

SESSION ABSTRACTS

arranged by session date/time
Techne Expanding Program, draft 1

THURSDAY, OCT 4
9:00 am – 10:30 am

When Tools Organize Us

Chair: Mysoon Rizk, University of Toledo

Tools are extensions of organisms and, as such, are entangled with the development of the human species. Humans began with simple levers and inclined planes, allowing greater control of mass and weight. By the Industrial Revolution, machinery was increasingly subjected to a design aesthetic, wherein individual parts were shrouded. Where once equipment was exposed and accessible, modern technology broke away from such practice. Adding to this shrouding of parts, current implementation of complex new languages order the movements and components of twenty-first century tools. Because students in the arts encounter tools in both practical and creative capacities, helping contextualize those languages, they are positioned to be the first end-users of state-of-the-art technologies. Ideally, they will develop reflective appreciation, not only for their roles as tool-users, but also for the importance of play in the development of creativity.

Tried and True

Chair: Karen Kunc, University of Nebraska-Lincoln

Fine Art Printmaking can be considered to be a bastion of traditional practice with obscure rules of play and definitions for the artist, the art market and dealer/publisher. Yet through the last 30 years printmakers themselves have steered the creation of our own print world, independent of those worries and limits, so that we are driven by the expanded field of print media, by “print theory” issues that trigger conceptual content, by the influence the human need TO MAKE with safe practices and with sustained environmental overtones, as we question how and where the print can BE. We see the continuing necessity for the print in contemporary culture, in the aesthetic need for the printed mark, intent, and technologies, and how impact is made, literally and figuratively, into social empowerment actions. Printmakers have continuously been the adapters of new technologies since the 15th Century, and are at the forefront of “inter-print” adaptations today, with the use of digital technologies for printing, for carving, for platemaking, for photo-mechanical integrations, as well as photo imagery inclusions. Significantly, prints today respond to the look of our technological age, that grants aesthetic weight to data gathering, chart and graph lines, the visual overload and dynamism of designed ad/image, glowing screen colors and light as the impression.

Infinite Scroll

Chair: Alan Pocaro, Eastern Illinois University

In 1936 Walter Benjamin published his famous *The Work of Art in the Age of Mechanical Reproduction*, arguing that, amongst other things, the prevalence of the reproduced image would debase the aesthetic primacy of the original and challenge the authentic. Eight decades later, the ubiquity of mobile digital photography and the vast archive of historical imagery available via the Internet have amplified the discourse surrounding these concepts.

We now reside within an ever-present ocean of reproduced imagery set to infinite scroll. Always available, its limits, like Borges' *Library of Babel*, are inherently unknowable. The sea, once the primary Romantic metaphor for the vast, inscrutable and threatening universe, has been replaced by this new techno-sublime.

As the first generation of digital natives makes its way through the academy, what effect has immersion in this environment had on the way they perceive digital imagery in creative practice? Does the advent of the infinite scroll promise a new era of aesthetic openness, inclusivity and difference? Or will its reliance on AI, algorithms and filter bubbles offer us only sameness and homogeneity? Where does authority lie in reconciling the pervasive mediation of pictures and determining how to navigate the possibilities available to artists making today in thoughtful ways?

This lively and interactive panel will discuss and explore the ramifications of the instantaneous/simultaneous image-sea on art, design, and pedagogy from a variety of perspectives.

Data Driven Virtual Environments

Chair: Heather Richards Risetto, University of Nebraska-Lincoln

Virtual Reality (VR) is burgeoning in industry, arts, humanities, and more and yet its potential remains widely untapped. Until recently, most virtual environments simulated non-existent, often sci-fi worlds, but now people want more. In the era of big data, data-driven design is taking front stage to creative design. In this panel, panelists will discuss the advantages and challenges of creative and data-driven virtual environments for education, research, and performance in arts, humanities, and beyond. Emphasis is placed on interweaving both approaches to develop new tools and methods that will enhance virtual environments. Key themes include: What roles can virtual environments play in bringing together diverse data sets to allow users to experience set narratives as well as create their own unique stories? What methods, tools, and software already exist to create data-driven virtual environments? Where do these methods, tools, and software succeed and where are they falling short? What role can games play in portraying subjective experiences and creating empathy, and what are the limits of gamified immersion? What role can multi-modal (sight, sound, touch, smell—performance) immersive virtual reality play in research? How does augmented reality (AR) fit into the picture? Our goal is to facilitate discourse among participants with diverse expertise and experience on the roles arts and humanities can play in shaping future virtual and augmented reality technologies.

