TEC TO NIC
SHIFT S
B R E A K I N G  N E W  G R O U N D
HERRON SCHOOL
of ART + DESIGN
Winsor & Newton and Liquitex Artists Materials are once again proud to be a Gold Sponsor of the 2015 FATE Conference.

Stop by our tables to purchase supplies, ask questions and play with materials!
Welcome to the 35th Biennial FATE Conference!

On behalf of Indiana University - Purdue University Indianapolis (IUPUI) and the Herron School of Art and Design I am pleased to welcome you to the FATE 2015 Biennial Conference “Tectonic Shifts: Breaking New Ground”

As the theme suggests, this is a dynamic and fluid time in arts education. At its core, foundations education continues to focus on the basic tenets of art and design, such as, color theory, 2- and 3-D design, and drawing. But now the core curriculum in visual arts must also prepare students to apply progressive thinking skills in interdisciplinary ways and to collaborate. These skills were not central to academic conversations and curriculum planning 10 years ago. Now they are necessary for student success.

The growth of art, design and technology is advancing in ways that provides limitless applications and opportunities. At Herron we’ve developed new degree tracks, minors and programs that involve the schools of Engineering and Technology, Informatics and Computing, Nursing, Medicine, Business and Liberal Arts.

We want to provide our students with an education that prepares them to be creative leaders and entrepreneurs in the 21st century. Herron teaches art for art’s sake just as it always has, but today all of our departments also collaborate in an entrepreneurial spirit. For example, Furniture Design students were sought out to improve the aesthetic appeal of motorsports engineering projects. Sculpture and printmaking students are employed at 3-D printing companies to design parts and devices for manufacturing in a variety fields such as medical, communications, transportation and entertainment. Visual Communication Design students apply design thinking and leadership to address a diverse range of concerns with community members and organizations. Herron’s commitment to collaborative learning and community engagement helps to prepare students for many professional pathways and contributes to the cultural vitality of our state and beyond by more concretely demonstrating the relevance of an art and design education to a broader population.

I hope that you all enjoy your time in Indianapolis and find the FATE conference meaningful and fulfilling.

Sincerely,

Valerie Eickmeier
Dean
Herron School of Art and Design
Hello & Welcome to Indy!

With the ever-changing forces of our educational system, it's a great time for all of us to come together for a time, celebrate our common ground and renew our distinct focuses moving forward.

For those of you who have participated in previous FATE events, it can go without saying that at our conferences wonderful people converge, who, in engaging within discussions over the next few days, can greatly enrich your pedagogical experience for years to come. To those of you first timers, welcome and thank you in advance for adding your insights to this dynamic. To those of you returning, thank you for your continued enthusiasm and impact.

Along with the vast and enhancing dialogue taking place here at the Westin, I would also encourage you to seek out the deeply supportive and beneficial peer mentorships that can be found within those joining us. It has been my experience that the best friendships and mentorships come from a conversation started by two acquaintances. No one is a stranger in the FATE community.

When you run into our board members please let us know how your conference experience is going and when you see William Potter, Sherry Stone, and the rest of the Herron team, give them a pat on the back. This wouldn't be possible without them.

Enjoy the experience! Cheers to all!

Stacy Isenbarger
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GRAND BALLROOM FOYER

Wednesday: 4:00pm–7:00pm Open to Public
Thursday: 8:00am–5:30pm Open to Public
Friday: 8:00am–5:30pm Open to Public
Saturday: 8:00am–3:30pm Open to Public

Thursday
MAIN LOBBY ENTRANCE

Westin → IMA
Buses arrive 5:45pm
Bus 1 Departure 6:15pm
Bus 2 Departure 6:30pm
*Buses will make rotating trips until the IMA 7pm start*

IMA → Westin
Bus 1 Departure 8:30pm
Bus 2 Departure 8:45pm
*Buses will make rotating trips until all attendees are returned to the Westin by 10pm*

Friday
MAIN LOBBY ENTRANCE

Westin → IUPUI Campus Center
Buses arrive 5:45pm
Bus Departure 6:15pm
*Buses will make rotating trips until attendees are at the IUPUI Campus Center by 6:45pm*

IUPUI Campus Center → Herron
Buses arrive 8:00pm
Bus 1 Departure 8:10pm
Bus 2 Departure 8:25pm

Herron → Westin
Buses arrive 9:15pm
*Buses will make rotating trips until all attendees are returned to the Westin by 10pm*

2015 FATE Conference uses Miller Transportation buses
ThinkCatalyst@FATE 2015
Breaking Ground: Fresh Discussions

COUNCIL ROOM

Integrative Teaching International (ITI) is partnering with FATE to offer a ThinkCatalyst intensive just prior to the 2015 Biennial FATE conference. This one-day intensive on brings together art and design master and emerging educators and administrators to address thematic issues of higher art education. It employs a mix of facilitated discussions, brief presentations, and social interaction with lunch provided.

ITI’s ThinkCatalyst will help prime the pump for the conference by engaging in discourse of ethics; critique and critical thinking; mentorship and practice; and sustaining one’s career in foundations.

Together, we will share and develop innovative approaches to teaching and learning at the college level. Our goal is to use our shared experiences to develop integrative approaches to foundations education, developing the possibilities inherent in visual art and design to communicate values that operate within the broadest cultural equations. As shared experience, they also define the community ethic that is an essential value of ITI’s programming.

ITI’s Mission

Integrative Teaching International (ITI) identifies innovative approaches to higher education in the arts and creative practices by linking educational theory to practice. ITI is an advocate for progressive educational models and policies that support an environment of integrative teaching experiences across disciplines. ITI works with professionals in the field, to define cross-disciplinary partnerships required in a new millennium between knowledge, creativity, and learning. ITI provides educators with forums for exploration, elaboration, and improvement of existing skills through new areas of collaboration and research.

ITI is thrilled to announce that ThinkTank9 will be held at MSU, Montana State University in June 2016!

