

# ON STREAM: A Call For Papers.

## Expanded Version of Sessions

Paper Proposals should be sent directly to session chairs whose email is listed following the Session Abstract. ([submission form](#))

### **Coordinating a FATE Regional Event. (#89)**

Session Abstract: *ProjectShare*: Exchanging successful projects and ideas used in teaching art foundations. This FATE Regional event took place in Troy, Alabama at Troy University in April 2010; bringing together art foundations instructors and professors from Alabama, Georgia, Florida, Mississippi, and Kentucky. The Forum was divided into four sessions: Drawing/Life Drawing; 2D Design/Color; Art Appreciation/Art History Survey and 3D/4D Design. Each participant presented to their chosen session a lesson plan with two examples of student work of a project or idea they have used in an art foundations course. Upon collecting the lessons the group determined how they wanted to make the materials available to everyone else. It is was decided that an online resource would be created for the final exchange.

*ProjectShare* is one example of many FATE Regional Events that have or will occur throughout the years across the many regions. I, like many FATE members, will not be able to attend many of these events but would like to know the impact they have on the group and individuals who do attend. As a FATE member I would also want to know the success of an event to determine if I would want to organize a similar event in my area or region. I am inviting any regional coordinators to pool together their experiences into a one-panel session to discuss how they organized their regional events.

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### **Session Title: Designer as Artist (#52)**

Session Abstract: Creativity is not some mystical mental operation enacted only by a select, endowed few individuals. Rather, creativity is the result of a process involving thought, behavior, awareness, action and time—something more akin to rout human nature than mental acuity. True to all descriptions of ‘the creative process,’ is a series of steps, or parts, where a project is initiated, inspirations are explored, decisions are made, and results are finalized. This process of discovery, development and implementation is primary to humanity’s way of interacting with and understanding the world around, and something that bridges the disciplines of art and design.

In the context of a design, the role of creativity is fundamental to finding a ‘creative solution’ to a presupposed ‘problem’—typically initiated by a client’s needs. This process of ‘creative problem solving’ is described in *How Designers Think*, (Bryan Lawson), *Design Methods: Seeds of Human Futures*, (J. Christopher Jones), and the classic Christopher Alexander book, *Notes on Synthesis of Form*. These seminal and useful books purport methodologies for developing creativity to serve a need.

However, what if the primary generator for one’s design process is personal interest rather than externally assigned ‘problem?’ This application of a creative/design process is based on an

intentionality that is self-motivated and self-evaluated and can result in the production of ‘things’ that, based subjective inquiry, serve humanity on a fundamental level, (like art). In this context, creativity is developed to serve a need, yet the need is personal, and the designer is functioning as artist—which in turn serves the needs of the new creative economy.

This panel will bring together individuals who employ a design process in the production of art. The discussion will revolve around conceptual models of these individual’s creative processes, and physical examples of their results. Proposals from potential panelists might describe their design process through the illustration of a specific work of art, or an approach to teaching young artists to think like a designer, or other examples of how people are employing a design process in an art practice.

Publicity Abstract: For this panel, creativity is considered the result of a process involving thought, behavior, awareness, action and time—something akin to rout human nature that bridges the disciplines of art and design. Panelists will present and discuss their individual creative/design processes in the context of artistic production.

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### **Session Title: A Separate Piece- Do Fine Art and Design Need Different Foundations Programs? (#53)**

Session Abstract: Historically, art and design are closely related disciplines, sharing departmental space, theory and professional practice. In the present, they are also divided at many points and in many instances, rivals for resources. On list serves, in conferences, among faculty, there is ongoing discussion about the needs of each group. Do designers need to paint and draw? How much software training should be required of fine arts majors? What about color theory, not to mention typography? As long as many design departments (particularly graphic design) are housed in Fine Art departments, it is a discussion which merits close attention. As some departments move out, into communications, business or as independent departments, it is easy to see what is gained, but there also needs to be thoughtful examination of what is lost as well. There has been much discussion of a restructuring, but not much progress. Do we need to reunite, separate completely or work toward an interdisciplinary model?

The real question might best be answered by asking how they became two separate disciplines and if that separation has outlived its usefulness or needs to become more defined and permanent. Modernism had a profound impact on art as a profession, despite Bauhaus and other attempts to unite art and craft. Post-modernism re-defined our on our view of western European art with painting and sculpture as the highest levels of achievement, as well as our perception of the object. It also seemed to deepen the divide.

Examining the historical path, it becomes clear that there is an evolution of and distinction between craft and ideas, of work for hire and art for arts sake, of the ongoing influence of technology, which seems to come to an apex in the early years of modernism and to have been clear for a very short time, at least. The ebb and flow of specialization, also largely influenced by technology, emerges as a controlling pattern. Over the past 30 years, as the commercial media of print and photography evolve, commercial practitioners have had to evolve their techniques as a matter of

course. Fine artists, as they always have historically, are pushing the limits as a matter of experimentation and expression. This is as evident in the deterioration of “The Last Supper” as it is in the emergence of New Media as an artistic practice.

This panel invites joint discussion from artists and designers on the impact of this evolution on our educational structure. This could include examination of historical or current issues, critical discussion of separation of disciplines or case studies of what is working and what isn't, both at the foundation level and above.

Publicity Abstract: Historically, art and design are closely related, sharing many resources and divided at many points. Do we need to reunite, separate completely or develop an interdisciplinary model? This panel invites discussion from artists and designers on these issues in our current structure, particularly as the foundation courses impact later classes.

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## **Session Title: Excavating Kindness, Creativity, and Cooperation in Contemporary Art Theory (#22)**

Session Abstract: I propose a panel on the gentler side of constructing, interpreting and teaching art theory in the foundations-level classroom. I wish to gather people on the basis of their experiences of teaching to excavate what is kind, collaborative, or caring in contemporary art theory. In addition, I am looking for methodologies of teaching that model a kinder, non-hierarchical, or cooperative approach to contemporary art theory.