THURSDAY, OCTOBER 4

10:45 am – 11:45 am

Body and Soul: The Intersection of Art, Technology and Ethics

Chair: Michael Todd Arrigo, Bowling Green State University

Edward O. Wilson the father of Sociobiology sought to understand art from the perspective of natural selection: Just what kind of fitness or survival value could art confer to our ancestors? Wilson reasoned that an appreciation for beauty in form and craft could manifest from the skill and execution needed to create clothing, weapons and tools, all of which would be beneficial for survival. Having forged what he thought to be a very plausible Darwinian connection between our earliest technologies and what would eventually become known as visual art, Wilson applied a similar logic to the narrative and performing arts. Considering early myths and rites, he reasoned that those individuals able to construct compelling and convincing narratives would instill in their audiences a greater sense of cohesion, shared values, standards of behavior, belonging and loyalty among affiliated individuals. In other words, in addition to the primarily visual mechanism associated with crafting useful objects, the artistic impulse also evolved in humans following a second “communication” track by providing other important survival benefits such as the ability to think ethically and build community.

For Wilson evolution and human biology were inextricably bound to the emergence and development of technology, art and ethics. While this insight seemed to Wilson a natural extension of his observations of other “lesser” species in the field of sociobiology, his theories sparked intense controversy in a culture that had long become accustomed to thinking about biology, art, technology and ethics in very separate, even antagonistic ways. Only relatively recently has there been a widespread impetus to explore how these concerns might fruitfully overlap. This session will present a diverse range of perspectives that bring art, technology and ethics back into close proximity and examine how embodiment might provide insight into the physiological processes that underlie our creative responses to the world.

Photographic Resolution: A Technical Yes and a Conceptual No

Chair: Jason Schwab, Flagler College

The technical extents of the photographic medium have been expanding at an amazing pace since our technological boom while its conceptual extents may have reached their furthest extent. This panel will examine these extents and discuss the technical limits of photographic resolution in relation to the human eye and the conceptual limits of resolution in regards to definitiveness. Consumer grade digital camera sensors are constantly expanding their megapixel count and dynamic range to a point where they have surpassed the “native resolution” of the human eye. This “native resolution” is debatable, but if you relate our vision to a snap shot, we only see at a resolution of 7 megapixels. We then must consider the displays in which we process the captured images, 4K, 5K, and now 8K. We have been granted the ability to see more, but can we begin to know more? At the time of its invention photography was evidence and

now it is everything but. Advancements in digital imaging software have distorted this evidence further and further. Photography's subjectivity is both a burden and a blessing that bolsters its potency. The panel members will present on their experiences, research, and battles with photography's expanding technical resolution and shrinking conceptual definitiveness.

Art, Technology and Ecology in Latin America

Chair: Claudia Pederson, *Wichita State University*

This panel examines the conjunctions of contemporary art, technology, and ecological struggles in Latin America. Projects by Latin American artists working with technologies and in collaboration with scientists, activists, and native populations provide the foci of discussions. Panelists will consider issues relating to the role of art in furthering ecological perspectives; the conjoined emergence of technological and ecological arts in Mexico; and the local and global perspectives brought out in contemporary ecological arts in Latin America.

Should Graphic Designers Learn How to Code in Web Design?

Chair: Jong Yoon Kim, *Plymouth State University*

In the world of Web Development, we have two different types of web editing programs. One is Text-based web editor that we manually type in the code. The second one is WYSIWYG (What You See Is What You Get) which is developed using visual platform.

Graphic design and coding are very different sets of skills, and use very different parts of the brain. Both require creativity, but design requires a good visual sense and artistic skills, while coding requires logical and systematic thinking. As graphic design educators, is it realistic to expect one person to be highly skilled at both design and coding?

Graphic design students have asked questions whether they should learn HTML/CSS/JavaScript/PHP or just use WYSIWYG editors such as Adobe DreamWeaver or Adobe Muse to design their website.

Performance

Given Space

Samuel Elizondo, Slippery Rock University

THURSDAY, OCTOBER 4

1:00 pm – 2:00 pm

Homunculus to Hansen Robotics: Embodied Artificial Intelligence, Evil Geniuses and Ethical Futures

Co-Chairs: Molly Morin, Weber State University and Scott Horsley, Colby Sawyer College

What is the nature of embodied artificial intelligence and what conceptual frameworks should we explore it through. Can art present emerging technologies as being bound within the realm of ethics as intelligent machines physically and structurally enter our space? If technological development is a creative act, can disciplines within art and design help to conceptualize the development of embodied technologies and the motives of its makers? In what ways is invention analogous to creation in the arts? Conventionally, film, art, and literature take on the role of warning, presenting dystopian futures, worst case scenarios, and disasters. As robots become increasingly mimetic, and artificial intelligence increasingly fluid, what can we mine from the history of art, the practice of creation, and our understanding of representation to build new generative pathways for the development of intelligent machines. Can art imagine technologies that support a humane, habitable, and sustainable future.

Workshop

The Connections between Drawing and Meditation: an interdisciplinary workshop that investigates personal awareness through the acts of drawing and meditation

Amy Schmierbach, Fort Hays State University and Eugene Rice Fort Hays State University

It is not enough that we teach students the craft of art making and/or its purpose in the world. It is not enough that we ask our students to draw what they see in front of them. We must facilitate self-investigation and self-awareness so that they can understand their place in the world and to understand the richness of our human experiences. Cultivating awareness will allow students to develop an intention to their marks, artmaking, and visual perception.