Breakout Topics
- Ethics and Evaluation
- Critique and Risk
- Mentorship and Practice
- Intentional Pedagogy—Balancing Current Trends with Endurance

Schedule
- 11:00 – 11:30 Registration
- 11:30 – 12:00 Introductions and Overview
- 12:00 – 1:00 Lunch
- 1:15 – 3:30 Facilitated Discussions in Breakout Groups (breaks staggered by group)
- 3:30 – 4:45 Facilitated Discussions in Breakout Groups (working towards presentation)
- 4:45 – 6:15 Group Presentations, then onto the FATE conference
**THURSDAY SESSIONS**

**BREAKFAST 7:45 – 9:00**
GRAND BALLROOM FOYER

**9:00 – 10:30**

**Group Critiques in the Foundation Studies Drawing Course**
CONGRESS ROOM
Sandra Reed, Marshall University
- Sketching a Portrait of the Critique
  Sebastien Fitch, Concordia University
- Student and Instructor Perceptions of Peer Group Critiques
  Julie Kierski, University of Illinois
- Creating Dialogical Space for Emergent Knowledge
  Heidi May, Columbus State University

**Curriculum Collaboration: Art Foundations and High School Art Education**
CABINET ROOM
Alyson Pouls, Northern Illinois University, Illinois Institute Of Art-Chicago
- Student Success in Art Foundations: A Call for Collaboration
  Jodie Lawrence, Illinois Institute of Art – Chicago
- Honoring the HS Art Teacher as a Collaborator and Advocate: Giving Back to Those Who Have Generously Shared Their Students With Us
  Josie Osborne, University of Wisconsin - Milwaukee

CAPITOL 3 ROOM
Bambi Yost, Iowa State University
Jon Hunt, Kansas State University
- The Small Personal Voice: How Attitudes Towards Making Transform Our Relationship with the Natural World
  Angeles Cossio, College of Mount Saint Vincent

**The Importance of Perception to Environmentalism**
The Importance of Perception to Environmentalism
Louise Fowler-Smith, University of New South Wales

**Chamber Memoriam, An Evolution of a Seed Drying Bin**
Chamber Memoriam, An Evolution of a Seed Drying Bin
John Kerner, Intern Architect at Substance Architecture, Des Moines, IA
Justin Wang, Intern Architect at HGA in Minneapolis, MN

**The Importance of Making to Listening: Communal Sound Installation and Hearing Urban Ecology**
The Importance of Making to Listening: Communal Sound Installation and Hearing Urban Ecology
Gerard Nadeau, Hammons School of Architecture, Drury University

**The Palm Jumeirah and the Spiral Jetty**
The Palm Jumeirah and the Spiral Jetty
George Newlands, College of Architecture, Art and Design, American University of Sharjah

**Redefining Balance: Form & Theme in Studio Foundations Curricula**
CAUCUS ROOM
Michael Bernhardt, Metropolitan State University of Denver
- Merging Content and Form Across Foundations Disciplines
  Michael Bernhardt, Metropolitan State University of Denver
- Thematic Content in Foundation Design: Two Case Studies
  Richard Metzgar, State University of New York – Oswego
- Form, Subject, AND Content in Foundations or How I Learned to Stop Worrying and Love the Process
  Emmet Sandberg, University of Wisconsin Oshkosh
- Strange Bedfellows: The Sacred and the Profane in 2D Foundations
  Anne Thulson, Metropolitan State University of Denver
Teaching the “Unteachable”

CHAMBER ROOM

Michael Arrigo, Bowling Green State University

Shifting From Teaching to Learning
Mary Stewart, Florida State University, Tallahassee

Creating Curiosity
Josh Jordan, Montclair State University

Instilling Courage | Fostering Curiosity?
Chris Kienke, University of Illinois, Urbana-Champaign, School of Art and Design

MACAA Affiliated Session

What the Whaaaat? Sketchbook, Ideation and Research Development

CAMERAL ROOM

Session Chair: Christopher Olszewski

What the Whaaaaat? Student Centered Visual Research Development
Christopher Olszewski, Savannah College of Art and Design

Past the Post-it®_The Relevance of a $30. Sketchbook in a Pinterest Generation
Jeff Adams, Tennessee Tech University

Observe, Create, Transform: An Intimate Look into a Student’s Sketchbook
Barbara Giorgio-Booher, Ball State University

Out and About: Changing Contexts, Changing Views

COUNCIL ROOM

Naomi J. Falk, St. Lawrence University

Keeping It Weird, A Semester’s Trek in Austin, TX
Alexandra Robinson, St. Edwards University

Collaborations, Conversations, Everyday Experiences and Art Making
Anne Stagg, Florida State University,

Taking a Trip to Reframe Your Story
Elizabeth Pontvik, Southern Adventist University

Art censorship: Lessons from “A Walk in the Valley”
Ruth Stanford, Georgia State University

Spirituality in the Studio

SENATE ROOM

Will Carpenter, Indiana Wesleyan University

Squishystuff
Kjellgren Alkire, Winona State University

Focusing Out, Opening In: Cultivating Aesthetic Experience in the Foundations Context
Matthew Winkler, Saint Mary’s University of Minnesota and Winona State University

This is What You Are Here to Do
Amy Broderick, Florida Atlantic University

Spiritual Beliefs that Guide Classroom Pedagogy; Vulnerability in Vocation
Rachel C. Hayes, Concordia University Irvine

Designing The First Year Experience with Art in Mind

CAPITOL 1 ROOM

KC Rosenberg, California College of the Arts

Kindergarten for Freshman: Adapting Froebel’s Philosophy to the First Year Experience
Jenna Frye, Maryland Institute College of Art

An Integral Framework for Radical Foundation Pedagogy
Ray DiCapua, University of Connecticut

Iterate Often, FYX Steering Group at The California College of The Arts
KC Rosenberg, California College of the Arts
11:00 – 12:30

**Unthinking Foundations**

**CONGRESS ROOM**

Rocky Horton, Lipscomb University

*Belonging, the Gift, and Foundations*
Michael Kellner, Ohio State University

*Hybrid: Foundations in Transition*
Virginia Griswold, Austin Peay State University

*Re-Thinking Unthinking*
Henry Dean, School of Foundations Studies, SCAD-Savannah

*Becoming More Than Makers: The Case To Balance Hard And Soft Skills In Design Foundations*
Aaron Ganci, Herron School of Art and Design, Indiana University, IUPUI

**Can You Make Something You’ve Never Seen Before?**

**SENATE ROOM**

Candace Hicks, Stephen F. Austin State University

*Think Like A Kid: No Boundaries, No Fear, And No Worries*
Lauren McAdams Selden, Stephen F. Austin State University

*Steal Your Originality*
Jeffie Brewer, Stephen F. Austin State University

*Thinking With Your Hands: Alternate Ideation Strategies To Promote Original Work*
Claire van der Plas, Adams State University

*Re-Imagining, Re-Thinking, De-Mystifying*
Emily Sullivan, University of Dayton

**4D Foundations: New Media in an Old Media Classroom**

**CAUCUS ROOM**

Ellen Mueller, West Virginia Wesleyan College

*Lo-Fi Hi-Fi: A Pedagogical Time-Based Approach*
Elissa Armstrong, Virginia Commonwealth University

*Combining Time Based Studio Practice and Seminar in a Foundational Experience*
Colby Jennings, Missouri State University