Humans, for the most part, are social learners. In art school's pluralistic company, we construct communicable explanations of forms, perceptions, and behaviors. This group setting is how we have designed our learning institutions for centuries: some argue that it is how we are hardwired to best function. However, critical theory as practiced in art departments often adds a layer a cold singularity. For instance, believe X at the exclusion of Y with the result of closed-mindedness. Worse, if a beginning student misunderstands or misuses X then she/he is deemed unworthy of art superstardom. Or even worse – students wallop each other over the head to prove that they are just a little more adept at the high theory game.

The Xs and Ys (theories popular at the moment) of American art schools may have a danger of thwarting creativity. I am concerned with words that become weapon-like or opaque. At an extreme, the discourses of art theorists mystify content that might inspire new ideas, initiate the novice, or engage a supportive general public.

Theory, in visual arts, is a necessary layer of the verbal over the visual. Theory is composed of a given content yet there are many peripheral considerations. In this new century, I argue that the development and delivery of theory in the academy context could be shaped to promote idea building within groups, increase cooperation, empathy, or kindness. This proposed pedagogy is in opposition to modernist notions of the isolated genius, survival of the fittest, and staunch hierarchical learning systems.

This panel concept draws on diverse sources such as the works of Tomasello, Kropotkin, Vasari, and Howe. It is to be illustrated with images and examples of contemporary practice at the

foundations level. Recommendations will be offered concerning the use of theory in the studio-based learning environment with transferability to broader contexts. The audience will be asked to participate through questions and anecdotes.

Publicity Abstract: Is there a gentler side of constructing, interpreting, and teaching art theory in the foundations-level classroom? Visual arts theory is a necessary layer of the verbal over the visual—at worse mystifying, combative, and disconnected. This panel shares pedagogy that reshapes competitive approaches in favor of the collaborative and kind.

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**Session Title: Photography with a Tweet: Exploring how to see in the digital age. (#85)**

Session Abstract: From cell phones, to pocket size HD video cameras, to social networking sites like Facebook, Twitter and Flickr, capturing, developing and disseminating the photographic image has become second nature to generation “Y.” With the click of a button we can take, develop and “print” a photograph. This E-Z production workflow shifts our focus from how to get the image out of the camera (the darkroom) to a ways of seeing like a camera (the lens). Changing photographic labs from chemical processes to digital switches one workload for another.

This panel looks at how digital technologies have created a revised model and workflow that allows a concentration on seeing media and its applications. For example, at the University of Houston, students are given assignments and exercises that employ media they already use such as cell phones and websites like Smugmug.com which allow them each class period to shoot, upload and critique their work in clusters several times in one a class period. This “Iron Chef” style of learning by doing emphasizes composition and content and gives students a more critical and analytical eye in an accessible way.

This panel is looking for real world examples of how programs have changed their technology, workflow and pedagogical approaches to multiple digital image-based technologies. Presenters should demonstrate real classroom examples of how programs and curriculums have taken advantage of these new technologies to incorporate a “ways of seeing” strategy with the digital image.

Publicity Abstract: A photographic “all you can eat buffet” of imagery surrounds us from cell phones to pocket size HD video cameras to social networking sites like Facebook, twitter, and Flickr. Teaching students to have their own photographic voice needs to take a twist pedagogically to accommodate the tech savvy generation.

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### **Session Title: Social Networking Your Way to Visual Literacy (#16)**

Session Abstract: Social Networking Your Way to Visual Literacy Computerized technology has become ubiquitous; therefore, Foundations level faculty have been engaging with students for several years who are native to computers. As a way of harnessing the power of technology for the purposes of instruction, software programs have been incorporated into many Foundations curricula. Coiro (2003) said that with the rapid development of new technologies, the nature of literacy is undergoing a rapid metamorphosis. Thus in addition to reading and writing, the current definition of literacy also includes the ability to learn, comprehend, and interact with technology in a meaningful way. As teachers, we expect students to access, generate, process and transfer information using appropriate technologies to further Coiro's notion of expanded literacy.

With the increasing availability of technology within the classroom, Foundations programs need to address how to harness technology's enormous power for enhancing teaching and learning. Media and telecommunications are a vital part of today's culture. In a short period of time politicians, news commentators, and advertisers, to name a few, have successfully penetrated the culture of social networking for their own purposes. How does this shifting system of communication affect pedagogy in art and design?

A panel is proposed for FATE 2011 in which participants will present their experiences with further instructing visual literacy by incorporating internet research during class time and by continuing instruction beyond the traditional boundaries of the classroom via web-based social networking sites, such as Twitter and blogging, and instructional supports, such as podcasting and other technological innovations to create a collaborative and interactive learning environment.

Discussion Issues: Embracing social network sites to continue the learning experience beyond the classroom. Use of internet within the classroom for research in real-time in the presence of the instructor for immediate feedback and critique

Publicity Abstract: Panel participants present experiences with visual literacy instruction incorporating internet research through hybrid courses incorporating studio practice during class time and continuing instruction beyond the traditional boundaries of the classroom via social networking sites, (e.g. Twitter, blogging Facebook), and instructional supports, (such as Moodle, Blackboard and other LMS technologies), podcasting and other technological innovations to create a collaborative and interactive learning environment.

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### **Session Title: Inspired by Our Children (#94)**

Session Abstract: Discussions begun at FATE 2009 considered the influences of our children and families on our professional work. From art-making to teaching to scholarship, how are we inspired especially by our kids? "The personal is political" revolution opened doors between public and private spheres. Now, how do we integrate these areas of our lives? By telling stories of collaboration with our kids -- successes and failures alike -- we will explore creative, intellectual, emotional, and psychological nuances of blurring boundaries between public and private. FATE members, contribute your paper proposals and help lead the discussion in St. Louis. Expect a 21st-century consciousness-raising on stream!

Publicity Abstract: In our profession, how are we inspired by our children? “The personal is political” revolution opened doors between public and private spheres. How do we integrate these areas of our lives? Let’s explore creative, intellectual, emotional, and psychological nuances of blurring boundaries between public and private. Expect a 21st-century consciousness-raising!