Ms. Schmierbach, Professor of Art, and Dr. Rice, Professor of Philosophy co-teach an interdisciplinary class at FHSU that allows students to investigate personal awareness through meditation and drawing. They have discovered four main connections between meditation and drawing:

1. SETTING ATTENTION AND BRINGING AWARENESS TO GOALS
2. DEVELOPING CONTEMPLATIVE SEEING
3. EXPLORING AND HARMONIZING THE SUBJECTIVE
4. MERGING WITH THE CREATIVE SOURCE

This workshop will discuss these four connections, share examples of student work, and lead participants through simple meditation and drawing experiences that they can bring into their own personal practices and into the lecture or studio classroom.

Workshop

Conversations in Real Life

Valerie Powell Sam Houston State University

I would like to invite conference participants to put away their screens & have a face to face conversation...might sound silly at a technology focused conference, but I strongly believe it is necessary.

More specifically, giving participants an opportunity throughout the conference, to be connected {in real life} conversation, interviewed & reflect on how the topics surrounding the pitfalls & possibilities of technology really excites me.

As the host of the FATE [Foundations in Art Theory & Education] podcast, Positive Space, I have experience talking with people & making connections. I would like to record several "mini-conversations" with a wide range of attendees throughout the programming, allowing folks to reflect on what they are learning, how they are being challenged to consider their technology consumption, etc.

These conversations could become one podcast episode or perhaps several episodes, depending on content & number of participants. In addition, brief audio clips could be posted daily {via social media, online, etc} during the conference to allow the conversations to expand to a broader audience.

Technological Materiality: Historic Artists Homes and Studios in the Digital Age

Chair: Valerie Balint HAHS Program of the National Trust for Historic Preservation

This session will examine tensions and affinities that occur when current technologies intervene within these highly personal, but intrinsically creative historic places. Preserved homes and studios, now open to the public, consistently present genius loci steeped in material culture, and the power of creative placemaking. They serve as direct connection to the labor and experimentation that is the essence of art practice, including technological advancements in art materials, but also often enshrine at a granular level the historical materiality present, from architecture down to individual paintbrushes the artist held in their hand. Sites such as the Thomas Cole Historic Site have introduced highly sophisticated interactives into carefully restored furnished interiors. The former home and studio of painter Gari Melchers is using 3-D printing to create sculpture reproductions to allow for visitor tactile experience, and the Georgia O'Keeffe site is linking iconic southwestern locales to her paintings through the most advanced mapping techniques available. Other sites are exploring hologram technology, or using 3-d scanning for virtual tours, and as intensive site documentation to serve and guide preservation efforts.

THURSDAY, OCTOBER 4

2:10 pm – 4:10 pm

ITI Affiliation Session

The Technology Divide: Tensions Between the Hand and New Media

Chair: Jason Swift, University of West Georgia

This panel is organized by Integrative Teaching International (ITI) to gather participants in a platform for collaborative research, discussion, and investigation of practices and philosophies identifying innovative approaches that address the impact of technology and new media upon higher education in the arts, creative practices and the tensions between slow art and the digital generation. This panel is modeled after the breakout sessions of ITI's [ThinkCatalyst](#) and [ThinkTank](#) events. Each panelist will give a brief introduction on a topic, concept or philosophy applicable to current trends and tensions between slow art and the growing reliance upon emerging technologies that negate or challenge the hand (slow art) in art production. Then, a collaborative discussion to generate ideas, content, challenges and new approaches will take place with the session attendees. The session chair will organize the documentation of these discussions with the end goal to produce new content (both theoretical and applied) that results from the collaborative discussions between panelists, facilitators and the session attendees.

Virtual Repeatability

Chair: Paige Lunde, *Institute for Doctoral Studies in the Visual Arts*

This panel aims to re-examine our changing orientation toward technology to find connections between traditions, signs, and the self. How do we perpetuate traditions that are adopted as virtual signs, which in turn direct behavior toward repetition? Given our contemporary means of digital reproduction, assertions surrounding the work of art and repeatability are fit for re-examination. This panel seeks to expand upon theories of reproduction to address the role of digital reproduction and contemporary internet culture in understanding works of art.

This presentation will discuss “the virtual” within our daily lives, and what place the virtual has within understanding. As such, we will show how the virtual extends the real and limits the real. To this end, we will deconstruct our relationship toward technology through ideas that relate to the virtual, such things as measurement, identity, digital viewership, data collection, and online exhibitions.

Painting as Mediated by New Ways

Chair: Jason John, University of North Florida

In the past, there never seemed to be much instruction on how to start a painting, finish a painting, or how to go about painting's intricate and ever changing processes. The jump in the water approach to teaching painting did not seem to bother many students when I was receiving

my BFA. As of late, students seem to need much more guidance in the way of process in order to accelerate in their craft when painting. I would like to use this panel to explore recent aspects of paint pedagogy and how professors exploit the material of paint to suite today's student needs through a gradual systematic approach. Topics could include: Technology used in painting process and pedagogy, new and unique techniques used in teaching painting, reinventing painting methods of the past, the importance of Painting 1 and 2 to help guide the way for advanced students.

