudel-Smith**, Assistant Professor of Practice Visual Communication Design.

Topics that were part of the lively and informative discussion included:

1) Attributes of the Ideal Candidate for Employment in the Field

Packaging industry representatives indicated that the ideal candidate to hire would have technical knowledge about items such as substrates, flutes, box strength -- ECT vs. Mullen Tests, and allowances as a few examples. Students should also understand machine limitations -- what's possible and what is not -- and production processes -- what can and cannot be produced. They would be familiar with available print options such as Flexo, Offset, Traps, Bleeds, and various pre-press considerations. In addition, an understanding of packaging sales was mentioned as an important component of the process.

2) Considerations in Developing a New Packaging Seminar

Ideas for developing a new packaging seminar included the idea of team teaching where UTA design faculty and industry representatives collaborate in teaching. This type of course could take place either on campus or on-site box plants, or a combination of the two. The suggestion was made that this could be open to students from various disciplines in addition to art. Business, architecture, engineering and communications were all areas mentioned as potentially benefitting from this type of "real world" educational experience. Some topics which might be covered included theoretical costs -- learning how to estimate jobs given production costs; automation; and industrial engineering.

3) Ideas for Future Partnership and Collaborations were part of the lively and informative discussion

Finally, potential partnerships and collaborations going forward were discussed with the idea of industry-sponsored projects being the main goal. Companies could take turns sponsoring real-world projects that the students could take on as a "job" for part of or all the semester. The company would pitch a project (real or hypothetical) they needed done to the class, and then teams of students would come up with competing proposals to win the commission. A scholarship or possible internship provided by the company to the winning student or team would be the ideal outcome.

In conclusion, Professor Robert Hower stated, "The faculty and administration of the Art and Art History Department sincerely appreciated the opportunity to share information about the packaging program with the luncheon participants, and in turn, to receive ideas for future growth and enhancement of the program. We look forward to our continuing partnership."



+ Design Diversity Symposium

“The importance of diversity in the design industry cannot be stressed enough. A diverse creative team allows for different perspectives that generate a broader variety of ideas. Along with diversifying our creative teams, the work we create needs to be more inclusive of the diversity seen in our target audiences. While we have seen improvement over the years, there is still a lot of work to be done to fully embrace diversity of all kinds. We must continue to bring awareness and encourage conversations about diversity and inclusiveness, both in our schools and our workplaces.”

(AIGA DFW)

On Friday, March 1, 2019, the visual communication design area of the Art & Art History Department hosted a day-long event to address these crucial issues of diversity and inclusion.

The morning began with keynote talks in the Fine Arts Building auditorium given by Alex Pierce, assoc. creative director, Publicis Hawkeye; and Douglas Davis and Phim Her, co-chairs of the Diversity & Inclusion Task Force, AIGA National.

Breakout sessions followed in various design studios throughout the Fine Arts Building. These included:

LGBTQ – led by Kenny Cao, Estefania Lua, and Chhewy Reithna;

People of Color – with Douglas Davis, Linda Joseph, Paul Nilrach, Seiji Ikeda and Dawn Mann;

Women – moderated by Amy Butscher, Veronica Vaughn, Phim Her, Hosna Quaraishi, Traci McKindra;

MFA Critique by Dana Tanamachi.

The symposium attendees reconvened in the auditorium for afternoon talks by national and international designers: Isabel Castillo Guijarro, art director, Refinery 29 (Spain and New York); Dana Tanamachi, owner, Tanamachi Studios (New York).

DIVERSITY SYMPOSIUM
March 1st, 10 am - 3 pm

SPEAKER BIOS:



Alex Pierce is associate creative director, interactive at Publicis Hawkeye. His work has been featured by Yahoo, Communication Arts, Adweek, The Webby Awards, BuzzFeed, Complex Magazine and Forbes. Notable clients include Zoës Kitchen, Disney, Promised Land Dairy, TD Ameritrade, Michelob Ultra, American Airlines, United Nations Women, 24 Hour Fitness, Jason's Deli and Terminix. Published by international digital design publications including Net Magazine and Web Designer Magazine, he is a member of the International Academy of Digital Arts & Sciences, and a Webby Awards judge.



Douglas Davis began his teaching career at Pratt Institute. Currently, he is an associate professor within the communication design department at New York City College of Technology in Brooklyn. Douglas is a HOWDesign university contributor. In 2011 Douglas founded The Davis Group LLC where he works as a digital marketer and creative director. He is also on the advisory board for New York City's High School for Innovation in Advertising and Media (iAM), and the current co-chair for the AIGA National Diversity and Inclusion Task Force.



Photo by Eric Ryan Anderson



Isabel Castillo Guijarro studied in Dubai, Central Saint Martins in London, and Parsons School of Design. She has been featured on Forbes, Print Magazine, The New York Times, Art Directors Club, Metal Magazine, Eyeondesign, Envato, Ilovecreatives, and has developed concepts for Heineken's Lounge of the Future. She has won many awards including American Illustrator; Society Of Illustrators, AIGA Cased Award Finalist, SPD Silver Medal winner and Print Magazine. She currently works at Refinery29 as an art director.

Phim Her is a Hmong-American refugee who is a marketing manager at the Washington Post, where she leverages her strategic marketing and creative storytelling expertise to support democracy and the free press. Phim is an alum of POLITICO, as well as Syracuse University, where she studied creative advertising and political science and policy. She also works on diversity and female empowerment initiatives as an active member of AIGA's National Diversity & Inclusion Taskforce.





+ United Designs Alliance Webinar

On November 27, 2018, UDA (United Designs Alliance,) a global organization for design educators and practitioners, hosted its first-ever webinar to discuss issues in visual communication design education. “Exploring challenges related to international exchange and internships in design with universities and industry partners” was the topic proposed by Robert Hower, professor and chair of the Department of Art and Art History at the University of Texas Arlington, who organized, invited and introduced the speakers, and moderated the event.

UDA stated: “In keeping with the UDA mission of celebrating global awareness and providing both educational and professional opportunities in visual communication design, we offer our first webinar. This conversation will be the first of many as we continue to develop our organizational identity.”

After welcoming remarks by UDA President Albert Choi, a professor in the College of Design at Hangyang University in South Korea, the webinar speakers were streamed live for two hours:

Gladys Chow, a designer and currently a senior lecturer at UTA who previously taught at the Robert Busch School of Design at Kean University’s extension program in Wenzhou, China related her experiences teaching at a jointly established Chinese-American university in China and the challenges of communicating lessons on ‘design thinking’ to students not fluent in English and yet eager to immerse themselves in another language and cultural experience.

Seiji Ikeda, a designer and UTA associate professor spoke about “Deepening the Designer’s Personal Library of Visual Language.” His focus is on helping students understand design in a historical, sociopolitical, entrepreneurial, and cultural context outside of western bias. Practical examples of excursions he had led to Japan demonstrated how academic concepts can be synthesized with real world experiences.

In addition, a presentation by Robert Grame and Adream Blair, two educators from the University of Wisconsin, Milwaukee, addressed some logistics of working with students that take part in international exchange programs including both pedagogical challenges, and high impact teaching practices within a studio-based environment.

Robert Hower summed up the importance of the event, commenting, “the successful long-distance sharing of design ideas through the creation of international exchanges and internship opportunities have been crucial to the enhancement of our visual communication design program at UTA. We were happy to share our experiences with an international audience through this webinar, and look forward to continuing this type of cultural exchange in the future.”

+ AP Summer Institute in Art and Design

Training workshops for Advanced Placement teachers, administered by the Honors College in conjunction with the College Board, take place across the UTA campus in June every year.

For the 23rd consecutive year, the Art & Art History Department hosted the AP Summer Institute for teachers of AP Art and Design. This year, three one-week sessions took place June 10 – 13, June 17 - 20 and June 24 - 27, 2019 in a studio space within the Fine Art Building. Meeting Monday through Thursday from 8 am to 4:30 pm during the intensive week-long courses, a total of 59 AP art and design teachers worked on projects and discussed curriculum development to enhance their AP teaching skills.

Bryan Florentin, Assistant Professor and Photography Area Coordinator, has been the A&AH Department liaison with the AP Summer Institute for the past several years. He stated, “The APSI provides a great opportunity to work with high school teachers who may influence students’ decisions about which college to attend. Having those teachers on our campus using our facilities is a good way to maintain relationships with local and regional schools. I’ve had many conversations with the teachers attending the Summer Institute during the past 14 years about teaching art to diverse student populations, and I look forward to continuing those conversations in the years to come.”





+ Southern Graphics Council International Conference 2019

This year, the theme of SGCI's annual conference, held in north Texas, was "Texchange" – which references printmakers' characteristic benevolence and affinity for working with each other, and also, Texas' booming economy. The state's geographic expanse, large population, natural resources, thriving cities and educational institutions contribute to its wealth. Texas entrepreneurship makes possible the robust art scene in North Texas, as evidenced by impressive collections in the Dallas Arts District and long-standing commercial galleries in the Design District, among many other examples that conference attendees experienced

On March 7, 2019, UTA's Department of Art and Art History was a featured venue of the SGCI annual conference. During this day, over 1200 conference participants had the opportunity to see studio demonstrations and view the department's excellent and diverse collection of student, faculty and alumni works. The Gallery at UTA hosted the SGCI Members juried exhibition, a showcase for the vibrancy of printmaking in contemporary art, featuring examples of

conceptually diverse images and innovative printmaking methods and techniques. The department also featured print exhibitions in its Studio Art Center's Gallery West and the Fine Art Building Gallery 343 and 295 spaces.

Workshops and studio demonstrations in various Art & Art History Department facilities presented by UTA faculty and graduate students took place from 1 – 4:30 pm with visitors dropping in to observe and participate. These included:

Box-Making Made Simple: 3D CAD for Packaging Design

Ben Dolezal, Associate Professor showcased the equipment found in the state-of-the-art CORRPRO Design Lab and how faculty and students utilize 3D CAD software and a CAD Sample Cutting Table to produce three-dimensional packaging structures.

Bronze Casting with Raised Text

Darryl Lauster, Associate Professor, and **Sara Rastegarpouyani**, Instructor, demonstrated bronze casting with raised letter text at The UT Arlington Foundry. Each finished piece utilizes the lost wax method of casting in ceramic shell molds heated to 1400 degrees in one of humankind's oldest artistic practices.

Experimental Typography and Lettering

Tore Terrasi, Associate Professor shared how to manipulate traditional calligraphy and lettering methods, how to rethink the role of material exploration, and how to utilize the body to yield experimental typographic letter-forms.

Zine Workshop

Carlos Donjuan, Senior Lecturer focused on the content and creation of zines including the layout, done by hand or digitally. Binding using different methods of stitching, folding, or stapling were discussed.

Wild Pony Editions Letterpress

Veronica Vaughan, Senior Lecturer live-printed a take-away poster designed by her at UTA's Wild Pony Editions Press. WP 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.

Vitreography: Glass Plate Intaglio & Relief Demo

Hannah Marie Smith, Instructor, Pilchuck School of Glass and **Justin Ginsberg**, Glass Area Head and Assistant Professor, demonstrated three separate mark-making on glass techniques and their subsequent printing using oil-based inks on a traditional etching press. Three techniques including use of a photosensitive stencil exposed and washed out similar to silkscreen emulsion, the use of a glass engraving lathe to mark the plate's surface with a diamond coated engraving wheel, and the use of a rotary engraving tool and diamond-coated bits to engrave line work onto the surface of the matrix were shown.



Low Poly Worlds

Josh Wilson, Assistant Professor went through all the steps necessary to create a low polygon 3D scene in the Unity game engine, including: digital sketching and speed painting, simple 3D modeling and modifiers, unwrapping and blending shapes, and texturing and scene building.

Making a Film from Archival Video and Graphics

Bart Weiss, Associate Professor led a hands-on demonstration in making films from archival materials and graphics. Ways to edit pictures, add graphics, record voice and use sound effects to make short videos were covered.

Powder Printing: Silkscreen with Glass

Ali Feeney, MFA Candidate showed how to use glass powder as a medium for making prints in the studio, covering how to use both dry powders and enamels in silkscreening to create a 3D effect.

Tiny Printing/Tiny Press

David Diaz, Lecturer, working from UTA's mobile workshop unit, the cART ('see' Art) in this interactive demonstration, showcased printing from open source 3D presses.



+ ATPI Winter Conference

On February 22-24, 2019, two hundred and seventy-five enthusiastic high school photography students, along with sixty-five dedicated instructors representing dozens of high schools throughout Texas gathered at The University of Texas at Arlington for the 32nd Annual Convention of the Association of Texas Photography Instructors (ATPI). The conference, which takes place at selected Texas colleges and universities each year, has been here several times since 1990 when UTA partner with the organization for the first time.

This year, conference-goers convened on Friday afternoon, February 22, for a quick overview of the diverse array of competitions, portfolio reviews, talks and workshops to be held throughout the art studios, maker spaces and computer labs of the Fine Arts Building. With over forty speakers and workshop leaders coming from throughout the DFW area, and from other states including Missouri, Oklahoma and North Carolina, the range of topics from which they had to select was impressive. Having chosen their first sessions, the students then dispersed, beginning their individual explorations of contemporary photography through the wide-ranging events that continued throughout the day on Saturday.

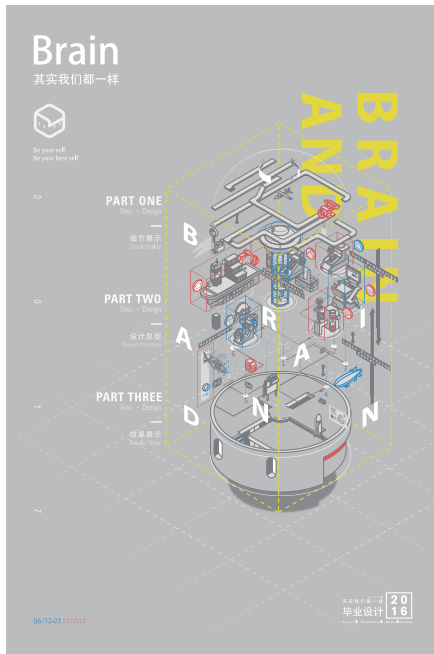
The conference's programming was organized by ATPI in cooperation with the Art & Art History Department at UTA. Several art department faculty including **Calen Barnum, Shelly Brandon, Changhee Chun, Bryan Florentin, Holly Gray, Leighton McWilliams, Kenda North, Andrew Ortiz,** and **Bart Weiss** led workshops covering techniques and topics such as Large-Scale Cyanotypes, Fine Art Printing, Studio Portraiture, Advanced Screenwriting, Cinematography Techniques, Video Interviewing, Comic Book Art with Photoshop, and Black and White Photograms. Other eclectic subjects covered by experts in their fields included News Photography; Environmental Self Portraits; Landscape Photography; Digital Editing; Drone Photography; Nightscapes; Lighting Basics; Sports Photography and Sports Broadcasting; Commercial/Advertising Photography; Pinhole Photography; Smartphone Photography; Social Media for Photographers and many others.



The conference culminated on Sunday in a keynote talk by Houston-based photographer, Brandon Thibodeaux who is known for his documentary portraits exploring life in the American South. Afterwards, an awards ceremony honoring the various contest winners took place with awards for sixteen student categories and three faculty competitions going to representatives of twenty-three different schools. Professor **Kenda North** received a special honor, the 'ATPI Star of Texas' award, given to her by Mark Murray, ATPI executive director. In his remarks, Murray stated that this 'is the highest award that this organization presents. It recognizes an individual or an organization that has contributed to photography education in an important and meaningful way in Texas. In the past 23 years the organization has honored 11 individuals and one company with this award.'

Bryan Florentin, area coordinator for UTA's photography program, summarized the conference, stating: *"The ATPI Conference was an excellent opportunity to introduce photography students from around the state to the numerous possibilities open to them in the field of photography. We hope the students had a valuable experience and that they and their instructors were inspired by our faculty and resources. Several participants said it was the best ATPI conference they had ever attended. We look forward to hosting the conference again in the future."*





VISUAL RESOURCE COMMONS & GALLERY



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. Exhibitions that took place this past year were:

Cross Connections

Cross Connections 2018 International Exhibition of Design & Illustration is a global collaborative project and an invitational exhibition and juried competition. The exhibition was initiated in 2008 and held in 2008, 2009, 2010, 2012, and 2013 in several universities around the world. The exhibition promotes creativity, innovation, and the trends of international visual communication design and aims to inspire and educate through active engagement. Hosted and curated by School of Art, College of Fine Arts, the University of Texas Rio Grande Valley (UTRGV), higher education institutions from around the world have accepted the invitation to join the exhibition and competition.

The exhibition consists of a selection of 96 artworks in a wide range of visual art forms including 80 print-based works and 16 screen-based works. They showcase a fusion of cross-country, cross-culture, cross-discipline, and cross-concept works on display in ten institutions of higher education around the world in the fall of 2018.

ImPrint: The Impactful Spirit of the Printed Image

The practice of printmaking is one of the oldest known forms of creation. As it has transitioned from utilitarian uses into artistic practice, printmaking has become an indispensable form of expression throughout the world. This exhibition seeks to showcase a selection of prints by artists who have made an impact in their craft, both as early pioneers of the industry, such as Leonard Baskin and Käthe Kollwitz, as well as current contemporary artists, such as Swoon and Warrington Colescott, who continue to add to the rich history of printmaking and its imprint on society.

Hushangabad

In 1968, a year of assassinations, war, and rioting, twenty-two-year-old photographer Andrew Ward returned to India, where he had spent much of his boyhood. When the Ford Foundation assigned him to cover a year in the life of a North Indian village, Ward found a kind of refuge in the peaceable village of Hushangabad, trying with his camera to capture the sculptural beauty of its mud walls and huts, and the resilient humanity of its residents.

Now for the first time, his extraordinary photographs of Hushangabad are exhibited by the University of Texas at Arlington in cooperation with SOHARA, the Indian society. The exhibition provides a rare and intimate glimpse of village life as it was lived not only fifty years ago, but centuries before. In addition to forty-one large format images printed by photographer Dan Pearlman, the exhibition will feature two video compilations. The first includes Ward's complete portfolio of village photographs, while the second contains images taken by Professor Betsy Williamson during her visit this past summer to a much changed Hushangabad, whose residents still remember Ward from his visits fifty years ago.





+ The Gallery at UTA

The Gallery at UTA is recognized regionally and nationally for its exhibitions, related programs (lectures, workshops, artist residencies) and publications. *Art Guide Texas* commented that since its founding in 1985, “the Gallery at UTA has provided stimulating exhibitions of contemporary art...” 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. 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.

Our programming emphasizes representation of Texas artists and the cultural diversity of the state through curated exhibitions 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 semester. A graduate student exhibition with work selected by the students and their major professors is installed for viewing during the summer months.



Debra Barrera, eeeSAHK, archival pigment print

The 2018-19 exhibition schedule began with a two-person show by San Antonio artist **Richard Armendariz** and Denton artist **Matthew Bourbon**. Armendariz utilizes traditional painting, drawing and printmaking techniques, while adding the less-traditional element of carving imagery with power tools into the surfaces of his pieces. Cultural, biographical and historical references coupled with dramatic, swirling backgrounds are integral to Armendariz’s art works and reflect his Texas border-region upbringing. Matthew Bourbon’s paintings straddle the line between representation and abstraction to examine the dichotomy between private versus public, and what is shown as opposed to what is hidden or obscured. Blurred human figures reduced to blocks, blobs or stripes of color that erase specific identity are painted in familiar settings that provide context for the interactions being played out.

The second fall semester show was, again, two concurrent exhibitions - this time showcasing artists **Debra Barrera** from Houston and **Angela Kallus** from Fort Worth. Debra Barrera utilizes painting, drawing, printmaking, photography and sculpture to examine issues and subject matter as varied as her techniques. Consumerism, technology, identity and culture, male/female idealizations, and reimagining art history are all themes she addresses through her processes which range from drawing and photography to found object sculptures. Angela Kallus’s beautiful acrylic paintings of ‘roses’ and drawings of old mass-market paperback

booklets at first glance read as meticulously crafted lessons in form. A second look suggests a variety of conceptual possibilities and potential narratives, intentionally left up to the viewer’s imagination and interpretation.

