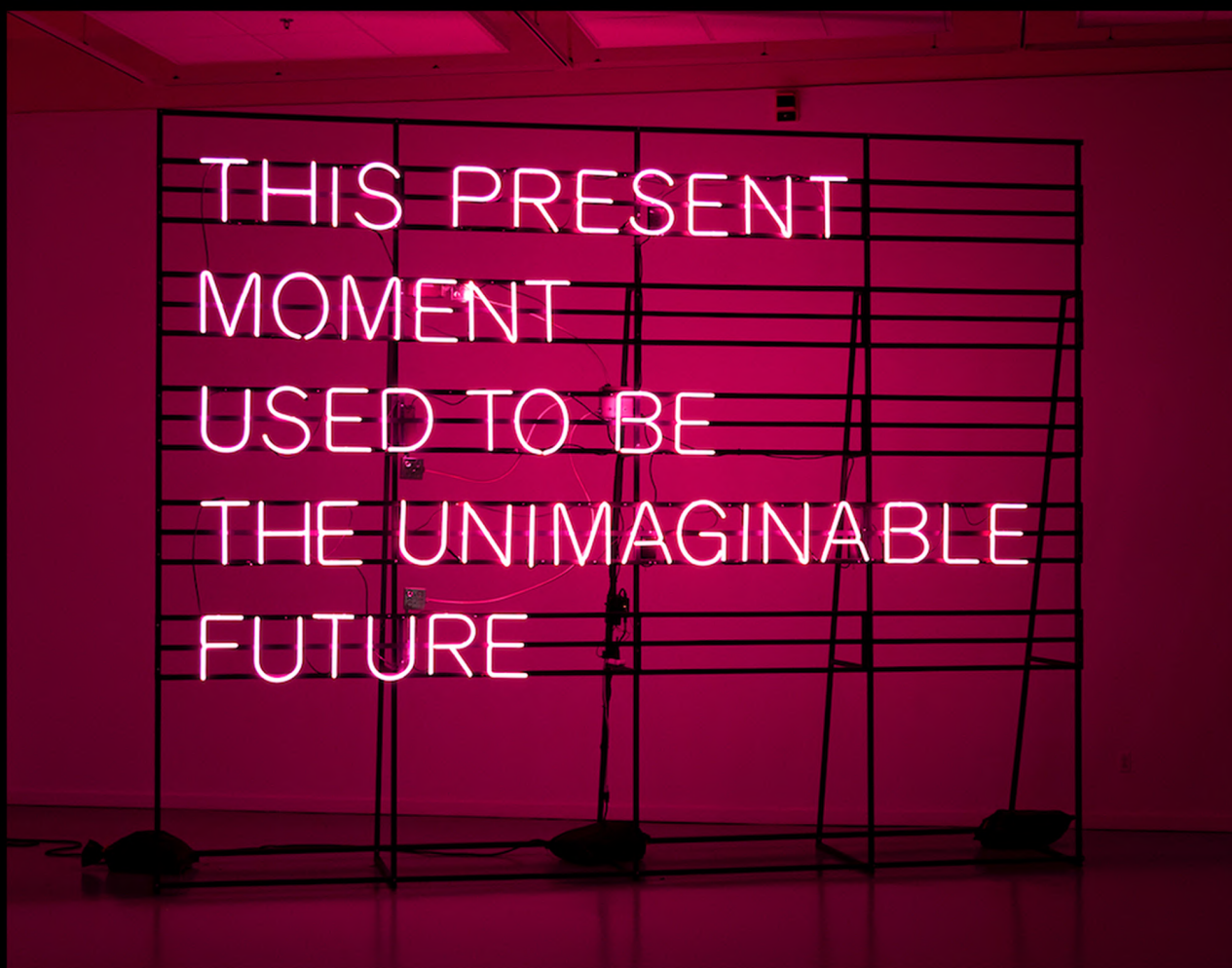


F O L L I O

FALL 2020



UNIVERSITY OF
TEXAS
ARLINGTON.

Art + Art History
Department



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COVER IMAGE:

Alicia Eggert

This Present Moment, 2019

Neon, Steel, Custom Controller

Welcome to **FOLIO**

Welcome to the Fall 2020 edition of FOLIO. As we reflect upon the Art and Art History Department at UTA in our academic year of 2019-2020, we will remember this as a year unlike others before it. Who knew that Alicia Eggert's textual sculpture, which both graces this magazine's cover and was featured in our first exhibition at The Gallery at UTA in Fall 2019, would prove so prescient? The Spring 2020 semester saw us all pull together in our response to the COVID-19 pandemic. Going remote in our learning and community endeavors following an extended spring break in 2020, we continued to prioritize excellence for students and for creative practice.

Those spring months also brought the continuing struggle against violent racism to the forefront of our daily lives. The needless suffering for families and loss of life of individuals we have witnessed in the deaths of so many African American women and men in our country has to stop. We at UTA are committed to growing a diverse and inclusive community across our students, faculty and staff. Representation and participation are crucial ways we can assist this growth and I look forward to how we build this in the coming months.

Everyone has shown great innovation, dedication, and adaptability throughout this time, whether members of our student body, faculty or staff. It is highly commendable and has been greatly appreciated. Reviewing the 2019-2020 academic year, it is clear what a dedicated creative community can produce. The wide array of accomplishments by our students, faculty, and staff recorded in this edition of FOLIO is a testament to that fact. Throughout this unusual year, it also has been my great privilege to have joined our arts and design community at UTA both as an art history faculty member and as the incoming Department Chair. I look forward to the work we all will continue to do together and hope you will enjoy this look back over the unique year we have completed.

Best wishes,
August



Dr. August Jordan Davis

Associate Professor - Contemporary Art History
Department Chair - Art and Art History
College of Liberal Art
University of Texas at Arlington





**+ DEPARTMENT
NEWS**



Art & Art History Department Welcomes New Chair, Dr. August Jordan Davis

The Art & Art History Department welcomed Dr. August Jordan Davis as interim department chair beginning fall semester 2019. Dr. Davis was selected out of a field of highly qualified applicants in a global search process. She comes to UTA with an international perspective and a wide variety of exceptional skills and talents. An art historian and curator whose research focuses on modern and contemporary art and curation of North America and Western Europe, she is especially concerned with conceptual and post-conceptual practices, feminist theory and activist art.

Dr. Davis received her PhD in art history from the University of Liverpool in 2011 after receiving her MA in Visual Arts in Contemporary Culture from Keele University in Staffordshire, England in 1998. She taught at universities across England from 2000 -2008 before joining the faculty of the Winchester School of Art (WSA) in 2011. At WSA, part of the University of Southampton, about 60 miles southwest of London, she helped establish the Winchester Centre for Global Futures in Art Design & Media, and was also the director of The Winchester Gallery. In addition, she founded and acted as program leader of the university's 'MA Contemporary Curation' - a graduate degree program that combines direct experience within a working gallery, behind-the-scenes industry insights and academic exploration of contemporary curation discourses.

The Art & Art History Department at UTA is a large and diverse program with an active faculty of over 60 members and a student population of approximately 800. The program offers BA and BFA degrees at the undergraduate level and a Master of Fine Arts graduate degree. Fields of study include painting, drawing, printmaking, sculpture, ceramics, glass, photography, film/video, art education, art history and visual communication design. Specialized studies in animation, gaming, package design, entrepreneurship in the arts, museum collections management and emerging technologies are also offered. Dr. Davis is excited by the possibilities she sees and looks forward to the challenge. "It is an honor to join this faculty and to chair the Department of Art & Art History at UTA. The department is a vibrant research and creative practice community, making vital contributions to the cultural infrastructure of Arlington and the larger Dallas-Fort Worth Metroplex. I am excited to be here, collaborating with colleagues, especially at this time of extending the excellent work we do, and assisting UTA in reaching its strategic ambitions as a research-intensive university."

Dr. Elisabeth Cawthon, dean of the College of Liberal Arts, commented, "The chairs of the CoLA departments, the COLA office staff, and I are delighted that Dr. Davis has joined us as a colleague and leader. Her international experience in contemporary art, feminist studies, and curation is of enormous value to our students and faculty. Dr. Davis articulates an exciting vision for the department within the college and in conjunction with the UTA Strategic Plan."

Department Advisors Excel in Outreach, Advising and COVID-19 Crisis Management

Jessica Rose, Kate Helmes-Shark and Karra Rybicki constantly strive to improve procedures to ensure art and art history students have a positive experience during their time at UTA. As the Art & Art History Department Advising Team, their goal is to help students successfully navigate university and department rules and regulations, but also be sensitive to the needs and interests of each individual. As Senior Advisor Jessica Rose explains, "When we advise, we believe in advising the person. We want to hear about their goals, achievements and concerns." This personalized approach, along with innovations such as 'Walk-In Wednesdays' in addition to regularly scheduled appointments, and semesterly 'Advisathons', and the yearly 'Concentration Portfolio Reviews', plus ongoing personal phone calls and emails, have created a student-friendly environment that encourages retention and graduation.

In addition to advising current students, the advising team participates in outreach activities each 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 the department and students before they even enroll.

This past spring, due to the COVID-19 shut down of the university, the advisors were faced with even greater challenges that required quick thinking and positive attitudes. They had to immediately strategize and adjust the way that the semester's 'Advisathon' would be handled remotely over a three-day period for over two hundred students. With less than a week to organize updated procedures, the advisors rose to the task and developed a new system to simplify and ease the remote advising process, and successfully conveyed those new procedures to students and faculty alike. In addition, as the campus shut down continued, Advisor Karra Rybicki took on the enormous task of evaluating and approving pass/fail submissions, in line with UTA's goal to bring more flexibility and ease to students in the unexpected transition to remote/distance learning. All three advisors managed to continue to stay in touch via phone, teleconferences, and email to assist art and art history students and faculty as remotely taught Summer Session courses began in early June.



The advising team's focus on student success has resulted in successes of their own. All three department advisors have been nominated for the UTA Outstanding Academic Advisor Award in the past few years. In addition, Jessica Rose was nominated for and won the College of Liberal Arts Outstanding Undergraduate Advisor Award in Spring 2019, and Kate Helmes-Shark was nominated for and won the same award this academic year.

They are a team whose efforts are rightfully acclaimed by students and the university administration alike. When asked about the challenges of spring 2020, Jessica Rose complimented the "adaptability and resilience of the students during those abrupt changes." Clearly, the art and art history advising team deserves the same recognition and praise. Department Chair Dr. August Jordan Davis remarked that: "Our award-winning advisors received well-earned recognition at UTA because they are student-focused in all they do. It informs their diligence and commitment to helping students progress and gain the skills and degrees that matter in good timescales. Even during this challenging period, our advisors have ensured a smooth transition to remotely advising students so they were not interrupted in their studies and progress. This took an enormous amount of work and dedication from our advisors and, frankly, they are superstars!"



**When we advise,
we believe in
advising the
person.**

**We want to hear
about their goals,
achievements
and concerns.**



Faculty and Students Collaborate to Bring the National Medal of Honor Museum to Arlington

In October 2019, after a nation-wide year-long search, the National Medal of Honor Museum announced that it will make Arlington its new home. Assistant Professor Justin Ginsberg, in collaboration with Adjunct Assistant Professor Katerina Verguelis and graduate student Addison Ginsberg, worked closely with the City of Arlington to design and fabricate artworks for the selection committee for their visit.

According to Justin Ginsberg, glass area coordinator, there was an inherent connection between the museum, an organization that honors military veterans and the UTA glass program. "The glass program has a long tradition of assisting veterans adjust to home life. The natural processes required to work with molten glass are similar to the demands of serving. It is dangerous, requires the utmost concentration, requires immense amount of teamwork. The veterans within our program participate and contribute at the highest level. Providing this positive community based environment as well as a creative outlet is cathartic, and assists our veterans to refocus their energy on positive development." To illustrate the point, he shared the thoughts of a recent graduate and veteran, Raymond Queen who said:

“**When I found the glass department at UTA, it was like coming home. It’s helped me to deal with issues and to feel human again.**”



The artworks created for the Medal of Honor Museum are metaphors for the qualities of and respect for service members – past, present, and future. Once the color and pattern is applied to the glass, it is heated to 2300 degrees Fahrenheit until it is almost a liquid again, and allowed to stretched very long - like taffy. It is then pushed back together, folded, formed, and made whole again. It visually reflects and portrays its past experiences – its history - while still emerging as a new whole form. After final shaping the glass is cooled slowly over a 36-hour period to ensure that any stress within the material is released, ensuring the objects permanence. Using 1000-year old traditional techniques, the logo is gilded onto the surface of the form using 24kt gold.

Ginsberg stated, "It was an honor and pleasure to collaboratively work with the community to make artworks for this distinguished organization."



Visual Communication Design Program Nationally Ranked

The Visual Communication Design Program of the Art and Art History Department has recently learned of new national rankings that reflect the hard work and dedication of its students and faculty and the program's resultant excellence.

Seiji Ikeda and Ben Dolezal, both associate professors of visual communication design, were recently sent notification that the VCD program has once again received very strong rankings within the state, region, and nation. Animation Career Review ranked UTA's program in the top 50 of schools nationally for undergraduate programs, which is in the top 7%. This ranking continues a long history of acknowledgements for the success of the undergraduate degree program. Chair of the Department of Art and Art History, Dr. August Jordan Davis, in praising the faculty and students of the program stated, "We are so thrilled with these excellent results in ranking for our VCD program. We are very proud of all the hard work in our department and the internal and external recognition it is receiving."

Despite the relative newness of the graduate degree in visual communication design offered by the Art and Art History Department, it also received very high marks for programs offering a Master of Fine Arts degree -- "Top 25 nationally among schools offering a Graphic Design MFA." Professor Ikeda commented, "We are also proud of our MFA terminal degree program in the top 25 nationally (UTA #24). It is our first time to be on this list, so we are very excited!" As Ben Dolezal added, "The newest ranking that we received (that was not present 4 years ago) was the Top 25 Nationally Ranked MFA Program in Design. This is definitely news worth sharing."

According to the publishers of the 2020 Graphic Design School Rankings, this was their sixth annual publication of rankings for graphic design programs. Over 700 schools with programs from across the US were considered using a variety of criteria for this year's rankings. Those criteria include: academic reputation; admission selectivity; depth and breadth of the program; value as it relates to tuition and indebtedness.

UT-Arlington's rankings were:

+ Top 50 Nationally (#44, top 7%)

+ Top 40 Nationally among Public Schools and Colleges (#21, top 8%)

+ Top 10 in the Southwest (#6, top 9%)

+ Top 10 in Texas (#4)

+ Top 25 Nationally among schools offering a Graphic Design MFA (#24)

The Gallery at UTA 2019 - 2020

The Gallery at UTA is recognized regionally and nationally for its exhibitions, lectures, artist residencies and publications. We were honored that Art Guide Texas noted that since our 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) the gallery 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, historically, 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. This year because of the COVID-19 pandemic and the university shutdown after Spring Break, it was a bit more challenging, but we continued to show art, albeit virtually.

The 2019-20 exhibition schedule began with a two-person show by Denton-based artist Alicia Eggert and Houston artist Robert Hodge. The two artists have in common the use of words and materials that reference modern urban culture: Eggert through lighted text works that resemble advertising signage and Hodge through altered materials collected from city streets with words, phrases and lyrics cut out or inscribed on them. Alicia Eggert’s neon and steel sculptural works and lenticular photographs explore “invisible forces that shape our reality” such as light, time and space. Her flashing neon works point out the relationship between reality and possibility while remaining rooted in current culture. Text appears and disappears, alluding to the changing nature of meaning depending on context. Robert Hodge’s paintings, drawings, prints, and mixed media collages reflect the urban environment, as well as his personal and ancestral narratives. Compressed and manipulated layers of old movie posters, record covers, maps, newsprint and other found detritus often serve as the backdrop for his works that reference struggle, but also resilience and strength.



The second fall semester show was the XVII Faculty Biennial, a showcase for recent work created by the Department of Art and Art History faculty. Scheduled every two years, this exhibition presents a sampling of what the art professors accomplish in their creative endeavors outside the classroom. The 2019 exhibition, the seventeenth iteration of the popular show which ran October 14 through November 16, featured 36 faculty members working in a wide variety of media including painting, drawing, sculpture, ceramics, photography, glass, printmaking, film/video, digital imaging and visual communication design. In addition, the department’s art historians had examples of their recent publications on display.

The spring semester programming began with Jill Bedgood / Celia Eberle featuring artwork by two well-known Texas-based interdisciplinary artists who share a willingness to experiment with both materials and methodology to create works which curator Benito Huerta describes as “personal and intimate no matter what the scale – from tiny, inches-long objects to wall-sized installations.” Jill Bedgood crafts objects that allude to memory, heritage, and important life events. Often using cast hydrocol to create book-like forms, she examines the idea of memorialization of moments or things that we value. Celia Eberle’s work references personal and collective experience as a treasure trove of knowledge and narrative. She often uses materials such as bone, wood, coral, and stone in pieces that examine the balance between man and nature.





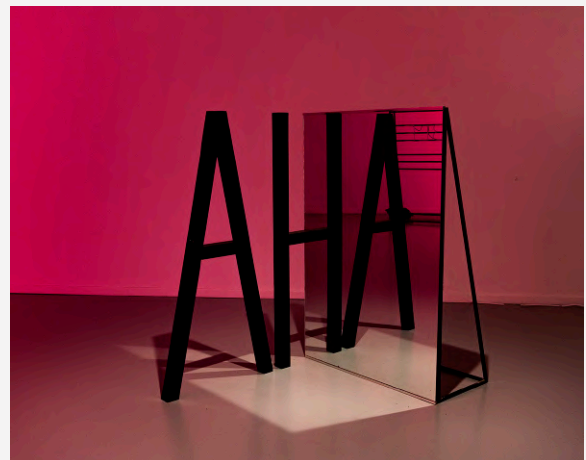
An exhibition guest curated by Professor Nicholas Wood titled *Cross Currents: Works by Melinda Laszczynski, Chris Powell, Fred Spaulding* was the second show of spring semester. The common trait that connects these three interdisciplinary artists is a practice that incorporates not one, but a variety of processes. Wood notes that “despite educational and career backgrounds strongly focused in single media-specific histories, each artist shares a desire and an evident inquisitive nature to use and explore multiple media with diverse material manipulations that have enriched and expanded their creative process.”

Concurrent with the two spring semester exhibitions, The Gallery at UTA was honored to begin a partnership with the Crystal Bridges Museum and its Art Bridges Program. Art Bridges loans museum quality artworks to selected institutions throughout the country in their effort to ensure a wider community of art viewers can be reached. The show’s title, *Bridges: Works by Felix Gonzalez-Torres, Senga Nengudi, Sherry Owens, Linda Ridgway*, refers to both the Art Bridges Foundation name, and to curator Benito Huerta’s desire to create connections, or bridges, between the internationally-known artists whose work was on loan and the Texas artists he selected to display alongside them. He saw a relationship between the works, which he described as “alchemy, in that ordinary, mundane materials are transformed into art and sculptural installation.” Gonzalez-Torres ‘candy spill’ and Nengudi’s piece made from a rusty fan and nylon pantyhose, joined a wall installation of hand carved and painted wood forms by Owens, and graphite drawings and a bronze sculpture by Ridgway.



Gallery programming also 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 the fall semester. Because of the COVID-19 campus-wide shut down, the annual Master of Fine Arts Thesis Exhibition featuring the work of the four graduate students who completed the MFA degree this year, and the spring Bachelor of Fine Arts Exhibition for graduating undergraduates had to be converted to online viewing only. The students and their faculty advisors rose to the challenge and submitted examples of their works and written supporting documentation so that the exhibitions could be seen virtually on The Gallery at UTA website.

In addition, in fall and early spring, The Gallery at UTA hosted gallery talks by exhibiting artists Alicia Eggert, Robert Hodge, Jill Bedgood, Celia Eberle, and Melinda Laszczynski, as well as a special talk by Jed Morse of the Nasher Sculpture Center who led gallery visitors on a tour and discussion of the works in the Bridges show.