Privilege, Cultural Appropriation, and/or Intercultural Equity: Artistic Practices and Processes in Consideration of Bonaventura de Sousa Santos' *Epistemologies of the South*

Co-Chairs: Robert Bubb, Wichita State University and Richard Reddaway, Whiti o Rehua School of Art, Massey University, NZ

Bonaventura de Sousa Santos' *Epistemologies of the South: Justice Against Epimesticide* (2014) explores the idea that the colonialism, imperialism, and domination of the Global North, defined culturally more than strictly geographically, has failed to recognize and include different forms of knowledge and ways of being that would enable global social justice. Santos proposes that "to enlarge contemporaneity means to amplify the field of reciprocity between the principle of equality and the principle of the recognition of difference." The growth of community arts, social practices, and internationalism (as distinct from globalism), offers artists and scholars ample opportunities for intercultural experiences. The possibilities for what Santos calls "intercultural equity" are present, but so are the old possibilities: cultural appropriation, touristic reduction, and asymmetries of power and representation.

What do artists and scholars do when we realize we are culturally "othered"? What kinds of experiences are appropriate for artists in creating intercultural equity and avoiding what might be called "artistic tourism"? How can tourism be reconfigured, particularly the cultural tourism that artists all-too-often engage in? And, what role does technology play—is it a signifier of cultural privilege and/or distance, or a means to creating intercultural relationships?

THURSDAY, OCTOBER 4

3:45 pm – 4:45 pm

FATE Affiliate Session

Redrawing the Map: Crossing Departmental Boundaries in Search of Innovative Curricula

Chair: Guen Montgomery, University of Illinois at Urbana-Champaign

Redrawing the Map: Crossing Departmental Boundaries in Search of Innovative Curricula

In response to perennial student interest, a colleague and I are developing a hybrid course combining digitally-based graphic design techniques with traditional printmaking. Students increasingly crave this kind of interdisciplinary class, especially as job markets require more knowledge diversity, and classes that blend multiple related interests do well within our college, resulting in administrative encouragement to remix course content across program lines. Graphic design majors want to be proficient illustrators as well as designers. Painting students want to master video and utilize new media tools. Sculptors crave industrial design knowledge. The panelists participating in this round-table style discussion will share examples of cross-departmental curricular collaboration that resulted in innovative hybrid content. Speakers will discuss their experiences successfully removing the silos between their department, program areas, colleges, classes or colleagues. Panelists will be encouraged to share examples of student work, the process of course conception, and how the new curriculum or class fit in with, or exploded, existing requirements and structures.

Technocracy and Trauma

Jonathan Morgan

Heaven and Hellscape: Exploring Altered Mind States through Procedural Environments

Aaron Oldenberg, University of Baltimore

Algorithms for procedural generation of videogame environments often draw from evolutionary science and artificial intelligence theory to construct levels that are functional and challenging for players, but rarely are they used to create environments that cause players to reflect on states of mind and draw connections between the creations of the brain and creations of the external natural world. This paper discusses the results of several original digital game design experiments where generative landscapes are created to reference states of consciousness. Their designs take inspiration from hypnagogic states, geographically-located psychic trauma and dream-states, unconscious player input, dissociative worlds, and landscapes as autonomous, emotional entities. This series is a work-in-progress that points to future paths in expressive generative landscape design.

Fabricated Fear: Artists, Technology, and Manual Labor

Jonathan Morgan, Institute for Doctoral Studies in the Visual Arts

There is a long-standing fear of tools within Western cultures. Today, this is directed at artificial intelligence and technology in general. Beyond the doomsday visions of killer cyborgs, malfunctioning defense systems, and other science-fiction clichés, there is a much older fear present here. We fear that our assumed significance as sentient beings will be destroyed by the physical tools we ourselves created.

I will argue that there is a clear line of thought to be traced from this contemporary anxiety back through the rise of the artist within Western cultures that originated in Ancient Greek prejudices against manual labor. Peter Dormer and Peter Korn show how in traditional craft practices we think through the tools at hand and lose ourselves in them as the materials we shape become ontological crystallizations of the self. This speaks to us viscerally and challenges the superiority of abstract thought in the age-old Hellenic search for truth and meaning.

Through the work of Larry Shiner, the Wittkowers, and others, I will show how this presumed superiority of intellectual truth bled over into the creation of the artist as a craftsman liberated from labor. While seemingly tangential to a discussion of tools and technology, there is a link between the role of the artist in Western culture and the historic value placed on rationalist thought seen in thinkers like Rene Descartes, Hannah Arendt, and Martin Heidegger which must be understood if we are to come to terms with the material nature of knowledge and its implications for the role of technology in our lives.