The spring semester programming began with **Re: Introductions** featuring art work by six recent additions/promotions within the faculty of the Art & Art History Department. Over its thirty-two-year history, The Gallery at UTA has periodically scheduled this type of small group exhibition to introduce the university’s newest art and design professors so that students and the general public have the opportunity to learn about the creative talents in their midst. This year, only one of the artists, Changhee Chun, was completely new to the university, and he joined the department as the Morgan Woodward Distinguished Professor in Film. Five of the artists have been teaching here for some time, but were recently promoted or hired for new positions: Ben Dolezal in visual communication design; Bryan Florentin in photography; Justin Ginsberg in glass; Pauline Hudel Smith in visual communication design; and Josh Wilson in visual communication design. We celebrated the accomplishments of all six artist/educators showcased this year and their diverse technical skills, creative energy and conceptual rigor they bring to the local visual art and design community.

The SGCI Juried Members Exhibition and Visual Elogy, in conjunction with the Southern Graphics Council International conference held at locations throughout DFW in early March, was the second show of spring. SGCI, which represents artists of original prints, drawings, books and handmade paper, has over 1,500 professional and student members, and focuses on promoting an understanding of the role of printmaking in art. Adjudicated by internationally-recognized artist Jane Hammond, the juried exhibition was a selection of 49 diverse artworks chosen from entries submitted by the SGCI membership. Technically and conceptually wide-ranging, the show offered an impressive visual experience celebrating the graphic arts. *Visual Elogy*, shown concurrently, was a print portfolio created in response to *Appalachian Elogy*, a book of poetry written by bell hooks, well-known author, activist, feminist and artist. The exhibition, organized by Nicole Hand, featured works by 25 women artists whose images are contemplative reflections on hooks’ poetry and life.

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 Thesis 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.

+ 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.

Julie Rrap

The Department of Art & Art History was pleased to host a visiting artist talk by well-known Australian contemporary artist, Julie Rrap. Rrap, who was born and currently resides in Australia, spent several years living, working and exhibiting in France and Belgium. Her work often focuses on images of the female body, and its stereotypical representation in the media and society. She is also known for her wide-ranging use of many artistic processes in her studio practice. She makes art utilizing everything from photography and sculpture, to painting, video, and installation.

Rrap's early forays into body art and performance in the mid-1970's in Australia expanded into a career-long interest in using images of the body to question the definition of femininity. She has commented that *"media such as photography and video became mischievous companions in undermining and poking fun at stereotypical representations of women transforming these characters into active agents for change."* (Brooklyn Museum of Art Feminist Art Base)

Victoria Lynn who curated a major retrospective of the artist's work at the Museum of Contemporary Art, Sydney in 2007 wrote, *"Keenly aware of the dominance of the photographic image in the construction of a broad societal conception of femininity, Rrap persists in undermining its power."*

Dr. James Elkins

James Elkins grew up in Ithaca, New York, and received his BA degree (in English and Art History) from Cornell University. He earned a graduate degree in painting, and then switched to Art History, which led to a PhD in Art History in 1989 from the University of Chicago. Since then he has been teaching in the Department of Art History, Theory, and Criticism, at the School of the Art Institute of Chicago. His writing focuses on the history and theory of images in art, science, and nature. Some of his books are exclusively on fine art while others include scientific and non-art images, writing systems, archaeology, and natural history.

www.jameselkins.com



Ambreen Butt

Ambreen Butt was born in Lahore, Pakistan and received her BFA in traditional Indian and Persian miniature painting from the National College of Arts in Lahore. She moved to Boston, Massachusetts, in 1993 and attended Massachusetts College of Art and Design earning her MFA in painting in 1997.

Her work has been featured in solo and group exhibitions, both nationally and internationally. Among the many institutions that have exhibited her work are the Museum of Fine Arts, Boston, the Institute of Contemporary Art in Boston, the Brooklyn Museum in Brooklyn, New York, the Heard Museum in Phoenix, Arizona, the Asia Pacific Museum in Pasadena, California, the Kunsthalle Fridericianum in Kassel, Germany, the National Art Gallery in Islamabad, Pakistan and the Sunshine Museum in Beijing, China.

Ambreen has been the recipient of many awards including the Brother Thomas Fellowship from the Boston Foundation, Maud Morgan Prize from the Museum of Fine Arts, Boston, a Joan Mitchell Foundation grant, and a grant from the Canada Council for the Arts, Ontario, Canada. In 1999, she was the first recipient of the James and Audrey Foster Prize given by the Institute of Contemporary Art in Boston in addition to being an artist-in-residence at the Isabella Stewart Gardner Museum that same year.

Her work is included in many public and private collections such as the Brooklyn Museum in Brooklyn, New York, the Museum of Fine Arts, Boston, the Institute of Contemporary Art in Boston, the Library of Congress in Washington DC, National Museum for Women in the Arts, Washington DC, the Worcester Art Museum in Worcester, MA, the Hood Museum at Dartmouth College in Hanover, NH and the DeCordova Sculpture Park and Museum in Lincoln, MA, among others. Her work has been featured in The New York Times, The Boston Globe, Art in America, Art News, Artforum, and Art Asia Pacific. She has also appeared on NPR and PBS.

Jillian Mayer

Jillian Mayer is an artist and filmmaker living in Miami, Florida. Through videos, sculptures, online experiences, photography, performances, and installations, she explores how technology affects our lives, bodies, and identities. Mayer investigates the points of tension between our online and physical worlds and makes work that attempts to inhabit the increasingly porous boundary between the two.

www.jillianmayer.com

Daniel Clayman

Daniel Clayman is a sculptor, born in 1957 in Lynn, MA. He had planned a career as a theater lighting designer, studying in the Theater and Dance Department at Connecticut College, and eventually dropping out of college to work in the professional theater, dance and opera world. A chance class in 1980 introduced him to using glass as a sculptural material. In 1986, he received his BFA from Rhode Island School of Design and has maintained a studio in East Providence, RI, since then.

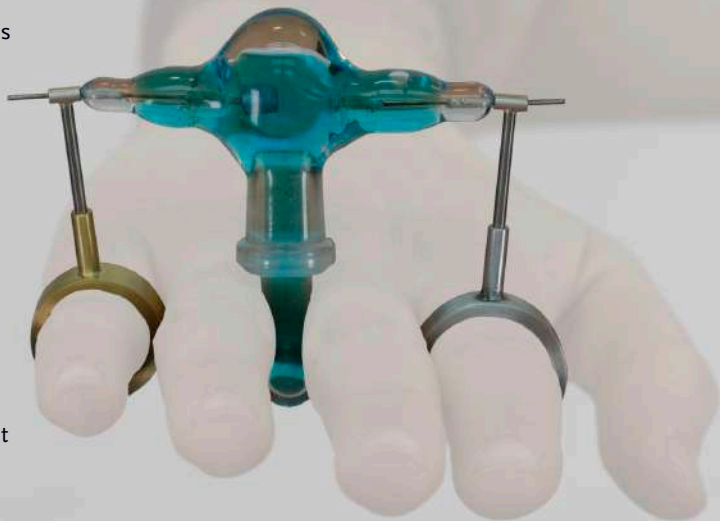
Clayman's interests in engineering, the behavior of light, and the memory of experience, act as an impetus for much of his work. He sees his sculpture as a 'manifestation of a moment of thought.' Working from large to small in scale, he employs a wide variety of technology from the simplest hand tool to the latest three-dimensional printing techniques.

Bryan Kekst Brown

Bryan Kekst Brown is an artist currently working out of Philadelphia, PA. Originally from Cleveland, Ohio he received his BFA in Sculpture & Expanded Practice from Ohio University and his MFA in Metals/Jewelry/CAD-CAM from Tyler School of Art in Philadelphia.

Most recently Bryan's work has been focused on material studies that call into question the way we understand and interact with material. This work exists across the spectrum of functionality and is primarily composed of metal and glass. Bryan's work has been shown nationally and most recently at S12 Gallery in Bergen, Norway. He has participated in residencies at Pilchuck Glass School, Arrowmont School of Arts and Crafts, and Museum of Glass in Tacoma, WA.

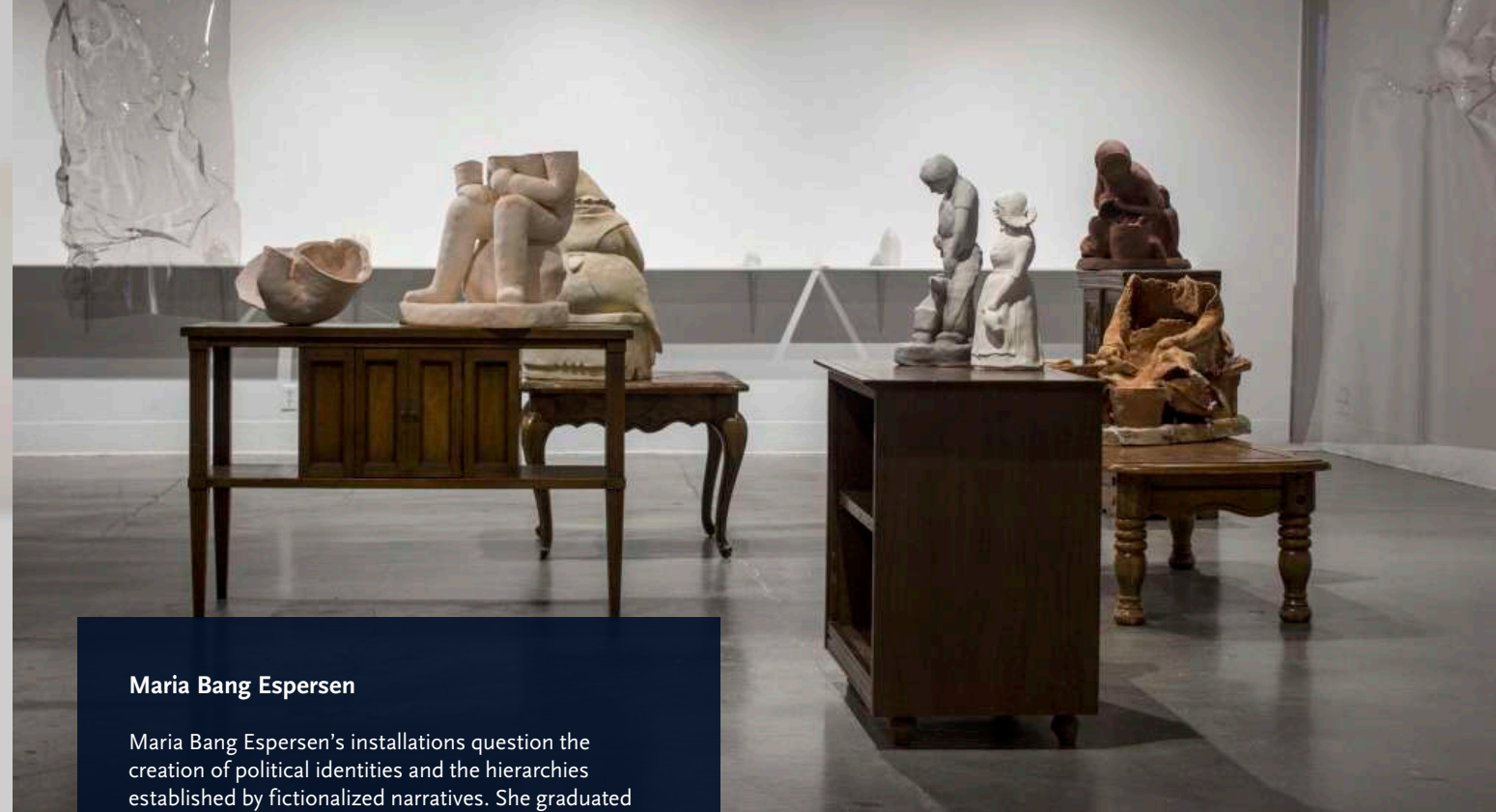
His work has been published in *Metalsmith Magazine*, *New Glass Review*, and featured in Baltimore Jewelry Center's "Body of Work" online exhibition as a part of Google Art and Culture Institute's "We Wear Culture" project. In the past he has worked as the Studio Technician and 3D Print Lab Technician in the metals department at Tyler, Botlab/Technology Coordinator at Pilchuck, and is currently working as a CAD Designer for Gray.



Hannah Marie Smith

Hannah Marie Smith is an artist and printmaker who uses direct observation, post-digital studio processes, and repetition/replication to explore the intersection of visual complexity and understanding. She combines material and imagery in ways that contribute to the wider conversations of human behavior, development, and control. Motivated by her fascination with glass's ability to hold marks and an introduction to cold working at Squam River Studios, NH, Hannah has gone on to teach workshops and coordinate the print studio at Pilchuck Glass School, where she works with Artists in Residence in the production of prints.

Hannah holds a BFA in Printmaking from Plymouth State University and has been an artist in residence at Grin City Collective, Pyramid Atlantic Art Center, and Pilchuck Glass School. With the support of Pilchuck Glass School's 2018 Hauberg Residency and a research residency at Zea Mays Printmaking. She is currently coordinating a collection of essays on the topic of glass plate printmaking to be published early 2019. Hannah Marie lives and works in Boston, MA.



Maria Bang Espersen

Maria Bang Espersen's installations question the creation of political identities and the hierarchies established by fictionalized narratives. She graduated from the Department of Glass and Ceramics (presently FormLab) at the Engelsholm Folk High School, Bredsten, Denmark, 2005; Kosta glasskola (the Kosta School of Glass), Kosta, Sweden, 2009; Craft – Glass and Ceramics, the School of Design, the Royal Danish Academy of Fine Arts (KADK), Bornholm, Denmark, 2012. Since 2015 she has been teaching classes at the Royal College of Art, London, UK; in the Gerrit Rietveld Academie, Amsterdam, the Netherlands; and in the Engelsholm Folk High School, Bredsten.

She has been granted several awards, including: the Coburg Prize for Contemporary Glass 2014, the Special Jury Award, Kunstsammlungen der Veste Coburg, Germany, 2014; the KP Award, the Artists Easter Exhibition, Denmark, 2015; the Talent Award of the Jutta Cuny-Franz Foundation, Düsseldorf, Germany, 2015. She has participated in 6 solo and duo exhibitions in Denmark and Norway, and in 28 group exhibitions in Belgium, the Czech Republic, Denmark, France, Germany, Latvia, the Netherlands, Norway, and Sweden, including: *Underneath it all*, the Bredgade Kunsthandel, Copenhagen, Denmark, 2014; and *Virkeligheden*, Fortaelle Galeriest, Holstebro, Denmark, 2015.

Her works are in the collections of museums in Belgium, Germany, Sweden, and the USA, including: the European Museum of Modern Glass, Rödental, Germany; the Public Art Agency Sweden (Statens konstråd), Stockholm, Sweden; Ernsting Stiftung, Glasmuseum Alter Hof Herding, Coesfeld, Germany; the Museum of American Glass, the Wheaton Arts and Cultural Center, Vineland, Millville, USA; the Studio Collection of the Corning Museum of Glass, Corning, USA.



Anna Riley

Anna Riley is a visual artist whose work emerges from a strong interest in materials research. Often dependent on experimentation, her work has been enabled by residencies at the Museum of Arts and Design, Dieu Donn  Papermill, the Studio at the Corning Museum of Glass, the Creative Glass Center of America at WheatonArts, the Thicket, and Wave Pool Gallery.

In 2018, she continued to research the physical and social influence of colorless glass as the David Whitehouse Artist in Residence for Research at the Corning Museum and as a Studio Resident at UrbanGlass. She has exhibited at the Museum of Arts and Design, BRIC Arts Media Gallery, Dieu Donn  Gallery, and the Agnes Varis Gallery at Urban Glass.

+ ICPF Awards the Packaging Design Program

The International Corrugated Packaging Foundation (ICPF) has awarded the Art & Art History Department packaging design program \$150,000 to be used for technology improvements, including equipment and computers, as well as furniture, materials, adjunct faculty stipends, and other resources to enhance the existing CORRPRO (corrugated prototype design) and CAD production lab, and packaging design classroom at UTA.

Packaging and 3-D CAD courses offered within the visual communication design area introduce students to a curriculum that focuses on design, materials, performance, testing and sustainability of packaging products. The CORRPRO lab, which was initially made possible in 2012 through a partnership with ICPF, has provided students with the structural design software and a computer-aided design table to produce significant packaging solutions for use in the marketplace.

Each semester, students work as individuals and collaborate in teams to develop innovative solutions to real-world packaging issues including the design and construction of a retail floor stand display, food & beverage shippers, and retail shelf displays. These dimensional products and packaging solutions explore the relationship between conceptual thinking, structural design, brand development and consumer behavior.

The improvements to the facilities are scheduled to take place over a three-year period, with the 1st phase being the acquisition of large format flatbed printer which is scheduled for installation prior to the fall 2019 semester. This equipment will allow for printing directly onto the corrugated material and paperboard that is then moved directly to

the cutting machine. In the past, that part of the process had to be outsourced. Once the new printer is in place, students will be able to complete the entire design and fabrication process in-house, which is an enormous benefit to their career skillset acquisition.

Ben Dolezal, professor of visual communication design and coordinator of the packaging design initiative says, *“This award will provide students with the opportunity to increase their exposure to industry standard technology and software. This will definitely make them more attractive to potential employers and more marketable in their post academic careers. We would like to thank ICPF for their continuing support of our students and our program”*



+ Department Advisors Foster Success Through Outreach and Advising

Jessica Rose, Senior Advisor reported that continuing improvements in student advising procedures resulted in an increase in both the total number of students advised this year and in students being advised earlier for fall 2019 compared to 2018. In addition to the regular option of scheduled appointments, ‘Walk-In Wednesdays’ for current art majors offers quick access to the advisors and has been a popular innovation. The advisors also made a concerted effort this year to contact all students who had not re-enrolled to offer them advice and assistance on returning to UTA. All efforts to increase communication and accessibility has resulted in demonstrable success: Enrollment increased in fall 2018 to 777 undergraduate students.

In addition to advising current students, the advising team participated in outreach activities this past academic year including high school and community college events and visits, department facility tours for individuals and school groups, coordination of studio demonstrations and small workshops, and planning and overseeing the all-day ‘Find Your Space’ event for area high school students. The goal is to find the right ‘fit’ between students and the department before they even enroll.

Jessica Rose, speaking on behalf of the Art & Art History Advising Team that includes **Kate Helmes-Shark** and **Karra Rybicki**, commented *“We believe in helping students be successful through a partnership. We help them navigate university life and strive to maintain a calming, positive and friendly environment within our advising offices. When we advise, we believe in advising the person. We want to hear about their goals, achievements and concerns. We offer clarity in any given situation and work toward a productive, pleasant and gratifying discussion as we keep them knowledgeable of university and department information. The more informed and open students are, the better prepared they will be to make their decisions and to trust themselves in those choices – an important aspect to their personal empowerment.”*

The advising team’s attitude and philosophy about student success has resulted in successes of their own. All three department advisors were nominated for the UTA Outstanding Academic Advisor Award in spring 2019. In addition, Jessica Rose was nominated for and won the College of Liberal Arts Outstanding Undergraduate Advisor Award in spring 2019.

+ Art and Art History Department 2018-19 Development Successes

The Department of Art & Art History has established key partnerships that have resulted in funding support for various programmatic initiatives. The generosity of these partners enhances the ongoing efforts to improve and upgrade facilities, equipment, and financial support for art and art history students.

