



MACAA Mid-America College Art Association

Panels Seeking Papers for 2018 Conference Sessions

The scholars listed below proposed panels that have been accepted for the 2018 MACAA conference, *Techne Expanding: New Tensions/New Tools/New Terrain*, to be held at the University of Nebraska-Lincoln in Lincoln, NE in October 2018. Artists and scholars with research relevant to these proposals are invited to submit an abstract of 250 words to the panel chair via the email provided by April 30, 2018.

The 2018 MACAA conference will be held October 4-6 at in Lincoln, Nebraska at the University of Nebraska-Lincoln. www.macaart.org

Painting as Mediated by New Ways

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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.

The Intersection of Art and Technology in Contemporary Asia

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Compared to the past, the way of seeing art today is getting more complicated. Unlike in the past when we divided our works into some genres such as paintings, sculptures, crafts, and architecture, it is more common that many genres, materials, and methods are made into a single work. In particular, 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, the 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 would like to explore how Asian contemporary artists embrace or resist technology and how their works let us remember and dream.

Emerging Technology across Communities through Interdisciplinary Collaborations

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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?

Parties & Parades: Approaches to Social Practice

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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 Work of Art in the Age of Virality

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In his 1936 essay, "The Work of Art in the Age of Mechanical Reproduction," Walter Benjamin questioned the way in which new technologies and media shape the understanding of a work of art. He argued that the means of technological reproduction imbued a work of art with an aura that extended beyond its object status. This aura, in turn, situated the interpretation of art within a larger cultural system, thereby changing the way the work is experienced and understood. Given our contemporary means of digital reproduction, Benjamin's assertions surrounding the indexicality and the aura of a work of art are ripe for re-examination. Whereas the aura of the mass-produced image in Benjamin's analysis was largely linked to physical items (photographs, films, and consumer products), in our contemporary digital world, arts' reproducibility has transmuted into the ephemeral cloud of the internet. This intangible characteristic therefore allows for art spread virally and to take root in a variety of enclaves. This panel seeks to expand upon Benjamin's theories of mechanical reproduction to address the role of digital reproduction and contemporary internet culture in understanding works of art. Papers are welcome from art historians, curators, critics and art practitioners, and may address topics including, but not limited to, the role of the internet in shaping art historical and curatorial dialogues, the intersection of art and popular culture in the forms of memes and viral videos, creating digitally native art content, and the use of social media in contemporary art and art spaces.

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

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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.

Detachment and Reduction: Our Changing Orientation Toward Technology

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We need a new awareness about our changing orientation toward technology. Our current orientation is built on top of the way we understand the concept of time. In order to understand the demanding relationship that we have with technology and the concept of time, this panel session will identify structures in education today that detach students from difference within perception and reduce meaning by privileging fixed quantitative knowledge and routine action.

A belief that conceptual time is linear sends us to align behaviors with a presence of objectivity, since linearity is directed by the next object. Likewise, technological demands are mechanical. The educational apparatus uses this structure to reduce temporal qualities to fixed quantities for efficient and predictable data collection.

This panel calls for papers dealing with relationships between techné, the concept of time and temporality, specifically requesting themes that interconnect the concept of time with art and education. How does the educational apparatus perpetuate traditions that use technology to direct behavior and knowledge? How does the normalization of knowledge align with the concept of time? How could we introduce different ways to experience duration that incorporate art by

interconnecting chance events, memory, movement, and imagination? How can we disrupt a drive that fixes technological habits? This panel aims to create a dialogue concerning innovative thinking that could impact teaching and an understanding of technological habits that influence temporal perception.

The Human Form in Motion; Using GIFs to Teach the Figure and Apparel Fit

Michael Burton, University of Nebraska-Lincoln

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First year apparel design students often have a preconceived idea of how to draw the human form with little regard to anatomical proportions and clothing fit. They tend to focus on the nine-head stylized form and less so on how clothing fits. There is a disconnect between rendering an idea in 2D and creating a garment in actual 3D space. A way to solve this is by creating a GIF drawing of the human form in motion. Students become familiar with anatomical proportions based on the study of body mechanics. They have the opportunity to study the form, make changes to individual drawings, and refine the figure so it looks realistic. Analyzing a human form in motion is familiar because errors are obvious. Errors can be easily corrected and repeatedly drawing a human form usually leads to some level of improvement. The resulting project, a hand-drawn, human in motion, provides students with creative autonomy while clearly defining how well they draw people.

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

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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:

Does technology advance stories/voices that cannot be told through extant material culture? Does it offer distinct experiences, to a wider audience, about creative process?

How seamless or discordant is the experience when visitor encounter potentially disparate vehicles of interpretation? Are there implications to inserting modern technologies into spaces highly curated by the original artist who inhabited them? What connections occur when traditional/digital arts and historic/contemporary artistic technologies are presented in the same space?