Imaging Animal Industry: The Technology of Photographing Meatpacking

Emily Morgan, Iowa State University

During the first decades of the twentieth century, technological development in the American meatpacking industry traced a trajectory of increasing mechanization, compartmentalization, and streamlining. Already operating at massive scale by the turn of the century, the American meatpacking industry endeavored, like other American industries, to increase the efficiency of its operations via automation and to decrease its dependence on skilled (and organized) labor in favor of a workforce comprised of less skilled, lower-wage workers.

Present in meatpacking facilities intermittently from the later nineteenth century, cameras became increasingly capable in the early-to-mid twentieth century of capturing images of packing processes. Developments in photographic technology—including smaller and lighter cameras, faster emulsions, and improved flash capabilities—at and after the turn of the century permitted more and better photographs to be made in meatpacking facilities. As the processes of meatpacking became increasingly technologized, photography was, correspondingly, increasingly capable of rendering the results.

This paper examines meat-industry trade publications from the first half of the twentieth century, looking at how they deployed photography to represent packinghouse operations from top to bottom: from livestock handling, to slaughter, to butchery, sausage-making, and offal processing. Looking at photographic treatments of animals, human laborers, and technologies of meatpacking, the paper looks at photography's role not only in passively depicting, but in actively assisting, the rise of a technocracy of slaughter.

Co-Chairs: Carole Woodlock Rochester School of Technology and Peter Byrne, Rochester School of Technology

As active artists and educators, who have taught technology based courses in the university environment for over 25 years, we have been consistently engaged in research on the impact of digital technologies on studio and teaching methods. Seeking to understand how reframing digital and analogue practices might cultivate a stronger visual literacy and creative process in our classrooms, we saw a need for an investigation into, and dialogue on, what it means to be an artist/designer in a contemporary studio context and how we, as educators, might respond to changes in tools, media, and output in the future.

The act of creating in an analogue method within studio classrooms has shifted to center around the learning of digital tools and production with digital output. Some of the largest transformations have occurred in photography and design. As artists teaching in those disciplines, we have embraced the world of digital tools, while also nurturing handmade and traditional practices in our curriculum and studio practices. This tension between the digital and hand-made has fostered a diverse range of opportunities for creating and teaching art.

SESSION TITLE?

Chair?

What is technology's role in Social Practice?

Karen Gergely, Graceland University

Social Practice is a medium that promotes the empowerment of people making social change, and often does so in groups, face to face. Can technology be a means for facilitating, and cultivating this social change without sacrificing the ephemeral, yet transformative nature of a medium that thrives, and often relies on being in the same room at the same time?

Can the integration of technology and social media into Social Practice help us to ask more questions, and connect with even more people? Can technology help decrease the distance between us, rather than increase it? This 30-minute facilitated interaction allows for discussion to happen among its attendees to see how and where technology might be an asset, rather than a hindrance and a distraction.

Data Blackout: Experiments in Undersharing

Sara Berkeley, Nebraska Wesleyan University

Unless one completely withdraws from contemporary culture, it is impossible to refrain from unconsciously transmitting data to private companies, governments and other parties. Today's first-year college students have no memory of living without constantly transmitting data. DATA BLACKOUT is a participatory artwork, started in 2012, that takes place annually in the United States and internationally. DATA BLACKOUT invites people to experiment with what life would be like without volunteering all of this information about ourselves by spending 24 hours not transmitting data. This means no cell phone, no internet, no store rewards cards, no debit or credit cards, and no digital TV may be used during this time. Each participant is requested to create a sign or postcard with a brief written response to their experience with DATA

BLACKOUT. Since 2013 my students have had the option to participate in DATA BLACKOUT as a part of a digital foundations course. Most participants are unable or unwilling to complete the 24 hours without transmitting data. Responses from participants range from frustration to elation to resignation to relief. In 2016 and 17 Nebraska Wesleyan University adapted DATA BLACKOUT to a campus-wide experiential learning event called *Disconnect to Connect*. During *Disconnect to Connect* participant responses were displayed as a catalyst for discussion among students, faculty and staff. This presentation will discuss both versions of the project in the context of higher education in art.

FRIDAY, OCTOBER 5

9:00 am – 9:45 am

Photographic Artifacts and Virtual Memories

Carlos Rene Pacheco, Minnesota State University, Moorhead

Photographic Artifacts and Virtual Memories is an individual artist talk focusing on three photographic and new media projects; Corrupted, Collective, and Found. Corrupted explores a glitch aesthetic through data-bending and found photographs. Collective is the culmination of an extensive body of work made up of a series of books and videos that utilize live-streaming web-cams at various sites deemed culturally significant. Together, the images and video that comprise Collective explore how we use photography in an increasingly digital and connected world. The third body of work, an extension of Collective, is Found. A continued investigation of found photographs and live web-cams, Found is an ongoing globally collaborative exploration utilizing social media and live streaming web-cams to pinpoint a moment in time and space from multiple perspectives. A virtual link is created between myself and the participants, all of whom are complete strangers, in a questioning of privacy and access to information

You can learn more about the projects at the following URLs:

Corrupted: <https://www.carlosrenepacheco.com/corrupted.html>

Collective: <https://www.carlosrenepacheco.com/collective.html>

Found: <https://www.carlosrenepacheco.com/found.html>

Performance:

The Navigator (Warp Whistle Project)

Mary Laube, University of Tennessee Knoxville

Paul Schuette, The University of the Arts, Philadelphia

The Warp Whistle Project is a collaboration between visual artist Mary Laube and composer Paul Schuette. We propose to screen and present The Navigator, an electronically driven stage set programmed to coordinate with a live concert performance in three movements.