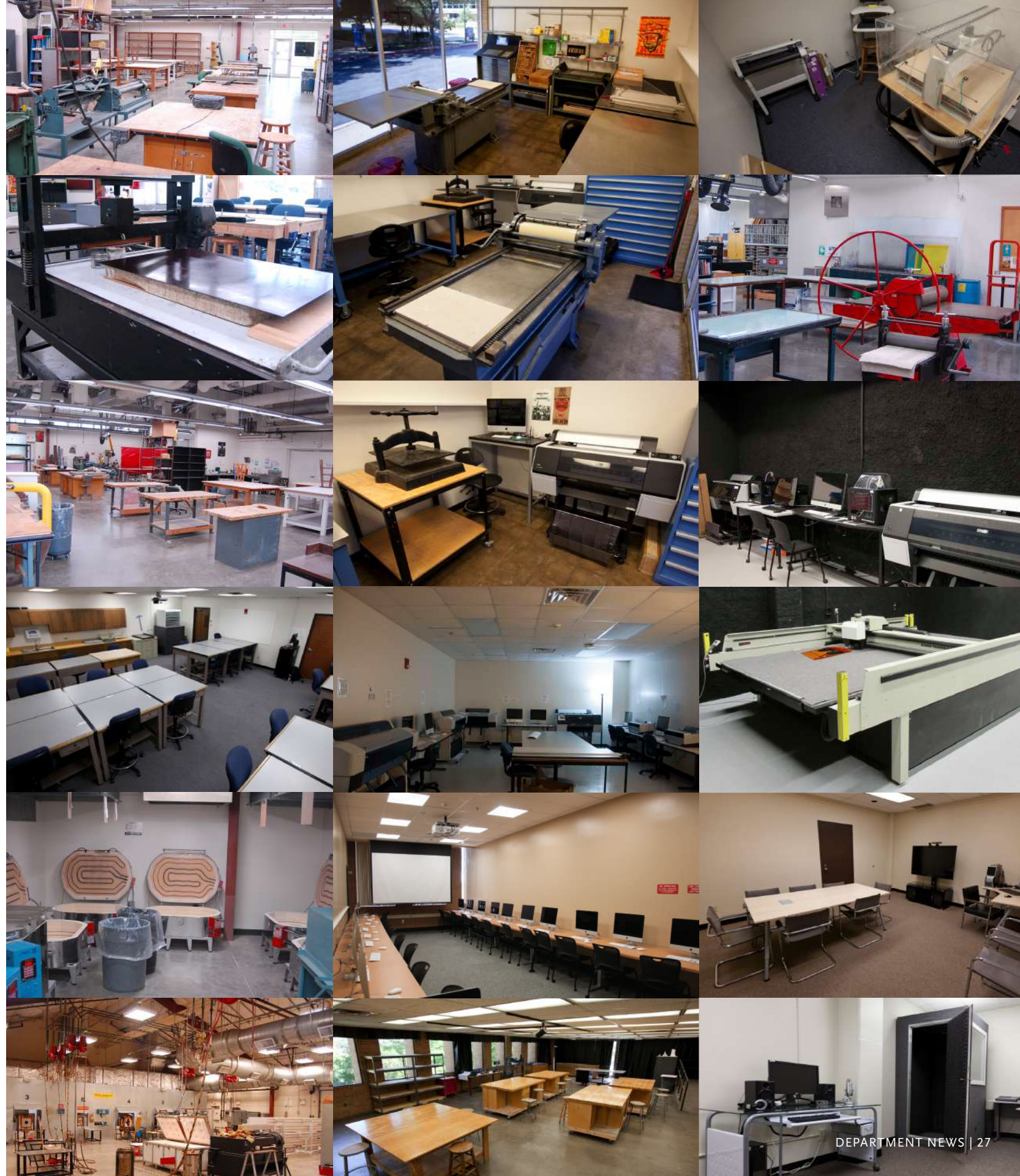
Recent contributions total over \$1,000,000. Jacob Singletary, Director of Development for the College of Liberal Arts who has worked extensively with the department states, *"I have the privilege to help facilitate relationships which enable our community of donors, faculty, students, and staff to find their joy. This joy may manifest as financial support of individual passion projects or the gifting of time and expertise to UTA. It is my honor to bring together and build upon our network of connections to invigorate the creative genius of our faculty, staff, students, alumni, and donors."*

Some of the most notable philanthropic gifts and endowments to the Art & Art History Department that have been established recently include:

- + Schira Family UTA Art & Art History Glass Program Endowment
- + Harris Packaging In-Kind Gift of Cutting Table for Packaging Program
- + Leuschel Endowment for Excellence in Film
- + The Professor Robert Hower Endowed Scholarship in Art & Art History
- + International Corrugated Packaging Foundation Grant

- + ESKO Corporation, Artois CAD Software Gift
- + Glass Art Society Glass Program In-Kind Gift
- + Michael G. Purgason Endowed Fund in Film
- + Liddell Family Endowed Scholarship in Memory of Jim Liddell
- + Mary and Jeff Schira Glass Program Furnace Gift
- + DuBois Glass Program In-Kind Gift
- + Mac Stiles Scholarship in Glass Blowing
- + American Carton Materials Gift
- + Harris Packaging Materials Gift

Art and Art History Chair Robert Hower expressed his gratitude to all the donors on behalf of the department: *"The generosity demonstrated by all our sponsors is sincerely appreciated. Their support helps our program continue to grow in strength and recognition. I especially want to thank Dr. Beth S. Wright and Dr. Woodring E. Wright for establishing an endowment in my name as I step down as chair of the department after nearly fourteen years. That endowment will fund awards for students in art or art history which is the best possible way anyone could honor me. I sincerely appreciate them and all our benefactors."*



FACULTY HIGHLIGHTS



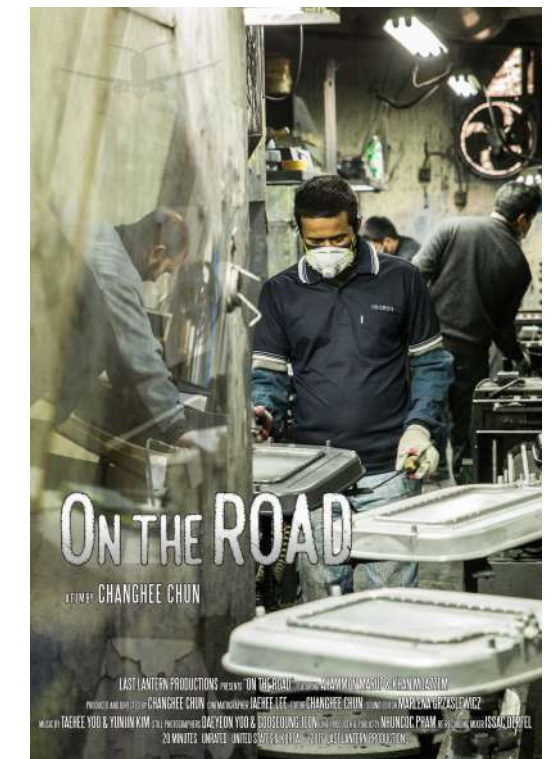
+ Art & Art History Department Film Program Welcomes Professor Changhee Chun

Changhee Chun joined the Department of Art and Art History as the Morgan Woodward Distinguished Professor in Film beginning fall semester 2018. Chun came to UTA from Ithaca College, which has a highly-ranked film and video program. At Ithaca College, in upstate New York, he taught film production techniques and theory as an assistant professor from 2003-2009, and as associate professor from 2009-2018.

Professor Chun, who received his BA in film directing from Hanyang University in Seoul, South Korea before completing his MFA degree at the University of North Carolina, Greensboro in film production in 2003, is an internationally-recognized scholar with an outstanding record of creative work in the film area. His film-making career began in Korea as an assistant director for 'Ye' Film Productions, as documentary film director/producer at the Samsung Broadcast Center, and as commercial film director/producer at The Essence Film Productions. Since 1996 he has been director and director of photography on innumerable freelance projects -- making films, documentaries, music videos and commercials in both the U.S. and Korea.

His films have been broadcast, screened and have won awards at film festivals in the U.S. and internationally since 1992. In 2015, he was awarded a prestigious Fulbright U.S. Scholar Award to research his 2017 documentary, "On the Road."

Film, screenwriting and animation are rapidly growing areas in the Art and Art History Department. Professor Robert Hower, chair of the department said, "There is very strong student interest in film, and we have had excellent results with faculty and students receiving national awards. The addition of Professor Chun, who has identified innovative areas of growth and research, will significantly benefit UTA students in Art and Art History, the College of Liberal Arts, and the University."





+ **Stephen Lapthisophon, Senior Lecturer in the Department of Art & Art History, had his work included in America Will Be! at The Dallas Museum of Art from April 6 - October 6, 2019.**

Lapthisophon, who has been teaching art and art history at UTA since 2008 is an artist and educator working in the field of conceptual art, critical theory, and disability studies. The exhibition, which drew from the museum's extensive permanent collection, explored the 'contemporary landscape' of America as depicted by a wide range of artists, past and present.

According to the DMA website, the exhibition title references the closing line of a poem by Langston Hughes that envisions an America 'that includes the multiplicity of experiences at both the margins and the center, regardless of race, socioeconomic status or origin.' 'This exhibition explores how contemporary 'landscapes' might better reflect the full diversity of the peoples who inhabit North and South America.' (www.dma.org)

+ **The Nasher Sculpture Center in Dallas annually presents the Nasher Prize, 'the most significant award in the world dedicated exclusively to contemporary sculpture.'**

In conjunction with the award, the 'Nasher Prize Graduate Symposium' features graduate students from around the world presenting their research related to the Prize Laureate. On March 4, Art and Art History Department faculty member Stephen Lapthisophon moderated the symposium on 2019 prize winner, Isa Genzken. This year five scholars presented papers on aspects of Genzken's work ranging from architecture to fashion. The papers and Lapthisophon's remarks from the symposium were published by the museum in the annual symposium compendium.

+ **The 2019 Dallas Art Fair, which took place April 11 -14, 2019 at the Fashion Industry Gallery in Dallas' Art District, featured close to 100 national and international art dealers and galleries exhibiting thousands of works by modern and contemporary artists.**

This year, Stephen Lapthisophon, senior lecturer in the Department of Art & Art History at UTA, was honored to have been selected as the Featured Artist. As such, at various dates from late March through April he participated in several activities associated with the Fair. First, on March 26, he led a guided tour and discussion of the internationally-celebrated sculpture collection at the NorthPark Center. (www.northparkcenter.com) On March 28, his art work was highlighted at the Opening Gala that kicked off the Art Fair at the Neiman Marcus department store in downtown Dallas.

In addition, he was asked to create an installation consisting of both two-dimensional works and three dimensional objects for the windows at the downtown store that was on view from March 19 through April 23.



+ Sedrick Huckaby Receives Honors for his Work

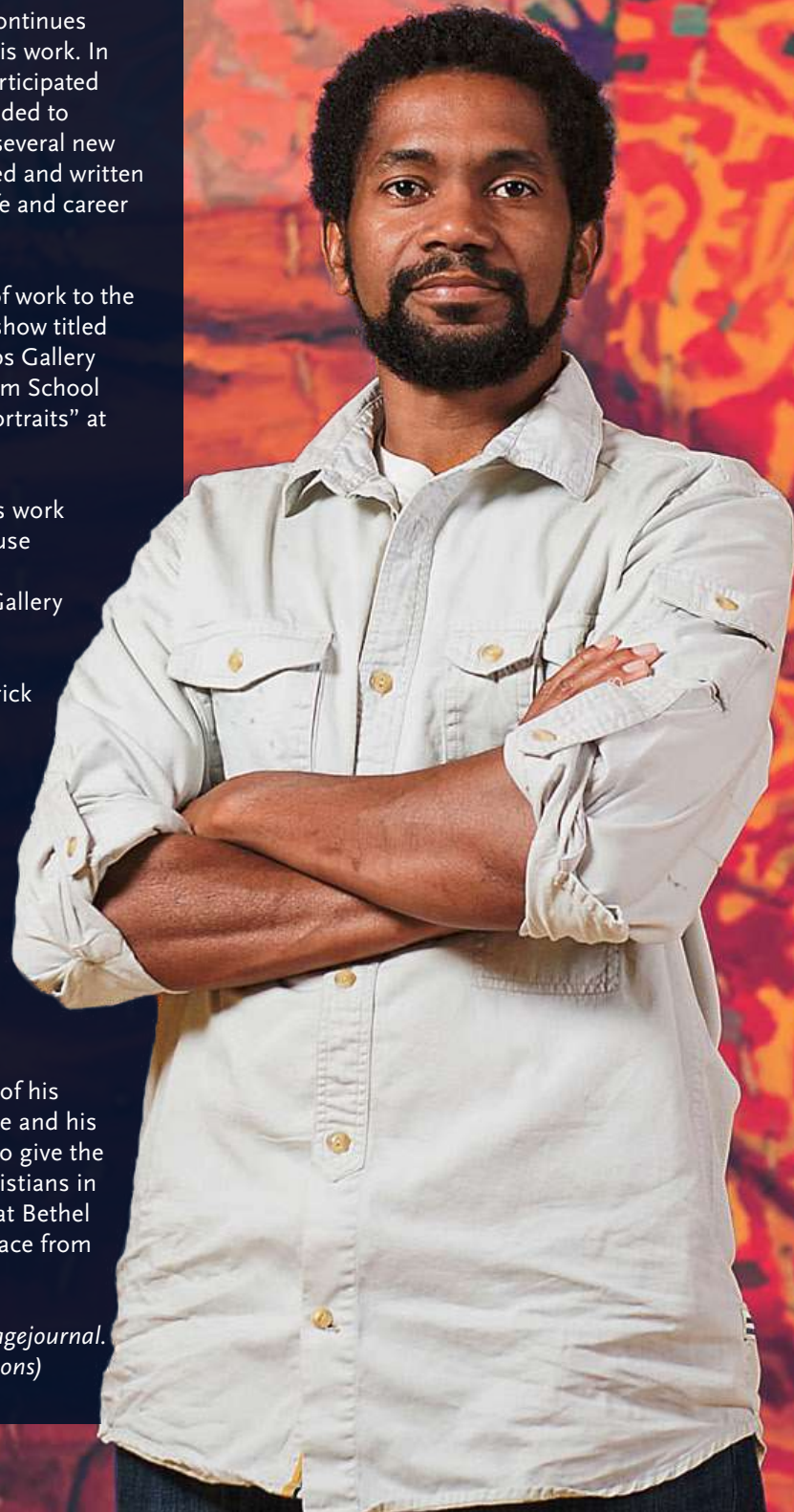
Associate Professor Sedrick Huckaby is an award-winning, nationally-lauded artist who continues to garner wide-spread recognition for his work. In the 2018-19 academic year alone, he participated in multiple exhibitions, had his work added to important public collections, received several new honors and awards, and was interviewed and written about in a variety of media about his life and career as an artist.

Exhibitions included a long-term loan of work to the Blanton Museum of Art, Austin, TX; a show titled "American, African American" at Phillips Gallery in New York; "Interwoven" at the Harlem School of the Arts in New York; and "Parent Portraits" at Westbeth Gallery" also in New York.

In addition, Professor Huckaby had his work acquired by the Elaine de Kooning House Collection; the Fort Worth Public Art Program; and the Yale University Art Gallery this past year.

He was the subject of "Interview: Sedrick Huckaby at the Elaine de Kooning House" for an online publication titled Painters' Table submitted by John Mitchell on March 11, 2019. Articles printed about him include an interview titled "Life After Thirty - Collaboration and Community: Sedrick Huckaby" for *Image Magazine*, Issue #100 published in Spring 2019. *CIVA Seen Journal* also published an article in 2019 titled "Familial Trilogy: Histories on Art and Legacy" that included images of his work in the article and on the cover. He and his wife Leticia Huckaby were also asked to give the keynote address at the 2019 CIVA (Christians in Visual Arts) International Conference at Bethel University in St. Paul, MN that took place from June 13-16.

(For articles see painters-table.com, imagejournal.com, and civa.org/seen-journal-generations)



Further honors included receiving a 2018 Award in Art from the American Academy of Arts and Letters in New York; being selected as the 2018 Texas State Artist (2-D); a College of Fine Arts Distinguished Alumni Award from Boston University; and being chosen as a finalist for the Smithsonian's National Portrait Gallery's 2019 Outwin Boochever Competition. This competition had 2,600 entries from which 46 finalists were selected.

There will be a resulting exhibition of works by the finalists that will travel to museums around the country and which might lead to an additional award. Moreover, Professor Huckaby was awarded a 'Nationwide Faculty Fellowship' for a three-year period of support beginning May 2018, by the president and provost of the University of Texas at Arlington to recognize and honor his many talents and contributions. *"It is always a great honor to be recognized for my art," said Huckaby. "I'm humbled by all my opportunities and experiences and look forward to continuing to share my work with people across the nation."*



Artist Residency Followed by Exhibition in New York

Associate Professor Sedrick Huckaby was an artist-in-residence for six weeks in fall 2018 at the Elaine de Kooning House in East Hampton, New York. Chris Byrne, owner of the Elaine de Kooning House and co-founder of the Dallas Art Fair, was familiar with Huckaby's work and invited him to spend time at the studio space on Long Island working on his large oil paintings. Most of the artworks Huckaby drove across country from Ft. Worth to New York were portraits he had begun in Texas, but that he wanted to spend more time perfecting. A series of people standing in front of quilts wearing funerary shirts (which show the image of a recently dead person) were a group of paintings he particularly focused on during this residency. As an additional honor, The Elaine de Kooning House Collection acquired one of the paintings for its permanent collection at the conclusion of his residency.

Following the residency, four paintings he worked on during his time there were featured in an exhibition titled "Interwoven" which took place at the Harlem School of the Arts in New York City from February 5 through May 25, 2019. Curated by HSA Director of Art & Design, Adrienne Elise Tarver, the exhibition presented the works of Associate Professor Huckaby and his wife, Leticia Huckaby *"highlighting their individual and mutual interests in the ties that bind generations in the black community."*

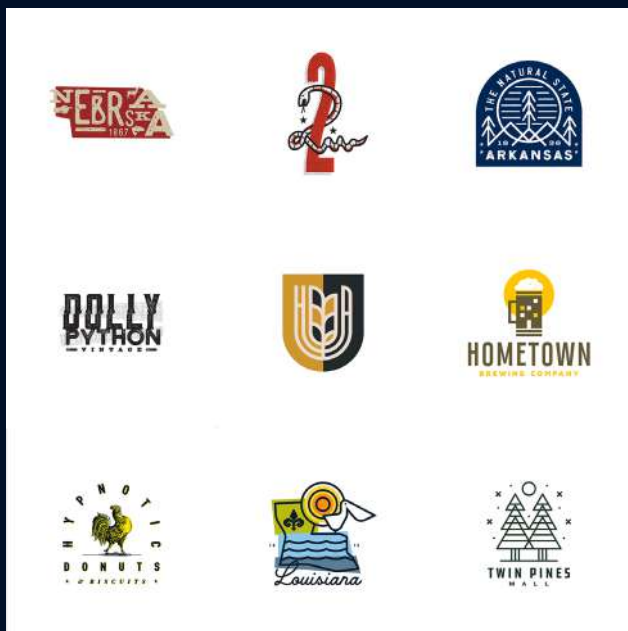
(See more information about the residency at the Elaine de Kooning House at elainedekooninghouse.org and the Harlem School of the Arts exhibition at hsanyc.org)



+ Ben Dolezal Wins Awards for Logo Designs

In 2019, Visual Communication Design Associate Professor Ben Dolezal was awarded a silver professional design award for his 'Hometown Brewing Company Logo' in the Signs, Systems, and Letterform Marks category of the United Designs Alliance International Design Competition. UDA hosts annual design competitions to "promote the best designers, makers, and artists around the world." (www.uniteddesigns.org/competitions-exhibitions)

In addition, nine logos created as part of his logo-a-day Instagram project (Okayest Logo) were selected for inclusion in *LogoLounge Book 11*. The book, a logo showcase for winners of an annual design competition, was published on May 20, 2019. This year nearly 35,000 logos were submitted for consideration, from which 2,500 were chosen. Having nine of Dolezal's logos included in the showcase is tangible corroboration of his feeling, expressed while he was in the midst of the year-long 2018 project: "I believe this is some of the best work I've produced in my career. I'm stretching outside of my comfort zone and working in styles, colors, and forms that I haven't used before." (from "Center Stage: Ben Dolezal" interview by Ellen Healy, posted on logolounge.com, March 14, 2018)



+ Professor Nicholas Wood Exhibits Work in Two Spring Shows

Professor Nicholas Wood, Coordinator of the Ceramics Area in the Art & Art History Department, recently had his work selected for exhibition in two respected regional venues. Wood, who teaches three-dimensional studio practice in clay, is an accomplished artist in a variety of 2-D media as well, as evidenced by the work chosen for these two exhibitions.