AISD Art Teachers Attend Workshops Led by UTA Art Faculty

The Art & Art History Department in cooperation with the Arlington Independent School District held a “back-to-school” event for art teachers to help stimulate creativity and excitement for making art, as well as teaching it. Approximately 50 middle and high school art teachers from throughout the AISD attended an afternoon of art workshops at the UTA Studio Art Center on Wednesday, August 14 from 12:30 - 4:30 pm. After a brief tour of the center including the sculpture yard and foundry, glassblowing studio, ceramics lab and kiln, printmaking facilities, and the painting and multimedia workspaces, the participants split up into two groups to work in alternating sessions with Art & Art History Department Senior Lecturer Carlos Donjuan (Drawing) and Associate Professor Sedrick Huckaby (Painting).

Carlos Donjuan introduced monoprinting - a unique artistic method that utilizes drawing, painting and printmaking to create imagery - using watercolors, watercolor pencils, Mylar paper, watercolor paper and an etching press. He stated that, “The goal is to create something unique and personal while also allowing the materials to play a role in the process.” Sedrick Huckaby conducted a workshop emphasizing the importance of color, shape and value to make images with tape, paper, acrylic paint and pencils. He commented, “This project proves that creating visually compelling imagery is a matter of understanding the fundamentals ... (and) that it’s possible to make imagery out of any material as long as they understand these three basic fundamental components.”



The goal is to create something unique and personal while also allowing the materials to play a role in the process.



AISD Visual Art Coordinator Linh Nguyen discussed the overall goals and desired outcomes for the workshops with Academic Advisor Kate Helmes-Shark in a planning meeting in July. The conversation emphasized the fact that the August event would not only benefit the individual AISD art instructors who attended but would also extend the long-standing record of cooperation between the Art and Art History Department and the Arlington School District. Additionally, Mr. Nguyen alluded to initiatives he would like to see implemented in the coming years that will provide more occasions for UTA art faculty to interact with AISD art students.

The Art and Art History Department has a long and productive history of successful collaborations with the AISD and was pleased to work together again on this latest project.

Contemporary Art Glass Collection Grows with Recent Donation from AACG

Over the 2019 winter break, the Department of Art & Art History's Glass Program was pleased to receive a generous donation of artworks for the University of Texas at Arlington Fine Art Collections from the Art Alliance for Contemporary Glass (AACG). Nearly thirty glass art pieces created between 1988 and 2011 were part of this gift. This addition will serve as a valuable educational resource for students and faculty, not only in the glass program, but also for the university as a whole, and it further supports the growth and diversity of the university's multi-million-dollar collection of art.

According to their website, "The Art Alliance for Contemporary Glass is a not-for-profit organization whose mission is to further the development and appreciation of art made from glass. The Alliance informs collectors, critics and curators by encouraging and supporting museum exhibitions, university glass departments and specialized teaching programs..." www.contempglass.org

Justin Ginsberg, assistant professor and coordinator of the Glass Program at UTA expressed his gratitude to the organization, commenting, "The AACG has been a strong supporter of the department, and has provided grants to six UTA glass students over the past four years, including three students this past summer. Their generous and continued support of our glass program and department is remarkable. The works will be documented and will allow students to have first-hand experience with artists and sculptures that we discuss throughout the coursework – offering something far more valuable than simply an image."

The AACG donation will join the Mac Stiles Glass Collection, which the department received in 2014, along with the growing number of works created at UTA by previous participants in the Visiting Glass Artist Program. To date, this brings the number of glass works in the UTA Fine Art Collections to well over 100 works.

Cheryl Mitchell, assistant professor of practice and collections specialist, having spent the past four months inspecting, cataloging, and documenting the works stated, "The breadth and quality of the artworks in the recent donation by the Art Alliance for Contemporary Glass is substantial and a great boon to our Collections. These works will increase, not only the level of professional research opportunities available for our faculty and students alike, but also will be made available to the public via several museum-quality installations of the works across campus for further enhancement of our campus culture."

A curated exhibition of the recently donated works from the various glass collections was installed to showcase the wide array of contemporary international artists in the collection, and to further educate the university community about the expressive and substantial qualities of glass as an artistic material. The exhibition titled "Through the Looking Glass: Transparent, Translucent, and Transforming" opened in spring 2020 in the Visual Resource Commons & Gallery in the Fine Arts Building and will remain on view through fall 2020 semester by appointment and as an online exhibition.



Art Alliance for Contemporary Glass



Cinematic Arts Hosts Drive-In Film Screening

The Art & Art History Department's Cinematic Arts Program hosted a unique drive-in screening on Saturday, May 30 from 8:30 – 11 p.m. The showcase featured several genres of short films produced by talented UTA undergraduate and graduate students. A total of 16 short films were shown to the enthusiastic audience of approximately 100 viewers. In addition, a special screening of works by the graduating cinematic arts seniors was included.

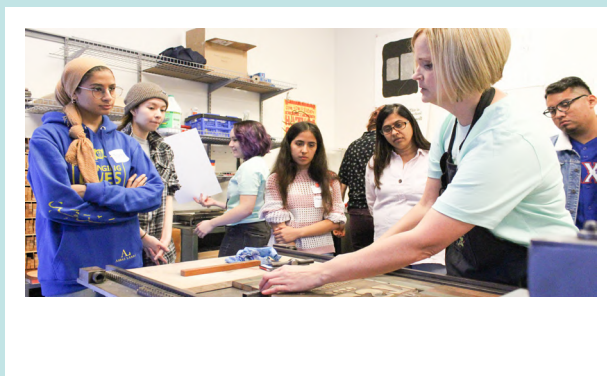
As the coronavirus pandemic interrupted the spring semester, student artists and their faculty mentors had to utilize creative methods and processes to complete their film projects. They had to be equally inventive to ensure their efforts were seen, given they could no longer use the large indoor screening auditorium that is usually filled to capacity for this year-end event. Their efforts were not in vain and this screening was a testament to their ingenuity and perseverance. As the press release stated, "The screening event is proof that the art of film and video sustains during a time of tragedy."

The screenings took place in Parking Lot WC located at 916 UTA Blvd. on the UTA campus. A giant 40 foot blow up screen was rented on which the films were projected. Audio was broadcast over FM radio station 93.5 and visitors were directed to dial in to listen in their cars. Campus social distancing guidelines were observed by having cars park six feet apart and guests remained in their cars. Food and non-alcoholic beverages were welcome and free bags of popcorn were distributed to the attendees, adding to the festive atmosphere.

In summing up the success of the ingenious experiment, Cinematic Arts Assistant Professor of Practice Patty Newton commented, "This turnout shows that if we build it, the audience will come. Experimentally, a special bonus was being able to honk and flash our lights as well as clap so the filmmakers could feel the love from the audience. Filmmaking is the most collaborative art form and COVID forced our students to undergo a paradigm shift this semester. They rallied with a sense of community which was a big part of why we wanted to do this event."

Immediately following the screening, a Zoom Question and Answer Session was set up so the filmmakers could interact with each other and the audience. The day after the event, a YouTube Premiere virtual edition including all films submitted was also made available.

DESIGN CONNECTS US

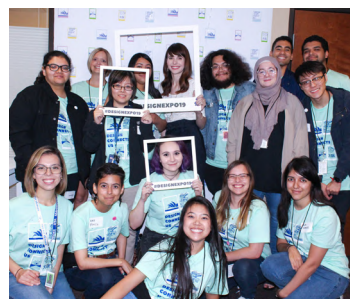


Design Expo 2019

The Art & Art History Department's Visual Communication Design program's annual Design Expo took place on October 18 from 9:30 am – 3 pm in various studios throughout the Fine Arts Building. The event was an all-day creative conference organized around the theme of "Design Connects Us." It featured a variety of workshops and a national designer as a guest speaker, and was intended to familiarize design students with extra-curricular skills that will be useful to them in both the classroom and the professional world.

Workshops include Photoshop and Typography Elements, Drawing and Digital Painting, Drum Leaf Bookbinding, Letterpress Printing, and Japanese Color Coordination Theory. The guest speaker was Andrea Trew, a brand designer who is a frequent public speaker at creative industry events. Having worked with high-profile clients such as Disney, Panda Express, and Cuties, she has successfully built brands through logo development, social media strategies, web design and campaign work. After receiving her degree in visual communications and design from the University of Nebraska – Kearney, she previously worked as an art director at Bailey Lauerman in Nebraska, and in-house at the tech startup, Flywheel, before founding her own freelance design practice, Trew Creative

(For more information on Andrea Trew, see www.trewcreative.com)



Design & Diversity Panel

On February 25, the Visual Communication Design Program hosted its annual Design + Diversity Series panel discussion featuring seven designers relating their experiences in various design careers.

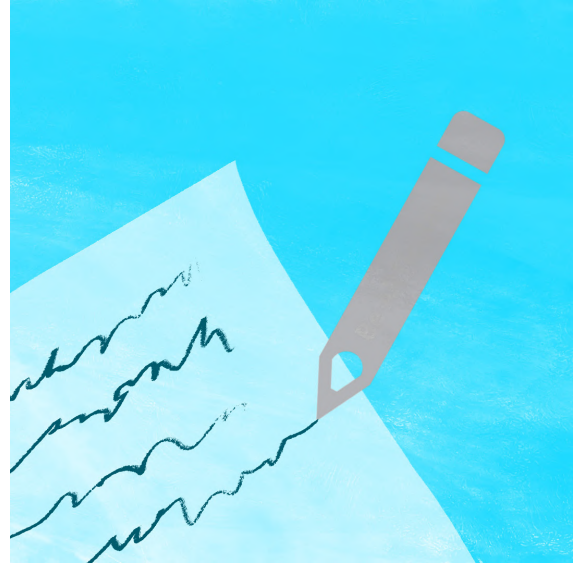
Panelists:

- + **Pablo Valles**, Brand Consultant - Honeydeux Designs;
- + **Cynthia Del Torres**, Graphic Designer - PMG Digital Agency;
- + **Paola Venturini**, Junior Art Director - Rapp;
- + **Exzavia Hicks**, Global Training Manager - Brinker International - Chili's Bar & Grill;
- + **Malcolm Wilson**, Art Director - Qclothier;
- + **Crystal Cobb**, Web and UI/UX Designer - DE Horton;
- + **Paul Nilrach**, Sr. Graphic Designer - DealerSocket

AIGA, the professional association for design, is committed to “a culture of inclusion in which all individuals feel respected and are treated fairly, and different viewpoints, opinions, thoughts, and ideas are encouraged and embraced.” <https://www.aiga.org/aiga-equity-diversity-inclusion-statement>

In 2017, AIGA DFW formed a Diversity & Inclusion Committee with a stated goal of “working together to move past both known and unknown biases (to) create an inclusive environment that openly values diversity and actively eliminates discrimination.” Its first Diversity & Inclusion Panel took place in March 2018 at UTA. <https://dallasftworth.aiga.org/diversity-and-inclusion-announcement/>.

This year was the third time the Visual Communication Program at UTA has hosted the annual event in support of the AIGA and AIGA DFW goals.



ARTiculate Writing Workshops

Dr. Leah McCurdy, a senior lecturer in the Art History Program, developed a series of writing workshops to help students improve their skills in communicating about art. The “ARTiculate Workshop Series” was planned to take place in three sessions beginning monthly on February 5 and concluding on April 8. Because of the campus-wide shut down in March, the last session had to be postponed, but will take place at a later date.

Publicity for the workshops stated, “All members of the art world need to practice professional communication, including writing, research, and presentation. These workshops will help you improve your ability to represent yourself and your work clearly and effectively. All students are welcome.”

The three planned sessions were:

CRITICAL IDEAS + POINT OF VIEW

Wednesday, Feb 5, 2020 from 12:00 - 1:00 pm in FAB 2102
Learn about developing critical ideas and strong points of view for professional and research-focused writing and presentation.

COMMUNICATE WITH LOGIC + STRUCTURE

Wednesday, Mar 4, 2020 from 12:00 - 1:00 pm in FAB 2102
Learn how to construct a logical progression of ideas and evidence in research-focused writing and presentation.

INFORMED + POLISHED WRITING

Wednesday, April 8, 2020 from 12:00 - 1:00 pm in FAB 2102
Polish your writing and presentations as an ethical art scholar, focusing on authorial style, citation, and technical writing considerations.





First Asset of Multi-Year ICPF Award to Packaging Design Program Installed

In 2018, the International Corrugated Packaging Foundation (ICPF) awarded the Art & Art History Department Packaging Design Program a large grant to be used for technology improvements to enhance the existing CORRPRO (corrugated prototype design) and CAD production lab, and packaging design studio at UTA. These improvements will include additional equipment and computers, as well as furniture, materials, adjunct faculty stipends, and other associated resources. The close to \$150,000 in grant-funded improvements are scheduled to take place over a three-year period beginning this academic year. On September 23, 2019, the first asset - a large-format flatbed printer - was delivered and installed.

According to the ICPF website, "The assistance provided to University of Texas - Arlington is a part of the ICPF's 2018 - 2021 Corrugated Packaging University Endowment Awards program in which ICPF's 25 partner universities and other colleges around the country were invited to submit proposals to expand or create new corrugated curricula. Eleven campuses that submitted proposals were selected to sign partnership / asset placement agreements to receive ICPF purchased equipment, donated design software, and funding for up to three years."

Packaging and 3-D CAD courses offered within the visual communication design area at UTA introduce students to a curriculum that focuses on design, materials, performance, testing and sustainability of packaging products. Each semester, students 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 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.

The newly installed printer allows for printing directly onto 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. With the new printer in place, students are now able to complete the entire design and fabrication process in-house, which Associate Professor Ben Dolezal, coordinator of the Packaging Design Program stated, "is an enormous benefit to our students' career skillset acquisition and will definitely make them more attractive to potential employers and more marketable in their post academic career." He continued, "This award will provide students with the opportunity to increase their exposure to industry standard technology and software. We would like to sincerely thank ICPF for their continuing support of our students and our program."

For more information, see www.ICPFbox.org



VCD Team Designs and Creates Simulated Environments for Bell Drone Competition

On December 7, 2019 the third annual Bell Vertical Robotics Competition took place at UTA in one of the gyms in the Maverick Activities Center. The competition theme was 'On-Demand Mobility' to simulate air taxi movement of people and delivery on on-line orders. Provided with a drone kit to assemble and modify, high school teams spent six weeks designing, building and testing their solutions for a variety of missions from recovering tennis balls to a mock search and rescue mission.

To assist with this year's competition, Bell engaged the Visual Communication Design (VCD) area in the Art & Art History Department at UTA to design and produce the buildings that were a part of the simulated environments in which the students flew their drones and completed missions. The team members working with Bell were Professor Seiji Ikeda, who served as point of contact and project manager, and graduate students Carly Otto, Shirley Zhang, and Karley Adrion, who served as the student lead. The VCD team conversed via email, as well as met with the Bell team in person on a few occasions to discuss the competition parameters, requirements, and other project details.

The VCD team knew it was important to not only create structures that would elevate the overall aesthetic and realism of the competition space, but also be structurally reliable. They advocated for using cardboard for the buildings and collaborated with Bell's team regarding the building specifications. While the Bell team supplied the graphics for the large skyscrapers, the VCD team was given creative freedom for the residential houses. After designing and testing a few different options, they presented them to their contact at Bell. They then printed the graphics for the skyscrapers and residential homes on cardboard and cut the buildings to size using the equipment in the Corrugated Production Lab (CORRPRO) in the Fine Arts Building.

On behalf of the VCD Team, Karley Adrion reported that, "We had a great working relationship with Bell executives and staff. We felt that in each interaction our insight and expertise were valued. Our team here at UTA enjoyed the opportunity to work with a company like Bell Flight and showcase the value in working with faculty and graduate students in the VCD area of the Art & Art History Department at UTA. The competition itself was a great event, and Bell Flight was greatly appreciative of our efforts and complimentary of the work produced."

Gallery West at the Studio Art Center

Gallery West's mission is to offer all UTA art majors and MFA students an opportunity to exhibit and document their ideas, their various modes of studio/media creation, responses to class projects, or a space for performance/critiques.

Art Faculty are invited to sponsor exhibitions, class presentations, individuals/ groups of exhibitors, and/ or to request scheduled gallery usage for their students. Approximately 14 one-week exhibitions take place each semester. The Spring's calendar for exhibits, sales, photo documentations was unfortunately cut short by the Covid-19 pandemic.

Fall 2019 Calendar

Gallery Prep: 8/26 – 8/30
Documents: 3D: 9/3– 9/6
Documents: Kagen Dunn: 9/9 – 9/13
Prints (Unknown): 9/16 – 9/20
MFA Grads: 9/23 – 9/27
Drawings: 9/30 – 10/4
Painting: 10/7 – 10/11
Find your Space at the SAC: 10/14 – 10/18
Trios (2): 10/21 – 10/25
MFA Grads: 10/28 – 11/1
TBA Printmaking Group Show: 11/4 – 11/8
Sculpture (Foundry class): 11/11 – 11/15
Clay Works & Sale: 11/18 – 11/26
Barnett Foundation Photography Winners: 12/2 – 12/6

Spring 2020 Calendar

Art Mural Exploration (2 weeks): 1/27 – 2/7
Ideas in Art Awards Winners (2 weeks): 2/10 – 2/21
MFA Grads: 2/24 – 2/28
Documents: 3/2 – 3/6
While Looking Back: 3/16 – 3/20
2D Art Sale: 3/23 – 3/27
Annual Glass Sale: 3/30 – 4/3
Material Forms: 4/6 – 4/10
MFA Grads: 4/13 – 4/17
Slippery Rock Printmaking: 4/20 – 4/24
The Best of Art Essentials: 4/27 – 5/1
Barnett Foundation Photography Awards: 5/2 – 5/6

The gallery is located in the Studio Arts Center at 810 S. Davis Drive and is open Monday through Friday from 10 am – 5pm.



Visual Resource Commons & Gallery

The Visual Resource Commons and Gallery (VRCG) 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 VRCG provides an environment conducive to research, class meetings, administrative meetings, and exhibition opportunities.

Exhibitions that took place this past year, Fall 2019 - Spring 2020 were:

Vessels: Form and Function

For millennia, vessels have been vitally connected to the presence of human beings. Ranging from their use as utilitarian tools to hold liquids of importance, to their ability to hold and transport goods across open bodies of water, these receptacles have been a continuous support to our survival and sustenance. The term vessel also references more sacred aspects of our existence, including the nature of the body as a vessel for fertility, the production and sustainment of life, as well as our belief that objects themselves can transform and take on power when incorporated as part of a ritual process and become a holy vessel.

This exhibition explored the form and function of what a vessel can be and how it has been represented artistically over time. Various works ranging in shape, size, media, and meaning were selected from the University of Texas at Arlington's Fine Art Collections (UTAFACs) to better illustrate these observations and to provide a visual connection to several of their definitions.

Through the Looking Glass:

Transparent, Translucent, and Transforming

This exhibition presented a recent donation of glass works by the Art Alliance for Contemporary Glass to the UTA Fine Art Collections. This series of works, along with the Mac Stiles Glass Collection and the growing Visiting Glass Artist Program, examines the evolution that glass, as a medium, has undergone through the decades and how broadly it can be adapted in its aesthetic qualities and appeal. Ranging from the 1980s to the present, many of the international artists included in the collection have pushed past the traditional mindset of glass as a transparent utilitarian object to offer the viewer a colorful exploration of their craft and its transformation.





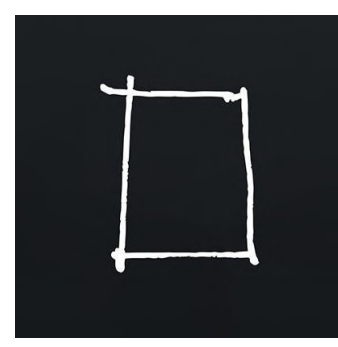


Advanced Painting Class Visits with George W. Bush

On Thursday, November 14, Associate Professor Sedrick Huckaby took students in his portraiture course to the studio of former president, George W. Bush to discuss painting, portraiture, and Bush's new portrait project. It is the second time the class, ART 4392 Contemporary Portraiture, has had this special opportunity. Previously, the class visited with the president at the George W. Bush Presidential Center in Dallas to discuss his body of work called "Portraits of Courage," a collection of oil paintings and stories honoring military veterans. This time the students discussed Bush's most recent work, a portrait project which he has not yet revealed to the general public. As Huckaby commented, "We often see artists who have built a reputation over the course of years, working their way from the student life to a prominent place in society. But I believe our students' education will be enhanced by speaking to a former president who has now found a great passion for painting. He is coming from the highest office in the nation and now deals with everyday people as a painter."