*4D: Formal Concepts, Multiple Forms*
Beth Warshafsky, Pratt Institute

*Array [ ]*
Jessica Westbrook, School of the Art Institute of Chicago

Adam Trowbridge, School of the Art Institute of Chicago

**Aspirations with Limitations**

**CAPITOL 1 ROOM**

J. Neil Lawley, Missouri Western State University

*GET ON THE BUS!*
Casey McGuire, University of West Georgia

*The “A-Ha” Motivation*
Kathy Liao, Missouri Western State University

**Aspirations with Limitations**

J. Neil Lawley, Missouri Western State University

**Keeping Students Engaged: Assessing Personal Responsibility**

**CAPITOL 1 ROOM**

Mary Bausman, Laredo Community College

Lestat Alexander, Laredo Community College

*Assessing Personal Responsibility In The Art Classroom*
Mary Bausman, Laredo Community College

*Self and Group Identity: Theories for Developing Strategies to Improve Acquisition of Knowledge*
Vaughan Judge, Montana State University

*Overcoming Engagement Barriers*
Lestat Alexander, Laredo Community College

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**OXFORD UNIVERSITY PRESS**
Utilizing the Repertoire: Performance Studies in Foundations

CHAMBER ROOM

Guen Montgomery, University of Illinois, Urbana-Champaign

Radical Other: Ritual, Performance, and Sacred Gesture in Art
Katie Ries, St. Norbert College

Introducing Performance Art in the Design Foundations Studio
Clark Stoeckley, Bloomfield College

Performance in the Age of Masturbation and Reproduction
Emily Bivens, University of Tennessee

Learning as Form: Socially Engaged Art in the Classroom
Jonathan Wallis, Moore College of Art and Design

Innovative First Year Seminars and the Visual Arts

CAMERAL ROOM

Jim Toub, Appalachian State University

First Year Seminar: Reading Text(iles): Exploring Fabric as a Vehicle for Communication
Diana Baumbach, University of Wyoming

From Mark to Message: Drawing and Contemporary Art in a First Year Seminar
Steven Pearson, McDaniel College

Cross-Pollination: The Contemporary Arts First Year Seminar
Jackie Skrzynski, Ramapo College of New Jersey

A Change of Direction: Preparing Teaching Assistants to Be Studio Teachers

COUNCIL ROOM

Megan Abajian, College of Visual and Performing Arts, University of Massachusetts Dartmouth
Dr. Kathy Miraglia, College of Visual and Performing Arts, University of Massachusetts Dartmouth

Preparing Teaching Assistants to Be Studio Teachers
Dr. Kathy Miraglia, University of Massachusetts Dartmouth

A Fundamentals Hub: Strategies for the Development of a Supportive Teaching and Learning Community within a Foundations Program
Martha MacLeish, Henry Radford Hope School of Fine Arts, Indiana University

Paint a Leaf Indeed!
Elaine Pawlowicz, University of North Texas

Mentoring and Program Cohesion in Foundations Instruction
Jason Lee, West Virginia University

Drawing In Time & Space

CAPITOL 3 ROOM

Karina Noel Hean, Santa Fe University of Art & Design

3-D to Drawing: Thirteen Ways of Looking
Lisa Alembik, Georgia Perimeter College

A Parallax View
Katherine Taylor, Georgia State University

Slow Down, You Move Too Fast
Kristie Ellen Bruzenak, Savannah College of Art and Design

Drawing from Film
Travis Head, Virginia Tech University

LUNCH 12:30 – 2:00
2:00 – 3:30

**Breaking Good: An Approach to Socially Responsible Art and Design**

**CONGRESS ROOM**
Sheli Petersen, Peru State College
Mark O-Grady, Pratt Institute of Art

*How technology can help meet the needs of the visually impaired art student*
Darren Hostetter, Fullerton College

*The Ethics of Code: The Sydney Olympics and How Not To Be An Asshole*
Phil McCollam, West Virginia Wesleyan College

*The Hitchhiker’s Guide to Socially Responsible Art and Design*
Sheli Petersen, Peru State College

**Catch and Release**

**CABINET ROOM**
Mark Stockton, Drexel University

*Drawing with Salt: Connecting with Colored Tape*
Ilona Anderson, NESAD Suffolk University

*Community as Bait*
Sara Dismukes, Troy University

*First Day Strategies and Recording Progress*
Josh Weiss, Drexel University

*Finding closure and continuing relations beyond Foundations*
Mark Stockton, Drexel University

**Miss Nelson is Missing: Fostering Risk-Taking and Student Autonomy in Introductory Studio Classes**

**CAPITOL 3 ROOM**
Allison Yasukawa, Maryland Institute College of Art
Adam Farcus, Rollins College

*Foundations: Bricks, Concrete, Stones, Wood ... Your Choice*
Marc Boyson, Southern Adventist University

*Unschooling Studio Art Foundations*
Pamela Fraser, University of Vermont

*Extreme Measures: Risk is Teachable*
Stephan Hendee, Maryland Institute, College of Art

*The 12-Hour Class Period: Game Jams and Hackathons as Classroom Model*
Jeff Thompson, Stevens Institute of Technology

**Mentorship in the Midst of Change: The Impact Brought by Graduate Teaching Assistants in a Foundations Program**

**CAUCUS ROOM**
Phillip Michael Hook, University Of South Dakota
Cynthia Hellyer Heinz, Northern Illinois University

*Trust and Collaboration*
Dawn Hunter, University of South Carolina
Shannon Lindsey, Adjunct Instructor, University of South Carolina

*Mission Makers, Motivation and Teaching Through Strengths*
Cynthia Hellyer Heinz, Northern Illinois University

*Collaborative Masterminds: When GTAs Join Forces to Benefit a Foundation Program*
Jennifer Padgett, University of South Dakota
Klaire Pearson, University of South Dakota

**Between Catastrophe and Equilibrium: Designing Resilient Foundation Programs**

**CHAMBER ROOM**
Jim Elniski, School of the Art Institute of Chicago

*The Nexus of Psychosocial and Cultural Dynamics In Foundation Art Education*
Jim Elniski, School of the Art Institute of Chicago

*FATE Foundations Survey Results 2013*
Scott Betz, Winston-Salem State University
**FATE 2015**

**Teaching Drawing Now: From Charcoal to Cintiq**

**CAMERAL ROOM**

Geoffrey Beadle, Edinboro University of Pennsylvania

*Drawing, the Great Equalizer*
Raymond Gaddy, The University of North Florida

*Remaining Embodied: On the Physicality of Drawing Media*
Heidi Jensen, Ball State University

*Pencils to Pixels to Paper: Combining Analog & Digital Techniques in the Foundations Drawing Studio*
Carla Rokes, University of North Carolina at Pembroke

*Analogue Tools and the Relevance of Foundation Drawing*
Tim Tozer, University of Wisconsin - Stout

**Consciously Creative: Where Sustainability Meets Design Education**

**SENATE ROOM**

Brooke Scherer, The University of Tampa
Eric Benson, University of Illinois at Urbana-Champaign
Yvette Perullo, Newbury College