From March 16 – April 26, he exhibited drawings at the Bath House Cultural Center at White Rock Lake in Dallas. Titled ART214, this show was a multi-venue juried exhibition to showcase the works of artists who live in the greater North Texas region organized by the City of Dallas Office of Cultural Affairs.

From June 7 -26, he also exhibited some of his drawings in the TAC Invitational at the Fort Worth Community Arts Center. Active members of the Texas Artists Coalition (TAC) were invited to submit works for this exhibition. Wood along with eleven other members of the coalition were featured in this invitational exhibition.





+ Joshua Wilson & Scott Cook

During this past year, Assistant Professors **Scott Cook** and **Joshua Wilson** developed two separate grant-funded projects on which they were asked to collaborate. Both projects were in association with faculty from the School of Social Work, who reached out to the two Art & Art History Studio CreaTec members for their creative expertise.

Studio CreaTec, a unique initiative of the Art & Art History Department, brings together faculty and students who specialize in combining art, technology, and entrepreneurship to produce products such as animations, interactive websites, gaming apps, films and other technology-based art forms. Some recent projects include: “Flyby,” a game app to promote interest in aviation careers; “Rehab Glove” controller peripherals and mixed reality environments for physical rehabilitation; an archive and connected gamification to teach students about influential North Texas women and women’s history; workshops that bring together regional high-school students to create working mobile games; and the production of an oral history documentary video about a 1984 mine disaster in Utah, to name just a few.

The first of the two projects was an Enhanced Technology Grant funded by the National Network of Libraries of Medicine to update a prenatal

care website for the Dallas-Fort Worth area. The collaborative grant was for rebranding, developing, and providing updated content for www.dallashealthybabies.com, an information hub for accurate prenatal information and available health care programs guidance. From the School of Social Work, Debra Woody, Sherry Bryson, Laura Frank, and Stacy Green oversaw the data collection portion of the project. The Art & Art History Department’s Joshua Wilson and Scott Cook directed the website redesign, with the help of Uriel Hernandez, Thy Hoang, and Joyce Liu, three visual communication design undergraduate students.

The second project, again in collaboration with the School of Social Work, was for the development of a fully functional gaming app for tablet devices to teach and re-enforce prevention of alcohol, tobacco and other drugs for middle and high school youth in the Grand Prairie ISD. Debra Woody, Sherry Bryson, Laura Frank, and Michelle Young from Social Work’s Center for Addiction and Recovery Studies are advisors for the project and will collect data on the effectiveness of the game after its anticipated launch in Fall 2019. Joshua Wilson and Scott Cook are directing the design and creation of the game with two undergraduate students, Abigail Meredith and Jaya Gratts, acting as the workforce behind the art asset creation.

+ Amanda Alexander’s Research Awarded University Grant Support

Dr. Amanda Alexander, Area Coordinator and Associate Professor of Art Education, has recently received university funding support for two separate research projects. In April 2019, she was notified that she had been awarded a Faculty Development Leave (FDL) by the Office of the Provost and Vice President for Academic Affairs. FDLs are awarded by the university to support publication, research, teaching, and creative activities that have the potential for achievement of excellence surpassing normal faculty responsibilities. (www.uta.edu/provost/faculty-programs) In Spring 2018, she also received a Research Endowment Grant from the College of Liberal Arts for a different project proposed for winter 2018. Department Chair Robert Hower commented, *“The time and effort that Amanda has put into acquiring funding and support for her research is impressive and commendable. Not only will the international impact of the research be beneficial to her scholarly career, but our students will also benefit as her project evolves and future workshops are offered.”*

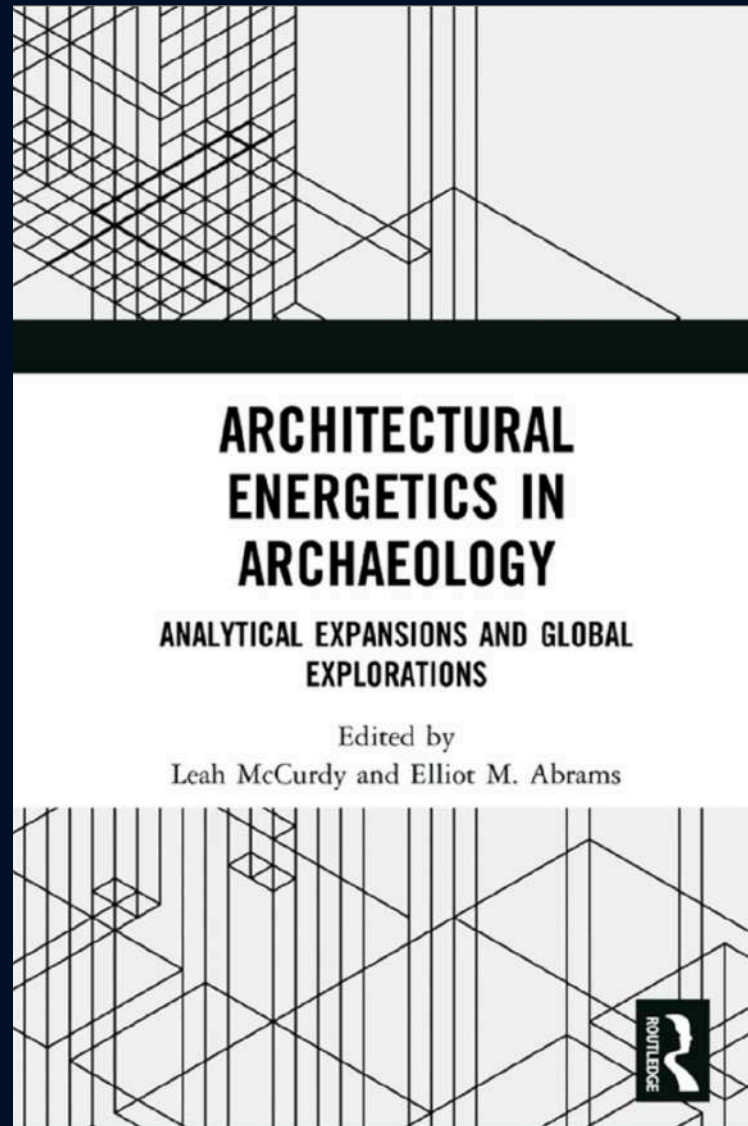
Dr. Alexander will be using her FDL in fall 2019 to write up and publish the results of a pilot study titled “Artopia: Creative Healing” which established a series of art therapy workshops for military veterans in collaboration with the Art & Art History Department, the Veteran’s Assistance Center, the Psychology Department, and The Art Station, a Fort Worth nonprofit art therapy organization. As part of the project, researchers gave those participating in the workshops a pre- and post-test survey (Profile of Mood States) to determine levels of symptom relief and healing for the veterans dealing with service-related traumas or disabilities. This data is what Dr. Alexander will be compiling and detailing to submit for publication. In addition, producing a grant to seek funding for continued workshops and data collection is part of the goal of her FDL. Dr. Alexander stated, *“This project continues to have momentum since collecting the pilot data in 2016/17. I have been interviewed on Dallas’ KERA for both ‘Art & Seek’ and ‘Think.’ I hope with the FDL I will be able to secure funding to keep this momentum going, in turn benefiting more veterans throughout DFW.”*



Dr. Alexander was also awarded a College of Liberal Art Faculty Research Endowment Grant which enabled her to travel to and conduct fieldwork in Peru in winter 2018. One branch of Dr. Alexander’s research involves an ongoing ethnographic study of the “dramatic cultural, political, and social changes” taking place in Peru, where she lived from 2002-2005. She has written an auto-ethnographic article reflecting on her observations of rapid socio-cultural and economic changes in Peru to be submitted for publication to the *Qualitative Inquiry* journal. In addition, between 2007-2010, she conducted a Participatory Action Research Study with artists in Peru, which her current fieldwork revisited and updated. Data collected through interviews and workshops with Peruvian artists in 2018 was collected and written as an article to be submitted for publication in *Studies in Art Education*, the top journal for the field of Art Education. As Dr. Alexander commented, *“It was an insightful and rewarding trip. My work in Peru is near and dear to me, so I’m hoping to publish these two articles as soon as I can. It’s also perfect timing as Peru continues to develop and become more tourist friendly every year. This work is important to build awareness and educate people on development and also the diverse cultures and artistic communities throughout Peru”*



+ Leah McCurdy



Leah McCurdy announced that a book she co-edited, and for which she wrote several chapters, was published in February 2019 by Routledge, a leading academic publisher in the humanities and social sciences. Titled *Architectural Energetics in Archaeology: Analytical Expansions and Global Explorations*, the book “assembles an international array of scholars who have analyzed architecture from archaeological and historic societies using architectural energetics” to generate estimates of the amount of time and labor it took to construct past monuments.

According to the publisher, the volume is the first of its kind and “will serve archaeology and classics researchers, and lecturers teaching undergraduate and graduate courses related to social power and architecture. It also will interest architects examining past construction and engineering projects.”

Dr. McCurdy, is an art/architectural historian and anthropological archaeologist whose current research focuses on ancient Maya art and architecture. A 2009 graduate of UT Arlington with a BA in art history, she completed two Masters degrees -- in archaeology from the University of York in the UK, and in anthropology from the University of Texas, San Antonio -- before completing her PhD in anthropology at UT San Antonio in 2016. She is a senior lecturer in non-western art history for the Department of Art & Art History at UT Arlington.



+ Lizette Barrera

A film that senior lecturer **Lizette Barrera** directed and co-wrote had its world premiere at the 2019 SXSW Film Festival in Austin. SXSW attracts visitors from all over the world to Texas every year in March. According to the organization’s website, “The South by Southwest® (SXSW®) Conference & Festivals celebrate the convergence of the interactive, film, and music industries. Fostering creative and professional growth alike, SXSW® is the premier destination for discovery.”

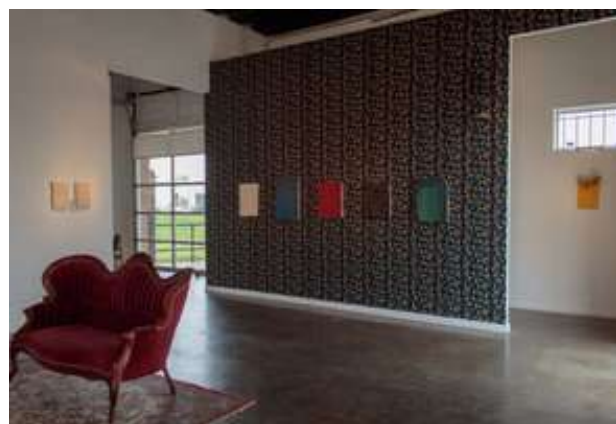
Lizette Barrera is an alumna from the University of Texas at Arlington, having earned her BFA (Film/Video) in 2013. She also worked for the Multimedia Services Department of the university from 2011-2013, helping to film and edit videos. A Chicana filmmaker based in Dallas/Ft. Worth, she is represented by Inclusion Management in LA and her previous film “MOSCA (Fly)” is currently in distribution with HBO. She was awarded “The Filmmaker to Watch Award” at the Women Texas Film Festival and she also received the 2017 EBW Grant, by Sandra Adair from the Austin Film Society for her film CHICLE (Gum).

+ Benjamin Terry

Senior Lecturer **Benjamin Terry** presented his newest body of work in an exhibition titled *A Romantic Gesture* at Galleri Urbane in Dallas. The show ran from February 23 – March 22, 2019, with an opening reception and artist talk by Terry on February 23rd. According to Galleri Urbane’s press release, the show “follows the lead of Terry’s recent exhibitions that have used site-specific, painting-based installations as a means to engage with personal narratives. Utilizing this expanded mode of painting, Terry invites viewers to consider the exhibition as a love letter to his partner.”

(www.galleriurbane.com)

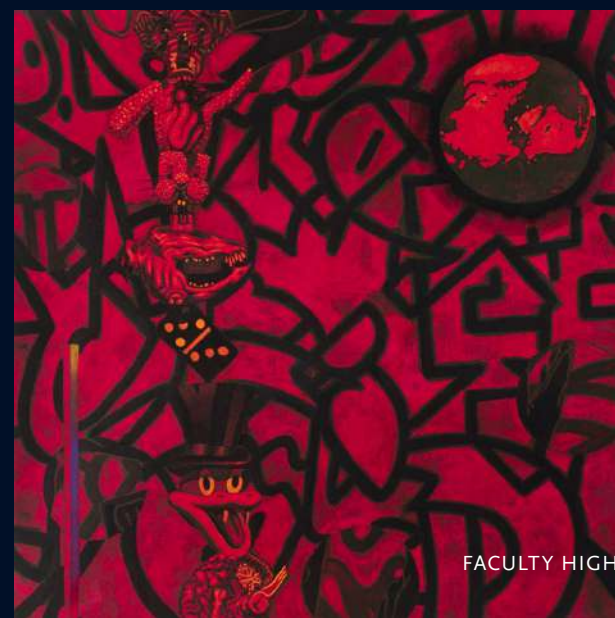
Benjamin Terry lives and works in Dallas, TX. He has exhibited work in numerous solo and group exhibitions across the country including Atlanta, Baltimore, Brooklyn, San Francisco, Dallas, and Houston. He recently had solo exhibitions at Art League Houston, Ro2 Art, and Guerrero-Projects. Curatorial work has become an integral part of his practice with exhibitions curated at Kirk Hopper Fine Arts (Dallas), Circuit12 Contemporary (Dallas), and Texas Woman’s University (Denton) in 2017. He was featured in volume 96 and 132 of *New American Paintings*, and has received two separate artist awards from the Dallas Museum of Art.

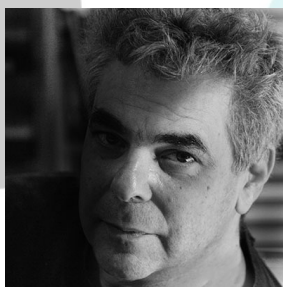


+ Benito Huerta

Professor **Benito Huerta**'s solo exhibition of over forty-years of fine art prints opened at Kirk Hopper Fine Art in Dallas on March 6 and was on view through April 6, 2019. *Under Pressure: A Print Survey* of Benito Huerta showcased works that explore “the intersection of power and exploitation through the acts of seduction and destruction.” (from KHFA press release www.kirkhopperfineart.com)

Huerta’s print survey was scheduled to coincide with the Southern Graphics Council International annual conference that took place throughout the DFW Metroplex from March 6-9. An opening reception was held on Saturday, March 9 at the gallery located at 3008 Commerce Street, in the Deep Ellum neighborhood of Dallas.





+ Bart Weiss

Bart Weiss, Associate Professor of Film and Video, was honored to serve as a juror for two respected film festivals that took place in the DFW Metroplex in April: the Dallas International Film Festival, and the Thin Line Film Festival in Denton. Weiss, an award-winning independent film and video producer, director, editor and educator is known as the director and founder of the Dallas VideoFest. He also produces the TV show "Frame of Mind" on KERA TV in Dallas.

The 12th annual Thin Line Film Festival, screened selected films at two locations in Denton from April 10-14, that exhibited 'the diversity of the documentary genre with screenings of docudramas, mockumentaries, docu-comedies and more.' (<https://thinline.us/about>)

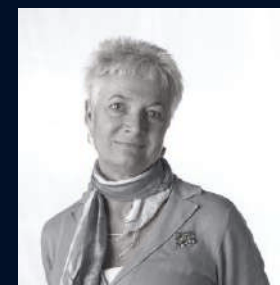
The 13th annual Dallas International Film Festival, with screenings from April 11 - 18, 2019 at the Magnolia Theater and at the Royal Lane Studio Movie Grill, featured 'the best narrative features, documentaries and short films from all over the world' according to the Texas Film Commission. (<https://gov.texas.gov/film/event/dallas-international-film-festival-2019>)

Dallas VideoFest

Associate Professor Bart Weiss announced the screening schedule for 'Alternative Fiction' as part of the Dallas VideoFest. Taking place February 7 - 10, 2019 at the Angelika Film Center in Dallas, 'Alternative Fiction' is a celebration of the dramatic in film, tv and new technologies.

The Dallas VideoFest, 'is now the oldest and largest video festival in the United States and continues to garner critical and popular acclaim.' (videofest.org) Since 1986, Weiss, as the founder and artistic director of the festival, has focused on presenting esoteric independent, alternative, and non-commercial media, that are rarely seen despite their artistic excellence and cultural relevance. An online article from the Dallas Morning News titled 'Edgy stories from Dallas directors and the latest technology spark film festival' commented that the 'Dallas VideoFest is the most forward-looking of the North Texas film festivals... Now in its 31st year, the festival founded by University of Texas at Arlington film professor Bart Weiss keeps pushing the envelopes.'

(<https://www.dallasnews.com/arts/arts/2019/02/06/edgy-stories-dallas-directors-latest-technology-spark-film-festival>)



+ Kenda North

Professor **Kenda North** exhibited new work at Craighead Green Gallery in Dallas in an exhibition that opened Saturday, February 16th and ran through March 22, 2019. The images in *Resurgence* were re-configurations of large scale Polaroid prints made in the mid-1980's. North stated, "As I developed this work, cutting and tearing up my large format Polaroid prints, I was often shocked with the chaotic piles of debris which took the place of the carefully archived prints I had carried around for years. After so many years of composing images through a viewfinder, the process of assembling and gluing a collage was terrifying. As I worked, the structure and visual language I was looking for began to emerge. The earlier photographs were transformed; a resurgence of ideas." (www.craigheadgreen.com)

North also exhibited work as a part of *In the Sunshine of Neglect: Defining Photographs and Radical Experiments in Inland Southern California, 1950 to the Present*, curated by Douglas McCulloh for a simultaneous two-part exhibition at UCR ARTS: California Museum of Photography and the Riverside Art Museum. An opening reception took place on January 19, 2019 at the California Museum of Photography in Riverside, California. The exhibition, which ran through April 28, included 194 works by 54 photographers, including Ansel Adams, Robert Adams, Lewis Baltz, Laurie Brown, Judy Chicago, Joe Deal, Lewis deSoto, John Divola, Christina Fernandez, Judy Fiskin, Robbert Flick, Anthony Hernandez, Richard Misrach, Allan Sekula, Julius Shulman, Joel Sternfeld, Hiroshi Sugimoto, Larry Sultan, among others. North's photographs in the exhibition were made in the 1980's; the vintage Cibachrome prints are in the permanent collection of CMP.





+ Andrew Ortiz

New works by Associate Professor **Andrew Ortiz** from his ongoing series *Measured Disorder* were recently showcased in two separate exhibitions: the first at Gallery 414 in Fort Worth and the second at Inner Space: A Chamber Gallery in Dallas.

Gallery 414, located near the Fort Worth Arts District, has had a reputation for well-curated contemporary art exhibitions since its opening in 1995. Gallery 414 presented *Recompose*, a two-person exhibition featuring Ortiz, and his invited guest artist, Janet Chaffee. The exhibition opened Saturday, September 8, 2018 with a reception for the artists during Fort Worth Gallery Night, and ran through October 7. A reviewer in describing the exhibition for *Glasstire*, an online Texas arts magazine, wrote that “Ortiz’s printing mastery results in wisps of images that are barely there, and his video self-portrait adds a powerful punctuation to the show.”