Sedrick Huckaby is an award-winning artist who has been a faculty member of the Department of Art and Art History at UTA since 2009. In September 2017, he was on a panel at the George W. Bush Presidential Center titled "The Art of Painting: A Conversation with President Bush's Art Instructors" in which he and two other artists who had been instrumental in teaching painting techniques to the president "provided a behind-the-scenes look at (President Bush's) training, dedication and development as an artist." (<https://www.bushcenter.org/exhibits-and-events>)

To view the full panel discussion, see: <https://youtu.be/Z-Mr4x-rqMU>



Dallas Society of Visual Communications March School of the Month

The Art and Art History Department's Visual Communication Design Program was notified that The Dallas Society of Visual Communications (DSVC) selected UTA as its March School of the Month in recognition of the VCD Program's students and faculty. Pauline Hudel Smith, assistant professor of visual communication design received a letter from the Society informing her of the honor and that "On March 4, 2020, visual communication design students are invited to attend the monthly DSVC Speakers Series lecture for free and to participate in a photo opportunity with the guest speaker immediately following the talk."

According to their website, the DSVC hosts a speaker every month from September to May featuring a nationally-recognized individual from the visual design world. Speaker Series events are held at the Angelika Film Center in Mockingbird Station in Dallas.



Glass Students Host 7th Annual Glass Pumpkin Sale

On Friday, October 18 and Saturday, October 19, the Art and Art History Department's glass students hosted their annual glass pumpkin sale. Taking place at the Studio Art Center from 10 am – 2 pm on both days, the popular event featured hundreds of hand-blown glass pumpkins of all shapes and sizes available for sale. In addition, live glass-blowing demonstrations occurred throughout the day, and a raffle brought the festivities to an end at 2 pm each day.

Glass students and faculty donated all of the pumpkins in order to raise money for the glass area's visiting artist fund with 100% of the proceeds going to the fund. This annual sale has allowed students to research, nominate, and invite world-renowned glass artists each semester to lead workshops and share their professional experiences.

Tyler Rosenkrantz, president of the glass student organization stated, "Because of the extraordinary support by members of the civic and university communities, the University of Texas at Arlington Glass (UTAG) program has expanded into one of the premier academic glass art programs in the country. The 2100 Club greatly appreciates your support!"



Holiday Clay Sale in Gallery West

The Department of Art and Art History hosted its third Holiday Clay Sale on Tuesday, December 3rd and Wednesday, December 4th from 10 a.m. – 6 p.m. on both days. This two-day event was held in Gallery West at the Studio Arts Center, 810 S. Davis Dr. This special, just-in-time-for-the-holidays-sale featured ceramic artworks made by students from multiple clay classes during the past year. One-of-a-kind decorative, functional, and sculptural items were available for purchase.

The Holiday Clay Sale was free and open to the public.



UTA Holiday Art Glass Sale

On Saturday, December 14, glass students and faculty hosted their first holiday glass sale. Taking place at the Studio Art Center, the event featured thousands of one-of-a-kind functional, decorative, and artistic works available for purchase. In addition, live glass-blowing demonstrations took place throughout the day.

The glass program at UTA has hosted an October glass pumpkin sale, as well as a March art glass sale annually for several years. These have become enormously popular events, bringing hundreds of visitors, both from within the university community and the general public, who come to experience glass-blowing personally through the live demonstrations, and to buy one-of-a-kind glass objects made in the university facility by students and faculty. This new holiday event, which is free and open to the public is certain to become equally as popular.

As Justin Ginsberg, Glass Area coordinator said in publicizing the event, "Come stay warm by our furnaces, find some wonderful gifts for friends and family, and get to know the incredible community here at UTA."

Visiting Artists

AARON TATE

Aaron Tate is a glass artist, artisan, and educator with Marris Art Glassblowing Studio in Dallas, Texas. He has been involved with glass blowing since first seeing it as a teenager in Tucson, Arizona, and has continued his trajectory in the field throughout his many years working in Seattle, Washington, until settling in North Texas several years ago.



ALEXANDER ROSENBERG

Rosenberg, a resident of Philadelphia, received his BFA in Glass from the Rhode Island School of Design and his Master of Science degree in Visual Studies from MIT. His glass art 'is rooted in the study of glass as a material' and has been exhibited nationally and internationally. He has received numerous awards and scholarships, including Vermont Studio Center and Pilchuk Glass School Fellowships, a Creative Glass Center of America Fellowship and the Graitzer Memorial Prize from Woodmere Museum, to name just a few. Artist residencies include The MacDowell Colony, Wheaton Arts, Urban Glass, Vermont Studio Center, StarWorks, Pilchuck Glass School, GlazenHuis in Belgium, Rochester Institute of Technology, and Worcester Craft Center. In summer of 2019, he was selected to compete on *Blown Away*, a popular new Netflix series featuring ten glass artists tasked with creating works based on specific prompts in timed competition with one another.

ALICIA EGGERT

Alicia Eggert received her M.F.A. from Alfred University. She lives in Denton, Texas where she is the Sculpture Program Coordinator at the University of North Texas. Her work has been exhibited nationally and internationally at notable institutions including CAFA Art Museum in Beijing, the Triennale Design Museum in Milan, and the Corning Museum of Glass in New York. Recent solo exhibitions include Galeria Fernando Santos in Portugal, The MAC in Dallas, T&H Gallery and Harvard Medical School, both in Boston, and Artisphere in Arlington, Virginia.



CASSIE HESTER

Cassie Hester is interested in the manipulation of type and message. You can usually find her painstakingly making — and then methodically breaking — physical type. Hester received her BFA in Graphic Design from the University of Georgia and her MFA in Design/Visual Communications from Virginia Commonwealth University. Her typographic explorations have been featured in publications such as *Print*, *Graphis*, *eg Magazine*, *Metropolis*, and *Step Inside Design*. She has presented her work at numerous international design exhibitions and conferences reaching from New York to New Zealand. Currently, Hester is a freelance designer/illustrator and an Assistant Professor of Graphic Design at Mississippi State University.

CELIA EBERLE

Eberle received her B.F.A. degree from Stephen F. Austin University in Nacogdoches, TX. Born in Sulfur Springs, she currently lives and works in Ennis, Texas. Her art has been exhibited extensively in Texas, as well as in Chicago, New York and Oregon; with recent solo exhibitions in galleries in Houston and Dallas. Her mid-career retrospective, *In the Garden of Ozymandias*, debuted at the Art Museum of Southeast Texas in Beaumont in 2014. Recently, she was awarded a 2019 Individual Support Grant from the Adolph and Esther Gottlieb Foundation. She was also awarded a Joan Mitchell Foundation Grant, a Nasher Sculpture Center Microgrant, and a Dozier Travel Grant from the Dallas Museum of Art, among other awards and honors in the past ten years. Her work has been collected by the Dallas Museum of Art, Texas A&M University, the Longview Museum of Art, and the Art Museum of Southeast Texas, along with numerous private collectors.

CHRIS LASCH

Chris Lasch is the dean of The School of Architecture at Taliesin West and partner at Aranda/ Lasch, a design studio dedicated to experimental research and innovative building. Established in 2003 by Benjamin Aranda and Chris Lasch, the studio designs buildings, installations, furniture and objects through a deep investigation of structure and materials. Their early projects are the subject of the best-selling book, *Tooling*.

COLETTE COPELAND

Copeland earned a BFA degree at Pratt Institute in New York and her MFA from Syracuse University. From 2002-2011, she taught photography, visual studies and critical writing at the University of Pennsylvania. In 2011, she relocated to Dallas where she teaches art appreciation, contemporary studio practices and digital photography at Collin College, and the University of Texas at Dallas.

Her work has been exhibited in 26 solo exhibitions and 123 group exhibitions/festivals spanning 35 countries. Highlights include the Arad Biennale in Romania, the Museum of Fine Arts in Venado Tuerto, Argentina, the National Center for Contemporary Art in Moscow, Novosibirsk State Art Museum in Russia, City Nord in Hamburg, Germany, Ars Latina in Macerata, Italy, Mexicali, Baja and Castellon, Spain, Cultural Communication Center in Klapeda, Lithuania, Los Angeles Center for Digital Art, Scope Hamptons in New York, Kratkofil Film Festival in Bosnia/Herzegovina, and a traveling exhibition throughout India and Bangladesh, including Calcutta, Bombay and Dhaka.



GIOVANNI VALDERAS

A native of Dallas, Valderas earned a Master of Fine Arts degree in drawing and painting from the University of North Texas. His work has been featured in the 2013 Texas Biennial, *New American Paintings Magazine*, and in exhibitions including "Impossible Geometries: Curated works by Lauren Haynes at Field Projects" in New York City, and a solo exhibit at Galveston Arts Center. He received a micro-grant from the Nasher Sculpture Center, and was selected for the 14x48 public art billboard project in June 2018 in New York City.

His paintings and three-dimensional works incorporate mixed media elements and pull elements from his culture, history, and origins, particularly his Guatemalan, Mexican, and American ancestry. His current body of work focuses on engaging the Latinx community with contemporary art through public and guerilla installations.

Valderas explained, "My recent guerrilla installation *Casita Triste* draws inspiration from the brightly painted homes found in predominantly Latinx communities, which are quickly disappearing due to displacement and gentrification. This outdoor project highlights the disparity of Latinx communities through the site-specific placement of piñatas in the shape of a sad, little houses."



JED MORSE

Jed Morse, Chief Curator of the Nashor Sculpture Center in Dallas, received his B.A. with honors in Art History in 1994 from Middlebury College in Vermont and his M.A. in Modern Art History from the University of Texas at Austin in 2001. He previously served as a curatorial intern at the National Museum of American Art (now Smithsonian American Art Museum) in Washington, D.C. and as curatorial assistant at the Dallas Museum of Art prior to coming to the Nasher in 2002.

JILL BEDGOOD

Bedgood crafts objects using personal iconography that alludes to memory, heritage, and important life events. Often using cast hydrocol to create book-like forms, she examines the idea of memorialization of moments or things that we value.

Bedgood received her M.F.A. in mixed media sculpture and art history from the University of Texas, Austin. She has exhibited in solo exhibitions throughout Texas: several at Women and Their Work Art Space, at the Laguna Gloria Art Museum and the Austin Museum of Art, all in Austin, as well as Blue Star Art Space in San Antonio, Fox Fine Arts Center at UT El Paso, and recently at ArtScan Gallery in Houston. She is the recipient of several honors including the 2017 Texas Art Award, a Mid-America Art Alliance/National Endowment for the Arts Fellowship, an Art Matters Grant, and a New Forms Regional Initiatives Grant. She has been an artist-in-residence at the American Academy in Rome, the Rockefeller Foundation Center in Bellagio, Italy, the MacDowell Colony in New Hampshire, and the Virginia Center for Creative Arts in Sweet Briar, Virginia.

MARSHALL BROWN

Marshall Brown, a licensed architect and urban designer, is also an associate professor at the Princeton University School of Architecture. He received his Master's degrees in architecture and urban design from Harvard University where he won the Druker Fellowship for urban design. In addition to his architectural practice, he is an artist who makes architectural images and objects. According to his website: "He constructs visions of urban worlds yet to come, using collage, drawing, video, objects, and built projects." (www.marshallbrownprojects.com)

MELINDA LASZCZYNSKI

Laszczynski is an interdisciplinary artist known for her colorful and playful two-dimensional works, and also her ceramic-based objects that are fully dimensional extensions of her paintings. She is, as she says, partial to the shiny, bright and absurd.

Melinda Laszczynski received her MFA in painting and drawing from the University of Houston and her BFA in painting from the Cleveland Institute of Art. She was a resident artist in the 2016-17 Lawndale Art Center Artist Studio Program and has shown her work extensively across Texas, including Gallerie Urbane in Dallas, Box 13 in Houston, and the Sculpture Biennial at the Amarillo Museum of Art. Her work was featured in the publication *New American Paintings* in 2014 and 2017.



ROBERT HODGE

In his art, Hodge utilizes painting, drawing, printmaking, and mixed media collage to reflect the contemporary urban environment, as well as his personal and ancestral narratives. Compressed and manipulated layers of old movie posters, record covers, maps, newsprint and other found detritus often serve as the backdrop for works that reference struggle, but also resilience and strength.

Robert Hodge was born in and currently lives and works in Houston, Texas. He studied art at the Skowhegan School of Painting and Sculpture in New York City and at the Atlanta College of Art. His work has been exhibited in numerous national and international cities, including New York, Houston, Dallas, Los Angeles, Basel, Switzerland, Paris, France, Brussels, Belgium, and Nairobi, Kenya. He is the recipient of several grants for his work including from the Joan Mitchell Foundation, the Houston Arts Alliance and The Idea Fund – Andy Warhol Foundation, to name just a few.

VICTORIA AHMADIZADEH

Victoria Ahmadizadeh combines poetry and prose with images and objects to create works about identity, desire, risk and fortune. She views glass as an inherently lyrical material, and utilizes it as a central element in her work to translate poetic metaphor. She holds an MFA in Craft/ Material Studies from Virginia Commonwealth University and a BFA in Glass from Tyler School of Art and Architecture. She has been an Artist in Residence at Pilchuck Glass School, WheatonArts, MASS MoCA, and the STARworks Glass Lab. Her work has been shown at Glasmuseet Ebeltoft in Denmark, The National Glass Centre in England, DOX Centre for Contemporary Art in the Czech Republic and UrbanGlass in Brooklyn, NY, among other venues. She is notably included in New Glass Review #33 and #38, published by The Corning Museum of Glass. Victoria is passionate about being an educator as well as an artist, and has taught at Virginia Commonwealth University, The University of the Arts, Ox-Bow School of Art, UrbanGlass, and is currently faculty in the Glass Department at Tyler School of Art and Architecture.



VINCENT VALDEZ

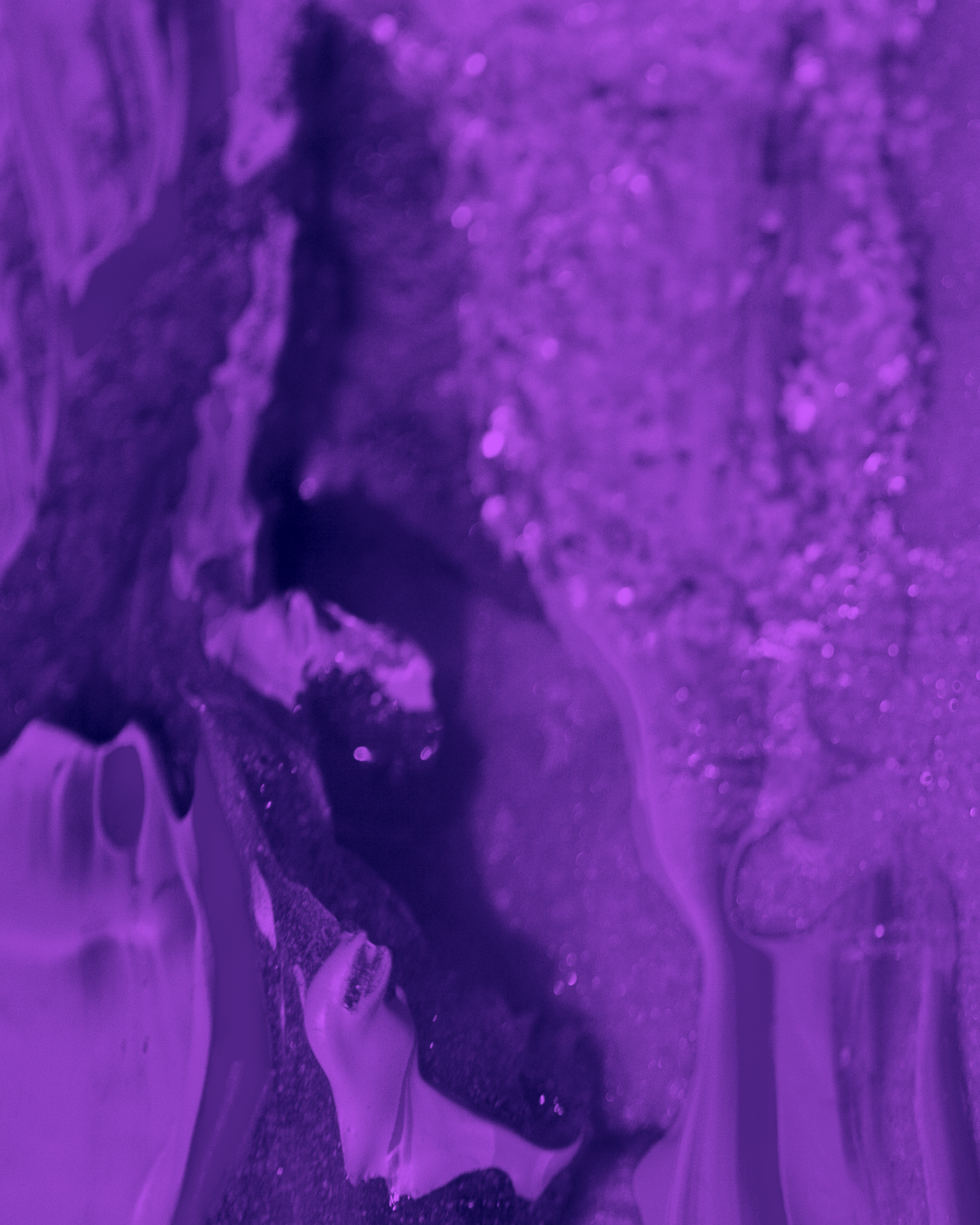
Vincent Valdez is recognized for his monumental portrayals of the contemporary figure created in the context of his personal experiences and his examination of contemporary twenty-first century America. His drawings and painting frequently reference struggle within various socio-political arenas and across eras.

Valdez was born in 1977 in San Antonio, Texas and currently resides in Houston. He received a full scholarship to study at the Rhode Island School of Design, and earned his BFA in 2000. He has been a recipient of the Joan Mitchell Foundation Grant for Painters and Sculptors (2016), as well as residencies at the Skowhegan School of Painting (2005), the Vermont Studio Center (2011) and the Künstlerhaus Bethania Berlin Residency (2014). Exhibitions and Collections include: The Ford Foundation, The Los Angeles County Museum of Art, MassMOca, The Museum of Fine Arts Houston, The Smithsonian Museum of American Art, and The National Portrait Gallery, among others. He is represented by David Shelton Gallery and Mathew Brown Los Angeles.

GLASS PROGRAM PROGRAM POTLUCK AND PRESENTATIONS BY FOUR GLASS ARTISTS

On Sunday, February 16, UTA's glass program hosted an event featuring four artists at the same time, representing different glass studios throughout the DFW Metroplex. There was a potluck at 5:30 p.m. preceding the talks that began at 6:00 p.m. Everyone was invited to share some food and spend some time with each of these guest glass artists and the UTA glass program community, learning about the possibilities of glass as an artistic medium and a career.

The four artists invited to the Studio Art Center Glass Studio to discuss and answer questions about their artistic practices were: Aaron Tate (MarrsArt Studio); Carlyn Ray (Carlyn Ray Designs); Clifton Crofford (SiNaCa Studios); David Gappa (Vetro Glassblowing Studio). Each artist gave a presentation discussing their studio practice and how they built their careers in art. They also discussed various opportunities at their respective studios and how students could get involved.