*Sustainable Design Practice*
Carol Sogard, University of Utah

*Think Heavily, Design Lightly: Sustainable Practices in Teaching Design*
Nina Bellisio, St. Thomas Aquinas College

*Parting the Sea of Red Tape: Integrating Sustainability into Design Education*
Eric Benson, University of Illinois at Urbana-Champaign
Brooke Scherer, The University of Tampa
Yvette Perullo, Newbury College

**Architectural Models**

**CAPITOL 1 ROOM**

Benjamin Entner, SUNY Oswego
Richard Metzgar, SUNY Oswego

*Unfolding Views: Using Architectural Investigation As A Foundational Idea-Gate*
Jim Butler, Middlebury College

*From Precedent to Product: Architectural Principles as the Basis for 3D Design*
Marissa Tirone, Rochester Institute of Technology

**Designer Artists: Fusion Foundations for Design Savvy Students**

**COUNCIL ROOM**

Brooke Rogers, Salisbury University
Elizabeth Kauffman, Salisbury University

*The Medium AND the Message: A Content Centered Approach to Art & Design Foundations*
Elizabeth Kauffman, Salisbury University

*Design Software and Social Media in the Studio Foundations Classroom*
John Mosher, Salisbury University

*Sophomore Seminar in Contemporary Art and Design*
Brooke Rogers, Salisbury University

**PRINCETON ARTIST BRUSH CO.**
4:00 – 5:30

The Collision of Old and New: Contemporary Meditations on the Old

SENATE ROOM
Benny Fountain, Baylor University
Fabian Lopez, Skidmore College

Painting Non-linear Narratives: Titian and the “Parachute Suite”
Elise Schweitzer, Hollins University

Learning to Notice

CAMERAL ROOM
Michelle Illuminato, Alfred University

Let Your Body Be Slow to Notice
Laurel Jay Carpenter, Alfred University

Creativity in the Fine Arts: the Artistic Avant-Garde in an Interdisciplinary Foundations Course
Ryan Murray, Towson University

You are not allowed to Make Art: Opening Potential and Possibility by Confronting Formal Studio Instruction through Material and Process Exploration
Jason Swift, Plymouth State University

Process as Content
Angie Zielinski, University of Arizona

Coordinate THIS: An Honest Look at the Role of the Foundations Coordinator

CAPITOL 1 ROOM
Valerie Powell, Sam Houston State University

The Struggle is Real
Jessica Burke, Georgia Southern University

Art Reach
Carol Flueckiger, Texas Tech University

Soccer Super Mom or it Takes a Village? Both Require a Van with Lots of Cargo Space & Many Different Hats to Wear & Share
Josie Osborne, University of Wisconsin-Milwaukee

Failures & Triumphs: Navigating & Strategizing as the First Coordinator in an Established Art Program
Gina Occhiogrosso, The College of Saint Rose

Respect, Empower & Self-Advocate as Agenda Items
Rae Goodwin, University of Kentucky

Cross Disciplinary Collisions: Collaboration Across Disciplines

CABINET ROOM
Kimberly Winkle, Tennessee Tech University

Cross-Disciplinary, Applied Creative Team Projects 2014
Susan Nichter and Ilona Anderson, Suffolk University

The Living Still Life
Amy Reidel, St. Louis Community College-Meramec

The Graphic Novel: Words and Images Collide
Kimberly Winkle, Tennessee Tech University

Why Master the Skills Before Making Something That Matters?

CAUCUS ROOM
Jesse Payne, VCU Qatar
Nathan Davis, VCU Qatar

Creatio Ex Nihilo? An Argument for Technical Skill Building as Foundational
Thomas Albrecht, State University of New York at New Paltz

We Don’t Need No Stinking Technique
David Kamm, Luther College Experience

Concept Drives Technique
Jennifer Hand, Virginia Tech

Shit From Shinola
Dean Adams, Montana State University

How Can Something Matter if the Matter is Wrong?
Nathan Davis, Virginia Commonwealth University in Qatar

The Assignment: From Problem Solving to Problem Forming

CHAMBER ROOM
Christopher Willey, Lecturer, University of Wisconsin-Milwaukee

Flowing from Problem Solving to Problem Forming
Jarrett Min Davis, Massachusetts College of Art and Design

Creativity and the Classroom: The Paradox of Creation?
Dean Valadez, Visual Artist
Process|Tech - Sculpture

CONGRESS ROOM
Joshua Reiman, Carnegie Mellon University

Who Needs Discipline? The Changing Face of Contemporary Sculptural Instruction
Joe Girandola, University of Cincinnati

The Power of Yes and the Willingness to Embrace Uncertainty, Building a New Foundation in Sculpture Education
Joshua Reiman, Carnegie Mellon University

Student-Centered Teaching Practices in Studio Art Classrooms

CAPITOL 3 ROOM
Barbara Bergstrom, University of Arizona

(Untitled)
Jim Benedict, Jacksonville University

Developing skills towards project proposal and realization – Unit 7 and beyond...
Chris Roberts, Central Saint Martins, London

Foundation as Radical Epistemology

COUNCIL ROOM
Kim Sloane, Pratt Institute

An Opportunity for Radical Rethinking
Katie Phillips, Otis College of Art and Design

Radical Wholeness, Wellness, and Skill-Based Living
Catherine Behrent, Maryland Institute College of Art

Radical Curriculum
Kim Sloane, Pratt Institute

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THURSDAY
EVENING RECEPTION AT IMA

6PM – 10PM

Cerebrum: Memories Reanimated
KNOW NO STRANGER
6pm – 7pm, 7:30 – 8:30pm
CLASSROOMS 1 & 2 (FIRST FLOOR)
Indianapolis’s Know No Stranger is excited to introduce a unique sensory art experience at the 2015 FATE conference. Cerebrum: Memories Reanimated aims to connect its audience in a shared reminiscence experiment, rebuilding individual life memories through sight, smell and sound with the use of shadow puppetry, aroma and other media. The result will be a communal reliving of participants’ pasts to discover common ground by nostalgic triggers.

Know No Stranger is a collective of artists with various creative focuses working together as collaborators and friends toward a common goal and aesthetic. The group first appeared in late 2009 with its inaugural “Optical Popsicle” variety show: the creators’ endeavor to highlight the lesser-known cultural and artistic assets their native Indianapolis could offer. Now an annual event, Optical Popsicle combines original visual performances by Know No Stranger in addition to providing a showcase for other Midwestern artists including musicians, dancers, animators, storytellers and filmmakers.

Your Own Personal DJ
5pm – 9pm
POP-UP PARK
Listen to a track specifically selected for you by a personal DJ’s Scott Stulen, Chris Kallmyer, Annie Skinner, Michael Kauffmann, Michael Drews, Jon Rodgers, Emmet Sandberg, Andy Ducett and more.