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### **Session Title: Foundations and Media: Bringing the System On-Stream (#28)**

Session Abstract: As media culture has become more pervasive in society, many foundations programs have recognized the importance of addressing influences from the likes of movies, advertisements and the Internet in their classes. This is both a rich and problematic undertaking because students are often so immersed in media that they are blind to its impact, but when they are able to deconstruct it and explore its use and effect, they can utilize it with greater purpose and meaning. The goal, therefore, must be to connect the role of the media to practices in fine art, while also appreciating the modern influences that students are receiving. The focus of this panel will be to address strategies for incorporating aspects of media culture into a curriculum traditionally concerned with teaching fundamental skill. The essential question then becomes: How do instructors within foundations programs address the subject of media without sacrificing instruction of important technical skills, such as observational drawing, composition, color and 3-D design?

In my role as chair of the panel, I will introduce the subject and frame the issues of incorporating media into some or all foundations courses. I will explore several different approaches from art programs around the country. I will also contribute to the panel by introducing the Film Noir Drawing project from my Drawing II class. I developed this project to engage students in research, while also enabling them to explore a familiar media influence with intention and a deeper level of awareness. In class, I described the history of noir in movies, photographs, advertisements and visual art and showed examples. Then I asked each student to essentially become a film director, researching an idea, developing a narrative, choosing a location and creating a specific scene through object placement, lighting and composition. I will describe the project in detail, share examples of the results, and provide a handout outlining the structure of the assignment.

The panel will consist of four participants from various foundations programs around the country. I intend to organize the panel to represent a variety of viewpoints and offer multiple strategies for addressing media in foundations classes. Our aim will be to establish a lively dialogue on the subject so the audience will be exposed to multiple perspectives. I want all participants to benefit from an open atmosphere in which projects and ideas can be shared. The panelists will be encouraged to incorporate handouts and possibly participate in a blog post before and/or after the presentation.

Publicity Abstract: This panel will focus on strategies for incorporating media culture, such as film, advertisements and the Internet into a variety of foundations curriculum. The goals of the panel are to

be informative on ways that art programs have approached the subject, and practical in the sharing of project information.

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**Session Title: What I Will Have Learned: The NASAD Experience (#40)**

Session Abstract: This roundtable discussion will focus on the foundation faculty and coordinator's experience in the NASAD accreditation process. If your college or university has been through the NASAD accreditation process or is considering pursuing it, or perhaps you are in the thick of it looking for last stage suggestions, join us for a lively discussion on best practices, early recommendations, ways to organize and contribute as foundations coordinators and faculty.

As Foundations Coordinator in the midst of NASAD preparation, I hope to offer and invite practical suggestions to and from participants. Additionally, this session will seek to identify not only concrete organizational strategies, but also discuss the larger goals, aims, and outcomes of such a process, and how Foundations faculty and coordinators can contribute and benefit from it.

This session is open to participants whose institutions are pursuing, considering seeking or already hold NASAD accreditation, and those pursuing or considering other accreditations as well.

Publicity Abstract: This roundtable will focus on the foundation faculty and coordinator's experience in the NASAD accreditation process. If you have been through the NASAD accreditation process or are considering pursuing it, join us for a discussion on best practices, recommendations, ways to organize and contribute as foundations coordinators and faculty. The philosophical dimension of the accreditation process will be open for discussion as well. Open to participants who have already completed NASAD accreditation, are considering or currently pursuing NASAD or a similar kind of accreditation process.

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**Session Title: Exploring Place (#57)**

Session Abstract: The question of place in its various forms has long concerned artists. From the growth of mapping regions and cities in the Renaissance, to painting landscapes in the Baroque, to framing picturesque views of nature in later centuries, artists have sought ways to visually capture, express, and create a relationship to their surroundings. Those surroundings need not be specifically nature-oriented, however. Concerns with place have included focal points for memory, settings for

history, kinesthetic awareness, and presentation of a location's character. This session seeks to explore the range of the question of place in art, and so invites submissions from a variety of art historical topics and methodologies. Papers may deal with such topics as those given above, or give an even broader consideration to place. Such consideration might include awareness of viewing position, site response, spatial definition, or similar factors in the function or meaning of an artwork.

Publicity Abstract: Place takes many forms in art, from landscapes and framed views to a viewer's position or embodied space. This session considers both the variety of those forms and the different means through which we discuss them.

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### **Session Title: Evolving Foundations in an Ever-Changing Art World (#69)**

Session Abstract: As many art schools and departments begin to increase their range of programmatic offerings, largely as a result of technology and new media, there is a need to provide students with an increasingly diverse range of instructional tools and experiences. As programs evolve to remain competitive, often at a rapid pace, the question of how foundations curricula are affected is an important one. If a foundations curriculum has worked effectively for the past fifty years, should it, or must it, change? Does the addition of disciplines such as computer animation or web design to the more traditional set of studio offerings necessitate change? And can a foundations instructor without technological literacy still provide students with a comprehensive foundations experience? These are just some of the questions this panel will address.

The panel will be comprised of a diverse group of individuals, each with a different experience and point of view. Each panelist will discuss a key change they've experienced, either in their classroom or in their program, which has affected the role or content of their institution's foundation curriculum. The conversation among panelists will range from broader programmatic development to more specific pedagogic approaches and classroom projects. Panelists will speak from a variety of perspectives, both administrative and instructional.

Rather than just a series of four or five individual presentations with little or no connection or interaction, I want to organize a true panel discussion, where single presentations will be kept brief, and a substantive conversation will take place amongst the panelists. Audience participation will be encouraged, as this is a topic that most will likely have had experience with.

Publicity Abstract: Does a foundations curriculum that has worked for the past fifty years necessarily need to change? Can a technologically illiterate foundations instructor be effective? These are just some of the questions this panel will address in a discussion of the ongoing role of foundations in our ever-changing visual arts curricula.

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**Session Title: Writing Across Foundations (#68)**

Session Abstract: How much writing should we give our students in Studio Art Foundations courses? Should the writing be in the form of a research paper or reflection essay? Should students hand in a paper or sign up for a wiki collaboration? How do we engage the student to make these writing assignments fun and productive? Or do we even give writing assignments in a studio course?