+ALUMNI



Francisco Moreno Art Work Acquired by Dallas Museum of Art

UTA Department of Art & Art History alumni, Francisco Moreno (BA, 2010) had one of his artworks acquired by the Dallas Museum of Art. The work titled *Chapel*, (2016-2018) combines elements of painting, drawing and architecture to create what appears to be a full-scale chapel. At 13 feet by 12 feet by 19 feet, the arched plywood structure enables viewers to enter the space and be surrounded by Moreno's paintings that cover the entire interior. Moreno says that he was inspired by a visit to the Prado Museum in Madrid, Spain where he saw a reconstructed 900-year old chapel and, intrigued by the idea of being inside a hand-painted space, decided to create his own chapel. In a short documentary video on his website, he describes the work as "an all-encompassing painting surface" in which he has compiled "a cacophony of imagery" ranging from sci-fi conceptual art to sketches of plants his mother has around the house. Geometric patterning filled all the open negative spaces to add to "the chaos of all the images" while also simultaneously giving it a structure "holding everything down." (franciscomoreno.net)

Chapel is an ambitious and innovative project that resulted in the honor of having Moreno's work collected for the first time by a major national art museum. This success came as no surprise to those who knew him as a student at UTA. As Marilyn Jolly, recently-retired associate professor of painting commented, "When Francisco Moreno was my undergraduate painting major at UTA, he won the 'Ideas In Art' competition which funded a large project of painting thirty 3' X 4' portraits of students with the intention of visually demonstrating the breadth of diversity in the UTA student body. He created this body of work over a summer break. After returning to Texas from graduate school at RISD, Francisco created a large installation of murals and painted objects along with a live performance at Oliver Francis Gallery, and later went on to be the first local artist invited to create art at the international Soluna Festival in Dallas. Francisco organized a performance of driving a hand-painted and rehabbed race car in circles in a large warehouse in front of a painted mural. In between some of those events, he created multiple large two-dimensional works for his first exhibition at Erin Cluley Gallery in Dallas where he covered most of the walls from top to bottom. All of this points to Francisco's ambition and energy for his work. I am so pleased for him to have been included in the DMA collection and feel it is only the beginning of what promises to be a very successful career that began in our painting studios at UTA."

for more information and images, www.franciscomoreno.net
or www.erincluley.com/francisco-moreno



Linh Dao Hired As Assistant Professor at California Polytechnic San Luis Obispo

MFA Alumna Linh Dao, who graduated from the visual communication design graduate program in 2017, accepted a teaching position as assistant professor of graphic and interaction design beginning in fall 2020 at the California Polytechnic University at San Luis Obispo.

Since earning her MFA at UTA, Linh has embarked on a very successful career in the design and education field. She had been teaching at Monmouth University in New Jersey as a specialist professor in the Department of Art and Design since fall 2017. While there, she was awarded several research grants, and won design awards in the field, including the 2020 Indigo Design Award, the Graphic Design USA Award and a Creative Quarterly Design Category Award. She expanded her list of non-profit clients in the greater New York area, and also continued to exhibit her work at universities in Texas, Iowa, New York, and at the Institute for Art and Innovation in Berlin, Germany. In addition, she has been an invited speaker at the Alliance for Women in Media Arts and Sciences at UC Santa Barbara and at Pratt Institute's International Conference on Design Practice.

When asked how she has managed to accomplish so much in such a short amount of time since her graduation, she said,



What I learned after school is how hard it is to maintain the same research productivity with a heavy teaching load. I learned to create a habit of working in short periods of time and to organize every day. I organize my deadlines, my tasks, and my space.



Commenting on her new position, Linh said, "Cal Poly is the leading institution in the Cal State university system. It has more than 20,000 students and has consistently ranked 1st in the nation on the on the U.S. News Best Colleges in the West for 27 years. The university's motto is 'Learn by Doing,' which I am honored to continue in my classroom as we explore best practices for interaction design."

Austin Fields Featured in Exhibition at Fort Works Art

Austin Fields, who received her BFA at UTA in glassblowing in 2017, was featured in a group exhibition at Fort Works Art, at 2100 Montgomery Street in Fort Worth. The exhibition opened with a reception on February 15 and ran through March 21, 2020. The exhibition included what the gallery described as a “packed house” of over 75 paintings and sculptures by their gallery artists including Fields’ glass works.

According to the gallery’s press release for a two-person show featuring Austin Fields last year, her glass works “undulate with the naturally occurring curves of the female form....The works are strong, yet fragile...”



Jessi Jones Featured in Magazine and West Dallas Art Walk

Jessi Jones, an Art & Art History Department BFA alum who graduated with a concentration in photography in May 2019 was featured in an article for the *Voyage Dallas Magazine*. (See article at <http://voyagedallas.com/interview/conversations-inspiring-jessi-jones/>)

Since graduating, Jessi has continued to make art, most recently in the form of performative actions that she documents photographically. She also works at the Dallas Museum of Art as a Creative Connections Contract Educator and Artist Teacher’s Assistant.

On October 19, she also showed her work during the West Dallas Art Walk in the Tin District at Trinity Groves. According to her artist statement, “A foundation for my work is the documentation of performative actions that manifest pure expression of the body in a co-inhabited space. I’m extending a philosophy by Merce Cunningham and John Cage by allowing the space and all that occupies it to constitute equal authority with no hierarchy, my practices give room for everything in the space to reclaim itself - offering support to exist collectively. Everything from the space, to myself, to the ambiance, to the objects, to the camera, to the audience is contributing its own power, and not one thing is more important to the other.”

For more information and images see:
<https://jessijonesart.wixsite.com/jessi>
https://www.instagram.com/jessilajones_/?hl=en





Eric Hess and Michelle Pennington Lead Effort to Assist COVID-19 Healthcare Workers

MFA program alumni, Michelle Pennington (MFA, 2016) and Eric Hess (MFA, 2018) who founded Sanctuary Glass Studio and Sanctuary Arts School in Shreveport, Louisiana stepped up to use their expertise to help out in the COVID -19 crisis.

According to an April 1, 2020 article in the *Shreveport Times*, the two led an initiative to make and donate equipment to health care providers throughout Louisiana. In collaboration with Ark-La-Tex 3D Technology they produced 3D printed attachments for face shields and glass splitters for ventilators to allow multiple patients to use one machine. The splitter is a Y-shaped attachment made from medical grade glass rods or tubes that attaches to a ventilator hose. It is intended as an emergency measure to be used when other options have been expended. The face shields were created using 3D-printed frames and were ordered by Louisiana State University anesthesiologists and two groups of New Orleans nurses.

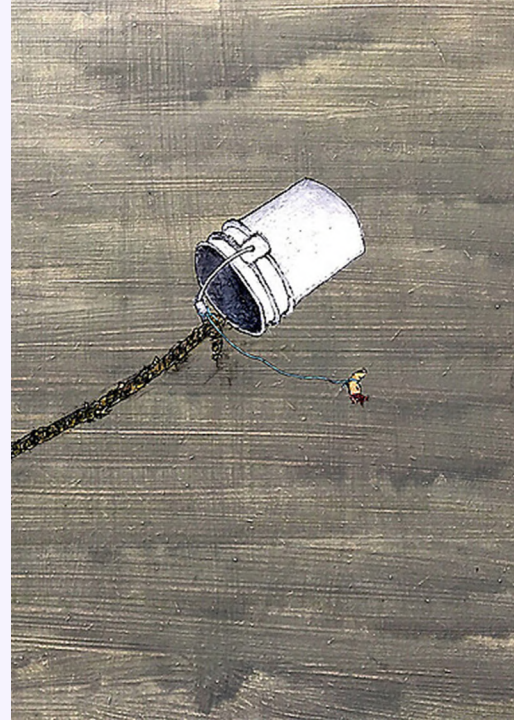
As demand rose, Sanctuary Glass stepped up production and enlisted glass framewokers throughout Louisiana to help make the splitters. All artists donated their time, labor and materials.

For more information, visit sanctuaryglasstudio.com or follow on Facebook at facebook.com/sanctuaryglasstudio/

Photo Area Alumnus Accepts Position as Dean of Visual Arts at College in Miami

O. Gustavo Plascencia, a 2002 graduate of the BFA program in photography, has recently accepted the position of dean of visual arts at the New World School of the Arts College in Miami. After earning his undergraduate degree at UTA, Plascencia received his Master of Fine Arts in photography and media arts at the University of Colorado, Boulder. He then went on to teach at several institutions of higher education throughout the country. Most recently he was the assistant chair & graduate coordinator, Department of Studio Arts at the University of North Texas in Denton, TX. Prior to that, Plascencia was the director of M.F.A. programs at the Memphis College of Art.

Plascencia's creative work documents local ecosystems and practices walking methodologies to create records of his surroundings. It has been shown in 15 solo exhibitions and close to 60 group exhibitions at both national and international venues, including Museo de Las Americas (Denver, Colorado), Instituto de Artes de Medellin (Medellin, Colombia), The International Center of Bethlehem (Palestine), Universidad Politecnica de Valencia (Spain), the Academia de Bellas Artes San Carlos (Mexico). Most recently he presented his creative research at the International Conference on The Arts in Society, Lisbon, Portugal (2019), the 33rd Annual Interdisciplinary Conference in Humanities (2018), Southeast College Art Conference (2018), and in 2018 he led the Walking Practices: The Body As Vehicle and Destination workshop at the International Community of Artist Scholars in San Francisco, CA.



Solo Exhibition by MFA Alum Jeff Gibbons at Conduit Gallery

Jeff Gibbons, a 2013 graduate of the MFA program in Intermedia Studio Art, had his paintings featured in a solo exhibition at Conduit Gallery in Dallas from September 7 – October 12, 2019.

His recent Conduit exhibition was somewhat of a departure for Gibbons' who is known for his very eclectic use of materials and processes. This show, titled "Planet Sandwich" consisted entirely of paintings that, according to Gibbons' statement, tell "a story about the future of Planet Earth ... exploring themes such as nuclear war, genetic mutation, childhood development, artificial intelligence, failure, hopelessness and pluck, and the universal appeal and staying power of humankind's greatest invention — sandwiches."

As Conduit Gallery commented in the press release for the show, "Gibbons' talent as a writer is manifest more directly in this body of work than ever before. The collection of paintings waxes poetic on our collective concerns for the future of the planet and ourselves, whilst remaining hopeful and humorous enough to exist in Technicolor." (conduitgallery.com)

For more information and to examples of his work, see his website jeffgibbons.net





MFA Alumnae Organize A Little Walkward Action

Members of the feminist collective Sister Death invited friends and strangers to walk with them through Veteran's Park in Arlington, Texas on February 23, 2020 beginning at 2 p.m. The event, which the group titled "A Little Walkward", was scheduled as part of an annual international event called Terminalia - the Festival of Psychogeography. Sister Death's stated intent was to 'cross the boundary between awkward conversation and thoughtful chatting, getting to know the park and each other as we discover common ground in an era of division.' The walk started at the Veteran's Memorial in the park and followed a mile-long, accessible, paved pathway through fields, woods, and a floral wildscape.

Sister Death is a band of four MFA alumnae, Christine Adame, Holly D. Gray, Billi London-Gray and Marcela Reyes. As a feminist collective, they focus on empowering women and achieving gender equality. Their collective actions range from simple gestures — such as sending encouraging text messages, forwarding job opportunities, and carpooling — to complex collaborations and solidarity actions.

Terminalia website: <https://terminaliafestival.org/>

Alexis Nguyen Wins Award in International Media Arts Competition

Film/Video Program Alumna Alexis Nguyen won an Award of Excellence for her commercial "Color My Life" at the 2020 BEA Festival of Media Arts. Her work was entered in the Spots category of the 2020 BEA Festival. This category includes public service announcements, commercials and advertisements between 15 and 60 seconds.

The Broadcast Education Association (BEA) Festival of Media Arts is an international refereed exhibition of faculty creative activities and a national showcase for student work. This year's competition had over 1,700 entries and the winners were to be showcased at an awards ceremony at the annual BEA Convention.

Alexis graduated from UTA with a Bachelor of Fine Arts degree in December 2019. She was given the Film/Video Program Outstanding Senior Award at the Bachelor of Fine Arts Exhibition earlier that month.

**+ INNOVATION &
RESEARCH**



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 entré 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.





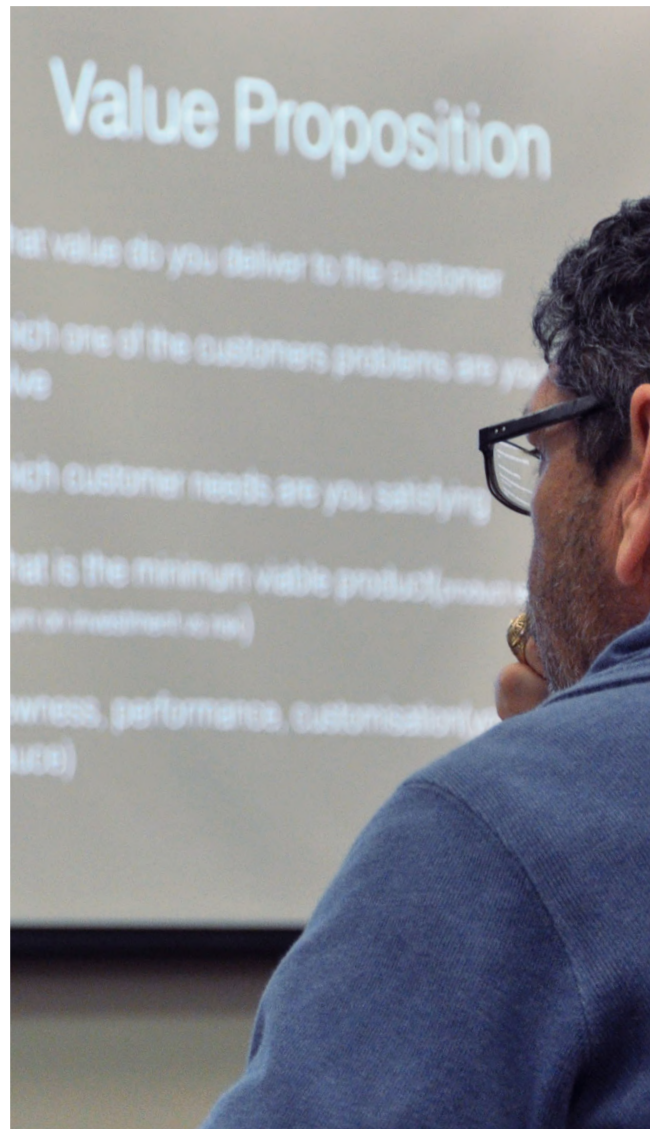
Entrepreneurship in The Arts

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.

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.





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:

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.

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.

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.

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.

DRUG & ALCOHOL PREVENTION APP: In collaboration with the School of Social Work, Studio CreaTec faculty and students are developing of 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.

Studio: CreaTec

A creative technology studio of next generation
Artists, Designers, and Entrepreneurs.

HUMAN

TECH



FIN FIND YOUNG YOUR SPACE 2019

High School Students Invited to 'Find Your Space' in Art + Art History Department

On October 18, 2019 more than 170 students representing 7 regional high schools gathered at The University of Texas at Arlington for the Art and Art History Department's 6th annual 'Find Your Space' workshops. Arriving on campus at 8 a.m. from all over the region, the students convened in The Gallery at UTA at for a quick tour of the art on display before meeting the art faculty members 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 began their morning of hands-on experiences in contemporary art making.

High school visual arts coordinators throughout the area had been sent invitations a month earlier asking them to bring their most enthusiastic art students to a free morning of specially-created art and design workshops. Art and art history faculty volunteered to teach the workshops, which covered a wide range of techniques intended to engage the imagination of the high school students, and to make them feel welcome to find their space within the department and the University.

Sessions including Art History Gamers, Assemblage Challenge, Print-o-Rama, Mixed Media Workshop, Drawing and Digital Painting, Photoshop and Typography Elements, Animation, Digital Comic Book Art, Painting with Tape, Portrait and Self Portrait Photography, and Cyanotypes. In addition, the glass area presented an exciting glassblowing workshop titled Fire and Glass that allowed students the opportunity to make their own objects to be picked up to take home the next day.

Following a busy morning learning and making in their individual workshops, the students all met back together at the Studio Art Center courtyard for lunch, where they could compare notes on their creative experiences before heading back to their respective schools.

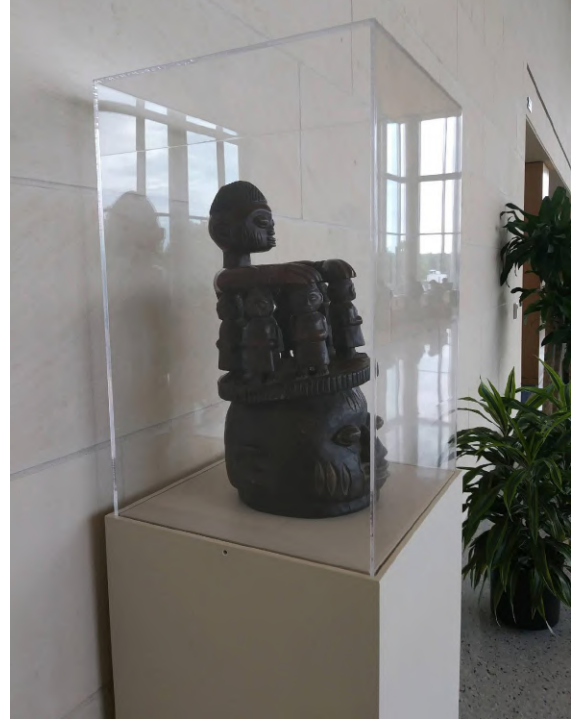
Kate Helmes-Shark, Department of Art and Art History Advisor who organized the event, summarized by saying, "For the past six years, Find Your Space has always been a fun way for us to introduce high school students to the possibilities open to them in the Department of Art and Art History. We enjoy hosting this event, and hope the students who came this year were inspired and will consider joining us here when they begin their college careers."

Our Campus - Our Museum Initiative

The University of Texas at Arlington Fine Art Collections (UTA FACs) seeks to form a cohesive and professional system for documenting, presenting, and ensuring the stewardship of the many varied forms of art and artifacts on campus. It embraces a leading role in fostering scholarly study and research opportunities that can only be found through direct interaction with works of art, which is enhanced through campus-wide exhibitions, cultural events, and curriculum enhancement programs.

Innovative application of the collections' mission is a newly developed initiative titled, Our Campus – Our Museum. In the absence of a free-standing university museum to house the numerous collections being cared for by the Department of Art and Art History, the inventive idea to place various items on display at various sites was inaugurated this past academic year.

The program's goal is to integrate inspiring and vibrant displays of artistic works into buildings and locations across campus, including the Center for African American Studies, the SEIR Building, and the West Commons. Each installation is chosen with the tenets of the research of that area in mind and to inspire thought and discussion. The exhibitions sited this past year have been very popular with the students and have not only challenged them visually, but also inspired research papers, projects, and enhanced curricula via intra-campus departmental collaboration.



The Our Campus - Our Museum initiative became feasible through a large-scale donation of professionally hand-crafted museum pedestals and vitrines from the Nasher Sculpture Center and Displays Fine Art Services in summer 2019. At that point, the Collections Management team was able to begin to safely place satellite exhibitions around campus.

These satellite exhibitions are co-curated, planned, and installed by students of the museum studies minor and those participating in collections internships. In these courses, students apply hands-on training and direct interactive skillsets that are highly desired by some of the region's finest art-oriented businesses and organizations. In doing so, this active format of experiential learning allows students to gain valuable preparation for their desired career field. The museum studies program and its courses are open to all Art and Art History Department students, as well as to many other areas, such as anthropology and history.

Cheryl Mitchell, Assistant Professor in Practice of Museum Studies & Collections Specialist who spearheads this program is proud of her students' efforts this past year and looks forward to the future of the initiative. "Our Museum Studies program is growing at a quick pace, with recent graduates now gaining employment at some of the region's finest art-oriented organizations and others going on to international education within their field.



The Gallery at UTA Partners with Crystal Bridges Museum Art Program

In Spring 2020, The Gallery at UTA began a collaboration with the Art Bridges Foundation to bring museum quality art to the UTA campus. As part of a program that arts patron and philanthropist Alice Walton created in 2018, The Gallery was able to borrow and display works from the foundation's collection by renowned artists, Felix Gonzalez-Torres and Senga Nengudi. According to its website, Art Bridges was established by Walton, who also founded the Crystal Bridges Museum, to share outstanding works of American art across the country. Her vision for the foundation was to collaborate with museums and institutions of all sizes and in all regions of the country, to create and fund exhibitions and programs that might not otherwise be possible. "Our country's significant works of art should be available for all to see and enjoy," stated Walton. "Outstanding artworks are in museum vaults and private collections; let's make that art available to everyone, and provide a way to experience these cultural treasures." (artbridgesfoundation.org)

The Gallery at UTA's partnership with the foundation began through the long-standing professional relationship Benito Huerta, director and curator of The Gallery at UTA, had with Dr. Margi Conrads, director of Curatorial Affairs and Strategic Art Initiatives at Crystal Bridges Museum of American Art. Professor Huerta, whose ongoing curatorial mission at UTA includes exhibiting Texas-based artists, was intrigued by the possibility of showing Texas art in a national/international context. After being assured that he could supplement work chosen from Art Bridges with works from the university collection or with the works of other artists he was interested in showing, Huerta submitted a loan request and facilities report to the foundation. His initial concept for the collaboration, as he recalls, was to "bring down the barriers between artists."