The Technology Divide: Tensions Between the Hand and New Media

Jason Swift and Lily Kuonen

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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. Interested panelists should send a brief description of the topic or concept they intend to mediate for this session. Please also indicate your experience or interest in this topic.

For more information on ITI, please visit our website: www.integrativeteaching.org and follow us on Facebook or Instagram @itithinktank.

Photographic Resolution: A Technical Yes and a Conceptual No.

Jason Schwab

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For the 2018 MACAA Conference, *Techne Expanding: Tensions, Terrains, and Tools* I am proposing a panel titled "Photographic Resolution: A Technical Yes and a Conceptual No". This panel will ideally consist of 3-4 individuals and run for one hour. The panelists will be artists and historians working with photography and exploring both the technical and conceptual extents of the medium. The content of the panel will be a discussion on the two poles referenced in the title, 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.

To Hands Free: Technology & Student Engagement

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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.

Analog Roots For Digital Artists

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An examination of what impact traditional art skills have for the digital artist. As the next generation of artists are increasingly computer savvy and gravitate towards a digital toolset, what is the importance of being able to draw on a piece of paper or put paint to canvas? Perhaps there is something intrinsic about this process that is essential to artistic development. Is artistic learning agnostic to medium? Can the same values, skills, and voice can be gained through a completely digital experience and education? This also questions if we hold both traditional and digital art up to the same expectations and criteria - not falling for nostalgia/romanticism by one or blinded by spectacle with the other. Any digital arts program must grapple with this question and weigh the amount of analog versus digital exposure to its students. With a finite amount of time, what is of greater benefit to the student and what is our responsibility as educators? What do we expect of the next generation of digital artists? Ultimately, are traditional skills more or less valued in a world of button pushing? This is an important discussion I'm excited to have with a panel of professionals across multiple disciplines and various roles, encompassing professional artists, experienced educators, and industry experts. Hearing as many unique viewpoints is essential to a question that all digital artists must ask themselves.

Body and Soul: Art at the Intersection of Embodiment and Technology

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Over the past 20 years technological advances in brain imaging have sparked increased interest in identifying the underlying physiological basis of aesthetic experiences and affective states. The field of neuroaesthetics pioneered by researchers such as Semir Zeki is one result of this interest. This physiological turn in art and art history has perhaps been largely fueled influenced by a broad range of studies into embedded cognition and embodiment. Embodiment, the complex interactions of mind, body and world, has proven to be a crucial concept, providing links that bring together philosophical, art historical, anthropological, physiological, and computational strands of research that seek to understand art and creative processes. Physiologist Vittorio Gallese describes his research as "experimental aesthetics" where embodiment is understood as the study of the brain/body correlates of artistic experiences and creativity. Like many researchers in the field, he considers his science based perspective as complimentary, not opposed to, traditional humanistic approaches to art reception and production. This session will present a range of innovative perspectives on the ways that concepts of embodiment inspire artists to use technology as artistic expression, examine theories of embodiment that help us to understand how we encounter digital artworks, and explore the implications that embodied perspectives have for arts curricula, especially examining the ways that digital technology should figure into art instruction.

Art, Technology, and Ecology in Latin America

Claudia Costa Pederson, Wichita State University

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Lori Santos, 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.

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

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Boaventura 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? This session seeks papers, presentations, and/or performances that address artistic and scholarly practices exploring epistemological and experiential diversity—including perspectives other than Santos'— through intercultural equity, processes, and questions.

Data-driven Virtual Environments

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James Coltrain, History and Center for Digital Research in the Humanities, UNL

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.

Digital Art History Between the Campus and the Community

Dr. Chris Balaschak

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In a 2015 essay, "Reflections on Digital Art History," Pamela Fletcher outlined two broad methods that have come to define the emerging field of digital art history: the digitizing of art historical materials, and using "big data" for textual, spatial, and temporal analysis. The projects Fletcher cites that have engaged in such methods – such as "Mapping Gothic France" or MoMA's "Inventing Abstraction" webpage – are not only deeply engaging for scholars and students, but also present new avenues for art history to be made public. This panel calls for papers that address the ways in which digital art history can be engaged in the classroom; either at the level of method, for the sake of student assignments, or at the level of content, to create student engagement and interaction. I encourage papers that are pedagogical case studies, and that might provide models for approaching and using digital tools and methods with students. How, and in what

ways, can digital art history not only provoke new forms of student engagement, but also open new means of interpretation and analysis? Lastly, I also encourage papers on the place digital art history might have in the academy, and the pleasures and pitfalls of using digital platforms for public art history.

HOMUNCULUS TO HANSON ROBOTICS: EMBODIED ARTIFICIAL INTELLIGENCE, EVIL GENIUSES AND ETHICAL FUTURES

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Scott Horsely

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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.

This panel will bring together artists and scholars across creative disciplines to explore new, transformative technologies that take under consideration the motives of their makers and the social contexts in which they are made. Through a multidisciplinary lens, we hope to erode the separation between technological and ethical considerations.