In my opinion writing assignments help students voice their opinions. It also helps me learn more about my students when they are too afraid to express themselves in class. In my own teaching I have tried many approaches to writing assignments. My latest writing projects are blogs entries that include visual as well as written research. These students are allowed to view and comment on each student's writings. Through the semester the student's writing skills become stronger and they are able to clearly voice their comments in class critiques and discussions.

For this session I would like to bring together instructors that approach writing assignments in a creative manner. Most students dread the art history paper and to be completely honest, I hate grading them. I have seen the benefits of writing in my classes. During this panel I would like to learn more about different perspectives and approaches to writing in foundation studio classes.

Publicity Abstract: To write or not to write that is the question. Most students dread the art history paper and I hate grading them. However, I have seen the benefits of writing assignments. During this panel I would like to learn different perspectives and approaches to writing in foundation studio classes.

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**Session Title: Teaching the Foundations of Site-Specific Practices (#46)**

Session Abstract: Site-specificity has emerged as one of the most critical modes of production in contemporary art practice. This emergence has been triggered by a confluence of circumstances, including critiques of the white cube's false neutrality, the unseemly de facto colonization of public spaces by plop art, artists' increased transience and engagement with post-studio practices, and the growing impulse towards relational work. Many contemporary artists who elide the confines of the white cube, work with rather than apart from the public(s), leave the safety of the studio, or foreground the reception of their work, have found the framework of site-specificity to be integral and necessary for the production of their art. Site-specificity can be read in this context as a tactic for artists to challenge some of the most accepted modes of art production, display, and economic exchange, often from the margins of the art world.

Within the academy, the importance of site-specificity has been widely recognized, but efforts to engage this practice are largely clustered in upper-level courses. This is not entirely illogical, as the demands of many site-specific projects require the skill and work ethic developed in foundations-level courses, as well as the conceptual chops that are not often cultivated until later in students'

undergraduate experience. To avoid engaging sites however, merely delays students' opportunity to wrangle with the complicated and rewarding aesthetic, logistical and ethical concerns related creating site-specific work. The ability for site-specific work to operate on the borders of what can be defined as art makes these projects especially opportune for young artists. Further, demonstrating the ability for artists on the margins of the art world to create work with impact is directly relevant to emerging artists.

This panel will offer a series of case studies, and by extension tactics, for engaging foundations students in the diverse practices that site-specificity can encompass. Useful texts in introducing site-specific projects, critical works by artists that serve to frame the field of site-specific work clearly, as well as concerns related to documenting projects will be addressed. Panelists for "Teaching the Foundations of Site-Specific Practices" will represent a wide cross-section of disciplines and foundations programs, in an effort to encourage and support the instruction of site-specific projects for a broad range of foundations students.

Publicity Abstract: Site-specificity has emerged as one of the most critical modes of production in contemporary art practice. Efforts to engage this practice at the undergraduate level are largely clustered in upper-level courses; this panel will offer tactics for engaging foundational students in site-specific concerns.

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### **Session Title: Rethinking Art Criticism (#84)**

Session Abstract: College students in both art history and studio art often claim that *everything* is art. This phenomenon has been growing since artists first started integrating life with art and making the one part of the other. Therefore, the field of art criticism has become harder to explain and justify to students who are convinced that whatever they do, as long as they can defend it, should be accepted as art. This session will concentrate on innovative ways to promote art criticism as a necessary field to enhance students' understanding of the arts. It seeks papers that discuss creative contemporary art criticism as a selective method for promoting the most original art of our time.

Publicity Abstract: This session concentrates on innovative ways to promote art criticism as a necessary field to enhance students' understanding of the arts. It seeks papers that discuss creative contemporary art criticism as a selective method to promote the most original art of our time.

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**Session Title: Teaching Foundations vs. Studio Practice (#12)**

Session Abstract: How does teaching affect the studio practice of foundations professors? John Baldessari, a well-known artist and professor has said that he views teaching as an extension of his studio practice. In a session titled "Painting" at the 2010 College Art Association conference, several panelists indicated that they believe teaching informs and inspires their studio work. However, for foundations professors, it may be difficult to find a correlation between our studio work and classroom activities. Does the work you do in the classroom creep into the studio, or is what you do in the studio a reaction against what you teach? Is teaching a liability or an asset to your work? Perhaps the answer lies somewhere in between?

This panel calls for proposals by foundations professors who will present their work and discuss the role teaching plays in their studio practice. The panel will include a variety of views on the subject. To apply, please send images of your work, a list of the courses taught and a brief description of how teaching influences your work.

Publicity Abstract: As a foundations professor, does the work you do in the classroom creep into the studio, or is what you do in the studio a reaction against what you teach? Is teaching a liability or an asset to your work? Perhaps the answer lies somewhere in between?

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**Session Title: Building Creative Communities: Service Learning in Foundations Courses (#64)**

Session Abstract: Millennial students are shown to respond well to service learning. Introducing service learning at the freshman level engages students in the greater creative community, preparing them to design for the future by investigating and evaluating social issues facing their specific community. They become involved in their communities museums and non-profit organizations. It addresses unmet needs in the community, usually for public and non-profit agencies that serve populations such as children, seniors, and underserved communities.

This work educates participants about the Visual Arts, and the roles that art can serve in learning, problem solving, personal development and expression. It can create new environments of pride and respect for individuals, schools, and the community, and empower community groups to take more proactive initiatives to improve their programs.

The students who participate in this program learn directly about community issues and needs, while developing a sense of personal responsibility and connection with sectors of society previously unknown to them. Furthermore, there are research studies such as the Kolb Learning Theory that indicate that students learn better through concretely applied experience, rather than more abstract classroom projects. These community-based art projects are produced in real time and space, and they relate to immediate community needs.

Many art departments receive numerous unsolicited requests for art instruction and art projects from local area schools and service agencies. Yet planning and building successful relationships with

other institutions is time consuming. Educators engaged in creating service learning projects often discover that they are designing events, murals and exhibitions that are just as time consuming as their own research. How are individual departments assessing the complex work that takes place under the umbrella term "service learning?"