Andy DuCett is from Winona, MN and currently lives and works in Minneapolis. He received his MFA from the University of Illinois and currently teaches at the Minneapolis College of Art and Design. His work has been shown in galleries in Chicago, San Francisco, New York City, Milwaukee and Honolulu, as well as many Minneapolis locations. He has been published in multiple textbooks and hardbound international books, as well as ARTFORUM, New American Paintings, The Daily Beast, Art Pulse Magazine, ApartmentTherapy.com, DailyServing.com, as well as publications in Toronto, Berlin, Tokyo, and London. He recently completed a solo show at the 12,000 square foot Soap Factory in Minneapolis, entitled Why we do this, which was named one of the top shows of 2012 by the Walker Art Center’s Executive Director Olga Viso. He received a 2009 Minnesota Arts Board Artist Initiative Grant, allowing him to travel to Tokyo, Japan and was featured on the television series from Twin Cities Public Television, MN Original, as well as interviewed by PBS.

Artist Talk: Chris Kallmyer
7pm
TOBY THEATER
Chris Kallmyer is an artist and curator who works with sound installation, composition, performance and electronic music. His work makes connections between music and contemporary art, and often engages sound through touch, taste, participation and process.

Kallmyer will give a talk in conjunction with the Foundation in Art: Theory and Education conference hosted by IUPUI’s Herron School of Art and Design.

Performance: Chris Kallmyer
7:45 pm
MEET IN EFROYMSON ENTRANCE
Limited to 20 participants
Join Chris Kallmyer for sonic exploration of the IMA’s galleries. Kallmyer will lead a small group of listeners through the IMA’s public spaces in a 20-minute work using the IMA as an echo chamber.

Participants will hear the way that distance changes sound as they reflect on their day and let go.

Chris Kallmyer is an artist and curator who works with sound installation, composition, performance and electronic music. His work makes connections between music and contemporary art, and often engages sound through touch, taste, participation and process.

Kallmyer will give a talk in conjunction with the Foundation in Art: Theory and Education conference hosted by IUPUI’s Herron School of Art and Design.
The Office of Art Grievances

6pm – 9pm

FIRST FLOOR (OUTSIDE CAFÉ)

The Office of Art Grievances is a project by the Audience Experience and Performance team at the Indianapolis Museum of Art. The Office provides a system for the public to formally file a complaint against “Art,” either generally or specifically. The formal complaint is then processed and forwarded to the Office of Art Resolutions, where an official will attempt to remedy the art-related issue (allow 9-12 weeks). The project creates a feedback loop between audience and institution, and an opportunity to examine the things about art that cause us distress and angst. #grievanceoffice

Erwin Wurm: Euclidean Exercises

Become a work of art for one minute! Internationally recognized Austrian artist Erwin Wurm challenges the traditional notion of sculpture as static and unchanging. With his irreverent One Minute Sculptures presented at the IMA, Wurm invites you to complete his artworks. On empty platforms, the artist provides instructional drawings, along with props to be used in different poses. Each of these One Minute Sculptures, as enacted by a different visitor, becomes an entirely unique and fleeting portrait of the individual holding a specific pose. Visitors are invited to share photos of their realized One Minute Sculptures on social media using the hashtag #IMAWurm. Some of the One Minute Sculptures presented at the IMA are from a new series called “Euclidean Exercises,” inspired by Euclid, the revered mathematician from Greco-Roman antiquity considered the father of geometry. In other locations throughout the IMA, such as the Clowes Pavilion and various galleries, visitors will encounter other works by Wurm including photos, video as well as “static” sculptures. By experiencing Wurm’s contemporary works in selected historical galleries, viewers are reminded that all art was once contemporary.

Erwin Wurm was born in Bruck an der Mur in Styria, Austria, in 1954. Wurm studied at Gestaltungshaus University of Applied Art and the Academy of Fine Art, Vienna, Austria. Wurm has been featured in solo exhibitions at the Städel Museum, Frankfurt, Germany (2014), Museum of Contemporary Art, Krakow, Poland (2013), CAC Malaga, Spain, (2012), Dallas Contemporary, Texas (2012), Bass Museum of Art, Miami (2011), Middleheimmuseum, Antwerp, Belgium (2011), Kunstmuseum Bonn, Germany (2010), Ullens Center for Contemporary Art, Beijing, China (2010), Kunstmuseum St. Gallen, Switzerland (2008), among many others since 1999. In 2011, Erwin Wurm’s Narrow House was installed at the Palazzo Cavalli Franchetti as part of Glasstress 2011, a collateral event of the 54th Venice Biennale. Works by Wurm are represented in museum collections around the world, including Albertina, Vienna, Austria; Vancouver Art Gallery, Canada; Centre Georges Pompidou, Paris, France; Musée National d’Art Moderne, Paris, France; Kunstmuseum Bonn, Germany; Museo d’Arte Moderna di Bologna, Italy; CAC Malaga, Spain; Kunsthaus Zurich, Switzerland; Solomon R. Guggenheim Museum, New York; Walker Art Center, Minneapolis; and Albright-Knox Art Gallery, Buffalo, New York, among others. Wurm currently resides in Vienna, Austria. The artist is represented by Lehmann Maupin, New York and Hong Kong.
FRIDAY SESSIONS

BREAKFAST 7:45 – 9:00
GRAND BALLROOM FOYER

9:00 – 10:30

Masters of Foundations: How Graduate Students Learn in Core Programs
COUNCIL ROOM
Robert McCann, Michigan State University
Creative Research Evolution through Foundations Teaching
Wade Folger MacDonald, Michigan State University
There Is No Tabula Rasa
Rachel C. Allen, Michigan State University
Pedagogy beyond the Classroom: A Case Study in the Relationship between Studio Practice and Graduate Instructor Training
Grant Whipple, Hope School of Fine Arts, Indiana University

My Digital Foundations Needs Shaking Up
SENATE ROOM
Peter Tucker, SUNY Fredonia
How to Make It Better Through Technology Applying Digital Processes within 2d and 3d Design
David Van Ness, Northern Arizona University
Digital Storytelling: Forging connections between Foundations Education and Liberal Arts for Art and Non-Art Majors
Nancy Wynn, Eastern Connecticut State University
Fast, Cheap and Easy: Using Crowdsourced Technology for Experimental and New Media Projects in Foundations
Laurenn McCubbin, Columbus College of Art and Design

Jobs, Kids, Addictions, and Court Dates: Making Art Possible for Majors and Non-Majors Alike
CABINET ROOM
Deanne Beausoleil, Chemeketa Community College
Helen Lowery, Thomas Nelson Community College
Building Foundations for non-Majors: Identifying Challenges, Finding Solutions
Deborah Trousdale, Chemeketa Community College
Building Critiques that Build Confidence and Community
Laura Mack, Chemeketa Community College
The Ability to Draw Stick Figures is NOT Required
Megan Levacy, Georgia Perimeter College
The Name of Your Professor is not “The Talking Head”: Why Group Work in Art History Survey is Necessary for Student Learning and Building Community in the Classroom
Deanne G. Beausoleil, Chemeketa Community College