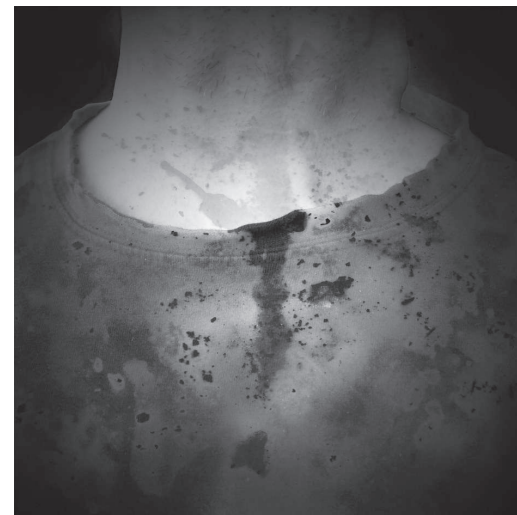
Inner Space: A Chamber Gallery in Dallas, hosted a solo show of Ortiz’s work which opened on November 3 and ran through November 25, 2018. In this exhibition, Ortiz experimented with various two and three dimensional media to express his theme. A full scale plaster sculpture representing the artist sitting, bent over and looking down at an image on the ground with a video playing on a digital tablet inside his open head; jars with various organic materials and images embedded in resin and lit from within; and a snaking line of vinyl symbols affixed to the wall emanating from contorted plaster masks of the artist’s head, accompany a loose grid of 12 small “sketches” and more traditional large framed works. The curators, commented that the works are “Dark in both emotional content and physical appearance, (and) seek to express the intense psychological impact of dealing with physical challenges.” A closing reception took place on November 25 from 2 – 5 pm.



Blur | Archival Pigment | 20x29



Sealed | Archival Pigment | 20x29



Strain | Archival Pigment | 20x29



+ Justin Ginsberg Participating in Two Artist Residency Programs this Summer

Assistant Professor **Justin Ginsberg** was invited to participate in a residency at Artscape Gibraltar in July 2019. **The Toronto Artscape Foundation** hosts artist residencies at various locations in Toronto, Canada, including this one on the Toronto Islands adjacent to Lake Ontario. Their residencies are intended to allow selected artists the time and facilities to “explore new modes of thought in a variety of collaborative settings including studio work, formal lectures, group discussions and outdoor retreats.” (<https://www.artscape.ca/residencies>)

He was also invited for a collaborative fellowship at **Mildred’s Lane** in Pennsylvania which was funded by a grant through Princeton University. He participated in a symposium on “*The Politics of Attention*” as part of his ongoing research into questions of attention, media technologies, pedagogy, and subjectivity. This is a continuation of theoretical discussions that arose when Ginsberg was involved in the Sao Paulo Biennial in Brazil in November 2018. A small group of scholars, artists, and educators (6-8 people) was selected to attend this summer’s symposium, to participate and present for the week of August 19-25, 2019.





+ Dr. Beth Wright Elected to Academy of Distinguished Scholars

The Academy of Distinguished Scholars, the most prestigious research and scholarship award conferred by the University, has elected Dr. Beth S. Wright to their select ranks. Only tenured faculty members demonstrating a history of “significant contributions to research and creative activity and who have achieved significant national and international recognition in their field” are eligible for the honor. Nominees must also have previously received the Distinguished Record of Research or Creative Activity Award or the Outstanding Research Achievement or Creative Accomplishment Award, or both. Academy members earn the permanent designation of Distinguished University Professor once elected to the Academy.

Dr. Wright earned her doctorate and master’s degrees in art history from the University of California at Berkeley and her bachelor’s degrees in art history and European history from Brandeis University. She joined the UT Arlington Department of Art & Art History tenure-track faculty in 1984, after two years teaching at UTA as a visiting assistant professor. She earned tenure and the title Associate Professor in 1988. In 1998, she was promoted to full Professor. Dr. Wright also served as Dean of the College of Liberal Arts from 2003-2014. Under her administration, the College grew to nearly 5,000 degree-earning students in the departments of Art & Art History, Communication, Criminology & Criminal Justice, English, History, Linguistics & TESOL, Modern Languages, Music, Philosophy & Humanities, Political Science, Sociology & Anthropology, and Theatre Arts.

Dr. Wright’s research centers on 18th and 19th century French art and its relationship to literature and historical representation. She has published numerous journal articles, book chapters, anthology essays,

and book and exhibition reviews beginning in 1969 and continuing to the present.

Her first book, *Painting and History during the French Restoration: Abandoned by the Past* (published by Cambridge University Press, 1997) received UT Arlington’s Outstanding Research Achievement Award as well as the Dallas Museum of Art Vasari award for the most outstanding publication by an art historian working in Texas. A Meiss Award by the College Art Association (the national organization representing all art historians, studio artists and museum professionals) permitted color plates to be included. In addition, Cambridge University Press invited her to inaugurate a series of *Cambridge Companions* in art history. *The Cambridge Companion to Delacroix* (for which she wrote a chapter and established the format for the succeeding books in the series) was cited in *Delacroix, 1798-1863*, the catalogue of a 2018 exhibition at the Musée du Louvre, Paris. This was the first monographic exhibition of Delacroix’s work in France since 1963. A reconceived version of that exhibition recently on view at the Metropolitan Museum of Art, New York (September 13, 2018 – January 3, 2019), was the first monographic exhibition of Delacroix’s works ever seen in North America.

During her illustrious career, Dr. Wright has been invited to speak at universities and museums throughout the world including the Kimbell Museum of Art, the Philadelphia Museum of Art, and London’s National Gallery and Tate (Britain) Museum, among other places. She is an elected member of the Société de l’Histoire de l’Art Français (organized out of the Musée du Louvre, Paris,) as well as a member of the American Society for Eighteenth-Century Studies, the International Association of Word and Image Studies and the Association of Historians of Nineteenth-Century Art. Her research has been supported by UT Arlington, the College Art Association, the National Endowment for the Humanities, and the American Society for Eighteenth-Century Studies.

+ Nancy Palmeri Hired as Chair of Art & Design at Southeastern Missouri State University

After 23 years at UT Arlington, Art & Art History faculty member Nancy Palmeri has accepted a new position as Chair of the Art & Design Department at Southeast Missouri State University. According to Professor Palmeri, it is with mixed feelings that she makes this move: “Texas has been good to me. I have wonderful colleagues and friends whom I love and will miss. My years of students have just been a lifeline for me—I am proud of all of them and will always be here for advice and support.” However, the opportunity to become the chair of an art and design program in a location closer to her St. Louis roots was presented to her and, ultimately, was too hard to pass up. “I am very excited to take on a new challenge, and to have this opportunity to work with the faculty, students and community of Southeast Missouri, as well as to be nearer to my mother.”

Professor Palmeri’s distinguished career at UTA began in 1996 as a tenure-track assistant professor, and she quickly rose through the academic ranks, earning tenure as associate professor in 2003 and being promoted to full professor in 2013. During her time with the Art & Art History Department she also served as the printmaking area coordinator, MFA program director, associate chair, and interim chair. Her art and education expertise and administrative talents have contributed immeasurably to the success of the department over the years, as she has participated in and chaired numerous academic committees at the departmental, the College of Liberal Arts, and the university level. In 2018, she received the prestigious UT Arlington Award for Distinguished Record of Creative Activity from the university in recognition of her many years of productive artistic research.

Outside of her UTA accomplishments, Professor Palmeri also has been an active member of SGCI (Southern Graphics Council International) for over 30 years, and is currently serving as the organization’s Vice President of Internal Affairs. In Spring 2019, she helped organize the very successful SGCI National Conference, which brought over 1,000 printmakers from all over the country to the UTA campus and the Dallas/Fort Worth Metroplex for three days of workshops, demonstrations, exhibitions and tours. She has also been a presenter at the Southern Graphics Council Conference numerous times, and has lectured and demonstrated printmaking at universities including: University of Cambridge, UK; Washington University, St. Louis; Pratt Institute of Art, New York; Cornell University, Ithaca, NY; and Boston University, Boston, MA.

As a practicing studio artist, Palmeri has had solo exhibitions of her work in New York, Boston, Louisiana, Texas, Italy, Chicago, and Virginia. Her prints can be found in numerous collections including the Fogg Art Museum, Harvard, Museo de Artes Contemporaneas Plaza, Bolivia, University of Colorado, Boulder Special Collection, University Art Museums, The Royal Museum of Fine Art, Antwerp, Belgium, The Sheldon Memorial Art Gallery, Lincoln, NE, The Santa Barbara Museum of Art, CA, The Hunterdon Art Center, Clinton, NY, the Instituto per la Cultura e l’arte, Catania, Italy, the UCLA Grunwald Center for Graphic Arts, The University of Miami, and the Tama Art University in Tokyo, Japan.

Robert Hower, Chair of the Art & Art History Department stated, “Nancy Palmeri, and her multifaceted talents, will be missed by her colleagues at UT Arlington, but she will be remembered with gratitude, respect, and best wishes as she begins a new chapter in her academic career at Southeastern Missouri State University.”

+
**Dr. Mary
Vaccaro**

**Three New Essays on Italian Renaissance
Art Written by Dr. Mary Vaccaro**

Dr. Mary Vaccaro, Distinguished University Professor and Area Coordinator of Art History in the Department of Art & Art History, has recently completed three separate essays for respected publications on Italian art history.

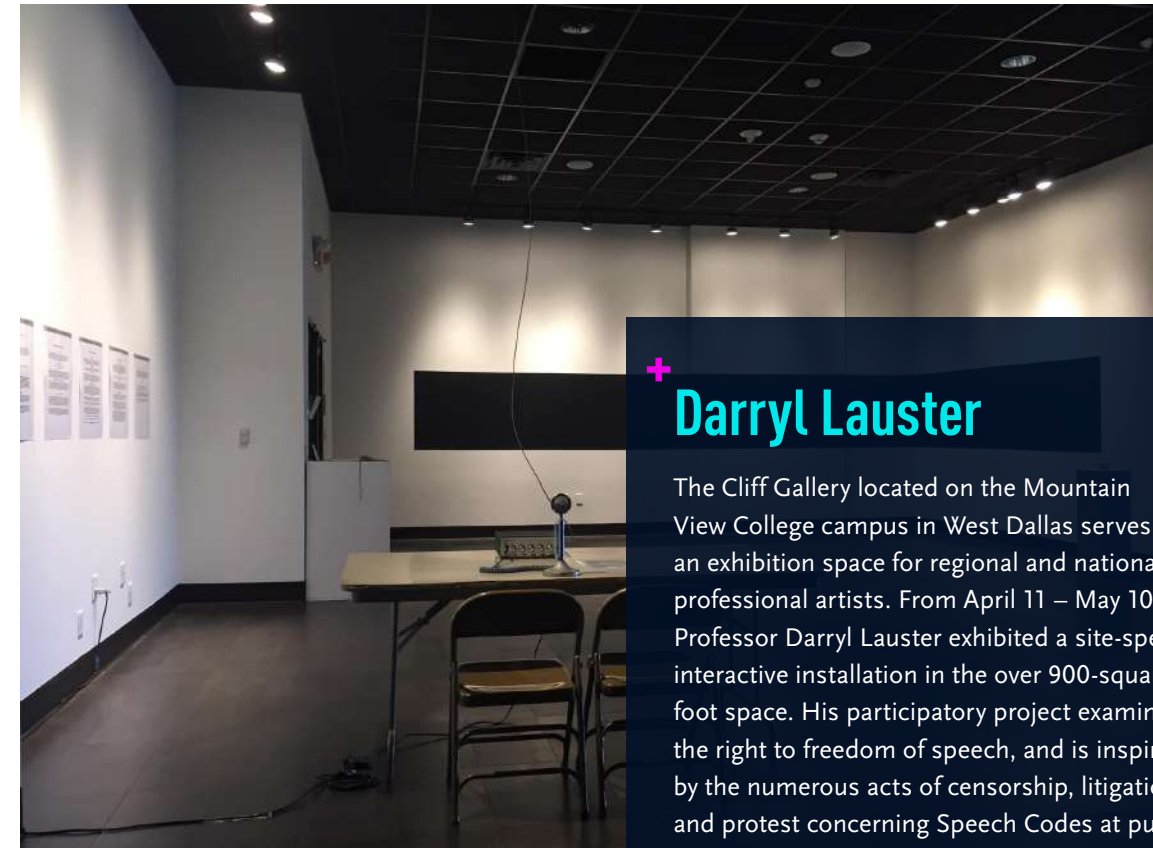
Most recently, she completed an essay titled ‘*Natura ed arte in somma eccellenza*,’ Annibale Carracci draws in Rome” to be published in a volume about drawing in Rome (*Tradizione, innovazione e modernità: Il Disegno a Roma tra Cinque e Seicento (1580 ca. – 1610 ca.)*) edited by Dr. Stefan Abl and Dr. Marco Simone Bolzoni. Her essay explores the lively interplay of observation and artifice in Annibale Carracci’s preliminary drawings for the decoration in the Farnese Palace. Although often described as life studies, Vaccaro found that these drawings departed significantly from drawings after posed models the artist previously made in Bologna. In the essay, she discusses the idea that Caracci’s early training inculcated in him a profound commitment to draw from life that he brought to Rome, encouraging draftsmen there to adopt a practice that may not yet have been widespread. Nevertheless, his first-hand encounters with works of art by Raphael and Michelangelo and with ancient Roman statuary also transformed his own approach to drawing.



In addition, a long, detailed essay titled “Correggio, Francesco Maria Rondani, and the Nave Frieze in San Giovanni Evangelista” saw publication in February 2019 in a top art history journal, the *Mitteilungen des Kunsthistorischen Institutes in Florenz*.

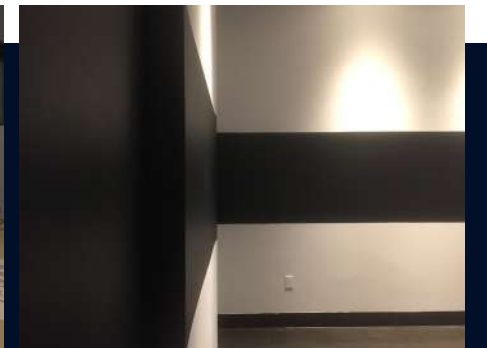
In late 2018, she published another essay, written by her in Italian, about the collaboration between Girolamo Mazzola Bedoli and his son Alessandro titled ‘*Collaborazione nella bottega dei Mazzola Bedoli, disegni tra padre e figlio*,’ in *Aurea Parma*, a venerable journal based in Parma, Italy that was founded in 1912.

(Dr. Vaccaro’s published articles can be found at <https://uta.academia.edu/MaryVaccaro>)



+
Darryl Lauster

The Cliff Gallery located on the Mountain View College campus in West Dallas serves as an exhibition space for regional and national professional artists. From April 11 – May 10, 2019 Professor Darryl Lauster exhibited a site-specific, interactive installation in the over 900-square foot space. His participatory project examines the right to freedom of speech, and is inspired by the numerous acts of censorship, litigation and protest concerning Speech Codes at public universities across the nation.



ALUMNI



+ MFA Alumni Open Glass Studio and School in Louisiana

Two MFA glass program alumni, Michelle Pennington (MFA, 2016) and Eric Hess (MFA, 2018) have teamed up to open Sanctuary Glass Studio in Shreveport, Louisiana at the Red River Brewery, 1200 Marshall Street. The studio offers classes in glassblowing, kiln casting, mosaics, and other art glass processes, and also hosts one-day events where participants can work in the hot shop to make their own creations. Michelle and Eric also demonstrate their techniques to interested visitors as they develop functional art glass items which are on sale at the site. The newly equipped space had a grand opening celebration on April 29, 2019 which included visiting artist demonstrations by three glass artists, two of whom, Blake Boles (BFA, 2017) and Charlyn Reynolds (MFA, 2019), were also affiliated with the UTA glass program. (www.sanctuaryglassstudio.com)

In addition to the Studio, Hess and Pennington have founded Sanctuary Arts School to be operated as a non-profit educational charity. Their mission is to bring glass arts into the community, providing arts projects and classes for the elderly, veterans, the disabled, children and families who are economically challenged. Their website states, "As soon as we began work in our studio our focus was on reaching out to our community. We started by visiting several affordable housing developments and conducting special glass ornament painting classes for the children and some parents. Each family received a hand-blown ornament and were able to take home two or three ornaments that they painted. In January we visited a local nursing home and conducted a flower painting class. We are planning to expand this program in the coming months." (www.sanctuaryartsschool.org)



+ Sara Rastegarpouyani

Hired by Savannah College of Art and Design

MFA alumna and current adjunct assistant professor in sculpture, Sara has accepted a full-time teaching position at Savannah College of Art and Design (SCAD). Sara will be teaching in the Illustration Program in the School of Communication Arts at the well-known art institution in Savannah, Georgia beginning Fall 2019.



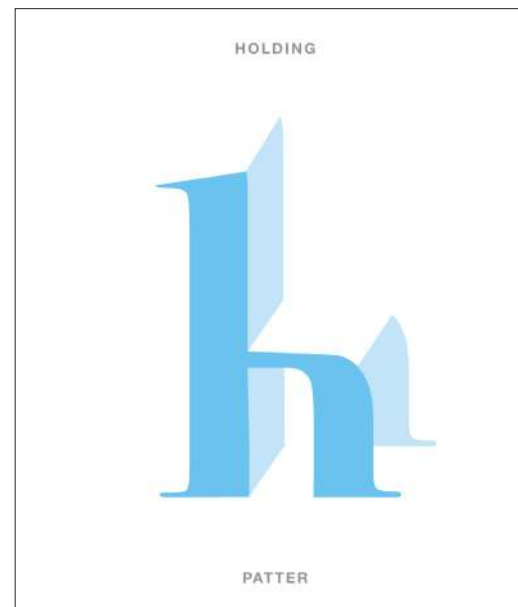
CADD Fund Finalist

Sara Rastegarpouyani, a 2018 MFA graduate who has been teaching at UTA, presented a collaborative project with Ehsan Matoori - a well-known Iranian musician and composer - as one of the 2019 CADD FUND finalists. During the event on March 24th, six finalists presented short proposals for original and yet-to-be-realized new projects. Members of the audience asked questions and then voted for their favorite project.

Featured in Holding Pattern

Sara Rastegarpouyani was honored to be among the 27 female-identifying artists and writers whose works are being featured in this year's edition of *Holding Pattern*.

Holding Pattern is an annual publication produced by DADE, a collective of women and femme artists founded in 2017 by Diana Antohe, Angie Reisch, DS Chapman, and Ellen Smith.

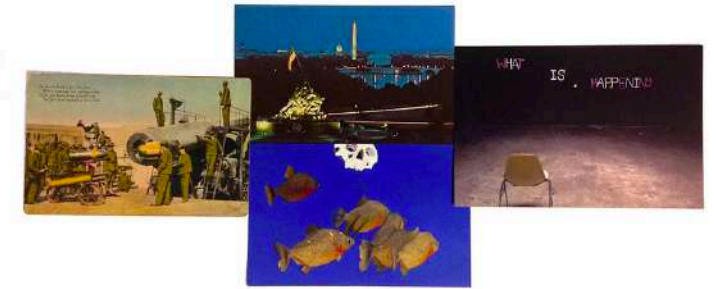


+ Billi London Gray

5th Base Gallery in London, England recently presented "Indicators," an exhibition "about broken things and things that need to be broken" by artist team, Daniel Bernard Gray and Billi London Gray.