This panel seeks to address service-learning projects that various programs use in their foundation courses. How does introducing service learning in the freshman year benefit advanced level service learning classes? How do departments absorb the cost that service learning can incur? How is service learning assessed in terms of grading? And how do departments integrate this into their curriculum in a meaningful way, acknowledging both the importance of this area in an art education, and the amount of time and effort involved for faculty.

Publicity Abstract: Introducing service learning at the freshman level engages students in the greater creative community, preparing them to design for the future by investigating and evaluating social issues facing their specific community. This panel seeks to address service-learning projects that various programs use in their foundation courses.

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### **Session Title: Attentiveness (#65)**

Session Abstract: "If I am incapable of washing dishes joyfully, if I want to finish them quickly so I can go and have dessert, I will be equally incapable of enjoying my dessert. With the fork in my hand, I will be thinking about what to do next, and the texture and flavor of the dessert, together with the pleasure of eating it, will be lost. I will always be dragged into the future, never able to live in the present moment." -- Thich Nhat Hanh

Attentiveness, the quality of high-powered noticing, of deep investment and concern for the present moment, engagement in the work at hand, is at the heart of the artistic practice. It is the most essential skill that we help our students to build. It is also the most transferable skill. It will help students to be better parents, to be better cooks, better lovers, better activists as well as better artists.

How do we teach it? Drawing is one of the key places where attentiveness is taught, but there are many other ways. Writing, video, and meditation and many other practices could all be used to hone students' attentiveness muscles. This panel will explore the issue of attentiveness and showcase teachers' strategies for developing attentiveness in foundations curriculum. In addition to presentations on studio teaching strategies I would be interested in including theoretical discussions of what attentiveness means as well as historical examinations of attentiveness in art.

I would like to have this panel include several panelists (3 or 4) and reserve one other presentation slot for all of the other ideas of teaching strategies that I can gather.

Publicity Abstract: Attentiveness, high-powered noticing, deep investment and concern for the present, engagement in the work at hand, is at the heart of the artistic practice and the most essential skill that students build. How do we teach it? This panel explores attentiveness and showcase teachers' strategies for developing attentiveness in foundations.

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**Session Title: On [field and] Stream (#96)**

Session Abstract: Are technology and nature mutually exclusive? Is it possible to integrate virtual streaming and visceral streams? The students we teach in studio courses have grown up as a "containerized" generation plagued by obesity and suffering what Richard Louv calls, "nature-deficit disorder." One young student states, "I like to play indoors better because that's where all the electrical outlets are." But technology's ability to spawn creativity is limited to visual and aural stimulation. In, *Last Child Left in the Woods*, Louv writes, "nature inspires creativity...by visualization and the full use of the senses." Nature provides what Simon Nicholson terms an unlimited source of "loose parts," infinitely re-combinable, spawning inventiveness and creativity. It can also be argued that the computer is the ultimate box of "loose parts" limited only by the innovation of the user.

What metamorphosis is possible when we invite students to re-combine the digital world that has cocooned their childhood with the natural world that can catalyze creativity through all their senses? This panel seeks papers by instructors who are inspiring their students to devise new ways to integrate technology with physical encounters in nature and vice versa. The outcomes might use video or interactive web-media, process or performance works—especially those that go beyond using technology as documentation to a medium of interaction with nature, leading to divergent and expanded creativity.

Preference will be given to presenters that engage a number of different senses and/or get us out of our "containers" (a.k.a. body-numbing conference seats) to actively engage us in process.

Publicity Abstract: Is it possible to integrate virtual streaming and visceral streams? Our students have grown up as a "containerized" generation suffering "nature-deficit disorder." What metamorphosis is possible when students re-combine the digital world that cocooned their childhood with the natural world to catalyze creativity through all their senses?

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**Session Title: Global Color (#13)**

Session Abstract: Issues of multiculturalism and global identity have become increasingly important areas of investigation. Students need to widen their understanding of color psychology and usage. They must be taught to think conceptually in terms of global color issues as well as the traditional western concepts.

Groups of people, cultures and countries can be associated with a given hue. The color orange, for instance, is primarily associated with the Irish Protestants. Understanding the power of these associations is important to artists and designers.

Colors that may work with a primarily a western audience may not work globally. For example, white is the favored color for wedding gowns in the west while in Asia and Africa it is the symbolic color for death and mourning. A red cross is used to identify hospitals and other medical facilities, in southern Africa green is used, because the color red signifies death. These are just a few examples of the complexity of global color issues.

This session will explore the importance of teaching global and multicultural issues of color. The session will also include studio assignments and related projects that address these issues. Please submit your proposal with examples of the projects (jpg or pdf) and a detailed abstract regarding what you would like to address during your presentation.

Publicity Abstract: Issues of multiculturalism and global identity have become increasingly important areas of investigation. Students must be taught to think conceptually in terms of global color as well as traditional western concepts. This session will explore the importance of teaching global issues of color and will also include studio assignments and related projects.

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### **Session Title: Radical Erasures: Creative Approaches to Drawing (#41)**

Session Abstract: Drawing is the most low-tech of mediums and in my view it seems limitless. The tools for drawing are basic- pencil and paper. The simplicity of applying marks to paper gives the artist a great deal of freedom. Unlike other mediums, drawing has a direct connection to support and execution. There are no computer crashes or exposed film. Works on paper are one of the most exciting and fresh mediums in contemporary art today. How do we teach drawing in a way that respects the traditional principles but engages with the 21st century?

This panel will discuss contemporary approaches to drawing. I am interested in projects and philosophies that are non-traditional. This panel will discuss drawing pedagogy that is not in the textbooks, but emerges from the artist's studio practice or creative mind. The focus is on projects and concepts that engage perceptual skills in drawing, but are not typical or canonical assignments.

"Radical Erasures" will address the following topics: How relevant is linear perspective to fine arts students? Should drawing be linear or value-based? How do you incorporate digital approaches to analog medium? What are some new strategies for still lives? What are the outcomes for Drawing 1 versus Drawing 2? What are strategies for incorporating collaboration into drawing? Describe innovative sketchbook projects. Do we need a textbook? How do we preserve the essential principles while creating a class that is challenging, creative, and contemporary?