He started with the list of what was available to him based on Art Bridges security and environmental requirements. Then he focused on curatorial elements that are always key to him: diversity in gender, ethnicity, and medium. Next he thought about choosing works that illustrate the type of artistic processes and concepts UTA's art department students are taught. Finally, he began to think about what works might stimulate the viewers to think about conceptual and visual connections between the pieces from both Art Bridges and the Texas artists he chose. As he stated, "It was an organic process. I picked pieces I was interested in and then built upon that, keeping in mind that I wanted all the works to 'talk' with each other."

The resulting first show of the partnership was Bridges: Works by Felix Gonzalez-Torres, Senga Nengudi, Sherry Owens, and Linda Ridgway. The title refers to both the Art Bridges Foundation name, and to Huerta's desire to create connections, or bridges, between the two artists in the foundation's collection and the two Texas artists he selected. He saw a relationship between all the works, which he described as "alchemy, in that ordinary, mundane materials are transformed into art and sculptural installation." That is how Gonzalez-Torres 'candy spill' titled *Untitled (L.A.)*, 1991 and *A.C.Q.-Fandango*, 2016-17, Nengudi's piece made from a rusty fan and stretched nylon pantyhose, came to join a wall-sized installation of hand carved and painted wood forms by Owens, and graphite drawings and a bronze sculpture by Ridgway in this inaugural collaboration between Art Bridges and The Gallery at UTA.

The Gallery at UTA looks forward to continuing a partnership with Art Bridges in the years to come; helping to accomplish both organizations' missions of making museum quality art more accessible to the university and surrounding community.



Design Texas

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.



Art and Art History, The FabLab, and Maker Literacy

Incorporation of emerging technology into art and design studio practice has long been a priority the Department of Art & Art History. 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. Morgan Chivers, FabLab Librarian/Artist-in-Residence who serves as the Art & Art History Liaison to the FabLab stated, “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.”

Interdisciplinary Collaborations with Computer Science

The department has been working on establishing interdisciplinary connections between the arts and other university departments for some time. 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.

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. 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.”

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



MAVERICK FILM PRODUCTIONS

Entrepreneurial Venture Created in Cinematic Arts Program

Maverick Film Productions, a new initiative of the Cinematic Arts Program in the Department of Art & Art History was established in room 155 of the Fine Arts Building during the Winter Break of 2019-20. Renovations of the room, which had previously been an equipment check-out area, transformed the space into a fully functioning media production services office. Containing a production office, a color-grading/editing room, and a visual effects room, the new *Maverick Film Productions* company is open and ready for business.

Spearheaded by Professor Changhee Chun, *Maverick Film Productions* is a team comprised of UTA Film/Video graduate students, faculty and undergraduate students. The company was formed to provide high quality media production services to the UTA campus and the local Dallas-Fort Worth (DFW) community. According to Professor Chun, the group can supply departments, student organizations, and individuals with low-cost video production and high-quality services that assist with promoting UTA services and activities. They also provide total media production and postproduction services such as VFX, color grading, DCP file production and more to the community outside the UTA campus.

When proposing the new venture, the underlying concept was that UTA's Department of Art & Art History is dedicated to ensuring that the educational process does not stop in the classroom. *Maverick Film Productions* was created to be an opportunity for students to gain more professional experience as a crew to work on client-based film productions. As Professor Chung stated, "It's essential to provide the real-world experience to our film students and I believe MFP will be a great place where students can have that." This mission directly reflects UTA's Strategic Plan which calls for "providing unparalleled access and experiences to prepare an increasing number of engaged, innovative, entrepreneurial, and diverse students who are equipped for the workforce and lifelong education."

In its few short weeks of operation before the pandemic closed the campus, the group had already produced a video for the Student Record Level in the Music Department and had several other requests from both that department and the community that had to be postponed.

There is a demonstrated need for media production services on campus, and the *Maverick Film Productions* group is ready and willing to assist.



OBJECTIVE

The Maverick Film Production company is a team comprised of Cinematic Arts faculty, graduate students, and undergraduate students at Art + Art history Department at The University of Texas at Arlington (UTA). The company provides high quality and low cost media production service to UTA campus and the local Dallas Fort Worth (DFW) community. UTA is dedicated to ensuring that the educational process does not stop in the classroom. Maverick Film Productions is an opportunity for students to gain more professional experience as a crew to work on the client-based film productions.

- + Providing the quality media production service to Art + Art History department and a larger UTA community and DFW area
- + Providing professional production experience to our students



A still taken from a UTA film production class

MEDIA PRODUCTION SERVICE



A camera from a UTA film production class

We provide departments, student organizations and individuals with high quality and low-cost media production service that assist with promoting UTA services and activities. We also provide total media production service outside the UTA campus.

LOCATION

MAVERICK FILM PRODUCTIONS

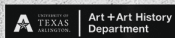
ROOM 155A, FINE ARTS BUILDING,
THE UNIVERSITY OF TEXAS AT ARLINGTON
502 S. COOPER ST., ARLINGTON, TX 76019

CONTACT

For more information and production request please contact:

Professor Changhee Chun

Email: changhee.chun@uta.edu



Art+Art History Department





**+ FACULTY
NEWS**

Benito Huerta

Public Art Panel at Kimbell Museum

On Friday, September 27, Professor Benito Huerta participated in a panel discussion, "Making a Public Spectacle: Fort Worth's Reenergized Public Art Program," at the Kimbell Art Museum in Fort Worth. The panel, moderated by Jerome Weeks, senior arts reporter and producer for KERA's Art&Seek, discussed Fort Worth's public art program and installations planned for the near future. The one-hour discussion began at 6 p.m. in the Kimbell Art Museum's Pavilion Auditorium and was followed by a reception for the panelists.

Benito Huerta has served as the director/curator of The Gallery at UTA since 1997. In addition to his studio practice, he has created several public arts commissions throughout Texas, including Urban Still Life, an installation in Fort Worth's South Main area. Other completed public projects include Signs of Life recently installed in the courtyard of the College of Business Administration at UTA, SnakePath at the Mexican American Cultural Center in Austin, Wings, a terrazzo floor design in the DFW International Terminal D Skylink and Axis at the Henry Gonzalez Convention Center in San Antonio.

For more information on Benito Huerta, see his website: flyingchaluaproductions.com



Public Art Work Installed on Campus

A large-scale public art piece designed by Art & Art History Professor Benito Huerta was installed on the University of Texas at Arlington campus on Wednesday, August 14 and dedicated in September 2019. The sculpture, titled Signs of Life, is the result of a long and painstaking process that began over a year and a half ago.

Huerta began by creating three design choices in the winter of 2017 and presenting the concept renderings to a committee of university administrators in April 2018. The committee, made up of President Vistasp Karbhari, Vice President John Hall and Dean Harry Dombroski of the College of Business Administration, considered all the options and selected the final design shortly thereafter. Throughout the ensuing 2018-19 academic year, Huerta coordinated with engineers, university facilities experts, and metal fabricators to execute his vision. The resulting sculpture, a 21-foot tall feet wide stainless-steel triangular column with integrated lighting, will be permanently situated at the northwest entrance of the Business Building on the UTA campus.

Playing with the concept of business in our daily lives, Huerta sought to symbolically illustrate the idea of business transactions, whether for professional services or for personal fulfillment, through the incorporation of images such as a musical note, a valentine heart, and a pencil creating a circle, along with icons such as a dollar sign and percent symbol. A mirror finish on the stainless steel reflects the world around the sculpture, thus contextualizing it within its environment. The brushed steel mesh layered behind the mirror finish is a protective safety barrier, but it also provides the opportunity to see inside and through the work, inviting the viewer to interact with the piece and its setting.

Huerta commented, "As an artist and long-time advocate for public art, I was pleased to be asked to create an artwork for the UTA campus. As a long-time faculty member, I am happy to leave behind a legacy of my time here. I hope the UTA community enjoys Signs of Life for a long time to come."

Distinguished Record of Research or Creative Activity Award

On March 3, 2020 Professor Benito Huerta was notified by the University that he had been selected as a recipient of the Distinguished Record of Research or Creative Activity Award. With the conferral of that prestigious honor, Huerta's 23-year history with UTA's Department of Art and Art History, plus his more than 40-year history as a respected visual artist and curator were formally acknowledged and lauded.

The Academy of Distinguished Scholars in making their selections places emphasis on the quality and importance of a nominee's research or creative activities and the contributions made in his or her field. Professor Huerta's career in the arts definitely excels by those standards, as exemplified by his impressive 20-page resumé, briefly synopsized below:

Huerta was the co-founder, executive director and emeritus board director of Art Lies, a Texas Art Journal. His academic career began at UTA in 1997 as assistant professor; he received tenure and promotion to associate professor in 2003, and in 2009, he was promoted to full professor. He has also acted as the director/curator of The Gallery at UTA since coming to Arlington in 1997.



As an artist, his work has been featured in close to 70 one-person exhibitions since 1976, most recently, *Under Pressure: A Print Survey 1976-2018* at Kirk Hopper Fine Art in Dallas spring 2019. A retrospective exhibition titled *Mas o Menos* is scheduled for 2021 at the Latino Cultural Center in Dallas. Huerta has also had solo shows in museums such as at the Houston Museum of African American Culture; the Wichita Falls Museum of Art; the Amon Carter Museum of American Art; the National Museum of Mexican Art in Chicago, The Art Museum of South Texas, and at the Ellen Noel Art Museum in Odessa, Texas as well as at numerous galleries, contemporary art centers and universities throughout the country. In addition, he has participated in over 300 group exhibitions nationally and internationally, and his work is in several museum and corporate collections throughout the United States.

As further testimony to his contributions to the art field, Huerta was selected as the recipient of the Dallas Center for Contemporary Art's 2002 Legend of the Year Award and he was also chosen for the first *Maestros Tejanos* Exhibition in 2008 at the Latino Cultural Center, Dallas. In addition to his widely exhibited studio work, Huerta has been very active in creating public art throughout the state. He recently completed a public art project for the University of Texas at Arlington titled *Signs of Life*, which was installed in August 2019. Another recent public work was *Urban Still Life*, South Main Street project, installed in Fort Worth in 2017. Other completed public art projects include the Marine Creek Park Corridor Master Plan, Fort Worth, 2014; *SnakePath* (Mexican Milk Snake), Mexican American Cultural Center, Austin, 2007; *Wings*, DFW International Terminal D, 2005; and *Axis*, Henry Gonzales Convention Center, San Antonio (1997-2003).

As a curator, in addition to 43 exhibitions curated for The Gallery at UTA, he has curated dozens of independent exhibitions throughout the country and has recently organized survey exhibitions of artist David McGee for the Houston Museum of African American Culture, Houston, and Cesar A. Martinez for the National Museum of Mexican Art, Chicago. Other survey/retrospective exhibitions he has organized are of artists Mel Chin, John Hernandez, Luis Jimenez, Dalton Maroney, Barbra Riley, and Celia Alvarez Munoz.

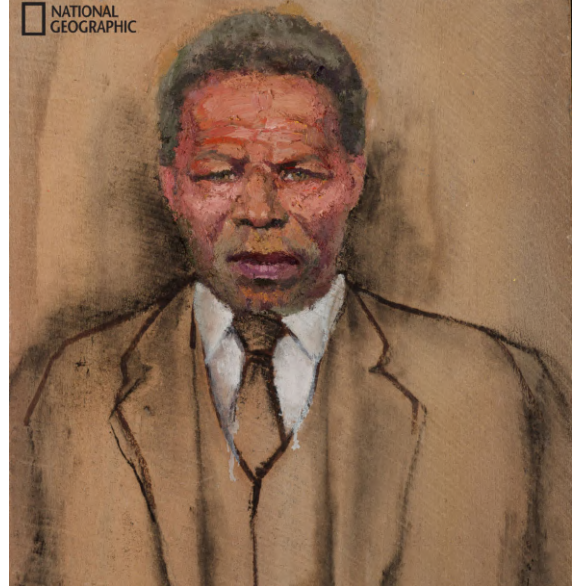
Professor Huerta's long career of creative activity as an artist, curator, and educator is distinguished and celebrated. His many contributions to the Art and Art History Department and to the art world in general are highly valued by the department. Dr. August Jordan Davis, chair of the department, congratulated him on receiving this award saying, "We are so honored to have Professor Huerta with us at UTA. As both a highly accomplished artist and innovative curator, Professor Huerta offers students invaluable insights into the rich dynamics of creative practice. He also enriches our community through his brilliant direction of The Gallery at UTA. It is wonderful to see him justly recognized for his renowned work."

Sedrick Huckaby

Ft. Worth Community Arts Project

Associate Professor Sedrick Huckaby and his wife, artist Letitia Huckaby recently led a group of volunteers, including UTA students, creating a large-scale mural protesting racism. Black and white block letters spelling out “END RACISM NOW” were painted on the street over the course of the June 26-28 weekend on a block of downtown Ft. Worth. Project leader Deborah Peoples asked the artists to conceive of and create a design that would “help to lift our voices in support of the fight to end systemic racism in the U.S.”

The final product, a mural on Main Street between 8th and 9th Streets, was completed with the assistance of volunteers who showed up to help draw the design and paint the white sections on Friday and then fill the center section and add signatures to the dry white section on Saturday. The final step was adding signatures by the volunteers which represented all the diverse people taking part in the project as well as the community itself.



Portrait Paintings Commissioned by National Geographic

Art and Art History Department Associate Professor Sedrick Huckaby was recently commissioned by the internationally-renowned magazine, *National Geographic* to paint four portraits of people integral to African-American history. The February issue of the magazine, which reaches millions of people around the world in 172 countries and 43 languages, features Huckaby's images of Cudjo Lewis, Pollee Allen, Charlie Lewis, and Ossa Keeby who were African captives on the *Clotilda*, the last-known slave ship to arrive in America in 1860.

The just published feature article entitled, “America’s last slave ship stole them from home. It couldn’t steal their identities” details the history of the *Clotilda*, which illegally arrived near present-day Mobile, Alabama in 1860. The four men depicted in Huckaby’s paintings arrived on that ship as slaves but ultimately went on to help found Africatown, Alabama as free men. The discovery of the wreckage of the *Clotilda* last year inspired *National Geographic* to publish the story. Huckaby’s paintings are featured side-by-side with photographs of the subject’s present-day descendants.

Sedrick Huckaby commented on the experience of painting the portraits for this article: “It was definitely an honor and a privilege to create these portraits of a great people. The story is one that has not been heard, and I hope that the article helps to give visibility and create dialogue about this historical place. In the future, I believe this place will become a national memorial honoring early free black communities. As such, my portraits are acting as ambassadors that help to promote this very worthy cause.”

International Residency in India

Associate Professor Sedrick Huckaby spent two weeks in New Delhi, India as an Art for Change Artist-In-Residence. He was invited as one of 7 international artists asked to come together with 7 artists in India to create work in a communal studio setting from February 23 to March 8, 2020. The theme this year's artist residents addressed was: "What to do with Difference? - Art and Artist as Bridge." How does art make sense of difference? What divides and connects us as human beings? What is the potential for art and artist as bridge? are some of the questions the residency explored. A culminating exhibition of the works produced during the residency was displayed at a gallery in New Delhi from March 7 – 12.

This will be the second time Huckaby has visited Southeast Asia. The interest in this residency was partially inspired by a Vanderbilt University commission to paint a portrait of Nobel Prize Laureate Dr. Muhammad Yunus in Bangladesh.



Vanderbilt University Portrait Commission

Art & Art History Department Associate Professor Sedrick Huckaby has begun work on a portrait commissioned by Vanderbilt University in Nashville, Tennessee. His subject is Muhammad Yunus, Nobel prize-winning Bangladeshi social entrepreneur, banker, economist, and civil society leader. The portrait will be displayed in Kirkland Hall on the Vanderbilt campus next year as part of the Vanderbilt Trailblazers initiative, which recognizes individuals who have broken barriers and made a positive impact both at the university and in society at large.

Associate Professor Huckaby is a nationally-recognized artist who is known for his use of thick, impasto paint in his large-scale works. He spent a week in Bangladesh in early September 2019 creating several artistic studies of Dr. Yunus. Professor Huckaby commented, "I traveled all the way across the world to do these portrait studies because I feel that there is something to be gained from direct interaction with one's subject that cannot be obtained in any other way. I was looking for the things that photos cannot capture."

Huckaby, earned his MFA at Yale University before coming to teach at UTA in 2009. His paintings can be found in the collections of important museums such as the San Francisco Museum of Modern Art, the Whitney Museum of American Art, the Museum of Fine Arts in Boston, the Minneapolis Institute of Art, The Art Institute of Chicago and many others.

National Portrait Gallery in Washington D.C.

A finalist for the 2019 Outwin Boochever Competition – one of 46 out of 2,600 entries - Associate Professor Sedrick Huckaby recently attended the opening of the Smithsonian's National Portrait Gallery exhibition of the competition winners. The reception was held on Friday, October 25 in Washington DC, and other attendees included actress and artist Kate Capshaw, artist Taryn Simon, rapper and actor LL Cool J, and director Stephen Spielberg. The exhibition, titled *The Outwin 2019: American Portraiture Today*, was on view from August 26, 2019 – August 30, 2020.

Huckaby's work in the show, *Never Forgotten Daddy*, is part of his *Our Lamentations* series that addresses the disproportionate death rate within the African-American community. The portraits in this series depict sitters who are wearing funerary t-shirts to honor deceased loved ones.

According to the National Portrait Gallery website, the winning works in this triennial exhibition reflect the compelling and diverse approaches contemporary artists are using to tell the American story through portraiture. The Outwin 2019 presents work in a variety of media by artists from 14 states across the U.S., Washington, D.C. and Puerto Rico.

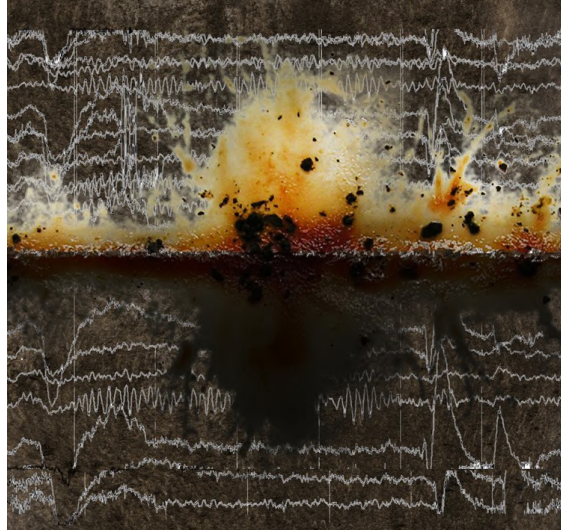
Andrew Ortiz

Featured in Envision Arts Magazine

In August 2019, Department of Art & Art History Associate Professor Andrew Ortiz had examples of his digital art displayed in an online article for Envision Arts Magazine. As a featured artist, four images from his “Measured Disorder” series were shown along with excerpts from his artist statement.

Envision Arts was founded by a Dallas-based artist and curator, Ginger Cochran, who is the gallery director for Armadillo Art Gallery in Denton, TX. She curates both on-site and online exhibitions, and publishes internationally-submitted art and literature online in the Envision Arts Magazine.

To view Ortiz’s work on the site, see www.envisionartshow.com/magazine/measured-disorder



Work Featured in Multiple National Exhibitions

Associate Professor Andrew Ortiz, who teaches digital imaging in the Art and Art History Department, had his artwork selected for several juried and invitational exhibitions throughout the country this past year.

Beginning with a series of exhibitions organized by the Hidden Truths Project, Ortiz’s work was shown and sold in venues in San Francisco and Newport Beach, California; Boston, Massachusetts; and Chicago, Illinois from May 2019 through May 2020. The exhibitions and fundraisers, which Ortiz has been asked to participate in since 2013, are an annual event supporting epilepsy awareness and research. According to the project website, “The focus of the event remains to raise awareness of epilepsy, to educate the general populace on the truths of this condition, to abolish the barriers and stigma associated with this diagnosis, and to accelerate development of therapy options for people living with the challenges of epilepsy.”