Designing a General Education Course for Non-Designers
CAUCUS
Anne Beekman, The University of Findlay
Motivational learning for the 21st century
Marilyn Jones, Lehigh University
Fostering the Collective Instinct; Self-Selection Bias in Group Projects
Rick Salafia, Kutztown University

Why Drawing?
CHAMBER ROOM
Maureen Garvin, Savannah College of Art & Design
Is There Such a Thing as Bad Drawing?
Jesse Payne, Virginia Commonwealth University in Qatar
How Now
Peter Schroth
StoryLINE: Drawing as Narrative
Valerie Powell, Sam Houston State University
Towards an Ethical Foundation: Adjuncts in the Curriculum

CAPITOL 3 ROOM
Karen H. Brown, Ph.D, College of Western Idaho

Adjunct Instructors, Accreditation and a New Community College
Karen H. Brown, PhD, College of Western Idaho

Adjunct Faculty: A Symbiotic Relationship
Colleen Toutant Merrill, Midway College

Amplifying Voices: A Full-time Approach to a Part-time Dilemma
Mark Stockton, Drexel University

3D Scanners for Art, Engineering and Design

CAMERAL ROOM
Donna Colebeck and Leslie Hankey, Southern Polytechnic State University/Kennesaw State University

Critical Thinking Through Art

CONGRESS ROOM
Claire van der Plas, Adams State University

Promoting Critical Thinking Utilizing Semiotics, Aesthetics, and the Historical Context of Art
Inspired by War (1965-1968)
David Howell, Claflin University

Respondent
Vance Farrow, Herron School of Art and Design, Indiana University, IUPUI
11:00 – 12:30

**The Street Art Revolution**

**CONGRESS ROOM**

Clark Stoeckley, Bloomfield College

- **Graff Headz: Integrating Graffiti in Foundation Courses**
  Meagan Stirling, Westmont College

- **Consequences of Graffiti**
  Sandra Ceas, Rocky Mountain College of Art and Design

- **The New Young Turks: Art of Protest During the Gezi Resistance in Istanbul**
  Nur Balkir Kuru, Kadir Has University

**Writing in the Studio**

**SENATE ROOM**

Natalie Moore, Pratt Institute

- **What, I Have To Write?! I Thought This Was Art School.**
  Julie M. Abijanac, CCAD

- **Writing as Sharing/Making/Looking/Thinking**
  Mark Schatz, Kent State University

- **Integrating Writing into the Studio Art Curriculum: The Uneasy but Necessary Alliance of Writing and Making in the Academy**
  Jim Toub, Appalachian State University

- **Writing, Thinking, Explaining, Understanding**
  Diane Tarter, Western Oregon University

**Multiple Media in the Art History Classroom**

**CABINET ROOM**

Patrick Kinsman, Herron School of Art and Design, Indiana University, IUPUI

- **Why Art History is Still the Most Important Class They’ll Ever Take**
  Angi Elsea Bourgeois, PhD

(Untitled)

Joan Marie Giampa, DA, Missouri Valley College

- **Reflection and Demonstration: On the Potential of Student Blogs in Art History Courses**
  Mark Harper, Herron School of Art and Design, Indiana University, IUPUI

(Untitled)

Paul R. Solomon, Western Michigan University

**Breaking New Ground: Foundations for Transfer**

**CAUCUS ROOM**

Megan Levacy, Georgia Perimeter College

- **Transfer Students: Who and Why**
  Erin Hoffman, Muskegon Community College

- **Two Years or a bit more: The Challenge of Successful Transfer**
  Susan Altman, Middlesex County College

- **The Endless Compromise—Or The Endless Innovation? Creating a Transfer-Friendly Foundations Program That Retains Institutional Identity**
  Robert Bubp, Wichita State University
Art Education and Foundations Studio: New Partnerships for Program Development, Evolution and Student Success

CHAMBER ROOM
Jason Swift, Plymouth State University

**Staying Current in Art Foundations**
Pamela Anneser, Plymouth State University
Kimberly Anderson Ritchey, Plymouth State University

**The Art Educator, College Foundations and Realities of School Art Programs**
Mark Graham, Brigham Young University

**The Eye, Hand, Brain and Heart Connection: How Emphasizing the “Unteachable” Skills Leads to High Quality Measurable Competencies**
Christine L. Satory, Ball State University

Sketching in Code

CAMERAL ROOM
Adam Mekies, Design Workshop

**Urban Sketching: Decoding Place**
Richard Alomar, Rutgers University

**Exploring Hybrid Drawing Techniques**
Bambi L. Yost, Iowa State University

**Technological Alchemy: Concept vs Command in Digital Education**
Adam Mekies Associate ASLA, Design Workshop

**New Spaces for Drawing and Design**
Pete Evans AIA, Iowa State University

Art Materials for the Classroom

CAPITOL 1 ROOM
Featuring presentations from FATE Platinum & Gold Corporate Sponsors:
Canson
Winsor & Newton/Liquitex

Performance, Wearables & Foundations: Be the Ball

CAPITOL 3 ROOM
Brett Reif, Kansas City Art Institute

**Artistic Mischief: Out and About with One-Minute Sculptures**
Naomi Falk, St. Lawrence University,

**Sculpture: Human Body Required**
Laura Mongiovi, Flagler College,

**Marching Across the Divide: Connecting Disciplines with Wearables**
Caleb Taylor, Kansas City Art Institute

Can the Hybrid Classroom Model Save Foundations?

COUNCIL ROOM
Nicole Langille-Jelsing, Northern Arizona University
David Van Ness, Northern Arizona University
Jeriah Hildwine, Northern Arizona University
Vera Fainshtein, Anne Arundel County Community College

LUNCH 12:30 – 2:00
FRIDAY SESSIONS

2:00 – 3:30

Rural Relevancy
CONESS ROOM
Mark Stemwedel, South Dakota State University

Thought and Process of Creativity
Diana Behl, South Dakota State University

Relevant Projects
Peter Reichardt, South Dakota State University

An Introduction Into Keeping Foundations Relevant in a Rural Environment
Mark Stemwedel, South Dakota State University

Visiting Artists
Molly Wicks, South Dakota State University

Sustainable Models for Three Dimensional Design Curriculum
COUNCIL ROOM
David Fobes, San Diego State University

A Change in Mindset
Reagan Furqueron, Herron School of Art and Design, Indiana University, IUPUI

Abundant Couture / Sustainable Collaboration
Melissa Vandenberg, Eastern Kentucky University