Publicity Abstract: How do we teach drawing in a way that respects the traditional principles but engages with the 21st century? This panel will discuss contemporary approaches to drawing. This panel's focus is drawing pedagogy that is not in the textbooks, but emerges from the artist's studio practice or creative mind.

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**Session Title: Non-Western Art in the Foundation (#00:A)**

Session Abstract: The art of Africa, Asia, Pacific Islands and the Americas often represents an important counterpoint to the prevailing Western centric foundation of art history and studio art. Non-Western art offers many excellent examples of work that provides provocative questions about how art works and what role art can have in society. The problem of trying to include of non-western material is that often due to lack of time and resources the material presented becomes an exercise in educational tourism that is not given the same level of academic rigor that other parts of the foundation receive. By presenting Non-Western art without proper context it can appear strange or naïve and, instead of offering a meaningful contrast, may actually reinforce stereotypes. This panel will discuss the importance of non-western art in the foundation and explore strategies for diversifying foundation content by identifying resources and pedagogical methods that have proven invaluable in presenting non-western art.

Publicity Abstract: The art of Africa, Asia, Pacific Islands and the Americas often represents an important counterpoint to the prevailing Western centric foundation of art history and studio art. The problem of trying to include of non-western material is that often due to lack of time and resources the material presented becomes an exercise in educational tourism that is not given the same level of academic rigor that other parts of the foundation receive. This panel will discuss the importance of non-western art in the foundation and explore strategies for diversifying foundation content by identifying resources and pedagogical methods that have proven invaluable in presenting non-western art.

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**Session Title: Beyond Postmodernism: Moving the Contemporary Art History course into the 21st Century (#00:B)**

Session Abstract: Aside the two-part Art History survey, most programs typically require an upper-level course in Contemporary Art that begins with the rise of the New York School and American modernism after WWII. Art created 65 years ago hardly seems contemporary today and even the postmodernist period originated well over three decades ago. Does it represent contemporary art? Not if you believe Nicolas Bourriaud, curator of the Tate Triennial 2009 at Tate Britain, whose exhibition not only declared the death of postmodernism and multiculturalism, but also identified a new age of communication, travel and globalization that he calls the alter modern. Today's artists, Bourriaud states, "traverse a cultural landscape saturated with signs and create new pathways between multiple formats of expression and communication. !" While not seeking presentations on alter modernism per se, this panel does welcome proposals for presentations addressing the content, structure, and pedagogy of the contemporary art history course. When should a contemporary class begin? Which artists should be taught? Are there pedagogical alternatives to the standard lecture and

discussion format? Should a separate contemporary course be added to the Art Survey sequence? Especially desired are presentations based on already developed course content and pedagogy and those capable of stimulating lively discussion leading to a better understanding of the evolving nature of contemporary art history course.

Publicity Abstract: The history of contemporary art is a standard component of most undergraduate curriculums. How might the content and pedagogy of such courses be reconceived to better meet students' needs and to be more focused on the art of the 21st century and what Nicolas Bourriaud describes as an art of an alter modern age?

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**Session Title: Solid Ground or Shifting Sands: Foundations for Art and Technology Programs (#73)**

Session Abstract: Since many college and university Art, Design and New Media departments share common Foundations, and as these programs are becoming more and more technological, what is role of the traditional Foundations core (2-D, 3-D, Drawing, Art History). At the same time, as Studio Art programs and those in Graphic Design are becoming more disparate in course material and intended outcome, how are decisions regarding common Foundations made. I hope to hear from those teaching in both the Foundations and upper level art, design and new media courses regarding how these core classes impact the diverse arts programs. How are the new directions being taken in art programs altering the ways the traditional foundations courses are being taught?

As new technologies, digital media including, interactive, Internet, gaming, animation, etc. have become established as part of Art and Design programs, how are institutions making best use of their Foundations? We often hold on to traditional skills and techniques as 'core', but now that students must know not only the often complex and complicated technical skills required by programs and hardware, they also need to understand theories, histories, sociology, as well as have some business awareness, personal communications skills, and on and on. How do we choose the most important foundations? What courses do we choose? And...how do we know this is what works best? Within the limited course requirements, are we really giving students what they need? I hope to develop a session with those who are presenting diverse views on this subject.

Publicity Abstract: Since many college and university Art, Design and New Media departments share common Foundations, and as programs are becoming more technological, what is role of the traditional Foundations core? This session is designed to investigate how the traditional model for foundations impacts the new, more diverse arts programs.

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## LATE RESPONSES

### **Session Title: Out of the Frying Pan: How Graduate Teaching Assistants Help Shape Foundation Programs (#83)**

Session Abstract: In many college and university art departments with MFA programs, graduate teaching assistants help deliver foundation art instruction. At a time of intense development in relation to their own work, graduate teaching assistants are a potential resource for new outlooks regarding the delivery and content of core curriculum. Situated between undergraduate students and experienced instructors, and attempting to push against established practices in their own research, graduate teaching assistants likely bring a different perspective and may provide fresh insight into debates over the role of basics in higher art education. This panel [or roundtable] seeks to explore the effects and effectiveness of graduate teaching assistants in foundation classes. To what extent are foundation programs open to innovation on the part of teaching assistants? What are some of the specific contributions teaching assistants have made? Do mentor programs help them integrate and understand their developing role as teachers in relation to their art practice? What methods are being used to make the most of the opportunity for everyone involved?

The panel [or roundtable] invites contributions from graduate teaching assistants and mentor professors and instructors seeking to explore how MFA and foundation programs might view this part of graduate study as a continuing source of renewal.

Publicity Abstract: In many schools with MFA programs, graduate teaching assistants help deliver foundation instruction. At a time of intense development in their own work, teaching assistants may provide insight into debates over the role of basics. What methods are being used to make the most of the opportunity for everyone involved?