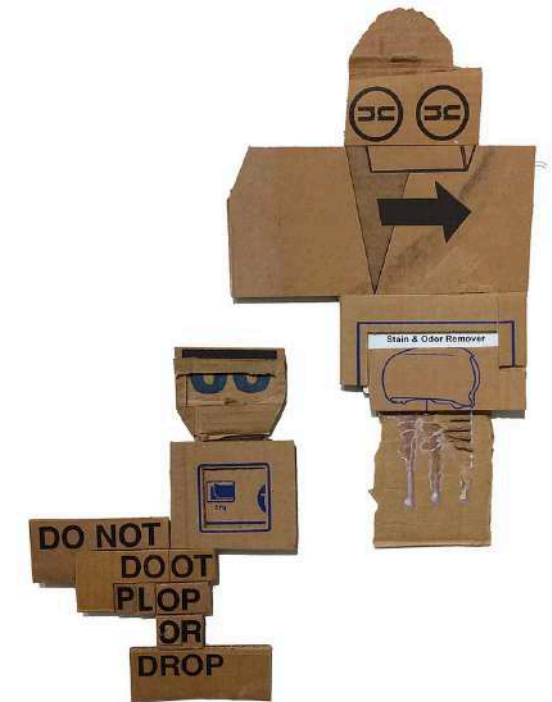
Daniel Bernard Gray's collages made from cleaning supply packaging and scientific lab supply boxes lampoon macho displays of power, male fragility and white supremacy. Billi London-Gray's sequenced paintings on postcards transform stereotypical images into disquieting probes of capitalism, misogyny, white supremacy, and the colonial mindsets that linger in Western culture. She also debuted her large-scale neon work, "Broken Arrow," and her new zine, "Guugh." In conjunction with the exhibition, the artists traveled to London to attend gallery events with the public on January 4-5, 2018.

Billi London-Gray earned an MFA at the University of Texas at Arlington, where she is currently an Adjunct Assistant Professor in the Department of Art and Art History. She and Daniel Bernard Gray have worked collaboratively since 2011. As co-directors of the itinerant Zosima Gallery, they have organized more than two dozen exhibitions. Their individual and collaborative works have been shown throughout the United States and internationally.



INDICKATORS

Billi London-Gray & Daniel Bernard Gray





+ Holly D. Gray

MFA alumna, Holly D. Gray, had new work exhibited in a solo exhibition titled Multiple Factors. The exhibition opened with a reception on December 1, 2018 and ran through January 27, 2019 at Umbrella Gallery in Dallas.

“The work explores emotional labor, female identity and disability through the use of photography, sculpture and new media.”

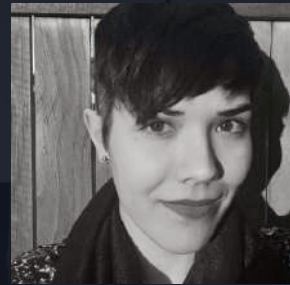


+ Charlyn Reynolds

Charlyn Reynolds, a 2019 MFA graduate, exhibited her newest work in an exhibition titled The Amber Grotto. This work showcased the culmination of three years of craft and imagination in an immersive exhibition that realized the artist’s vision of a fantastical gilt world populated by hybridized glass creatures. The show opened Saturday, May 4, and ran through May 25, 2019 at 414 Fabrication Street in Dallas.

The installation centered around the colorful, fantastical creatures Reynolds creates out of glass. She designs mythological hybrids, seamlessly blending one animal into another to create a unique beast. Combinations include, among others, a gorilla spider, a cheetah falcon, and an elephant manta ray.





+ **Christine Adame**

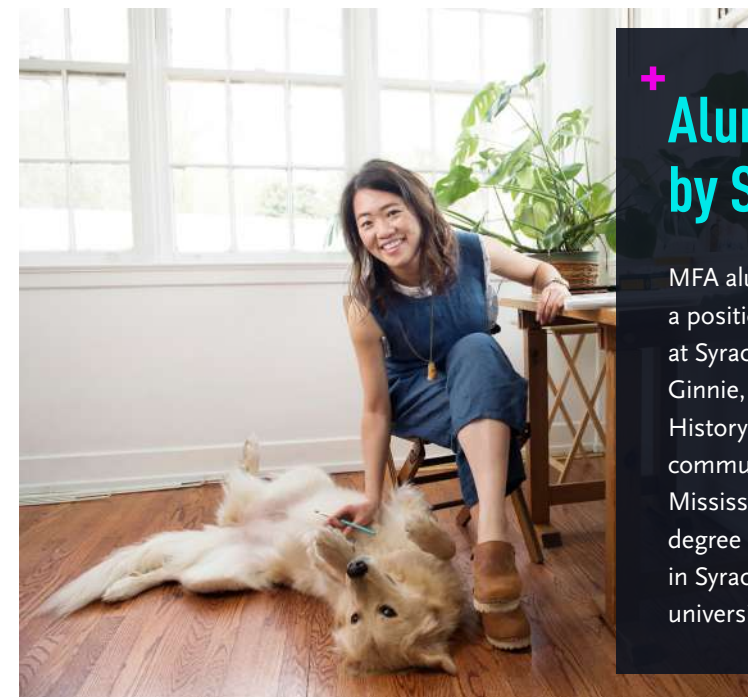
Heirlooms

A solo exhibition of new work by **Christine Adame**, displayed works that draw from the artist's own archives, gestures, and storytelling to explore the power of family relationships on personal transition. The exhibition opened on June 8 and ran through July 28, 2019 at **Umbrella Gallery** in Dallas. Adame holds an MFA in Intermedia Studio from UT Arlington and teaches Foundations.

Workshop at San Francisco Maker Faire

Christine Adame led a screenprinting workshop for the second time at a **Maker Faire**; this time in San Francisco. The workshop covered screenprinting on paper and fabric using CNC-cut vinyl. Instead of using chemical processes to put an image on a screen to print a cool shirt or poster, this alternative method only requires making a vinyl sticker. This workshop was a direct spinoff of the Maker Literacies Program at UTA Libraries and was inspired by the UTA FabLab.

The workshop was held during the San Francisco Maker Faire, May 17-19, 2019, at the San Mateo County Event Center.



+ **Alumna Ginnie Hsu Hired by Syracuse University**

MFA alumna Ginnie Hsu has recently accepted a position as a tenure-track assistant professor at Syracuse University in upstate New York. Ginnie, a 2016 graduate of the Art & Art History Department's MFA Program in visual communication design, has been teaching at Mississippi State University since completing her degree at UTA. She will be teaching illustration in Syracuse's School of Art at the prestigious university beginning Fall 2019.

+ Spencer Evans



Spencer Evans, adjunct assistant professor in drawing and painting for the Art & Art History Department, and 2017 UTA Master of Fine Arts degree recipient, recently learned that he had been selected for a full-time tenure-track teaching position at the prestigious Rhode Island School of Design (RISD). RISD is annually recognized as one of the top art and design programs in the world. In 2018, it was ranked first among fine art programs in the United States by the U.S. News and World Report, and third in the world by the QS World University Rankings.

Sedrick Huckaby, associate professor in the Art & Art History Department, who acted as Evan's mentor and graduate committee chair commented, *"When (Spencer) first arrived, he was hoping to further his own art, prepare to teach at the university level, and broaden his horizons in art in general. After going through our program, I can say that he has furthered my concepts of art, strengthened our school's program through his teaching, and has broadened the horizons of UTA's artistic heritage. Though Spencer Evans is leaving UTA to take on a wonderful position at RISD, I think we have gained a colleague for life with this excellent alum. It is an honor to see our former student serving as a tenure-track faculty at such a prestigious university. Congratulations Spencer!"*



As an artist, Spencer has had many successes in just a few short years. His paintings have been selected for exhibition in five solo and fourteen group exhibitions over the past four years. Recent awards include the McDowell International Research Grant (2017); the Dorothy Aderholt Memorial Scholarship Award (Arlington Arts League, 2016 and 2017); the Nasher Sculpture Center Microgrant Finalist (2017); Art Kudos International Juried Art Competition and Exhibition Finalist (2015); and the Contemporary Art Dealers of Dallas Fund Winner (2015 and 2017) to name just a few.

As an educator, in addition to teaching multiple classes in drawing and painting at UTA since 2015, Evans has also presented several notable lectures, presentations and workshops based on research conducted for his painting practice: at the Meadows School of Art, Southern Methodist University, Dallas, TX (2018); The Relationships between Social Justice Issues in the Black American Community and Sudan (Research and Mural Project), United States Embassy, Khartoum, Sudan (2018); Nigerian Baptist Theological Seminary, Ogbomoso, Oyo, Nigeria (2017); Imago Gallery and Cultural Center, Columbia, MO (2016); and the Modern Art Museum of Fort Worth, Fort Worth, TX (2015).

As he prepares to begin the upcoming fall 2019 semester as Assistant Professor at RISD, Spencer states, *"Leaving UTA is bittersweet because I credit a great deal of my growth as a creative intellectual and teacher/mentor to my time here. The experiences and relationships I fostered at UTA and in the DFW area are invaluable. I am tremendously blessed to carry with me the wealth of knowledge and perspective I have gained from my colleagues and students into the next step of my life's journey. I look forward to meeting the challenge that will lead to my next transformation."*

(For more information on Spencer Evans, visit his website: www.spencerevansart.com)

STUDENT ACHIEVEMENTS

+ Glass Students Recognized for their Work

Two current BFA students and one recent graduate of the glass program at UTA have recently been recognized and awarded for their creative efforts.

Undergraduate students Alex Lozano and Kagen Dunn both received funding from the Art Alliance for Contemporary Glass (AACG) through the Visionary Scholarship Fund. The AACG is a not-for-profit organization whose mission is to further the development and appreciation of glass art, and its Visionary Scholarship Fund provides grants to artists who are seeking to make a full-time career in the medium of glass. Institutions have to apply on behalf of students, nominating them to receive funds which are then paid directly to non-profit institutions. Alex Lozano received a \$2,000 scholarship which will be applied for him to take a summer workshop at the world-renowned Pilchuck Glass School, and Kagen Dunn received \$1,500 which will be applied to her tuition at UTA in Fall 2019.

(For more information on AACG, see www.contempglass.org)

Recent BFA degree recipient, Matt Everett was selected for inclusion in *New Glass Review*, an international survey of contemporary glass organized and curated by the Corning Museum of Glass. This is a major accomplishment for an emerging artist, according to Justin Ginsberg, coordinator of the glass program in the Art & Art History Department. The work selected, titled *Sun Tracker*, was presented in the May 2017 Bachelor of Fine Arts Exhibition in The Gallery at UTA. The “New Glass Review has served as an annual benchmark for contemporary glass, documenting the innovation, dexterity, and creativity of artists, designers, and architects working in this challenging material.”

(www.cmog.org/research/publications/new-glass-review)



+ Noel Ramos Wins National Design Award

Noel Ramos, a senior visual communication design student in the Department of Art & Art History, has won a national American Advertising Award. The American Advertising Awards, also known as the ADDYs, is the advertising industry's largest and most representative competition that recognizes and rewards creativity in the art of advertising.

Sponsored by the AAF and Ad 2 National, the college student division of the ADDY's is a highly competitive three-stage process going from local to regional to national. First, entrants compete for awards in their local markets. On March 7, the American Advertising Federation, Dallas Chapter awarded Noel Ramos a gold for The Contemporary Austin integrated brand identity campaign, gold for Gill Sans Type Book brochure, silver for Donut Palace integrated brand identity campaign and a best of show for The Contemporary Austin integrated brand identity campaign.

At the second level, local winners go up against other tier-one winners in fifteen regional competitions. Texas is part of a highly competitive four-state region, so winning an award at that stage alone is a huge accomplishment. Ramos, at this second tier of competition, won a silver for Donut Palace and a silver for Gill Sans Type Book brochure.

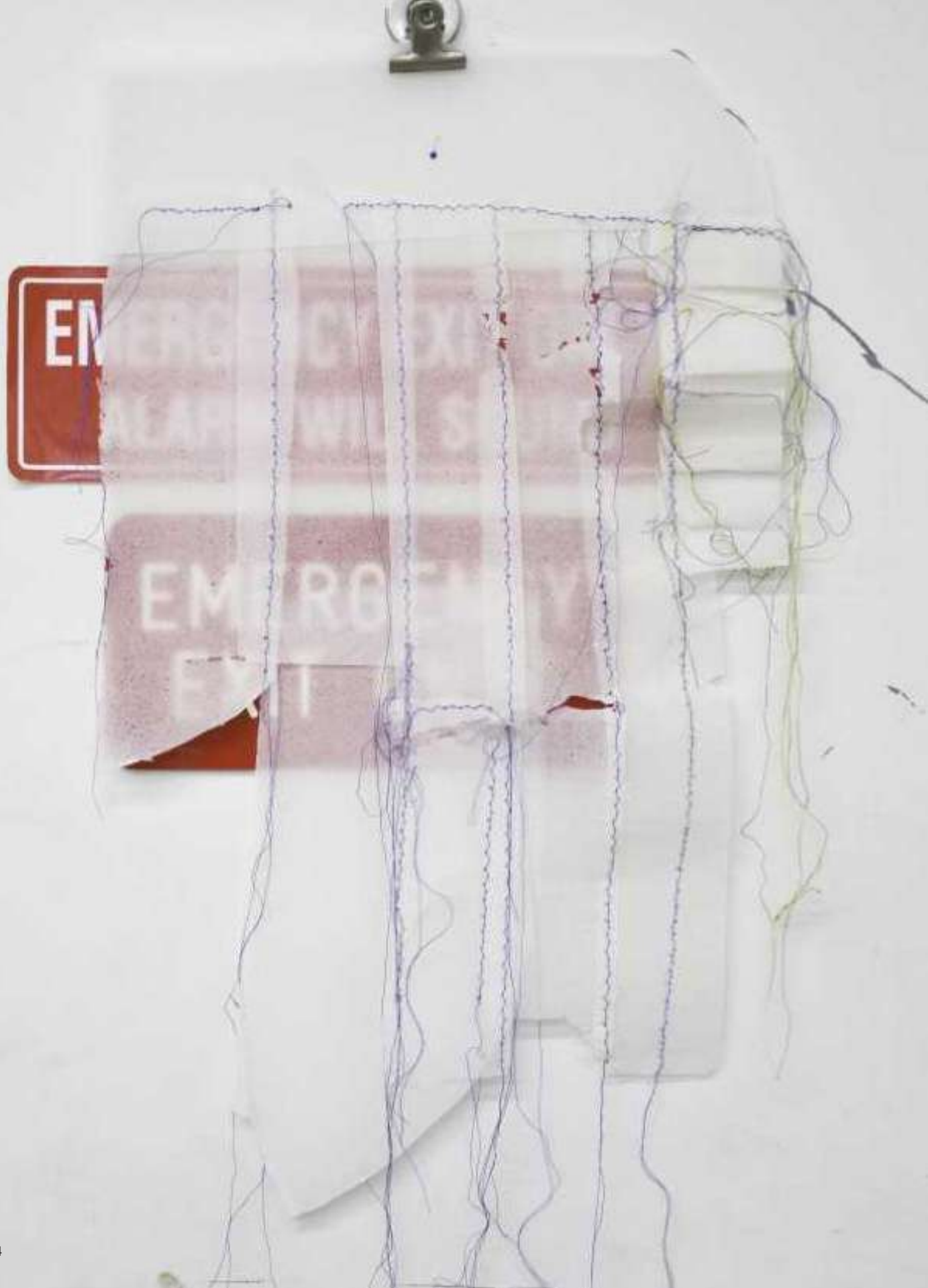
Finally, district winners move up to the third tier to compete nationally. Noel Ramos's book design on the Gill Sans font won at this culminating level. The award is an enormous honor and is a testament to the high level of creative excellence Ramos demonstrates as he begins his career in design.



+ Students Place 2nd in National ICPF Competition

Congratulations to Tadi Martinez, Joyce Liu, and Thy Hoang for winning second place in the National ICPF (International Corrugated Packaging Foundation) student packaging design competition. This competition focused on presentation and salesmanship of a package design during a live teleconference, which included an estimated 500 participants from 19 different universities. Teams competing in this ICPF competition had previously participated in the AICC competition in 2018, where these students, along with Tina Mendez, won first place for creating a Fourth of July e-commerce picnic box. For the ICPF competition, the team branded Acreage Goods, a grocery store who sources local farmers and delivers directly to their community. Their package design includes a wood block illustration art style, glue-less construction for sustainable design, and a picnic for two.





+
**ALEXANDER
LOZANO**

Dallas Museum of Art Award

On Thursday, May 23rd, Alexander Lozano was recognized for “exceptional talent and potential in a young visual artist” as the winner of a grant from the Arch and Anne Giles Kimbrough Fund from the Dallas Museum of Art. The museum hosted a reception in honor of all the awardees from 6:30-8:30 pm. Awardees gave short presentations (5 minutes) on their work and future projects followed by refreshments and conversation. Family and friends were invited to attend to celebrate this accomplishment.

Alex Lozano completed his BFA degree with a focus in glass in May 2019. Recently, he has exhibited at the Toyama International Glass Exhibition (Toyama Glass Art Museum), the Glass Art Society International Member Exhibition (Third Place Award, Murano, Italy), the Workhouse Glass National 2018 (Lorton, Virginia), and at the 2018 Craft Glass Creation & Design (Finalist, People’s Republic of China). In addition to the DMA Award, he was also recently a finalist for the CADD (Contemporary Art Dealers of Dallas) FUND 2019, was nominated for a Windgate Fellowship, received a Dennis and Barbara Dubois Grant / University Of Texas at Arlington, and was selected to participate on behalf of UTA for the Undergraduate Research Day at the Capitol in Austin, Texas. As Justin Ginsberg, Assistant Professor and Coordinator of the Glass Area for the Department of Art & Art History commented, *“This is extraordinary as an undergraduate student. He is going big places.”*

About the DMA Awards to Artists Program: The Clare Hart DeGolyer Memorial Fund and The Arch and Anne Giles Kimbrough Fund were created at the Dallas Museum of Art in 1980 for the purpose of recognizing exceptional talent and potential in young visual artists. These funds seek applicants who show a commitment to continuing their artistic endeavors.

CADD Fund Finalist

Alexander Lozano, a spring 2019 BFA graduate, was honored to be a finalist for the 2019 CADD Fund. Lozano proposed a project to create a performance/ interactive event for to DFW community using the destruction of glass shirts as a physical/visual symbol of the unseen force of people’s emotions and their reaction to a physical confrontation. Titled, “The Intangible Series: Applied Force,” his concept featured flexible glass shirts he would create.

The Contemporary Art Dealers of Dallas celebrates creativity and community with the annual CADD FUND. During an event on March 24th, the six finalists presented short proposals for original and yet-to-be-realized new projects. Members of the audience had the opportunity to ask questions and then vote for their favorite project.

+ Visual Communication Design Students Win BIG in 2019!



Soothsayer // Sydney Stroope



SFF Website // Ernestina Mendez



BOSU // Maria Nino

This academic year, VCD students won awards at several competitions. Awards were given for ADDYs, The National Student Show, CMYK Magazine, Creative Quarterly, HOW Graphic Design Magazine, and the United Design Alliance.

The American Advertising Federation, Fort Worth Chapter awarded 24 student projects at the annual Fort Worth American Advertising Awards (ADDYs) gala on Friday, February 22, 2019. 6 gold awards included: Brittany McNeil for Kami Tea Packaging, Ernestina Mendez for Gypsy Scoops, Jessica Mendez for Hershey Annual Report, Tiffani Torres for Hemingway Book Covers, Summer Campbell for Zeus Barbershop and Maria Nino for BOSU Festival poster. 8 Silver awards included: James Fritts for Dr. Jekyll logo, Erin Aley for Feminista Brewing Company, Noel Ramos for Apostrophe logo, Yohanse Stark for Shiner Annual Report, Tadiana Martinez for Penafiel packaging, Ernestina Mendez Sundance Website, Jessica Mendez Gray Matter Zine, and Carlos Rodriguez for the Alibi Zine. 8 Bronze awards included: Joyce Liu for Tyler Website, Barbara Kitchens for Reese's Ads, Brittany McNeil for Rotten Tomato Ads and Silence is Mine Website, Sydney Stroope for SIA Website and Soothsayer, Lydia Davis for Urban Alchemy logo, and Aimee Trejo for The Swing Zine, and 2 Judges awards include: Summer Campbell for Zeus Barbershop and Maria Nino for BOSU Festival poster.