This past spring, Professor Ortiz also participated in two juried exhibitions – one in Dayton, Ohio and the other based in Santa Monica, California. “Art & Technology, 4.0” was a juried exhibition at Tejas Gallery in Dayton featuring artists that utilize technology in their practice. According to the gallery website, “Art & Technology, 4.0, (explores) the intersection of arts and of technology and present work that takes advantage of the groundbreaking potential that this area of creative research provides. That exhibition took place from March 5 - 26, 2020.

“Animal Behavior” took place from May 21 – August 9, 2020 and was organized as an online exhibition by Gestalt Project Space, bG Gallery, Santa Monica. It showcased an eclectic group of artists using animals as metaphors for human behavior as the subject matter.



Dr. Mary Vaccaro

Lecture at Arlington Museum of Art

Dr. Mary Vaccaro presented a public lecture titled “Albrecht Dürer’s Prints and the Cult of Celebrity” on Wednesday, February 5, 2020 from 6:00 – 7:30 p.m. at the Arlington Museum of Art. The exhibition, *Albrecht Dürer: Master Prints*, was on view at the museum from December 6 – February 23 and featured “woodblock prints and engravings by (or after) the German Renaissance master printmaker...” (<https://www.arlingtonmuseum.org/albrecht-drer-mater-prints>)

In her talk, Dr. Vaccaro discussed the changing status of 16th century visual artists, and specifically, Dürer’s use of his own prints in self-promotion and pursuit of celebrity.

According to Professor Vaccaro, an internationally-known authority on 16th - century northern Italian art including works on paper, “Albrecht Dürer was not only a skilled draftsman, but a shrewd ‘social media influencer’ who knew how to harness the new technology of his day -- printmaking -- to publicize his creative inventions, establish an enviable brand identity, and eventually gain a super-star reputation. To have a large collection of his prints on view here in the Dallas-Fort Worth area is a special opportunity, especially since works on paper tend to be less frequently exhibited than artworks such as paintings and sculptures due to conservation issues.”

Conference on The Comic Renaissance in Italy

Distinguished Professor of Art and Art History, Dr. Mary Vaccaro was a guest scholar at a two-day conference examining comic culture in Renaissance Italy held from February 28-29, 2020 at the University of Alabama. Hosted by Modern Languages and Classics within the College of Arts and Sciences, in conjunction with Villa I Tatti-The Harvard University Center for Italian Renaissance Studies, the interdisciplinary conference brought together experts from the fields of literature, theater, music, art history, philosophy, and history from all over the United States, as well as international scholars from Italy and Canada. These scholars explored “the ways in which humor, parody, play, and farce challenged or loosened conventional boundaries—of genre, discipline, language, gender, dogma, social identity, and medium—contributing to what might be roughly called an unorthodox culture or, alternatively, productively giving rise to new entries into an established cultural climate.”

Titled “Perfect deformity: The ritrattini carichi of the Carracci,” Dr. Vaccaro’s paper discussed the “loaded little portraits” made by the Carracci family, Lodovico, Agostino and Annibale, in Bologna, Italy at the end of the sixteenth century. According to Dr. Vaccaro, “A number of Seicento written sources explicitly identify the Carracci, and in particular Annibale, as the innovators of caricature, the term “*caricatura*” appearing in print for what may be the first time in connection with him.” In her paper, she examines the satirical implications of the Carracci’s use of caricatures, and in particular, how Annibale developed the subversive potential of his lampoons after he joined Cardinal Odoardo Farnese’s household in Rome.

Dr. Vaccaro is an authority on the School of Parma. She wrote a book on the paintings of Parmigianino (2002) after co-authoring a volume on the same artist’s drawings (2000), both published by Umberto Allemandi & C. (Turin and London) in Italian and English editions. A research appointment in Florence, Italy at the Villa I Tatti (2015) allowed her to deepen her first-hand knowledge of drawings by Bolognese draftsmen, especially Ludovico Carracci and his younger cousins Agostino and Annibale. For the past two summers, she has studied the Carracci holdings (including caricatures) in the Royal Collection at Windsor Castle.





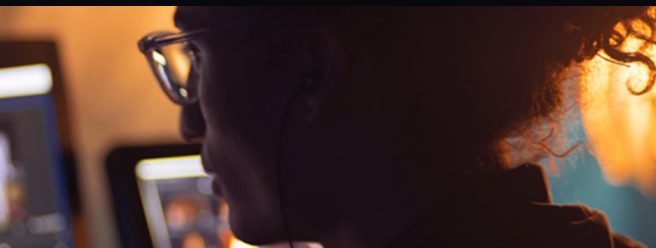
Bart Weiss

Talk Streamed Live at Virtual National Association of Broadcasters Event

Associate Professor Bart Weiss participated in a presentation titled “Film Festivals and Social Distancing” as part of the National Association of Broadcasters “Tech Talks: A NAB Show Live Special Edition” on Thursday, May 14 at 6 p.m.

Professor Weiss’ talk was part of special program that streamed round-the-clock from Wednesday, May 13 at 12 p.m. until Friday, May 15 at 12 p.m. on the NAB Show website. The program featured “leading broadcasters, brands, cinematographers, podcasters and streamers” in an online series of talks discussing innovations in the media, entertainment and technology industries.

<https://nabshow.com/express/sessions/tech-talks-channel-line-up/>



Articles For Student Filmmakers Magazine

Cinematic Arts Associate Professor Bart Weiss, an award-winning filmmaker and director/founder of the Dallas VideoFest, recently had two articles published online. Titled “Zooming to the Head of the Class” and “11 Ways to Get Ready for Fall Semester” the articles dealt with ways students could successfully navigate film education in the times of COVID-19 shutdowns.

The first article talked about taking advantage of Zoom and other video conferencing software to make films at home. In spring semester, when equipment checkout and location work was impossible, faculty and student filmmakers had to come up with innovative ways to get films made remotely on their computers. Professor Weiss listed five steps students could consider when using Zoom to impress their film teachers with the final product. Rather than being immobilized by the quarantine, Weiss advocated making the most of the situation and using Zoom as a new filmmaking tool. In the article he concluded, “As a film student, you are learning how to control the image. Zoom is another creative outlet and another way to show off your cinematic skills.”

The second article by Professor Weiss looked ahead to the beginning of the fall semester. He began by pointing out that spring semester was completed “on the fly” with students and faculty scrambling to cope with the problems of remotely completing assignments with little warning. In this article, he listed ways students could prepare in advance for taking film classes in the fall semester under a variety of potential circumstances including face-to-face, completely remote, or a hybrid of the two. He suggested planning ahead with concrete advice on script writing, editing software, hardware options, production timing, and communication with teachers. He added that managing expectations and maintaining a positive attitude will help students enhance their creativity and skills to make themselves more ‘hirable’ post COVID-19 and graduation.



John Cleese to Receive Kovacs Award in Dallas

Bart Weiss, UTA associate professor of film/video and Dallas VideoFest's artistic director, announced that John Cleese is the winner of this year's Ernie Kovacs Award which honors some of television's greatest visionaries. The annual award is named in memory of Kovacs, whose work in the 1950s and early 1960 summed up the spirit of innovation and the development of the language of television as art. (www.videofest.org)

Actor and comedian John Cleese, who is perhaps best known for the British t.v. comedies, Monty Python's Flying Circus and Fawlty Towers, as well as numerous other acting, writing and producing credits during his long and illustrious career, received his award on December 4th at The Texas Theater in Dallas. It was a special event commemorating both the 50th anniversary of Flying Circus airing on the BBC in the U.K., and the 45th anniversary of it debuting on Dallas's KERA-TV, the first station in the U.S. to broadcast the groundbreaking program.

In addition, in what would have been Ernie Kovacs centennial year, the VideoFest celebrated with a special retrospective of Kovacs' work at the Alamo Drafthouse in Richardson. The screening began at 7 p.m. on December 3rd and, according to Weiss, "This year, we (dedicated) an entire evening to The Best of Kovacs featuring his greatest live gags on early 1950s TV, along with career highlights which have inspired the likes of Pee-wee Herman, Kids in the Hall, Amy Sedaris, Mike Nesmith and Monty Python."

To see an interview with Bart Weiss about the Kovacs Award and John Cleese as the 2019 recipient that aired on KDFW Fox4 News, <https://www.fox4news.com/video/626625>

Film Airs on KERA's Frame of Mind

On November 21, 2019 Frame of Mind, on KERA TV (PBS Channel 13), featured a film by Associate Professor Bart Weiss. Weiss' film "An Opinionated History of Dallas Sports as told by Norm Hitzges" features legendary sports broadcaster Norm Hitzges. Hitzges, a Texas Radio Hall of Fame member, tells how he got his start in broadcasting and shares highlights from the history of Dallas sports. The film features footage from the WFAA Newsfilm Collection, from the G. William Jones Film & Video Collection at Southern Methodist University, and original illustrations by Dan Peeler and Charlie Rose.

For more information, see <https://artandseek.org/2019/11/18/frame-of-mind-norm-hitzges-talks-dallas-sports/>

Vintage Experimental Films Live Streamed

DEx Film Society, in partnership with Top Ten Records and Texas Theatre presented a special screening of experimental films by Art & Art History Associate Professor Bart Weiss on April 24. The films, made originally on 16 mm film in the 1970s and 80s, were streamed live on YouTube followed by a Q&A session afterward. Seven of Weiss's films with a total running time of 66 minutes were shown during the event.

Veronica Vaughan Letterpress Posters Featured

Visual Communication Design Senior Lecturer Veronica Vaughan recently participated in an international project based in Valencia, Spain titled "United in Isolation." She contributed three posters to the show which featured works by an international roster of letterpress printers who all made work responding to different aspects of the COVID 19 pandemic.

New Awards for Pauline Hudel Smith

Visual Communication Design Assistant Professor Pauline Hudel Smith continued to win awards in 2019-20 for her design work in national and international competitions. According to her artist statement for the FL3TCH3R Exhibition, her current work is "referred to as Dissent in graphic design, defined as political and socially driven graphics." The works are her reaction to current national events and discourse and her support of the 1st Amendment - Freedom of Speech.

Her most recent awards included:

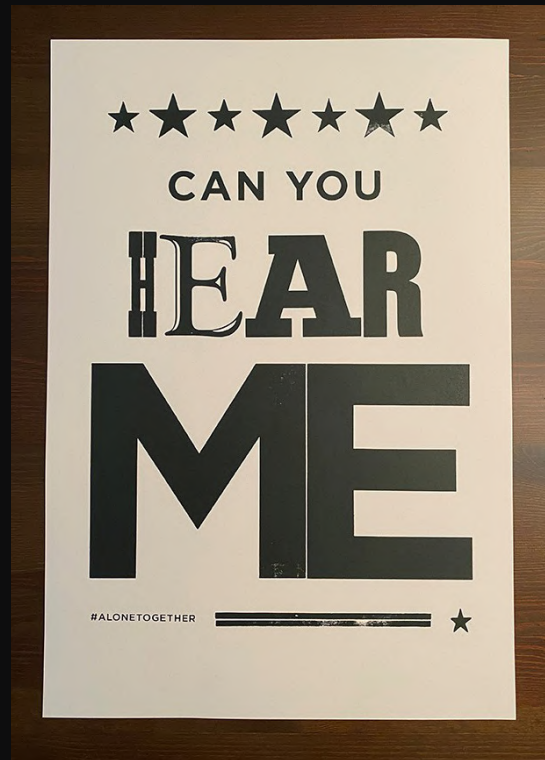
Apex 2020 Award of Excellence | Illustration | July 2020
Grand Prize | Graphic Era Juried Exhibition | April 2020
2 Silver ADDYs | Illustration | American Advertising
Federation | February 2020
Award of Merit | FL3TCH3R Exhibit | November 2019

APEX Awards are based on excellence in graphic design, editorial content and the ability to achieve overall communications excellence.

Graphic Era is a juried online exhibition hosted by Delaplaine Arts Center that features artists who are using illustration to engage larger audiences via social, digital, and print media.

The ADDYs are the American Advertising Awards, the largest advertising awards program in the United States that celebrates creativity and excellence in advertising.

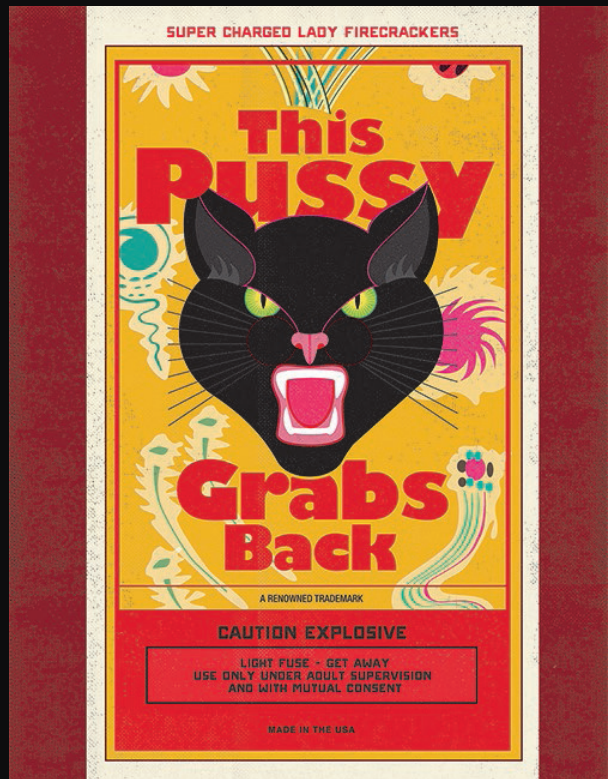
The Annual FL3TCH3R EXHIBIT is an international juried exhibit focused on socially and politically engaged art.



Graphic Era Award Winner



Apex Award Winner



FL3TCH3R Award Winner & Silver ADDYs



Carrie Iverson

Awarded Grant by Foundation for Contemporary arts

Adjunct Assistant Professor Carrie Iverson was recently awarded a Covid-19 Emergency Grant from the Foundation for Contemporary Arts, New York, NY. The FCA grant is for artists who lost an opportunity to make work or had an exhibit canceled because of the pandemic. According to its application parameters, the Foundation's goal is to "focus its support on artists making work of a contemporary, experimental nature." (<https://www.foundationforcontemporaryarts.org/grants/emergency-grants-covid-19-fund>)

Iverson, who explores the intersection between printmaking and glass, had been selected for an Art Group Creative Fellowship at Canberra Glassworks that was originally scheduled to take place in May through June 2020. The Glassworks, located in Australia's capital city, is a professional artists space dedicated to contemporary glass, art, craft and design. The Art Group Creative Fellows are provided with a dedicated studio space, accommodation, a cash stipend of AUD\$10,000 and free access to the facilities and equipment. Unfortunately, because of the COVID-19 pandemic, the fellowship in Australia had to be postponed. Ms. Iverson reports that hopefully the fellowship is to be shifted to next summer.

To learn more about her and see examples of her work, visit www.carrieiversonstudio.com/

Receives Glass Art Honors

Carrie Iverson, an adjunct faculty member with the Art & Art History Department, has been exploring the intersection of glass and printmaking as both an artist and educator for the past fifteen years. As part of her studio practice, Iverson has developed an image transfer for glass process, a technique which uses principles from lithography to create a print composed entirely of sheet glass and glass powder. She has subsequently continued to develop this process and to teach it at many studios in the US and around the world.

This year, Ms. Iverson was notified that her work had been selected for two glass art honors:

First, the Arts Commission of Toledo, Ohio selected her as a finalist for the second year of its Momentum / Intersection program. As one of the selected projects, Iverson's was funded with an honorarium and sample material, and exhibited. The initial tours of the facility with a product introduction for the finalists took place during the Momentum festival September 19-21, 2019.

Ms. Iverson also was selected for an Art Group Creative Fellowship at Canberra Glassworks in Australia. The Glassworks, located in Australia's capital city, is a professional artists space dedicated to contemporary glass, art, craft and design. The Art Group Creative Fellows are provided with a dedicated studio space, accommodation, a cash stipend of AUD\$10,000 and free access to the facilities and equipment. She commented, "This fellowship will allow me to continue ...the creation of a new and focused body of work as well as the invaluable opportunity of connecting with the Australian glass community."

Femme Frontera Award Presented to Lizette Barrera at El Paso Film Festival

Lizette Barrera, UTA Art and Art History Department alumna and current adjunct in film/video, recently won yet another award for her film, "Chicle (Gum)." At this year's El Paso Film Festival, she was presented with the Femme Frontera Award for the woman filmmaker that demonstrates outstanding talent and hard work in telling a unique story that connects on a personal level with the audience. Earlier this fall, the film also won an award at the South Texas International Film Festival.

The 2019 El Paso festival took place from October 24-27, and Barrera's film was shown on Saturday, October 26 at the El Paso Museum of Art as part of the Narrative Shorts screenings. According to their website, this festival is one of the largest in the region and showcases independently made narrative and documentary films. "As the signature independent film festival of El Paso, the El Paso Film Festival brings quality short and feature films to its attendees and participants. Working to expand the introduction of new independent films, the festival inspires individuals and groups to embark on their creative journey to write and tell their story for the film and television industry."



Leighton McWilliams Solo Exhibition at Foundry Art Centre

Professor Leighton McWilliams of the Department of Art and Art History's Photography Program, was selected for a solo exhibition at the Foundry Art Centre in St. Charles, Missouri. The show, titled "Saints and Sinners," was awarded based on a juror's choice in the national, juried "Edge of Excess II" show. His work in the exhibition included both photographic work and sculptural mixed media pieces.

About the Foundry Art Centre: The Foundry Art Centre includes 5,200 square feet of state-of-the-art exhibition space to host international exhibitions. Approximately 6-8 special exhibitions involving a variety of media, curated exhibits, and traveling exhibitions are displayed in the galleries throughout the year.



Darryl Lauster

Interview on Nationally Syndicated Radio

Professor Darryl Lauster was interviewed on the nationally syndicated radio program “Stand Up! with Pete Dominick” on Friday August 2, 2019. The interview was on SiriusXM Insight, channel 121, and Soundcloud beginning at 9 am Central Time. (siriusxm.com or soundcloud.com/siriusxmentertainment/sets/stand-up-with-pete-dominick)

Lauster reports that the interview focused on his work, specifically the satirical political videos he has created that feature a radicalized, militia-leading alter ego, Josh Court, and his Northern White Rhino Militia. An ongoing project that Lauster began two years ago, the series of videos lampoon the hate-spewing, extremist YouTube personas that are increasingly pervasive on internet video sharing sites today.

“Stand Up! is a talk show airing weekdays from 9 am – 12:00 pm ET from the SiriusXM studios in New York City. It is hosted by comedian and politics enthusiast Pete Dominick who previously opened for Stephen Colbert on “The Colbert Report” before joining SiriusXM in 2006. According to the station’s website, the show features Dominick having “daily discussions with experts and an unusually independent-minded audience. He draws out insights and witty observations you won’t find in mainstream media or on partisan talk shows.” (siriusxm.com)

Lauster, a Professor of Sculpture and the Coordinator of the Art & Art History M.F.A. Degree Program at the University of Texas at Arlington, is an intermedia artist and writer whose work investigates the tensions between truth and fiction in the formation and understanding of American history. He has exhibited nationally at the Amon Carter Museum of American Art, the National Metal Museum, the Cameron Museum of Art, the Urban Center for Contemporary Art, the John Michael Kohler Foundation and the Contemporary Arts Museum, Houston, as well as internationally in Berlin, Paris, London and Rutten. His work can be found in the permanent collections of the Philadelphia Museum of Art, McNeese State University and the Museum of Fine Arts, Houston.



LAURA GARDEN FRASER
Sept 14, 1889 —



Full Member of Sculptors Guild

Professor Darryl Lauster was selected for full membership in the New York City-based Sculptors Guild – the guild’s highest member status. Full members are selected by a jury and must have:

- Works included in private, public, corporate or museum collections
- Receipt of awards, grants or fellowships
- Completion of public commissions
- Participation in exhibitions at major museums, galleries or recognized venues

The Sculptors Guild was founded in 1937 as an advocacy group for the presentation of American sculpture. Since that time, it has grown to be the preeminent sculpture organization in the United States. Its former members include David Smith, Louise Nevelson, Louise Bourgeois, Paul Manship and Chaim Gross, its first president. Member exhibitions have been held in Sweden, Germany, Japan, New York, New Jersey, Connecticut, and New Orleans.