Sketchpads, iPads and Smartphones, Oh My!
CAPITOL 3 ROOM

How Do You Teach Introduction to Drawing In The Digital Age?
Beverly West Leach, Troy University

Is Digital Drawing The Enemy? Learning to Dance With the Digital Devil
Beth Baronian, Savannah College of Art and Design (SCAD)

Pencil to Pixel
Ron Hollingshead, Sam Huston State University

The Selfie-Portrait
Beverly West Leach, Troy University

Many Mansions and Shared Cornerstones: Community College and a Multivalent Mandate
CABINET ROOM
Herbert Rieth, Pellissippi State Community College

Good Offence is the Best Defense
Fernanda Florence, Solano Community College

Making Things Better, Not Better Things
Jennifer Brickey, Pellissippi State Community College

Libraries, Maker Spaces and the Internet
John Bissonette, Yakima Valley Community College

Making the Most Out of What You've got! Color, Technology, and Collaboration in a 2D Design Class
CAUCUS ROOM
Clint Samples, University of West Georgia

“Semester Zero” (A Post- ‐mortem on a New 2D/ Color Course)
Steve Novick, New England School of Art & Design, Suffolk University

First Year CORE CCAD: Integrating Digital Media into the Studio Curriculum
Lori Faist, Columbus College of Art and Design

How Technology Can Help Meet the Needs of the Visually Impaired 2D Design Student
Darren Hostetter, Fullerton College
Beyond Good, Bad and “I Like it”: A New Take on Critique

**CHAMBER ROOM**
Susan Altman, Middlesex County College

- **Teaching Through Critique: Evaluation, Feedback, and Best Practices**
  Johanna Inman, Temple University
- **Critiquing the Critique: Creative Strategies for Structuring Group Critiques**
  Lisa Timman, University of Cincinnati | UC Blue Ash College
- **Coffee, Donuts and Critique**
  Sandy Singletary, Lander University

Color Theory in the Digital Age

**SENATE ROOM**
Randy Clark, South Dakota State University
Cassie Marie Edwards, South Dakota State University
Mariam Melkumyan, South Dakota State University

Primary Source: The College Art Gallery as Educational Tool

**CAPITOL 1 ROOM**
Nina Bellisio, St. Thomas Aquinas College
Antoinette Martin, University of Hawaii at Windward Community College

- **Showing Thinking: The Hard Won Process of Generating Ideas**
  Nell Ruby, Agnes Scott College
  Lisa Alembik, Georgia Perimeter College
- **Practical Experience: The Value of a Gallery Processes Course**
  Erika Lizée, Moorpark College
- **Visual Laboratory: Fostering New Connections**
  Doug Post, Woodbury University
- **The Role of the Art Gallery in a Liberal Arts Studio Art Curriculum: Connecting Artistic Practice and Professionalism**
  Amara Geffen and Byron Rich, Allegheny College

The Contrasting Ideologies Of Teaching Drawing In Foundation Studies

**CAMERAL ROOM**
John Rise, Savannah College of Art and Design

- James Lancel McElhinney, Art Students League of New York and Pratt Institute
- Michael Skalka, Conservation Administrator, National Gallery of Art
- Sharon Orleans Lawrence, American University of Kuwait
- Robert Conine (retired), Arizona State University, Kendall College of Art + Design

Embracing Our Differences
Austin R. Williams, senior editor Drawing magazine

Art on the Margins: Where Are We Going as Art Educators?
Peter J. Kaniaris, Anderson University, South Carolina

MANIFEST

Gallery | Press | Artist Residency | Drawing Center

: A grassroots non-profit supporting Faculty, Students, Emerging, and Professional artists around the world since 2004.

www.manifestgallery.org
4:00 – 5:30

**Building Bridges on Shifting Sands: Collaboration and Social Capital**

**CONESS ROOM**

Sandra Williams, University of Nebraska – Lincoln

*Islands In the Stream: Managing Effective Collaboration*

Christopher Williams, Savannah College Of Art & Design

*Implementing Collaborative Projects in Foundation Drawing*

Elaine Pawlowicz

*Drawing On Each Other: Collaboration in the Classroom*

Julie Hughes, Santa Clara University

*Studio Drawing In Interdisciplinary Learning Communities*

Melanie Johnson, University Of Central Missouri

*Getting Your Digits Into Digital: Making Sense Of Software*

Lexi Bass

**Globalization: Creating Cultural Awareness through Art Education**

**COUNCIL ROOM**

Amy Brier, Ivy Tech Community College

Richard Moninski, University of Wisconsin-Plattville

*Globalization in the 2-D Design Studio: Islamic Geometric Pattern A Project developed in conjunction with Internationalization Across Bloomington; IU Center for Global Studies and Ivy Tech Community College Bloomington*

Amy Brier, Ivy Tech Community College

*Learning Through Cultural Immersion*

Vera Fainshtein, Anne Arundel Community College

*Through the Lens of Manga and Anime*

Adam Fotos, Chicago State University, College of DuPage

*“In Search of a Small Place,” A metaphorical journey*

Sharon McNeil, Savannah College of Art and Design

**Art Foundations for Non-Majors: PostHaus, BauHaus, Who Cares?**

**CABINET ROOM**

Bethany Haeseler, SUNY Potsdam

*Simultaneous What? On The Importance of An Art Course To The Non-Art Major*

Shaila Christofferson, Chicago State University

*Art Foundations for Non-Majors: PostHaus, BauHaus, Who Cares?*

Bethany Haeseler, SUNY Potsdam

*A A Study Of Art Majors and Non-Art Majors Responses in Sculpture Class*

Sohee Koo, Columbia University

*Buy The Ticket, Take The Ride, How To Take The Fear And Loathing Out Of the Required Art Class*

Ray Yeager, University of Charleston

*Two Hauses Are Better Than One*

Scott Aigner at Pierce College

**Portraiture: Identities, Masks, and Roles**

**CAPITOL 3 ROOM**

Barbara Giogio-Booher, Ball State University

*The Changing Face of Portraiture*

Natalie Phillips, Ball State University

*Circular Conversations with The Developing Self*

Heather Hertel, Slippery Rock University

*Self-Portraiture: An Old (and New) Language*

David M. Hicks, Herron School of Art and Design, IUPUI

*Understanding and Defining Self Image Through the Study of Space, Form, Line and Plane*

Vance Bell, Ball State University

*Self-Portraiture Reveals More Than Just the Likeness of Its Sitter*

Ken Reker, Salem, Massachusetts
Experiential Learning in Art History Surveys

**CAUCUS ROOM**

Randy Horst, Goshen College

- Developing Empathy as a Means of Teaching the Art History Survey
  Dr. Dena Gilby, Endicott College

- Multi-sensory Exploration in Survey Courses
  Mary Ann Frank, Purdue School of Engineering and Technology, IUPUI