In addition to the Fort Worth Chapter of AAF, students were also recognized in the Dallas Chapter winning 5 awards. The awards were Best of Show to Noel Ramos for The Contemporary Austin Integrated Brand Identity Campaign; 3 Gold awards included Noel Ramos for The Contemporary Austin Integrated Brand Identity Campaign, Gill Sans Type Book and The Contemporary Austin Logo; and 1 Silver award to Noel Ramos for Donut Palace Integrated Brand Identity Campaign.

Gold winners from the local AAF shows proceeded to the second tier where they went up against winners from other local clubs in one of 15 regional competitions. Texas is part of a highly competitive four-state region, so winning an award at that level is a huge accomplishment.

2 Silver awards went to Noel Ramos for Donut Palace and for the Gill Sans Type Book brochure, and 4 Bronze awards went to Tina Mendez for Gypsy Scoops, Brittany McNeil for Kami Tea Company, Noel Ramos for Apostrophe Books Logo, and Tiffani Torres for Hemmingway Book Cover Illustrations.

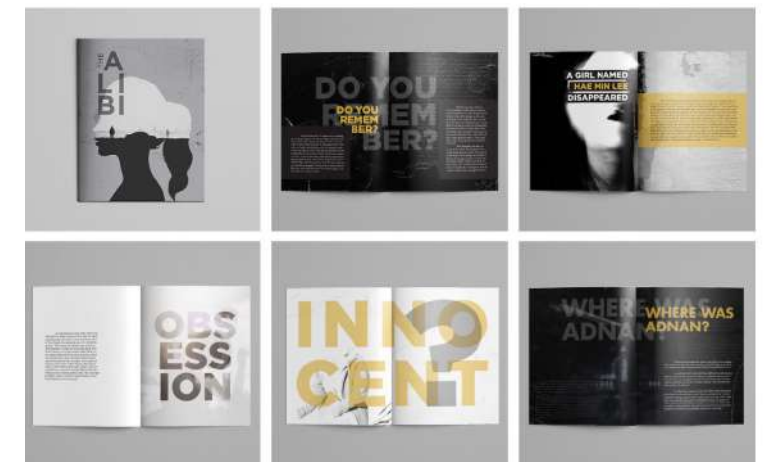
Finally, AAF district winners move up to the third tier to compete nationally. Noel Ramos's book design on the Gill Sans font won at this culminating level.

The National Student Show and Conference is an annual show and conference held in Dallas, Texas. The show was judged by a group of professionals from diverse backgrounds and areas of expertise. Visual Communication students were awarded 3 Best of Shows and 11 Honorable Mentions at the 15th annual show on Saturday, March 30, 2019.

Best of Show awards went to: Noel Ramos - Best Letterhead Program for Electric Illusion Music Festival Stationery; Brianna Jackson - Best Annual Report for Urban Outfitters; and Best Miscellaneous Interactive Design to Shatha Abdallahi for Salah. Honorable Mentions went to Summer Campbell - King Zeus Barbershop, Marcos Gomez - Catfish House Logo, Wendy Lee - Hanzi App Design and Parcel Website, Sydney Stroope - The Soothsayer, Mahyasadat Davachi - Death is not Justice Poster, Sami Aravelo - Yoga Alphabet, Joyce Liu for Tyler Website, and Ernestina Mendez for Sundance Film Festival Website.



Gypsy Scoops // Ernestina Mendez



Alibi Zine // Carlos Rodriguez



Feminista Brewing Company // Erin Aley

+ Visual Communication Design Students in CMYK, CQ, HOW, & UDA

CMYK is a quarterly contest juried by top industry professionals in the industry recognizing student design since the mid-1990s. Students participated in CMYK Top New Creatives #58. 13 of our talented students were accepted into the show and 1 student, Emily Brown, received a Bronze award for AAF Lyric Poster. Honorable Mentions went to Jill Schoenstein for Holy Grounds, Noel Ramos for Prototype ABC Poster, Jill Schoenstein for Milk Carton Kids Zine, Noel Ramos for Electric Illusion, Roman Brown for Bullseye Brewing Koozies, Sydney Stroope for Blindspot Brewery Packaging, Emily Brown for Steel Toe Stout Packaging, Lydia Davis for Halloween Festival Poster, Meghan Zavitz for Cetaphil Packaging, Meghan Zavitz for Musical ABC Poster, and Kelley Willoughby for Khloris Package.

Creative Quarterly is an international journal focusing on promoting the best work in graphic design, illustration, photography and fine art. The competition is open to all levels and in all countries. The winners and runner-ups are featured online. UTA was awarded 2 winners and 5 runner-ups in Graphic Design. The winners were Jill Schoenstein for Downtown Pawz, and Tadiana Martinez for Penafiel Lemonade. Runner-ups were Noel Ramos, Tadiana Martinez, Wendy Lee (2 entries) and Erin Aley.

HOW International Design Awards recognizes excellence on a global scale. The awards are posted on their website as well as printed in an international magazine. This year Emily Brown was recognized in the student category for Steel Toe Texas Stout Packaging.

The United Design Alliance is another international design organization that recognizes exemplary work in visual communications. This year students received 9 awards. The awards were: Grand Student Design to Lydia Davis for Urban Alchemy Logo; Gold to Breanne Moreno for Sabrosa - sign; Silvers to Aleah Pilot for Carnival Creations, Hector Ramirez for Vonti, and Lydia Davis for Hunt & Gather; and Bronzes to Randy Barrera for Black Bass Grill, Breanne Moreno for Sabrosa - letterform, Hannah Sirek for T'Zome Logo, and Maria Hernandez for Iron Thyme System.

We would like to congratulate all of our student and faculty for a job well done.



Lydia Davis



Emily Brown



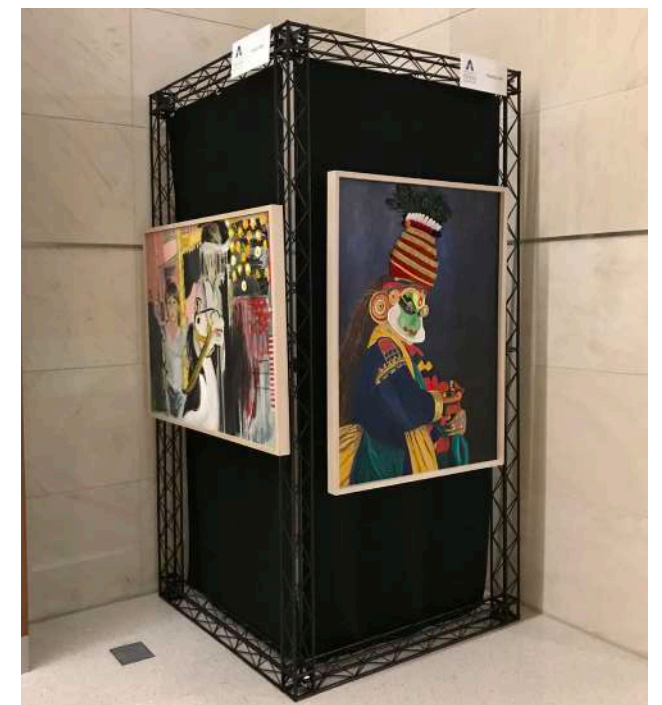
Wendy Lee

+ Advanced Painting Students Exhibit Work in Fort Worth

Seventeen painting students from the Art & Art History Department were chosen to exhibit their work alongside a large-scale portrait done by painting professor, Sedrick Huckaby, in an exhibition titled "Student Artwork from the Studio of Sedrick Huckaby." The exhibition opened with a celebratory reception on June 5, 2019 at the Frost Bank Tower in downtown Fort Worth and was on display throughout the month of June.

Initiated and supported by University of Texas at Arlington President Vistasp M. Karbhari, the exhibition showcased student works selected by Huckaby to represent the accomplishments taking place in the painting studios at UTA. Professor Huckaby stated, "Students spend the semester working on paintings and laboring over ideas, and this exhibition gave them the opportunity to show and celebrate their hard work. It's the other side of art- the paintings being on view in the real world. It was a great opportunity for the students and it helped the surrounding community see what's going on in our painting classes."

The student artists were Jess Apel, Nestor Ayala, Chayla Caires, Alexis Chavez, Jasmine Cortes, Jess Fort, Alan Galvan, Charles Gray, Noemi Garcia, Emily Holliman, Priyangu Joshi, Jimi Kabel, Mark Napieralski, Hector (Ricky) Nevarez, Niva Parajuli, Jasmine Punch, and Andrea Witanra. Art & Art History Department Chair Robert Hower, commented, "The exhibition was a wonderful opportunity to display the excellent work being done by the painting students and their instructors at UTA. We were excited and proud to see their work publically recognized."



AWARDS AND RECOGNITIONS

VISUAL COMMUNICATIONS DESIGN

FORT WORTH ADDYS (THE AMERICAN ADVERTISING AWARDS)

James Fritts, Dr. Jekyll Logo - Silver
Joyce Liu, Tyler, the Creator Website - Bronze
Erin Aley, Feminista Brewing Company - Silver
Noel Ramos, Apostrophe Logo - Silver
Yohance Stark, Shiner Annual Report - Silver
Maria Nino, BOSU - Gold, *Judges Award*
Tadiana Martinez, Penafiel - Silver
Britt McNeil, Kami Tea Packagin - Gold
Jessica Mendez, Gray Matter - Silver
Carlos Hernandez, The Alibi - Silver
Summer Campbell, Zeus Letterhead - Gold, *Judges Award*
Jessica Mendez, Hershey - Gold
Barbara Kitchens, Reese's - Bronze
Ernestina Mendez, Sundance Website - Silver
Britt McNeil, Silence is Mine Website - Bronze
Sydney Stroope, Soothsayer - Bronze
Lydia Davis, Urban Alchemy - Bronze
Tiffani Torres, Hemingway Book Covers - Gold
Ernestina Mendez, Gypsy Scoops - Gold
Aimee Trejo, The Swing - Bronze

DALLAS ADDYS (THE AMERICAN ADVERTISING AWARDS)

Noel Ramos, The Contemporary Austin - Gold, *Best of Show*
Noel Ramos, Gill Sans Typebook - Gold
Noel Ramos, Donut Palace - Silver

NATIONAL STUDENT AWARDS (DSVC - DALLAS SOCIETY OF VISUAL COMMUNICATION)

Brianna Jackson, Urban Outfitters
Summer Campbell, King Zeus Barber Shop
Noel Ramos, Electric Illusion Letterhead
Marcos Gomez, Catfish House
Sharla Abdallahi, Salad
Wendy Lee, Hanzi
Jill Schoenstein, Casa Silguero
Sydney Stroope, The Soothsayer
Mahyasadat Davachi, Death is Not Justice
Sami Aravelo, Yoga Letters
Wendy Lee, Parcel 2 Go
Joyce Liu, Tyler, the Creator Website
Ernestina Mendez, Sundance Film Fest Website

CREATIVE QUARTERLY 55

Jill Schoenstein, Downtown Pawz
Noel Ramos,
Tadiana Martinez, Penafiel Lemonade
Wendy Lee
Erin Aley

CMYK

Jill Schoenstein, Holy Grounds
Jill Schoenstein, Milk Carton Kids
Noel Ramos, Prototype ABC Poster
Noel Ramos, Electric Illusion
Roman Brown, Bullseye Brewing Koozies
Sydney Stroope, Blindspot Brewery Packagin
Emily Brown, AFF Lyric Poster
Emily Brown, Stee Toe Stout Packaging
Lydia Davis, Halloween Festival Poster
Meghan Zavitz, Cetaphil Packaging
Meghan Zavitz, Musical ABC Poster
Kelley Willoughby, Khloris Package

UNITED DESIGN ALLIANCE

Lydia Davis, Urban Alchemy Logo - *Grand Student Design*
Breanne Moreno, Sign for Sabrosa - Gold
Aleah Pilot, Carnival Creations - Silver
Hector Ramirez, Vonti Logo - Silver
Lydia Davis, Hunt & Gather Symbol - Silver
Randy Barrera, Black Bass Grill - Bronze
Breanne Moreno, Letterform for Sabrosa - Bronze
Hannah Sirek, T'Zome Logo - Bronze
Maria Hernandez, Iron Thyme System - Bronze

SCULPTURE

IDEAS IN ART

Michael Scogin

PAINTING

ARLINGTON ARTS LEAGUE (BFA)

Hector (Ricky) Nevarez

PHOTOGRAPHY

COLLEGE OF LIBERAL ARTS ACCOLADES AWARD 2019

Jessi Jones

BARNETT FOUNDATION PHOTOGRAPHY AWARDS FALL 2018

Rebecca Allcock
Jessi Jones
Sam Rankin

BARNETT FOUNDATION PHOTOGRAPHY AWARDS SPRING 2019

Gio Cordero
Jessi Jones
Mariam Naba

IDEAS IN ART AWARD (BFA)

Kimberly Wasson Eagan

FORT WORTH ART DEALERS ASSOCIATION AWARD

Kimberly Wasson Eagan

GLASS

ART ALLIANCE FOR CONTEMPORARY GLASS VISIONARY SCHOLARSHIP AWARD

Kagen Dunn
Alexander Lozano

DALLAS MUSEUM OF ART ARCH & ANN GILES KIMBROUGH AWARD

Alexander Lozano

CONTEMPORARY ART DEALERS OF DALLAS CADD FUND FINALIST

Alexander Lozano

MFA PROGRAM

ARLINGTON ARTS LEAGUE AWARD (MFA)

Katerina Verguelis
Addison Ginsberg
Shelly Brandon

IDEAS IN ART AWARD (MFA)

Kacey Slone
Marcela Reyes

BOBBITT FAMILY ENDOWMENT GRADUATE FELLOWSHIP (COLLEGE OF LIBERAL ARTS)

Tania Talal Hajali

FILM & VIDEO

AWARD OF RECOGNITION – BEST SHORTS COMPETITION, LA JOLLA, CA
AWARD OF RECOGNITION – THE INDIEFEST FILM AWARDS, LA JOLLA, CA
OAK CLIFF FESTIVAL

Travis Patten “Debrief”

PLATINUM AWARD – INDEPENDENT SHORTS AWARDS, GLENDALE, CA
BEST EXPERIMENTAL SHORT AWARD – INDIE SHORT FEST, LOS ANGELES, CA

Lindsay Roche “Airplane Mode”

OFFICIAL SELECTION, UFVA (UNIVERSITY FILM AND VIDEO ASSOCIATION) CONFERENCE, MINNEAPOLIS, MN
LUNA FEST, TX
DENTON BLACK FILM FESTIVAL, DENTON, TX

Kelly Gray “Branch” & “Cakin”

OFFICIAL SELECTION, UFVA (UNIVERSITY FILM AND VIDEO ASSOCIATION) CONFERENCE, MINNEAPOLIS, MN

Balmiki Pokhrel “Am I”

PREMIO NACIONAL DE
CULTURA COMUNITARIA

INNOVATION & RESEARCH

+ 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.

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.

Value Proposition

- What value do you deliver to the customer
- which one of the customer's problems are you solve
- which customer needs are you satisfying
- What is the minimum viable product (minimum amount of features)
- relevance, performance, customization (scale)

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 collaborative. 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.



+ Art and Art History, the FabLab, and Maker Literacy

Incorporation of emerging technology into art and design studio practice has long been a priority for Chair **Robert Hower** and the Department of Art & Art History. Studio CreaTec faculty from the Art & Art History Department have been working with the UTA Library as part of a Maker Literacy Task Force initiative since 2015. Professors **Scott Cook** and **Amanda Alexander** were part of a team of eleven UTA Faculty Beta Testers for a project that culminated in a revised list of maker competencies that was publicly released in December 2018.

According to the Maker Literacies Program website, *“The task was to develop a program for integrating the UTA FabLab (UTA’s academic library makerspace) into the undergraduate curriculum.....to identify a set of cross-disciplinary transferrable skills that undergraduate students could acquire in makerspaces and later apply in graduate school or in the work force.”*

(<https://rc.library.uta.edu/uta-ir/handle/10106/27634>)

Professors Cook and Alexander also worked with the library to create student-led workshops utilizing the emerging technologies, equipment and training available in the library’s FabLab. They were part of a pilot program that had faculty from various subject disciplines integrate the maker competencies into their course lesson plans. Scott Cook developed and offered ART 4392, Emerging Technology Studio, that *“showed students how their skills in digital design can be applied to digital fabrication tools, and encourages community-oriented students to interface with the global movement toward accessible Maker Spaces and FabLabs.”*

Amanda Alexander developed ART 4365, Technology in Art Education to help future art teachers *“identify K-12 art classroom problems that can be solved using Maker Spaces, Maker Tools, and Maker Competencies.”* Since then, several other Art & Art History professors have also integrated the use of the FabLab into their curricula. According to Morgan Chivers, FabLab Librarian/Artist-in-Residence who serves as the Art & Art History Liaison to the FabLab, *“The Maker Literacies research project has been an exciting platform to collaboratively co-develop curriculum with faculty, and I am especially passionate about the work we are doing with Art + Art History faculty.”*

In addition, an exciting new collaboration between the UTA FabLab and the Art & Art History Department is upcoming -- an Internship in Digital Fabrication has been developed and will be open to all students beginning Fall 2019. Student interns will spend 10-15 hours per week training and completing assigned projects using the FabLab digital fabrication equipment and tools. 3D modeling; 3D printing; laser cutting; vinyl cutting; screenprinting; CNC milling; sewing, serging and CNC embroidery; and printed circuit board design and fabrication are just some of the topics planned for hands-on training during the semester. Students can earn 3 credits for successful completion of the assigned projects and, potentially could be hired in the FabLab in subsequent semesters.

Morgan Chivers, who earned his MFA from the A&AH Department in 2015, discussed the collaborative relationship between the Library FabLab and the Department of Art and Art History, saying, *“Part of my MFA thesis research involved 3D printed models and molds for glass casting, and I had been one of the only non-engineering students geeking out in the FabLab at that time. When I graduated with my MFA in Glass/Intermedia, library admin invited me to join the FabLab to help change the culture to be earnestly welcoming and empowering for artists and students of all majors. One of the principle ways we’ve approached that is to hire art students and provide comprehensive training so that all our staff are ready to meet learners at their need, whether they are trying these technologies for the first time or already accomplished designers seeking savvy techniques within the rich intersection of art, design, and digital fabrication.”*

Elisabeth Cawthon, Dean of the College of Liberal Arts, commented that these activities are *“a wonderful example of collaboration across units at UTA. Through Studio CreaTec, the Department of Art and Art History has engaged with library colleagues in the FabLab. What has emerged from this partnership is a set of high-impact activities that represent the aspirations of the College of Liberal Arts. Maker Spaces hone students’ problem-solving skills, and are a dynamic environment for student-faculty collaboration.”*

Dean of Libraries, Rebecca Bichel also commented on the importance of the collaboration, *“The UTA FabLab has seen a surge in use by Liberal Arts students, growing from 5% of our total use in 2015 to 24% in 2018. We believe much of that growth is due to the strategic and creative partnerships formed over the past three years between libraries staff and A+AH faculty. We have experienced first-hand the impact that these students have had amongst their peers, both as learners and as employees, because of their cultivated aptitude for design principles and creative fabrication technologies. These collaborations have produced replicable models for instruction that other institutions across the country are adopting to shape and inform their practice.”*



+ Study Abroad Programs

Film Trip to Cuba

Film/Video Associate Professor Bart Weiss led a group of Art & Art History students on a long-anticipated adventure to Cuba this past December during the Winter Intersession. As Weiss stated, *"I have been wanting to take film students abroad for years. I believe for students to make better films they need to experience the world beyond what they have experienced."* So, on December 13, 2018, Weiss and a group of 13 students departed DFW for Cuba to explore the country, work with film students from the major Cuban film school, meet Cuban filmmakers, and attend the Havana Film Festival – the largest film festival in Latin America. According to Weiss, they *"got to see films from all over Latin America, and met lots of filmmakers. We shot interviews with filmmakers and people who ran the festival. We got to tour the island and to understand what life in this special place is like. It was exhausting and fun."*

The students enrolled in Art 4397-003, Special Studies in Film, had an amazing educational experience during the intensive 7-day excursion. They commented on the benefits of the trip such as *"being able to see the artistic beauty of Havana and learning about the history of Cuban film and the importance of politics in Cuban cinema. I also really enjoyed working with the Cuban instructors and students and learning about their techniques."* And, *"...I thoroughly enjoyed the trip and working with the Cuban ISA students and Professors and would gladly work with them again in the future if given the chance...I think most of us formed positive friendships with them that will continue in the years to come."* Another summed it up, saying, *"I really hope I am back in Cuba someday soon. There is still so much to be seen and understood. It seemed amazing that we were only an hour from the coast of the USA, yet felt worlds away. I loved that."*

(For more information, see an article Weiss wrote for Student Filmmaker Magazine at https://www.studentfilmmakers.com/magazine/pdf2011/StudentFilmmakers-Magazine_2019-v14)



+ Summer Study Abroad Course in South Korea

Professor Changhee Chun offered UTA Art and Art History students the opportunity to participate in a new cultural exchange program this summer in South Korea. The four-week course, which took place from July 1-26, 2019, offered in coordination with Hanyang University in Seoul, is titled "Media Industry in Korea and Understanding a Visual Language in Film and Other Media." Chun, who has taught in this international summer school program for the past fourteen years, led eleven UTA undergraduate students for the first time on this exciting international excursion.