In May 2013, Lauster’s 20-foot tall sculpture inspired by Leonardo da Vinci’s Helical Aerial Screw was installed and dedicated in the Janet and Michael Greene Research Quadrangle fronting the Engineering Research Building at UTA. Titled “Reach,” the sculpture is based on a 15th-century da Vinci sketch of a gyroscopic flying machine. It spans 26 feet and features a central aluminum mast with radiating ribs of Dacron sailcloth that create a pattern implying movement.

See Lauster’s website www.darryllauster.com for more information and images of his work.

Nasher’s Shelf Life Program

Darryl Lauster was asked recently to contribute to the Nasher Sculpture Center’s “Shelf Life” Program. The program invited artists, authors, curators, editors and other creatives to contribute to what the Nasher describes as “An archive of nonperishable cultural sustenance from friends around the world.”

Professor Lauster chose three books to recommend, finding new meaning in some of his literary favorites after months spent in COVID-19 quarantine. His list included: J.M. Coetzee, 2013, *The Childhood of Jesus*; Carolyn Forché, 1994, *Angel of History*; Phillip Roth, 2006, *Everyman*.



Published Essay on Confederate Monuments

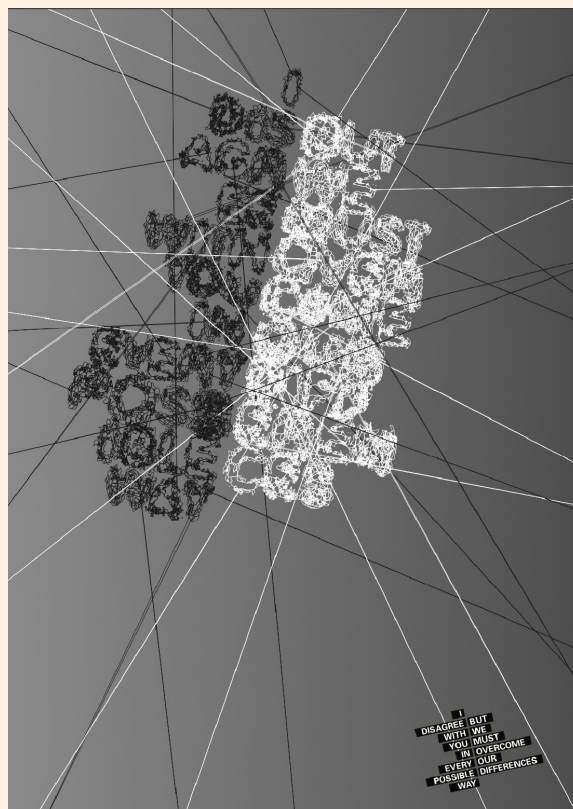
Professor Darryl Lauster recently published an essay titled “Concerning Confederate Monuments” in the Summer 2020 issue number 4 of *The Athenaeum Review*. His timely essay discussed the issues surrounding monument removal in terms of defining public art, public space, and the public artist rather than the more common emotionally-charged arguments for and against removal. As he states in the article, “This essay will not purport to solve any of these issues, nor persuade any side to alter its view. Rather, it seeks to identify several complexities of the debates and actions already underway...”



Dr. Lucy Bartholomee Keynote Speaker at Art Education Conference

Dr. Lucy Bartholomee, adjunct assistant professor of art education, was invited to be the keynote speaker at the Idaho Art Education Association conference, which took place October 4-5, 2019 in Coeur d'Alene, Idaho. Her talk titled "The Sky's the Limit: Elevating and Energizing Your Art Program" addressed developing strategies to advocate for arts programs within schools and the community. As she stated in the conference program, "Growth in numbers and creative enthusiasm can be cultivated, leading to strengthening professional validation and value."

For more information see: <https://sites.google.com/view/idahoarted/conferences>.



Tore Terrasi Poster Selected in International Competition

Art and Art History Associate Professor Tore Terrasi's poster design was selected as one of the winners in an international poster competition held at the Applied Sciences University in Amman, Jordan. His work, along with the other selected entries for the Typography Day 2020 International Poster Competition, was shown at an exhibition titled *Typographic Dialogues: Local-Global* which took place from February 28 - March 1, 2020. In addition, there will be a book of the winning designs published after the event.

The competition was highly selective. Of 550 international submissions, only 42 works were selected. Works from artists/designers representing 17 countries were displayed and of those, Professor Terrasi was 1 of 2 designers from the United States.

For more information on the event and the winning entries see http://typoday.in/poster_result-20.html



David Diaz Lecture and Demonstration at The Arlington Museum of Art

David Diaz, senior lecturer with UTA's Department of Art and Art History, presented "Printmaking Across Ages: Albrecht Dürer Techniques" from 6:00 - 7:30 p.m. on Wednesday, February 12, 2020 at the Arlington Museum of Art. The museum's exhibition, *Albrecht Dürer: Master Prints* was on view from December 6 - February 23 and, according to the museum's website featured "woodblock prints and engravings by (or after) the German Renaissance master printmaker..." (<https://www.arlingtonmuseum.org/albrecht-durer-master-prints>). In conjunction with the exhibition, Diaz demonstrated both intaglio and relief printing processes to help illustrate how Dürer created some of his famous works.

Diaz states, "Printmaking at its most basic level involves the use of tools, the creation of a matrix, inking of the matrix, and then transferring that ink onto paper to produce multiple copies of a work. I am happy to be able to help the museum's audience understand the function of the printing press, the inks, the papers, registration systems and the printing processes themselves in the context of a centuries-old master printmaker like Dürer as well as in contemporary artmaking practices."

David Diaz is a Colombian-born artist based in the Dallas-Fort Worth area. After earning his M.F.A. at UTA in 2016, he began teaching printmaking and digital arts at the university where he is currently a senior lecturer and coordinator of the printmaking program. He is also a founding member of Make Good, an independent art studio in downtown Arlington which is focused on the crossroads of technology and printmaking/art as it applies to the community and education.



Bryan Florentin Wins First Prize In Seattle Juried Exhibition

Assistant Professor and Photography Program Coordinator Bryan Florentin had work selected for a juried exhibition that ran from February 6 - 29, 2020 at Gallery 110 in Seattle, Washington. Twenty-one artists' works were selected for inclusion from over 1,500 international entries. All three pieces Professor Florentin submitted were accepted, and one was awarded first prize.

The juror for the exhibition, Amanda Donnan, curator at the Frye Art Museum in Seattle, summarized the intent of the show in her juror statement: "Selected from over 1,500 submissions, *twixt cup and lip* presents the work of twenty-one artists working in a range of mediums and across the United States. The exhibition title refers to an old proverb that warns of the unforeseen events — "slips" — that can occur in processes of transformation or transmission, upending anticipated outcomes. The included artists embrace rather than bemoan the slippages that happen in the in-between, whether by subverting material expectations, magnifying the marginal and incidental, or underscoring divergent interpretive possibilities."

Professor Florentin received his MFA in photography from the University of North Texas in 1998. At UTA he teaches undergraduate and graduate courses in photography, photo history and the history of LGBTQ art. His has exhibited nationally at numerous venues including Houston FotoFest and the Center for Fine Art Photography in Fort Collins, Colorado. He is represented by Kirk Hopper Fine Art in Dallas.

<https://www.gallery110.com/10th-annual-juried-exhibition/>



Dr. Amanda Alexander

Article Published In Top American Art Therapy Association Journal

Associate Professor Amanda Alexander's article titled "The Artopia Program: An Examination of Art Therapy's Effect on Veterans' Moods" was recently published in *Art Therapy: The Journal of the American Art Therapy Association*. First available online on March 2, 2020, the article was to be published in print also.

Professor Alexander's article summarized the findings of a pilot study she conducted as a collaboration between the University of Texas at Arlington's Art and Art History Department, Department of Psychology, and Veterans Assistance Center, along with community partner The Art Station. Her project called Artopia, was a series of five art therapy workshops for veterans that took place over a seven-month period and subsequently assessed. The objective of the study was to examine how art therapy could benefit veterans' mood states and psychological distress as well as their perceived benefits from the workshops. Pre- and post-test survey results indicated a significant overall positive mood change before and after art therapy. In addition, the perceived benefits of art therapy, gathered through comments and semi-structured interviews with the veteran participants, were positive.

To read the full article, see: Amanda Alexander (2020) The Artopia Program: An Examination of Art Therapy's Effect on Veterans' Moods, *Art Therapy*, DOI: 10.1080/07421656.2020.1721400.

Article Published in British Journal of Social Work

Dr. Amanda Alexander, Ph.D., area coordinator for the Art Education Program in UTA's Department of Art and Art History recently had an article published by Oxford University Press that examines the effect of arts-based programming for homeless populations. The result of collaborative research conducted over a two-year period with Erin Murphy, a Ph.D. candidate in the School of Social Work, the article is titled "The 'Collective Voice that Could Change the World': A Qualitative Interpretive Meta-Synthesis of Arts-Based Programming for Adults Experiencing Homelessness". It was published in the December 2019 issue of *The British Journal of Social Work*.



Recent Work by Matt Clark Exhibited at Conduit Gallery

An exhibition of new work by Art and Art History Professor of Practice Matt Clark, opened on January 11, 2020 at Conduit Gallery in Dallas. The show titled *Offering* featured several new individual works by Clark, as well as collaborative pieces made with Oaxaca, Mexico artists Jacobo and Maria Angeles.

Clark's new individual art works feature bands of painted canvas that play with color, pattern, space and scale, and were inspired by the landscapes of Mexico and well as handmade, woven textiles. Clark states, "My recent paintings began in Oaxaca and were inspired by my travels to the small pueblos scattered throughout the Sierra Madres. My textile pieces are composed of bands of painted canvas, evoking this surreal landscape but also alluding to the textiles created in the region."

Conduit Gallery commented about the collaborative works: "Clark's abstracted landscapes were a starting point for the collaboration: broad strokes of watercolor on paper that then were given to the Ángeleses for their creative input. Known worldwide for their alebrijes, intricately painted wooden spirit animals, the Ángeleses drew upon historical Mexican references to create works that are a fusion of artisan craft and contemporary abstract design."

Dr. August Davis Presents Her Research at UTD

On Friday, October 25, the School of Arts, Technology and Emerging Communication (ATEC) at the University of Texas at Dallas hosted a talk featuring Art and Art History Department Chair Dr. August Jordan Davis. At an event called *Watering Hole* that took place from 4-6 p.m. in the ArtSciLab on the UTD campus, Dr. Davis presented a talk on her current research: "Woman as Media – channeling feminist art and activism."

Dr. August Jordan Davis is an art historian and curator, who, in addition to serving as department chair, is an associate professor of contemporary art history. She received her BFA in art history and studio arts at the University of North Texas in Denton, followed by a master's degree in visual arts in contemporary culture from Keele University in Staffordshire in the UK. She also earned her PhD in the UK, from the University of Liverpool, with a thesis on the work of American artist Martha Rosler.



Benjamin Terry Featured in Exhibition, Artist Residency and Publication

In November 2019, Senior Lecturer Benjamin Terry's work was included in a group show in London called "Perhaps We Should Have Stayed" at a gallery called Hoxton 253. According to its website, "HOXTON 253 is an artist-run gallery and project space, providing an experimental platform to emerging and mid-career artists. We proudly run an artists-for-artists project space, where our aim is to nurture creative talents, provide accessible exhibition space, and build a community of artists with the objective to provoke critical dialogue within contemporary culture and society."

This was followed by an artist residency at 100W in Corsicana from January 4 - February 2, 2020 where Terry had spacious studio facilities in which to make his work. As he commented, "At the residency I had an incredible amount of space and access to a huge wood shop. So logistically it just allowed me to focus, and make a lot of work in a short period of time." The work he completed was to be used for the Dallas Art Fair in April, and a solo show at Galleri Urbane in May.

On February 1 from 2 - 6 p.m. 100W hosted an open studio tour for the public to view the work done during the residency and interact with the resident artists. Adrienne Lichliter from the Cedars Union led a guided conversation about his work, which culminated with a question and answer session. Terry said of the whole residency experience, "It was inspiring and invigorating."

Finally, Terry reports that he will be having work published in *ArtMaze Magazine*. The magazine is published five times a year as a result of an international call for artist submissions. The magazine publishers then "invite guest curators from internationally renowned galleries as well as independent art professionals to select works for each issue's curated section of works." Terry's art work was selected and will be featured in the winter issue (issue #16) of the magazine.

Daniel Garcia Film is Official Selection of Latino Media Fest 2019

Tempestad, a film by Assistant Professor Daniel Garcia was accepted as an official selection of the Latino Media Fest 2019 which took place in Los Angeles from October 2 - 4 at the AMC Century City. The festival, organized by the National Association of Latino Independent Producers (NALIP) accepts 8 - 12 short films each year, and this year only 9 were chosen for screening. The festival, according to its website, is the unique presenter of the best U.S. based Latinx content across media platforms: narrative shorts, TV/streaming pilots, digital web series, virtual reality, and documentary shorts. (<https://www.latinomediafest.com>)

Tempestad tells the story of a talented young Mexican immigrant actor about to miss opening night as the lead in the high school play, *The Tempest*, because he and his brother must first accomplish a job to keep the family business alive. The film has been screened as an official selection of several film festivals, including the Austin Film Festival, the Lone Star Film Festival and the San Diego Latino Film Festival. It has also won awards at the Highland Park Independent Film Festival in Los Angeles, the Imperial Valley Film Festival, and the Dallas Video Fest, among others.

Professor Garcia is a Peruvian filmmaker and educator who is, as he states, dedicated to the development of visual storytelling curricula and socially relevant filmmaking. He holds a M.F.A. degree in film production from Ohio University, an M.A. in communication from Wheaton College and a Bachelor of Art degree in linguistics and literature from The Pontific Catholic University of Perú in Lima. He has taught all levels of undergraduate and graduate film/video production, and narrative screenwriting courses for the film/video area of the art and art history department since coming to UTA in 2016



Dr. Beth Wright Writes Book Chapter on Art and The French Revolution

Distinguished University Professor Dr. Beth S. Wright contributed a chapter, “Speaking to all the senses at once: Learning to Look at the French Revolution through the Visual Arts”, and a listing of representative resources, “Revolutionary Artwork,” to a new book titled, *Teaching Representations of the French Revolution*. The book was edited by Julia Douthwaite Viglione, Antoinette Sol, and Catriona Seth, and was published in September 2019.

Dr. Wright, an art historian who has been with the University of Texas at Arlington since 1982, 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. Her research centers on 18th and 19th century French art and its relationship to literature and historical representation.

She has lectured at universities and museums throughout the world, including the Kimbell Museum of Art, the Philadelphia Museum of Art, and the National Gallery and Tate (Britain) Museum in London, to name just a few, and has published numerous journal articles, book chapters, anthology essays, and book and exhibition reviews beginning in 1969 and continuing to the present.

In this most recently published work, Dr. Wright discusses how the visual arts were central to the success of the French Revolution. She commented, “Rabaut Saint-Etienne, a member of the Committee of Public Instruction, believed that a ‘kindly, seductive, enchanting’ multi-sensory education would regenerate the nation through a ‘revolution in heads and hearts.’ Citizens, who often were not yet able to read or write, were offered public experiences: festivals and state funerals in which spectators might also be participants and monumental paintings prepared for public sites. They could purchase graphic works for private use (prints, games, maps, illustrated books, calendars). They witnessed the officially mandated destruction of royal monuments. In the 21st century we too are aware of the importance of sensory engagement in multi-media experiences for transformative education.”



Stephen Laphisophon Participates on Panel at The Nasher Sculpture Center

Senior Lecturer Stephen Laphisophon participated in a panel discussion at the Nasher Sculpture Center in Dallas on November 13, 2019. The topic, “Seeing with the Brain: Artists and Visual Impairment,” is part of the Nasher’s Art and Health Series which, according to their website, presents the stories of artists who creatively respond to mental and physical health issues through their artwork. By creating dialogue between experts in the discipline of art and those in the field of medicine and health, these programs offer the opportunity to better understand the mind, the body and the resilience of people facing incredible challenges. (<https://www.nashersculpturecenter.org/programs-events/event/id/1671?art-and-health-series>)

Laphisophon, who has been a member of the Art and Art History Department at UTA since 2008, is an artist and educator working in the field of conceptual art, critical theory, and disability studies. In 1994, he suffered major deterioration in his vision and became legally blind. His subsequent work as an installation artist and art theorist has been marked by this experience. As part of Nasher panel, he was asked to discuss how visual impairment affects his artistic practice in the context of a discussion of other famous artists such as Claude Monet and Georgia O’Keefe who also dealt with vision loss.

Along with Laphisophon, other presenters included Nasher Sculpture Center Curator, Catherine Craft, PhD; Assistant Professor of Ophthalmology at UT Southwestern Medical Center, Niraj Rama Nathan, MD; and Distinguished Scholar in Residence of the Edith O’Donnell Institute of Art History and Director of Art/Brain Innovations Center for BrainHealth at The University of Texas at Dallas, Bonnie Pitman.

For more information on Stephen Laphisophon, see <http://www.stephenlaphisophon.com/>

Carlos Donjuan

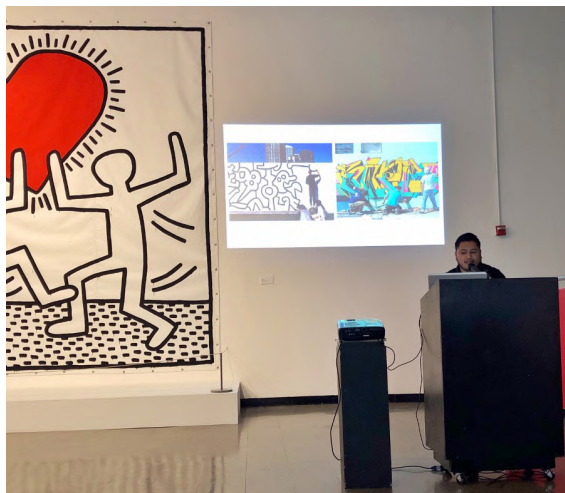
Lecture at Arlington Museum of Art

Carlos Donjuan, a senior lecturer in the Art and Art History Department at UT Arlington, presented a public lecture on September 4th in conjunction with the Keith Haring exhibition at the Arlington Museum of Art that was on view from June 21 – September 15, 2019. The talk was arranged by Art and Art History Professor Nicholas Wood, a board member at the Arlington Museum of Art, as the culminating event in a lecture series that took place throughout the run of the Haring exhibition. Wood invited Donjuan to give the concluding public lecture because of similarities between Haring's and Donjuan's artistic practices.

In the illustrated talk, Professor Donjuan discussed his public mural art, including his unique creative process, his background in graffiti art, and the social impulses that these forms of artwork use as a means of communicative outreach. He also reflected on shared background experiences and the visual relationships between Keith Haring's public/graffiti based works from the 1970's and 80's and his own current work.

Professor Donjuan summed up the experience by stating, "It was a pleasure to talk about Keith Haring and his work because he was a pioneer in opening doors for artists who came from a graffiti background like myself."

See images by and read more about Carlos Donjuan at <http://www.carlosdonjuan.com/>



PUBLIC AFFAIRS FORUM **El Paso Firme: Unpacking the Construction of the Other in Borderlands**

Panel Discussion at TWU

Carlos Donjuan was recently invited to participate in a Public Affairs Forum at Texas Woman's University. "El Paso Firme: Unpacking the Construction of the Other in Borderlands" was the topic of the panel discussion that took place on November 4 at the Denton campus.

According to TWU publicity for the event, "When we speak of borders, we speak of convergences and conflicts, of us and them; for to make someone a them you must first construct them as apart from yourself. This forum addresses the ways in which conceptions of borders and Others have been historically, culturally, and politically constructed at the US/Mexico border to the advantage of some and the disadvantage of others."

As an artist, Donjuan's well-known graffiti-based mural art and acrylic and watercolor works on canvas, wood panel and paper often reference his cultural background and childhood feelings of being the other. In many of his works, as he explains, "I created masks and costumes for my figures that were inspired by cultures from all over the world. The masks represent the many personalities that we must take on to blend in to a place where we feel like we don't belong. My goal is to empower people who feel like outsiders and show the beauty of their uniqueness."