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### **Session Title: Citizen/Artist (#32)**

Session Abstract: The voice of the artist and designer, as one for responsive social engagement is on an upswing. Discussions among many art and design educators reveal a consciousness of the importance of developing citizen artists through studio curriculum. New, and socially driven media have expanded contemporary artists' and designers' options for delivery of visual communication. And, cultural engagement with visually based communication is expanding. The locus of art, who makes it, and how it is made transits disciplines and the spectrum of culture. In such a context, the design of foundations curriculum must expand to include a consideration of the

broadest possible implications of who it teaches, what it teaches and why.

Art foundations curriculum plays a broad role in the application of a holistic educational philosophy in many institutions, and the role is growing rapidly. The core educational value of studio experience through foundations courses is acknowledged by their inclusion in many college and university's general education, or breadth and experience degree requirements.

As art foundations students cross media, culture and disciplines, critical thinking and research play an increasing role in the creative process and in project evaluation. In fact, a significant percentage of our graduating art majors will not be professionally practicing art 10 years after graduation. Yet, in a recent survey conducted by SNAAP, 7 of 10 respondents "not currently working as professional artists say their artistic training is relevant to their current work." As cause and effect, the ways of problem solving and the results of creative inquiry through studio practice may also have a deeper, more intrinsic value to science, economics, history or literature majors than previously considered within or incorporated into foundations curriculum. Indeed, it appears art has an ethical dimension manifest through engagement with its process that has meaningful, cross-disciplinary applications.

I would like to propose a panel that will address strategies used by, or under development in foundations programs to incorporate broad principles of creative inquiry to serve art majors as well as non-art majors with essential, enduring skills for social engagement through the foundational art studio experience. The panel will focus on approaches to extend foundations curriculum through extended media and evaluated critical and creative inquiry. Consideration will be given to the question of what are appropriate contemporary skills to be developed by students in foundations studio classes, and how are they established. An additional focus will be placed on the role of foundations in serving non-major, general education students as well as art majors.

This panel will call for up to four presentations that will address different aspects of the proposed topic.

Publicity Abstract: The voice of the artist\designer, as one for responsive social engagement, is on an upswing. This panel will address strategies that incorporate broad principles of creative inquiry to serve art majors as well as non-art majors with essential, enduring skills for social engagement through the foundational art studio experience.

Audio-Visual Needs: The description of equipment above, a computer and video projector, will be adequate.

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Additional Notes: - This panel will be a topical extension of the Integrative ThinkTank's session at University of Georgia this June, which focuses on 'Four Minds for the Future.' I will likely assemble the majority of the panel from the 60 participants scheduled to attend, but would like to canvass a panelist from a call for submission who might expand geographic or institutional participation.

**Session Title: Outside the Box, Looking In: Innovative Approaches to Foundation Programs**

**(#18)**

Session Abstract: What constitutes a successful foundations program? What type of curriculum is best suited to meet today's needs? How do you develop and implement that curriculum? What type of academic needs do foundations programs face? How do you develop curriculum that will serve a wide variety of majors? How do you get students to think creatively and critically? How do you measure creativity?

This session will examine four of the most successful, influential and innovative foundations programs around. This session invites foundations coordinators who have recently undergone major curriculum revisions and/or developed innovative approaches to foundations studies.

Submissions should include a link to your foundation program website. A written example of your foundations teaching philosophy, foundation program mission and a sample lesson plan containing goals and outcomes of a particular course.

Publicity Abstract: This session will examine four of the most successful, influential and innovative foundations programs around. This session invites foundations coordinators who have recently undergone major curriculum revisions and/or developed innovative approaches to foundations studies.

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**Session Title: The Relevance of Introduction to Art History (#30)**

Session Abstract: This paper explores the pros and cons of the classic "Art101" course, which sometimes still bears the unfortunate title of "Art Appreciation." At my university this course is intended for non-Art/non-Art History majors and our department is split on whether to keep or abandon it. Should courses such as this be continued? If so, how can we keep it fresh and forward-thinking? In part, this would change the reputation of the course--a slow process, indeed. I'll argue for continuing to teach Introductory courses, with suggestions as to how to keep it pertinent. I welcome responses and feel certain this topic will spark lively discussion.

Publicity Abstract: How pertinent are "ART 101" (Art Appreciation) courses to 21st century college students majoring in non-art fields? Can we keep a broad art education relevant to these students, even if we only teach them for a semester? This paper addresses pros and cons, with examples of what might stay or go.

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### **Session Title: Do You See the End of the Traditional Paper Textbook? (#45)**

Session Abstract: We are not far from ubiquitous laptop computing. When we get there, digital content will be expected by our students. Computer machines are becoming less and less expensive and students are more and more familiar with researching and creating within the digital realm. While I love and collect books, my students respond better to my website than they ever did to the textbooks. Textbooks are expensive as well and the frequent edition changes can leave students without the option of buying previously used books. We also face distance-learning challenges on several levels. Complete digital content would work well in this scenario. I have taken the plunge and now have all my content available via the web in wiki, blog and in Blackboard.

Can you imagine having a free textbook in full color that has all media embedded on the screen. No supplies to buy, spill or deplete. Imagine a text in which video, text, audio and social interaction can live harmoniously. This session will look at the challenges and rewards of developing custom digital text sites and e-texts for students pursuing the study of art.

Publicity Abstract: Ubiquitous computing, expensive paper textbooks, and distance learning options may be paving the way for individual, custom art education texts via the web. This session will look at the challenges and rewards of developing custom digital text sites and e-texts for students pursuing the study of art.