Every day we put the material world to use. The objects we employ are typically defined by their function. However, philosophers argue that we never see these objects for what they are until they break. A broken cellphone no longer able to serve any of its purposes, can be seen for what it is: a chocolate-bar-sized piece of glass and aluminum housing an intricate array of precious metals and circuit boards. Without a purpose, the object's techne is revealed.

Tensions between the hand-made and the mechanical, illusion and artifice, and function and futility, positions The Navigator as an amalgamation of past representations of ideological futures. The visual components are inspired by Asa Smith's 19th century astronomical illustrations, 1950s science fiction stage sets, and mythological scientific instruments. In the first movement, the music is energetic and intricate. The question of mechanical malfunction is

introduced as kinks enter into the clockwork precision before departing on a hypnotic journey through nocturnal spaces. In the third movement, when a tenuous signal is established, The Navigator appears to transmit to its mysterious destination. Similar to make-believe, the viewer is consumed by an experience on the verge of rupture. As The Navigator performs its various “functions,” its true purpose remains enigmatic.

Future Proof Designers

Joshua Lowe, University of Nebraska-Lincoln

To be future-proof is to be equipped with the knowledge and skills needed to navigate a long and challenging career in an ever-changing workforce. Technologies change, new fields are created, and new economies form. The hardware and software taught to students may soon become obsolete. Amidst all of this change, however, there are skills that can help today’s students endure tomorrow’s changing landscape. Instructors can benefit students by integrating the training of these enduring skills into their classrooms and curricula.

Together we will look at what leading graphic designers have implicated are enduring skills in their field, and work together to discover what future-proofing across STEAM disciplines might look like.

Flipping out in the Art Room

Le Ann Hinkle, Julian Curtiss School, Greenwich, CT

The use of 1/1 devices in the elementary art classroom can transform the learning environment. The elementary art educator is challenged to address the diverse learning needs of all students during a 60-minute class period that meets one time per week. Using flipped classroom strategies, integrated with 1/1 devices, it is possible to differentiate for advanced and remedial instruction; and personalize student learning while increasing opportunities for voice and choice.

Use of 1/1 digital devices can be used for student self-reporting, small group instruction, and to gather formative and summative assessment data. As students gain independence; choice becomes an intrinsic motivation for student exploration and perseverance. Peer mentoring and student collaboration become the norm as students have the tools to help themselves and each other.

Strategies for designing a flipped classroom incorporating 1/1 devices and Schoology (LMS) will be shared, along with action research identifying increases in student achievement and more efficient classroom management. Participants will view and discuss video examples and student exemplars.

Discovering the Ecological Self through 3D Printing

Kimberly Callas, Monmouth University

Discovering the Ecological Self through 3D Printing is a Social Practice workshop designed to help people re-discover an intimate relationship with nature by designing a digital Eco-Mask to be 3D printed. Using scanning and 3D digital files, participants create digital masks that combine their own scanned likeness with patterns and images that come from personally and culturally significant nature-based symbols.

The resulting Eco-Mask 3D digital file can then be printed on site (if 3D printers are available through the University of Nebraska-Lincoln) or be printed through an online printing service. (If masks are able to be printed on site, a \$50 material fee will be required for the workshop.) This workshop is for those new to 3D printing and scanning. If there is not a computer lab available, participants will need a laptop and a three click mouse and be able to download the free software: Meshmixer.

FRIDAY, OCTOBER 5

10:00 am – 11:30 am

Parties & Parades: Approaches to Social Practice

Chair: Ellen Mueller, Minneapolis College of Art and Design

For the purposes of this panel, we will categorize social practice as social engagement and collaboration with individuals, communities, and institutions as a form of participatory art. As social practice grows in popularity and becomes further institutionalized, instructors are seeking out more information to help their own understanding, and to structure courses, lessons, and activities, while also meeting the curricular and technological needs of their particular institution. Given the wide-ranging nature of this field, and to help narrow the focus of this panel, we will specifically look at social practice approaches and strategies in connection with ritualized gatherings, including but not limited to, parties and parades.

This panel seeks submissions that address these ritualized gatherings from artists, designers, and art historians. Topics of investigation could include, but are not limited to, integrating technology, looking at the past, present, and future of ritualized gatherings in social practice; examining existing or proposed courses focused on this subject; and sharing particularly effective assignments related to this area of study.