Lisa Graham Selected for International Exhibit 'Posterists in the World'

Art & Art History Professor Lisa Graham's poster design was competitively selected for inclusion in the international poster competition "Posterists in the World 2019" conducted by the Peruvian Design Association and the Decentralized Unit of the Cusco Region in Cusco, Peru. The Peruvian Design Association organized the competition in order to find the "Best Posters in the World". The exhibition took place from December 13-20, 2019 in the Machu Picchu Museum in Cusco.

Over 14,955 posters were submitted to the competition by international poster designers from 46 different countries around the world including Argentina, Belgium, China, England, Germany, Korea, India, Mexico, Russia, to name a few. Only 214 posters were chosen to be featured at the Machu Picchu Museum. Professor Graham was one of only seven from the United States selected.

Professor Graham who teaches in the Visual Communication Design Program at UTA, previously has had her work exhibited in a variety of exhibitions around the world, including at venues in Tehran, Iran; Limassol, Cyprus; Cheonan, South Korea; Tokyo, Japan; Tbilisi, Georgia; Alijo, Portugal; Ottawa, Canada; Beijing, Luxun, and Shanghai, China; Dubai, United Arab Emirates; Mexico City, and San Luis, Mexico.

Justin Ginsberg Presents Research at New York Symposium

Assistant Professor Justin Ginsberg, head of Glass Program of the Art and Art History Department at UTA, traveled to New York City in late October to present research and participate in a panel discussion at the 2019 Robert M. Minkoff Foundation Academic Symposium hosted by Urban Glass.

The event is an international gathering of glass department heads, professors, and educators to discuss issues and best practices in the lecture hall, shop, and studio. The fourth biennial symposium, titled "Issues in Glass Pedagogy: Criticism, Critique, and Critical Thinking" took place from October 24th to 26th, and examined the importance of constructive critical dialogue in the success of individual artists and the overall field.

Justin Ginsberg participated as a critic in an in-depth conversation about *Blown Away*, the 10-episode Netflix series featuring timed glass art competitions, that *Esquire* called the must-watch reality show of summer. The panel, which also included the program's on-air host and judge Katherine Gray, show winner Deborah Czeresko, and series consultant Koen Vanderstukken, examined the question of whether television can be a forum for serious art making.

In addition, Ginsberg along with collaborator Anna Riley, addressed his ongoing research in a lecture and workshop titled "Attention and Community" - a two-part presentation on the precedent and implementation of practices of attention. They first presented a lecture in which they considered the role of attention in the arts as it differs from and builds upon critique practices. According to Ginsberg, the lecture focused on the beginning importance of communal attention as a necessary step towards being present with artistic production, connecting deeply with one another, and living healthier lives. The second part of the presentation consisted of a 10 - 15 minute collaborative-attention practice with the audience in which Riley and Ginsberg guided attendees through a poetic meditation on the labors of glassmaking, providing audience members with small objects at which they might choose to gaze during the practice.

(For more information see, <https://urbanglass.org/events/detail/the-2019-robert-m-minkoff-foundation-academic-symposium-at-urbanglass>)





**+STUDENT
ACHIEVEMENTS**



Karley Adrion Featured in Modern Art Museum of Fort Worth's "Modern Billings"

Karley Adrion, who is currently pursuing her MFA in visual communication design, was selected to show her work as part of the Spring 2020 "Modern Billings" program of The Modern Art Museum of Fort Worth. Beginning in April 2020, Adrion's work, titled "The Cost of Plastic," was displayed on a billboard located at 2130 Jacksboro Hwy, Fort Worth, TX 76164 as part of the museum's program that situates large scale installations of imagery and text on commercial billboards throughout underserved areas of Fort Worth.

The Modern Billings curators choose artists three times a year to display works at various sites provided through a partnership with Clear Channel Outdoor. They describe the program as "an intervention opportunity for contemporary art in urban landscapes while offering a public exhibition platform for under-recognized artists." The unique outdoor display of artists work was especially timely in light of gallery and museum shut-downs due to the COVID-19 pandemic. Art viewers could continue to see Adrion's work, along with the work of the five other selected artists, either by driving by the Modern Billings sites or through online visits.

Karley Adrion is a designer based in Fort Worth who earned her BS in Advertising/Public Relations from Abilene Christian University. Her graduate work explores themes of community and communication, specifically examining areas in which engagement and understanding can be improved among various groups of people.

Art History Senior Jessica Khazem Receives Getty Research Library Grant

Congratulations to UTA art history senior Jessica Khazem for receiving a Getty Research Library Grant to conduct research at the prestigious Getty Research Institute in Los Angeles. A world-famous museum and research institute, The Getty has library collections of over one million books, periodicals, study photographs, and auction catalogs as well as extensive special collections of rare and unique materials from antiquity to the present day.

Jessica, as a grantee of the Institute's "Scholars in Residence at the Getty" Initiative, pursued research on the Orientalist Photography Collection during her residency in summer 2020. Her research goals focused on exploring the links between the representation of the Near and Middle East in historic photography and in contemporary media.

Currently Jessica is working as assistant curator with Ambreen Butt on an upcoming Visual Resources Commons & Gallery show, part of the Building Bridges exhibition series in partnership with the Aga Khan Council for the Central US. The show, scheduled for spring 2021, will focus on the community of Texas artists associated with Muslim traditions.



BFA Student Daniela Garcia in Two Fall Exhibitions

Daniela Garcia, a senior art and art history student majoring in clay, was invited to show her work in two regional art exhibitions this year. The first, an exhibition titled *Preservation is the ART of the City*, took place at the Fort Worth Community Art Center, Sept 5-27, 2019. She had five clay sculptures in this show, of which three were sold. The second exhibition, *Home and Heritage: Recognizing Diversity*, took place at the Arlington Museum of Art, from September 26 - November 24.

Professor Nicholas Wood, clay area coordinator commented that, "undergraduate BFA clay major Daniela Garcia has been having success with her applications to exhibit her clay sculptures in the larger arts community. In these most recent exhibits, she was actually invited to be in both exhibitions, which adds additional commendation for her artwork."

MFA Student Addi Ginsberg Invited to Iowa as Visiting Artist

Addi Ginsberg, who completed her Master of Fine Arts degree in May, was invited to be a visiting artist at Kirkwood College in Cedar Rapids, Iowa in March. She was to be an artist-in-residence by the glass studio at the college to give lectures and demonstrations while there.

Ginsberg grew up in Iowa prior to receiving her BA in Anthropology from Tulane University in New Orleans. In this, her final year as a MFA candidate in glass at the University of Texas at Arlington, she taught as an instructor of record in the sculpture and glass programs. Prior to pursuing her MFA, Ginsberg cultivated an eclectic skill set while working as a custom fabricator for the music production industry and as an outreach coordinator and curriculum designer for museums in Iowa and Louisiana. Ginsberg states that she "draws from her professional and academic background to create work that is both socially minded and intimately engaging."



Mya Lewis Awarded Smithsonian Internship

UTA art history graduating senior Mya Lewis was awarded a summer internship with the Smithsonian Institution in Washington D.C. She worked as a curatorial assistant for the Center for Folklife and Cultural Heritage, focusing on their African textiles project. Her goal was to document sustainable practices relating to African and African American crafts during the summer internship. This project is a collaboration between the Smithsonian Folklife Festival Marketplace, the National Museum of African Art, and the National Museum of African American History and Culture. This internship offered Mya invaluable experience towards her career plans in scholarship and curation of contemporary artists of the African diaspora.

Following her internship, which also involved participation with the American Craft Forum: Craft Thinking series, Mya reflected upon the forum sessions, recent protests, the current pandemic, and her experiences as an African American woman. On August 6, these reflections were published as an article titled "American Craft Forum: Threads of Change" in the *Smithsonian Folklife Magazine*.

See article at <https://folklife.si.edu/magazine/american-craft-forum-threads-of-change>



Multiple Print Projects by Graduate Student Kacey Stone

Kacey Slone, a Master of Fine Arts Candidate in the Department of Art and Art History Intermedia program has been busy working on multiple invited projects this year. During summer 2019, she worked on a Risograph book project that was printed at RisoHell Press in St. Louis, Missouri. The trip and supplies were made possible by a grant award she received from the Wright Accolades Endowment of the College of Liberal Arts Dean's travel awards.

Also last summer, she was invited as a visiting artist at the University of Cincinnati. She gave an artist talk to the student printmakers at the university that covered topics such as building an artist practice and applying to graduate school.

In the fall 2019 semester, she was again invited as a visiting artist - this time at the Art and Design program at Southeast Missouri State University. She did a cyanotype (a photographic printing process that produces a cyan-blue print) demonstration for students and faculty during that residency.

Kacey is scheduled to receive her M.F.A. in 2021 after completing two B.F.A. degrees, in Printmaking and Graphic Design, from Indiana University Southeast in May 2018. Her recent work explores how place, location and experience change personal identity and how individual change can be relatable and available to a larger audience.

For more information on Kacey Slone and to see images of her work, visit her website: <https://kaceyslone.com/>



Kevin Nail Wins Award for Film

On Saturday, September 7, Kevin Nail, a junior film/video major in the Art & Art History Department at UTA, won Best Student Short Film at the South Texas International Film Festival in Edinburg, TX. In addition, the film titled "Motivation Monday" previously has been selected for screening at eight different film festivals across the country. According to Nail, "Motivation Monday" tells the story of a motivational podcaster who struggles with balancing life without his parents, caring for his younger sister, and finding the right words to motivate his audience following a fatal accident involving his parents.

Another major award for the film followed in April 2020. Kevin Nail won an Award of Excellence for "Motivation Monday" at the BisonBison Film Festival in Oklahoma. The BisonBison Film Festival is a film festival for student at colleges throughout Texas, Oklahoma, Kansas, Missouri, Nebraska and Arkansas. Nail's film was one of 17 films selected for screening and he was the only Texas finalist. Of the 17 films, 3, including Nail's, were selected for \$1,000 Award of Excellence prizes.

This is the fourth award Kevin has won for "Motivation Monday". Adding to this and his Best Student Film award at the South Texas International Film Festival, he also won Best Student Film at the Austin Indie Fest, and Best Drama Film at the Prison City Film Festival. In addition, the film has been an official selection of twelve other film festivals in 2019-2020.

Hien Dinh Film Screened in California and Pennsylvania

A film by MFA student Hien Dinh was accepted for screening at the 2020 Asians on Film Festival of Shorts, taking place in Los Angeles from January 18-19, 2020. The film titled "Me (Mom)" tells the story of a young Vietnamese-American girl who struggles to communicate to her immigrant mom about an altercation with a bully.

Later in the spring semester, Newtown Theatre in Newtown, PA selected "Me (Mom)" for its Independent Film Night. Scheduled for April 16, screenings had to be postponed due to COVID-19 precautions. That does not diminish the honor of the film being selected as one of only 12 chosen from over 200 filmmakers' submissions.

Hien Dinh was raised in Fort Worth, TX after immigrating from Vietnam in the late 1990s. Growing up, she was influenced by stories from Studio Ghibli and Disney. As an Asian-American filmmaker, she strives to tell Asian/Asian-American stories that resonate with larger audiences. She graduated with her BFA in Film/Video from UTA in May 2019 and is currently working on her graduate degree here.



Spring 2020 Barnett Photography Awards

Congratulations to Mike Lopez, Willow Kettinger, and Sam Rankin for winning the Spring 2020 Barnett Foundation Photography Awards!

The Barnett Foundation Photography Award is a competition held each spring semester awarding a cash prize to three undergraduate photography students. The awards this year were based on digitally submitted portfolios representing cohesive bodies of work. Outside jurors, generally representing the academic community and/or the gallery or museum community, are invited to select the award recipients each year. This semester Liz Wells, a writer, curator, and professor in photographic culture at the University of Plymouth, UK was the juror.

In addition to the cash prize, the award usually includes an end-of-semester exhibition and gallery talk; but, due to the COVID-19 campus shut down this spring, the award-winning work was presented as an online experience. See <https://www.barnettphotoawards.org/> to view each student's work, artist statement and resume, as well as comments on their work by the juror.

Jeremy Scidmore Invited to Teach Workshop in Maine

Jeremy Scidmore, an Intermedia graduate student and glass studio technician and lecturer in the Glass Program at UTA, was selected to lead a two-week intensive workshop at the Haystack Mountain School of Crafts in Maine. Titled "The Hot Glass Amalgamate," the workshop was scheduled to take place in July to focus on creating glass sculpture using a variety of mold making techniques for kiln formed and hot glass casting.

According to its website, The Haystack Mountain School of Crafts is an international craft school located in Deer Island, Maine on the Atlantic coast. Its mission includes the investigation of craft in an aesthetic climate that honors tradition while acknowledging the potential of contemporary visual art. "The combination of a stunning natural setting, a unique campus, and the focused energy of the school community, provides an environment that supports a serious exploration of craft, ideas, and imagination." (<https://www.haystack-mtn.org>)

Visual Communication Design Students Win American Advertising Awards (ADDYS)

The Art and Art History Department's Visual Communication Design Program students continue to earn honors that attest to their hard work and the program's success.

Most recently, The American Advertising Federation, Fort Worth Chapter awarded 23 VCD student projects at the annual Fort Worth American Advertising Awards (ADDYS) gala on Friday, February 21. The American Advertising Awards website states, "The mission of the AAA competition is to recognize and reward creative excellence in the art of advertising."



At the 2020 ADDYS event, UTA students won important awards for a variety of design work spanning several different categories including:

Special Judges Awards

Giorgi Woolford - Student Best of Show
Melissa Vidales - Special Judges Award for Excellence in Intrigue
Erica Bolden - Student Special Judges Award of Excellence in Web

Gold

Giorgi Woolford - Gold - ABC Poster
Melissa Vidales - Gold - Hide n Seek Zine
Erica Bolden - Gold - Level Website
Dan Pham - Gold - New York Times Annual Report
Paula Hoke - Gold - Exhibition Posters

Silver

Sami Arevalo - Silver - Edohana Sushi Web Site
Sami Arevalo - Silver - Ambrosia Packaging
Kenny Vuong - Silver - Agent Fresh Branding
Kenny Vuong - Silver - Collective Effort Paper Co
Christina Villeneuve - Silver - Hindsight Threads
Daylee Mitchell - Silver - Exhibition Invite
Nijal Munankarmi - Silver - Exhibition Posters
Thalia Tjandra - Silver - Level Website
Thalia Tjandra - Silver - Palomita Popcorn Co

Bronze

James Fritts - Bronze - Bridgewater Zine
Lydia Davis - Bronze - Crewcuts Stationary
Allison Ortega - Bronze - Live Nation Annual Report
Averie Wilson - Bronze - Columbia Sports Wear Company
Thalia Tjandra - Bronze - Enoki Hot Pot Branding
Thalia Tjandra, Daylee Mitchell, Kristen Ferguson, Jacqueline Chuong - Bronze - Pak-Mate Point of Purchase

Gold winners from the local AAF chapters proceed to the second tier where they will go up against winners from other local clubs in one of 15 district competitions. District winners then advance to the national competition.

Congratulations to all the UTA student winners this year and good luck to those moving on to the next level of competition.



Packaging Design Students Win National Competition

Packaging Design students from the Art and Art History Department placed first and second in a national competition on February 27, 2020. This annual competition is part of a national packaging industry teleconference that focuses on outstanding graphic and structure design solutions for corrugated packaging.

The students presented their packaging solutions in the International Corrugated Packaging Foundation (ICPF) 2020 LIVE Teleconference that was broadcast to 450-500 students at twenty institutions across the country. Participating in the teleconference were college students and faculty from Appalachian State University, Ball State University, Bowling Green State University, Cal Poly, Clemson University, Dunwoody College of Technology, Illinois State University, Indiana State University, Lewis-Clark State College, Michigan State University, Millersville University, North Carolina A & T, North Carolina State, Pittsburg State University, Rutgers University, University of Florida, University of Texas at Arlington, University of Wisconsin – Stout, Virginia Tech, and Western Michigan University.

The teleconference concluded with the Best of the Best Student Design Presentation Competition. This year's competition was between teams from Cal Poly and the University of Texas at Arlington who qualified to participate by winning awards in last year's student design competition. The competition organizers explained, "Since these teams already have been judged on their designs by AICC, the ICPF Best of the Best competition places its emphasis on the students' presentation skills." The students were asked to show and sell their winning entries by explaining the objective, research, design and other background information on how they met the customer's requirements. (www.careersincorrugated.org/)

First Place Team - Treehouse Hardware

Lydia Davis
Courtney Thompson
Maria Nino

Second Place Team – The Mill Bird Cabin

Vijay Singh
Jonathan Murillo

The winning projects were developed in Assistant Professor Josh Wilson's Packaging Design course. Professor Wilson stated, "Students had to demonstrate how their product was visually appealing to a specific target audience, sustainable in its manufacturing, durable for distribution, and intuitive for its unboxing experience and instructional use. Treehouse Hardware came in first with a DIY herb garden kit for economical and fresh cooking ingredients. The Mill came in second place for their DIY birdhouse kit for prospective birdwatchers looking to unplug from the stress of social media. As an instructor, I'm really proud of my students' ability to consider these multiple perspectives when designing both structure and graphics for the future of packaging."

Dr. August Jordan Davis, chair of the Art and Art History Department also expressed her pride in both the design faculty and students. "This is yet one more wonderful example of how our faculty develop student excellence through Visual Communication Design in the Art and Art History Department at UTA. We are thoroughly proud of our students' excellent achievements. This success demonstrates both the students' great strides in learning and our faculty's terrific support of their skill development."

FALL 2019 AWARDS

Fall 2019 Outstanding Senior Awards

Art Education

Meagan Corey

Art History

Emily Carter

Clay

Michelle Grier

Drawing

Celeste Jessie
Phuong Le

Film/Video

Alexia Nguyen
Trenton Williams

Painting

Ricky Nevarez

Photo

Tabitha Jackson

VCD

Breanne Moreno
Jessica Sanchez
Zinnia Ruiz

Glass Excellence**Scholarship Award:**

Madeline King
Madeline Ortega

Photo Faculty**Scholarship Award:**

Mike Lopez

Fort Worth Art Dealers**Association (FWADA) Award:**

Adam Warner

+ PROGRAMS



Undergraduate Programs

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

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

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

CINEMATIC ARTS

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.

PACKAGING

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

VISUAL COMMUNICATIONS

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

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 college level. The curriculum is carefully designed to prepare students to enter a career or a graduate program with a strong portfolio and the needed technical skills.

ANIMATION

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

GAMING DESIGN

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

SCULPTURE

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

CLAY

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 students can test precedents and expand their own aesthetic vocabulary.

PRINTMAKING

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





PAINTING

The Painting program at UTA 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, concepts, and function is used as a resource for the creation and discussion of work.

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 are useful in any professional field.

ART EDUCATION

The Department of Art and Art History, in cooperation with the School of Education at the University of Texas at Arlington, offers a Bachelor of Fine Art (B.F.A) in Art with Teacher Certification for grade K-12. The suggested plan of study comprises a series of lectures and media activities dealing with current issues in the teaching of art concepts and media manipulation, as well as the history and development of art.

MUSEUM STUDIES

Museum Studies is an overview introductory course of the basic elements of fine art museums and artifact research collections. The focus is on key professional categories of activities used within the fine art museum system, including administration and leadership, collections fundraising, interpretation of thematic ideals, and security and sustainability.

DRAWING

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

ENTREPRENEURSHIP

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

INTERNSHIP

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



Master of Fine Arts Program

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

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

The M.F.A. program provides a demanding educational environment appropriate for strongly motivated students. Artists, designers, and filmmakers are chosen for the program on the basis of work that demonstrates artistic individuality and promise. The program invites and encourages non-traditional and traditional art experiences and supports interdisciplinary projects in the student's final thesis research presentation. The M.F.A. program offers opportunities to further the candidate's practice in Cinematic Arts, 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 Association (Icograda) support the growth of individual designers and the evolution of the discipline.

CINEMATIC ARTS

The Master of Fine Arts in Cinematic Arts 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 featured film form, substantial documentary or significant experimental artworks based upon film and digital media.

GLASS

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

INTERMEDIA STUDIO

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