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### **Session Title: Issue and Thematic Based Art History for Foundation Programs (#59)**

Session Abstract: Many academic programs at institutions still persist in using the standard art historical formula to introduce works of art to incoming students taking foundation courses. The dilemma of art history being taught in this manner in many instances is that chronological and linear approaches to the material being covered does not mesh with what is being dealt with in studio contexts. How can art history be relevant for foundation students when exposure to artwork in studio settings is not delimited by traditional art historical pedagogical approaches? As students engage in their own creative endeavors to master the necessary skills and concepts to prepare themselves for courses they will take related to their later course of studies, can art history augment foundation courses in ways that will meaningfully widen their base of knowledge? Globalization has certainly widened and created a vast panorama of possibilities that students can be exposed to as well. Also, over the years there have been a variety of texts as well as programs such as the PBS series Art of the 21st Century that are a thematically and issue based. These developments offer plausible strategies for making art history more interesting and topical. There is an abundance of visual material that one can select from to develop art historical strategies that can be thematically and issued oriented and integrally linked to studio concerns. This would involve planning at an interdisciplinary level where one could link issues and thematic based concerns in studio disciplines such as two-dimensional, three-dimensional, color design, and digital design for example. This session is meant to explore issue or thematically based art history directions in foundation programs that may be currently in place, or possible strategies that could be used to creatively and effectively link art history with foundation studio courses in a more meaningful way.

Publicity Abstract: The session, "Issue and Thematic Based Art History for Foundation Programs", explores practical and theoretical approaches integrating Art History more effectively to the Foundation student's course of studies from a thematic and/or issue based approach.

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### **Session Title: Keeping it Fuzzy (#62)**

Session Abstract: The desire to analyze, outline, prepare, pre-prepare, quantify specific learning outcomes, rubrics, etc. is increasing with greater frequency generating more pressure on schools, faculty and curriculum. An important thing to remember is that as foundations instructors we have to keep it fuzzy. Too much delineation in any particular area and the desire to foster highly creative, expressive, inventive art students could be lost.

This panel runs slightly counter to panels that I have experienced at FATE in the past. Many of those panels discuss methods for articulating something in order to be more successful. Be it methods of integrating 2-D with 3-D in the foundation classroom, or Strategies for Drawing in the contemporary classroom, the subtext of these shared moments is to identify areas of specific language, assessment or technique for better results. This panel is about the strategy and need of articulating functional ambiguities with foundations pedagogy.

The agenda of expressive education requires a certain amount of healthy ambiguity in order to work effectively. For a student to have the freedom to roam, there must be fuzziness in language, in learning outcome, in techniques, in concepts, in architecture, in boundaries between media, and in boundaries between genres. In order to be successful in foundation education one must have a general outline of all of these things in place, while allowing the student room to discover, make new names, make new genres, and make individual connections in order that they make their own meaning.

At the Kansas City Art Institute we have been running a successful and proud foundations program for over 40 years. One of the reasons for the continued success of foundations instruction at KCAI has been their ability to keep it fuzzy. The curriculum is fuzzy. We have a 9 credit fall semester that covers perceptual drawing, issues of design and three-dimensional structure. But this large chunk of time allows for us to cover so much more. In addition, it allows us to work with the class, adapt, change exercises, change directions depending on the nature of the student. The language is fuzzy. There isn't too much emphasis on titling workshops or classes with acute specificity. As such, the student has to determine certain substance of content issues for themselves. The facility is fuzzy. The rooms for foundations are big empty rooms. Some have sinks, some don't. The lack of delineation of technology space vs. 3-D space vs. image space, allows for the faculty to make the room whatever they need it to be. The student learns to allow their creative needs to determine their own space as opposed to letting the space dictate their creative needs.

In this panel we will discuss the benefits and liabilities of articulation and specificity in curriculum, architecture, language and assessment. There are times to be specific and articulate and times to be broad and general. We will also discuss how this relates to administration and accreditation.

Publicity Abstract: The desire to analyze and quantify curricular pathways, language and assessment can conflict with creating inventive and expressive students. In this panel we will discuss the benefits and liabilities of articulation and specificity in curriculum, architecture, language and assessment. In foundations instruction we must remember to keep it fuzzy.

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Presenter 1: Brett Reif, Assistant Professor  
Presenter 2: Jim Sajovic, Professor  
Presenter 3: Tom Lewis, Assistant Professor  
Presenter 4: Steve Whitacre, Professor

Additional Notes: We would like to include a presenter from another school for alternate perspectives on this panel topic.

**Session Title: The Triumphs of Teaching in a Multicultural Foundation Program. (#92)**

Session Abstract: I am a former CAA board member of the Committee on Diversity Practices in Higher Education and I believe this is an excellent forum to express the accomplishments of underrepresented students. Jackson State University's College of Liberal Arts and The Department of Art is a leader in creative measures and innovative classroom instruction among Historically Black Colleges and Universities (HBCU). I believe there is not enough publicity surrounding the triumphs and achievements of underrepresented students.

In support of this, I would construct a panel of multicultural Foundations professors that contribute to positive social change through projects that share best practices for increased impact nationally and globally. As an example, I am a Native American artist teaching Foundations at a Historically Black University. As such, I can give insight to the challenges and triumphs of diversity both as a student and professor. I would gear the presentations to be open discussions between the panel and the audience allowing the group to learn, discuss and share successful outcomes. This will be an opportunity to share methods for creating innovative assignments, student motivation, classroom preparation and presentation as well as assessment and showcasing of student work.

The ultimate goal of this panel is to promote cultural diversity in higher education and to encourage artists of color to get involved in the FATE Biennial Conference.

Publicity Abstract: This panel represents Multicultural Foundation Professors who contribute to positive social change through projects that share best practices for increased impact nationally and globally. The ultimate goal is to promote cultural diversity in higher education and encourage artists of color to get involved in the FATE Biennial Conference.

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**Session Title: Fostering Creativity: Where it comes from and how to prepare for it. (#93)**

Session Abstract: Ellen Dissanayke in *Homo Aestheticus: Where Art Comes From and Why*, suggests that to be human is to be creative. Yet Creativity is not at our beckoning call! Where do ideas come from? Do they come from within or do they emanate from some other place? In an age and society where the individual is paramount, how do we cultivate and creativity in the classroom?

This Roundtable will begin by discussing the nature of creativity and explore strategies aimed at strengthening student creativity while re-enforcing critical thinking and art-making skills.

Publicity Abstract: This Roundtable will begin by discussing the nature of creativity and explore strategies aimed at strengthening student creativity while re-enforcing critical thinking and art-making skills.

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