The Intersection of Art and Technology in Contemporary Art

Chair: Mina Kim, University of Nebraska-Lincoln

Compared to the past, the way of seeing art today is getting more complicated. Unlike in the past when we divided our works into genres such as paintings, sculptures, crafts, and architecture, it is more common that many genres, materials, and methods are made into a single work. For instance, beginning with the development of Japanese contemporary art in the 1950s, Korean experimental art appeared in the 1960s, and after the Cultural Revolution, Chinese artists rapidly engaged with the global art world. Asian artists started to appear as one of the leading roles in the era of globalization.

More importantly, works created by their combination with diversified technologies have paid attention to the world. Nowadays the combination of art and technology brings out fragmented, disconnected, and unpleasant memories of the times and reveals that we are now too accustomed to the lack of truthfulness and authenticity in art. However, the intersection of art and technology touches the memory of the nostalgia that exists in our memories and at the same time the digital synthesis ironically created a new kind of virtual handmade reality. This session explores how contemporary artists might embrace or resist technology and how their works let us remember and dream.

Workshop

Digital Printing in VR

Jim Wimmer, University of Central Oklahoma

VR systems and programs are on the rise. As our culture changes in our students so does the systematic approaches we use in the classroom. Visual Arts can be a large part of that forward momentum.

Many 3D Foundry programs are losing budgets and craftsman in generational changes. Managing a 3D Sculptural foundry can often be exhaustive on some programs limiting budget and often loses the support in our STEM heavy proponents. With VR Systems educators can re-engage students and programs to align and integrate with 21st c. technological goals while still creating, investigating, and sculpting complex 3D Sculptural forms safely and efficiently.

This demonstration and discussion will examine and align existing terminology for 3D Sculptural processes and orientating it into a Visual Arts Foundation.

The most interesting aspect that I can offer in this demonstration stems from my background as a painter, illustrator, designer and how to connect the VR technology into traditional methods of art making: Demonstration will include exhibiting my past VR Sculptures, videos, and process videos that will transition into actual VR demonstration with the equipment and software.

Not Your Average Nine-Head; Technology Aided Apparel Design

Michael Burton, University of Nebraska-Lincoln

Body fit is the core of any apparel design problem. The use of various analogue and digital methods inform design aesthetics and function. With increased availability of technologies such as CAD software, body-scanning hardware, and rapid prototyping apps, designers are able to create products for people of all sizes with increased ease and accuracy.

This session will explore student projects and faculty research in areas related to developing apparel for a variety of body types. Topics will range from foundation projects focused on teaching human form illustration and fit analysis to the use of high tech body scans to create female gaming avatar apparel.

FRIDAY, OCTOBER 5

1:15 pm – 2:00 pm

L.A. Live Chat: A Media Archaeological Study of Perl Script or How I rebuilt the chatroom of my teenage years

Norberto Gomez, Jr

This paper retraces my journey attempting to recreate the chatroom of my teenage years, L.A. Live Chat. Initially, the creative project was undertaken during my dissertation research as a kind of self-serving, nostalgic gesture. However, during countless hours scouring the Internet Archive, I began to uncover a larger, more important cultural history of Internet social-spaces and the impact that the “barbarians,” as net artist Olia Lialina describes the early novice, public users, had on the construction of Web 1.0. Along with the cultural history of the 1990s’ Internet, this paper also addresses the significance of the Perl Scripting Language, described by its creator, former linguist, Larry Wall as the “first postmodern computer programming language.” Part autobiographical, part theoretical, this paper will reanimate “dead media” and forgotten Internet history, art and mythologies interspersed with tales of my own social education as a community member of L.A. Live Chat, filled with hackers, anarchists, nihilists, Australians, and weirdos. By doing so it will contrast the promise of an earlier Web 1.0 with that of 2.0 and the current mobile web or Postinternet condition, illuminating social and technological differences, and it will offer possibilities for educating the born-digital generation with the delivery of a history of the Internet and its creative technologies contra futurist tendencies to deny the past. Instead, this history offers context, contrast, and digital culture.

To Hands free: Technology and Student Engagement

Chair: Chung-Fan Chang, Stockton University

Engaging digital technology is perpetual in the Foundations teaching, whether in a traditional drawing or a two-dimensional design class. How do educators apply and take advantage of the technology to enhance both teaching and student engagement in and out of classroom that

essentially makes the learning more fun and contemporary as we transitioning to a hands-free artificial intelligence future? This session invites cultural producers and educators to exam, test and reflect teaching that responses to new technology and the application of digital pedagogy on traditional, online, hybrid, and face-to-face learning environments. Projects, studio practices, successful and failure case studies that involve/expand the use of digital tools, terrains and tensions are welcome. Insights of new technology to support student learning and engagement are encouraged.