In his summer course, Professor Chun takes students on field trips to major broadcasting stations, an advertising agency, film production sets, and music events to supplement his in-class lectures. In addition, all students in the Hanyang summer program have the chance to participate in short day trips and activities that help enhance the Korean experience and provide opportunities for discussion among students from different courses. A cruise along the Han river, a Nanta show, a visit to Korea's largest amusement park and neighboring water park, and attendance at the Boryeong Mud Festival are a few of the extracurricular activities the program offers. (www.hanyangsummer.com/seoul)

Professor Chun states, *"I regard the study-abroad experience, particularly in a country where people speak a different language, truly formative for any college student, as it forces us out of our comfort zone and fosters resourcefulness and creativity. By challenging my students to collaborate internationally, I hope to encourage our future filmmakers to be internationally sensitive and perceptive of the world in which we live."*





JAPAN Spring 2018

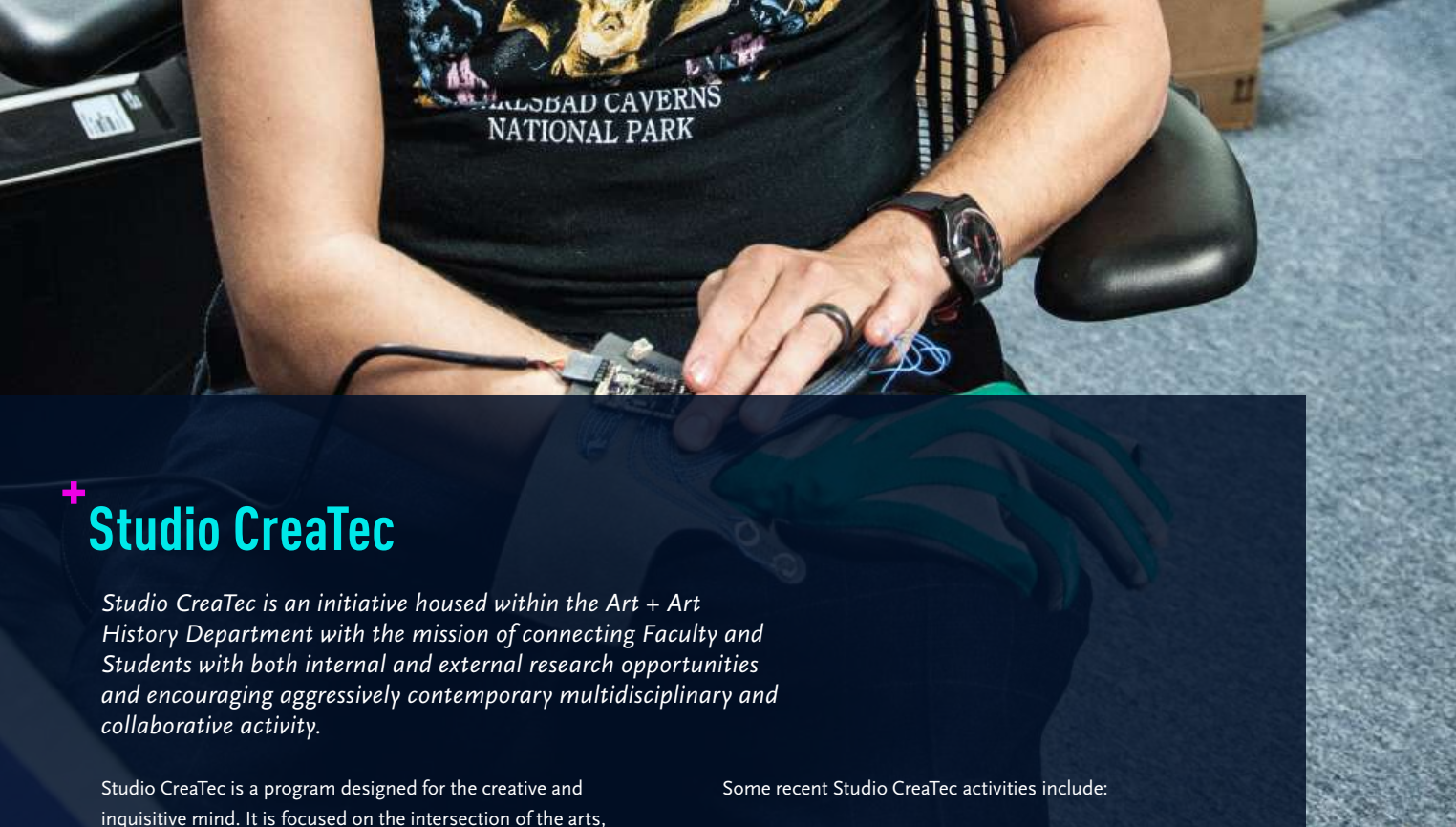
In this study abroad program, design students study ancient relics and sites in Japan in conjunction with rising artist and designers.

Excursions to renowned museums and events expose the dynamic traditions of the Japanese culture. Students also benefit from encounters with wayfinding, branding, illustration, fashion, cuisine, music, artisans, product design, anime and manga, technology, architecture, landscape design, and urban design.

Educational Outcomes

- + Developing skills of inquiry and analysis in a global context
- + Synthesizing academics/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 though cultural influence





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 Studio CreaTec activities include:

- + **NCTCOG/DFW AEROSPACE CONSORTIUM (FLYBY):** Studio CreaTec worked with the North Central Texas Council of Government, and the Dallas-Fort Worth Aerospace Consortium to design and produce a gamification promoting aviation career opportunities for students in the Metroplex.
- + **CONTINUING RELATIONSHIP - DFW AEROSPACE CONSORTIUM:** CreaTec faculty are involved with a small team of members of the DFW Aerospace consortium (Airbus & Lockheed-Martin) brainstorming new ideas for events (drone racing/simulators/demonstrations/tours) that could be held at various venues. These events are aimed towards generating interest in aerospace/aviation fields among high school students. FLYBY DFW (a previous CreaTec project) will be advertised and used during these events
- + **WGS/DAHI - Preserving Women's 'Her'story in North Texas:** As part of the UTA Digital Arts and Humanities Initiative, Faculty from the Women's and Gender Studies program, Studio CreaTec (A+AH), Department of History, and the College of Education have been working to create an archive and connected gamification for teaching students about influential women and women's history in North Texas.
- + **STUDIO CREATTEC CHALLENGE/LAUNCHPAD:** The Studio CreaTec Challenge and the subsequent LAUNCHPAD series of workshops are both initiatives to provide students with insight and experience with creative, collaborative, and sustainable entrepreneurial practice.

- + **COMPUTER SCIENCE** - the Department of Art and Art History and Studio CreaTec are working to build an exchange of ideas between the creative side and development side of making complex digital content - be it physical computing, games, or mobile apps. **see story on page 82*
- + **MAKER LITERACY TASK FORCE:** Studio CreaTec Faculty are working with the UTA Library on their Maker Literacy Task Force to provide student-created and led workshops held in the FabLab using some of their housed emerging technologies. **see story on page 74*
- + **EMERGING TECHNOLOGY STUDIO:** A newly refreshed course within the Department of Art + Art History shows students the opportunity for their skills in iterative and digital design to be applied to digital fabrication tools; to build collaborative, community-oriented students for interfacing with the global movement toward accessible Maker Spaces and FABLABs. **see story on page 75*
- + **NATIONAL NETWORK OF LIBRARIES OF MEDICINE (NNLM):** An Enhanced Technology grant in coordination with the School of Social Work to update a prenatal care website for the Dallas-Fort Worth area; to rebrand, develop, and provide updated content for www.dallashealthybabies.com, an information hub for accurate prenatal information and available health care programs guidance. **see story on page 36*
- + **DRUG & ALCOHOL PREVENTION APP:** In collaboration with the School of Social Work, Studio CreaTec faculty and students are developing a fully functional gaming app for tablet devices that will teach and re-enforce prevention of alcohol, tobacco and other drugs for middle and high school youth in the Grand Prairie ISD. **see story on page 36*





Interdisciplinary Collaborations with Computer Science

According to **Robert Hower**, Art & Art History Chair, “The department has been working on establishing interdisciplinary connections between the arts and other university departments for some time, especially through Studio CreaTec initiatives. Joint ventures in research, teaching, and grant-funded projects combining art and technology have created opportunities for faculty and students alike.” Recently, collaborations with the Department of Computer Science & Engineering have yielded promising results.

In 2018 -19, design students from two courses - ART 2353, Introduction to Game Development, and ART 4364, Mobile Application Design - collaborated with CSE 3310, Fundamentals of Software Engineering classes, in a successful meeting of art and computer science. Visual Communication Design Assistant Professor **Joshua Wilson** began the process of experimenting with joint class projects with Dr. Bahram Khalili of the Computer Science program in fall 2018. The idea, according to Assistant Professor Wilson “was to give students in both departments the opportunity to experience the industry environment where designers and engineers must work collaboratively to produce solutions.” He reported that the student feedback from both groups was very positive; it was seen as “helping to bridge the gap between left brain and right brain trains of thought.”

In spring 2019, **Hedieh Moradi** taught Mobile Application Design in which her students were paired with 12 teams of software engineering students from the CSE class to develop software from concept to interface to final functionality of the app. Each CSE team had a designer assigned to their project who met with the developers at least once a week outside of regular class time either in person or through digital platforms. She reported that “At the end of the semester, I received positive feedback from my students and CSE students. They were very happy to have the opportunity to work with a real designer. Same for my students; they felt they learned a lot from this collaboration. And it helped both groups to have a fully functional/ designed app to add to their portfolio.”

Dr. Khalili, also felt the experience was very beneficial for his students. He stated in a letter to the chair of the Art & Art History Department that it was a “great interdisciplinary collaboration between the CSE and the Art History Departments. Joshua (in Fall 2018) and Hedieh (in Spring 2019) enhanced the artistic value of the Software Engineering projects, usually in the form of Android application design with focus on game design, by a great deal... the improvements were tremendous.”



In addition, Cesar Torres a recent Ph.D. candidate in Computer Science from UC Berkeley with an undergraduate degree from Stanford's Art and Computer Science program recently visited campus as part of the hiring process for a position in the Computer Science program. He specifically asked to meet with Art & Art History Department representatives to tour departmental facilities and discuss mutual goals and opportunities for future collaboration. After his visit, he wrote that he was “truly impressed by the Visual Communication Design program, the undergrad work, the MFA thesis exhibition, the studios, and the curriculum offered. I am even more excited by the faculty I had the opportunity to meet and the potential to establish a strong connection between Art and CSE, be it through joint initiatives, research, teaching, or advising.” Torres accepted UTA's offer and will be starting in Fall 2019 semester.

The promising connections and collaborations between art and technology are just beginning.

The department looks forward to working with Cesar Torres who has proposed reciprocal projects and the potential for joint Art/CSE initiatives in research, teaching and advising. And, as Josh Wilson reports, interdisciplinary course programming is already scheduled to continue. “With two successful iterations complete, the next experiment will be during Fall semester where all three courses will be working in unison; with Intro to Game Development assisting CSE teams with games and Mobile App Design assisting with Android app development.”



+ 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.

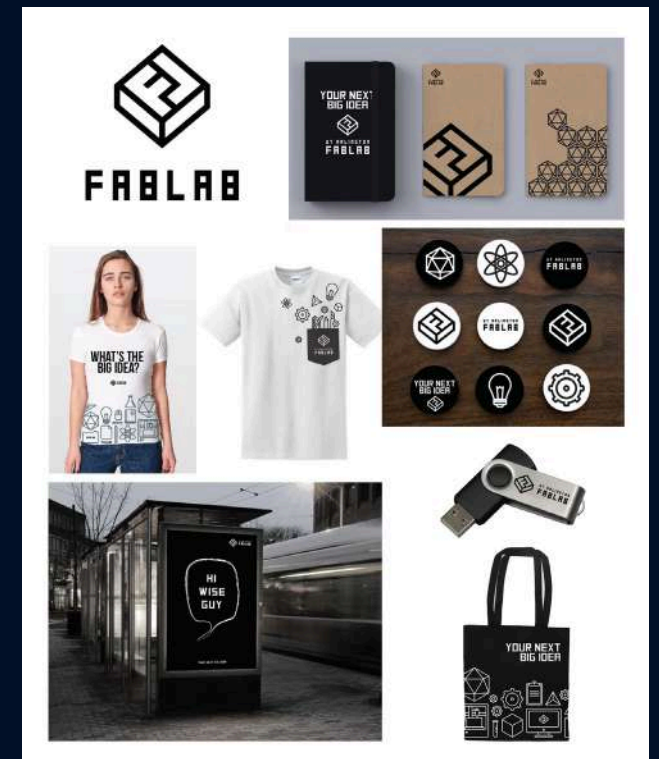


+ Design Texas

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.





Sessions including Digital Painting, Printmaking, Mixed Media Project: Drawing and Painting, Experimental Typography and Lettering, Product Photography, Cyanotype Self Portraits, Fine Art Digital Printing, Digital Comic Book Art, and Design for Robots: Making Vinyl Stickers with a CNC plotter were offered, along with interactive sound and video experimentation workshops such as The Loop and Chain Saw Choir and the K-pop Green Screen music video Workshop.



In addition, the sculpture and glass area collaborated to present an exciting demonstration of glassblowing and experimental metal foundry work in a session titled Fire, Molten Metal, Molten Glass – OhMy!



After an intense morning of creative learning and practice, the students then reconvened in the grassy courtyard of the Studio Art Center for a pizza lunch, where they could relax and compare notes on their experiences before heading back to their respective schools.

Robert Hower, Chair of the Department of Art and Art History, summed the day's activity up, stating: *"Find Your Space is an excellent opportunity to introduce high school students to the wide array of possibilities open to them at the University of Texas at Arlington's Department of Art and Art History. We hope the students were inspired by our outstanding faculty and resources, and will consider joining us here when they begin their college careers. In the meantime, we enjoyed having them on campus and look forward to welcoming a new group at next year's event."*



+ Find Your Space 2018

On October 5, 2018 eighty-five enthusiastic students representing five regional high schools gathered at The University of Texas at Arlington for the Art and Art History Department's 5th annual 'Find Your Space' workshops. Arriving by the bus load from all over the area, the students convened in The Gallery at UTA for a quick tour of the artwork on display there, before gathering up by interest groups and meeting the faculty who would be their workshop leaders. Dispersing throughout the art studios, maker spaces and computer labs of both the Fine Arts Building and the Studio Art Center, the students were then ready to begin their hands-on adventures in contemporary art making.

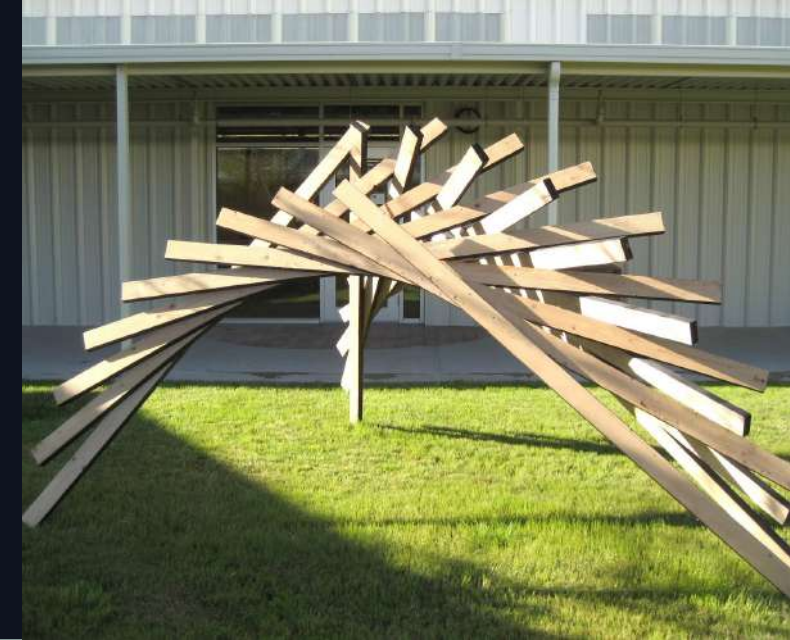
An invitation to the event had been sent out in September to high school visual arts coordinators throughout the area, asking them to bring their most passionate art-loving students to take part in a morning of specially created art and design workshops. Offered by art department faculty, the workshops covered a wide range of techniques intended to engage the imagination of the high school students, and to welcome them to "find their space" within the university's art community.



PROGRAMS

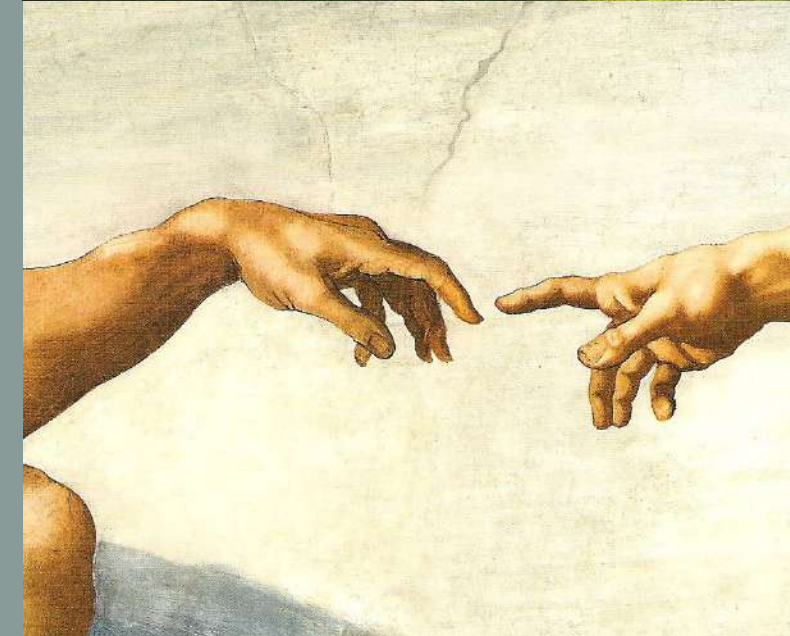
SCULPTURE

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.



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.



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 fund-raising, interpretation of thematic ideals, and security and sustainability.



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.



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.



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.



PAINTING

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

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.



PRINTMAKING

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.



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.



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.



GAME DESIGN

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.



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.



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.



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.





+ 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.

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.

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.

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.



Suspension, Temporary Land Installation, New Mexico, 25' x 50', August 2018 - Sara Rastegarpooyani



STAY CONNECTED!



**Art + Art History
Department**



**COLLEGE OF
LIBERAL ARTS**