Workshop & Performance:

Dramaturgical Role of Technology in Performance: Then There Is Us

Christin Goletti, University of Texas at El Paso

Mark McCain, University of Texas at San Antonio

Through a series of exercises and reflections on the editing process involved in the construction of a 4D piece, we will look at the dramaturgical arch of time, space and narrative and how this arch can be influenced by collaboration with technological tools like MIDI triggering and sequencing, video projections and mapping, live interactive video feeds, spatial speaker design, phone as theatrical media-management and control device, and arduino-based kinetic-control schemes.

This lab is a theoretical and practical investigation into the essence of constructing meaning during a live performance that interacts with a recorded video and sound score. Technology, in a collective and collaborative creative experience, becomes a vehicle for addressing emerging questions about the craft of the work, and therefore a tool for questioning the sharing of artistic visions and responsibilities in multimedia performances.

Analog Roots for Digital Artists

Scott Raymond, Austin Peay State University

Roundtable discussion with Clint Runge, Heather Abels, Rob McKercher, Tim Crowshaw and Steve Kolbe

FRIDAY, OCTOBER 5

2:15 pm - 3:15

Performance:

Corrty Pye, Michigan: New/Old Technology Incubations

Sophie Durbin, Pancake House Art Space, Minneapolis, MN

Corrty Pye, Michigan is a fictional town that functions as a microcosm of the greater Midwest in my artistic practice. For my installation "Corrty Pye Municipal Office #4," I created an office interior set in 1972 immediately after Richard Nixon's reelection. I used a mixture of old and new technologies to create an immersive experience for my audience (a small AM/FM radio broadcasted a pre-recorded program from a nearby pirate radio station; viewers were invited to

type on a working typewriter). Additionally, I wrote a set of headlines from Corrty Pye's local newspaper that foreshadowed the events explored in the office. I published these headlines on Twitter as promotional material for the installation. In this performance, I will first give a brief presentation on the utility of mixed old-and-new technologies for creating interactive art environments. I will then read each headline aloud for the performance portion.

Emerging Technology across Communities through Interdisciplinary Collaborations **Kimberly Callas, Monmouth University**

Emerging technologies, such as 3D printers and scanners, laser cutters and CNC Milling Machines are breaking down the barriers between fields and bringing together artists, engineers, scientists, computer scientists, medical researchers and more, all interested in using these new technologies for research and innovation within their fields. Fab Lab and Makerspaces allow access to emerging technologies and foster innovation, collaboration and entrepreneurialism by bringing together researchers, creatives and makers from a variety of fields. This session seeks examples of projects that facilitate emerging technology interdisciplinary collaborations between students, faculty and the larger community. When the Obama administration issued a Presidential Proclamation naming June 12th through June 18th the National Week of Making, Obama stated, *“Makers and builders and doers — of all ages and backgrounds — have pushed our country forward, developing creative solutions to important challenges and proving that ordinary Americans are capable of achieving the extraordinary when they have access to the resources they need,”* How are interdisciplinary projects raising awareness about the new technology and broadening the understanding of its value for interdisciplinary research? What types of collaborative projects are occurring: student-led collaborations, student/faculty collaborations, facilitated interdisciplinary collaborations, naturally occurring collaborations, collaborations outside the academic community? With the challenges involved in collaboration, especially with interdisciplinary collaboration where terminology, belief systems, time schedules, research methods, etc., may vary greatly, how where these obstacles identified and overcome? What might help future interdisciplinary collaborators successfully innovate? Where are these collaborations feeding creativity and seeding innovation?

Performance:

Soar: An Interdisciplinary Performance Project
Heather Hertel, Slippery Rock University

Soar, a multi-disciplinary collaboration infusing the concepts of African American studies, art, astronomy, biology, dance and sustainability will produce a performance made of sailcloth art for the MACAA bi-annual conference at the University of Nebraska-Lincoln, Oct 3-5, 2018. Investigating the connections of macro and micro movement of wind, space, butterflies (wing patterns, movement and migration), and human movement will inform the development for a sailcloth art installation with interactive dance. The goal of the project is to collaborate through art creation and dance choreography to seek relationships of movement and pattern in space, butterflies, human locomotion and human travel.

Visual imagery will be further developed through design, color theory and paint application for recycled sailcloth with a modern day sailmaker in Erie, Pa. Butterfly and moth wings will be researched not only for color pattern and visual imagery, but also for movement, contractibility and function.

MegaZines with the Auricular Labor Collective

Guen Montgomery, University of Illinois at Urbana-Champaign and Ellen Mueller, Minneapolis College of Art and Design

Academics and artists are busy. Developing work-arounds and time-saving-schemes is a very valuable skill. This interactive performance aims to upend the traditional conference panel format by inviting participants to make and take 1-sheet zines (handmade magazines) focused on favorite ways to work around the challenges of teaching, making, and researching. With the use of an on-site copy machine, participants will be able to select and copy the zines most useful to themselves, resulting in an academic/artist skillshare via zine. We will collect the original zines in order to compile an online collection for those that cannot attend the conference. This element of the performance also addresses a timely and hotly debated subject: the exclusive nature of academic conferences in the face of growing inequality amongst faculty in higher education.

3:30- 4:15 Mentoring Sessions