- Gamifying and Going OER with Art History Survey
  Josh Yavelberg, Art Institute of Washington / University of Maryland University College

Shifting Spectrums: Color Theory in Flux

**CHAMBER ROOM**

Raymond Gaddy, University of North Florida
Ashley Waldvogel, Savannah College of Art and Design

- Finding Magenta
  Joe Hedges, Northern Kentucky University
  Catherine Elizabeth Richards, University of Cincinnati School of Design

- The Dynamics of Color: Meditations on Piero and Arnheim
  Benny Fountain, Baylor University

- Gradients: Blending Systems in Color Theory
  Rosanne Gibel, Art Institute of Ft. Lauderdale

- There’s an App for That: Color Theory in Hand
  Christopher McEvoy, SUNY Oswego

Deconstructing the “Computer Course”

**SENATE ROOM**

Lynn Palewicz, Moore College of Art & Design
Jonathan Wallis, Moore College of Art & Design
Asuka Goto, Moore College of Art & Design
Alice Oh, Moore College of Art & Design
Lynn Palewicz, Moore College of Art & Design

Robot Invasion?
New Technologies in Foundations

**CAMERAL ROOM**

Sara Dismukes, Troy University

- Make, Capture, Print; Using Image Capture Technology to Introduce 3-D Printing in 3-D Design and Sculpture Courses
  John Watson, Belmont University

- The Off-screen Romance of Art and Technology
  Kevin Curry, Florida State University

- The Benefit of CAD/CAM in the first-year classroom
  Taylor Hokanson, Columbia College Chicago

WORKSHOP:
Making a Case for Play and Whimsy in Art Foundation Courses

**CAPITOL 1 ROOM**

J. Marlene Mueller, Wayne State College
Rebecca Hermann, Metropolitan Community College
Tricia Hollins, Metropolitan Community College
Chris Kienke has been teaching studio courses for over 14 years. He serves as the Chair of the Foundations Curriculum at the University of Illinois at Urbana-Champaign. Previous to that he was Professor of Foundations studies at Savannah College of Art and Design from 2006 – 2013, and Assistant Professor of Foundations and Design in the School of Architecture and Design at the American University of Sharjah (AUS) in the United Arab Emirates from 2000-2006.

As a faculty in the department of foundation studies at the Savannah College of Art and Design, Chris was an excellent member and demonstrated a strong commitment to foundations education. Chris is an inspired and effective educator. He creates a supportive environment, in which he motivates and guides students to succeed. He is committed to providing students with a strong and solid foundation guiding them toward conceptual rigor and technical proficiency consistent with contemporary approaches in studio practice. As a member of the assessment and curriculum development / revisions committee he provided valuable insights. Students, fellow faculty and administrators valued and relied on Chris’s amazing capacity for innovation and his willingness to share knowledge with his colleagues within the university and in national and international peer groups. Chris has consistently participated in national and regional forums that focus on foundation education such as Think Tank; where he was Vice President for Communication for Integrative Teaching International. In addition to his significant accomplishments as an educator Chris is a dedicated practitioner of studio art and an insightful scholar.

In Chris Kienke’s statement to the committee he demonstrated those characteristics sought in FATE Emerging Educator:

*My first FATE conference was in 2009 in Portland, Oregon. Since then I have been actively involved in leadership roles at the regional and national level. Currently I serve on the board of FATE as the CAA representative. Previously, I served as Vice President for the 2011 and 2013 Biennial Conference. At the postHaus National Conference in April of 2013, my responsibilities included scheduling over 400 presentations, negotiating finances with the conference hotel, securing Tim Rollins as the keynote speaker, and building a stronger relationship with corporate sponsorship partners. It has been my pleasure to work with FATE and I am looking forward to many more productive years.*

*Ultimately success emerges through the student’s ability to learn through engagement, to abandon preconceptions, to allow accidents to happen and to recognize value in the unintended. An accident once it has occurred is either erased or incorporated, either way it has ceased to be an accident the moment it is considered.*
In Jason S. Yi’s statement to the committee he demonstrated those characteristics sought in FATE Master Educator:

As a FATE member since 1996, I’ve presented in both the national and regional conferences. Most recently, at the Savannah FATE conference, Jan Feldhausen and I shared MIAD’s recent Foundations curricular overhaul under the title of “Unlocking the Curriculum”. As a deeply involved planning committee member for the MIAD FATE conference 2007 in “Shift, Connect and Evolve”, I gained intimate knowledge into the enormous planning required for such an event but more importantly the experience crystallized what I’ve known all along; educators teaching Foundations have dedication beyond reproach and are constantly striving to enhance their craft.

As a firm believer of collaboration and sharing knowledge with my colleagues and instilling the same ethos in my students, I am humbled by colleagues around me for their unrelenting commitment to teaching to first year students. This makes the FATE Master Educator award a very special honor.

Jason can be best described as the college’s “most valuable player” as he is ready and willing to step into a new learning experience. He has proposed and taught many new courses at MIAD striving for innovation and relevance. Some of the courses include: a video class with a cable access channel, collaborative projects between Foundations and high school students, joint classes with other colleges in the area, study abroad courses in Vietnam, China, Italy, Thailand and courses resulting in exhibitions at the Milwaukee Art Museum, local galleries and businesses. Jason has been equally active in securing exhibition, visiting artist, and residency opportunities that continuing his growth as an exhibiting artist and educator. He is a co-director of the Pitch Project, an artist-run gallery and studio that exhibit contemporary artists with national and international presence and engage in artistic and cultural dialogues with the regional community in Milwaukee. Most recently Jason S. Yi has been selected as one of 25 artists nationally to receive a prestigious grant from the Joan Mitchell Foundation, an award named after the late, Chicago-born artist.

Jason S. Yi
Milwaukee Institute of Art & Design
Wayne White is an American artist, art director, illustrator, puppeteer, and much, much more. Born and raised in Chattanooga, Wayne has used his memories of the South to create inspired works for film, television, and the fine art world. After graduating from Middle Tennessee State University, Wayne traveled to New York City where he worked as an illustrator for the *East Village Eye*, *New York Times*, *Raw Magazine*, and the *Village Voice*. In 1986, Wayne became a designer for the hit television show *Pee-wee’s Playhouse*, and his work was awarded with three Emmys. He was also featured in the highly acclaimed documentary *Beauty is Embarrassing*.

Wayne’s life and career were chronicled in an incredible 382-page monograph, edited by Todd Oldham. There are hundreds of images from Wayne’s earliest work as an illustrator all the way to his most recent fine art sculptures that are featured in the monograph. Since the book’s release, Wayne has been traveling the country delivering an incredibly entertaining hour-long talk where he discusses his life and work, while making time for a little banjo and harmonica playing.
Mark Ruschman is currently Chief Fine Arts Curator for the Indiana State Museum and Historic Sites. In addition, he is the gallery coordinator for the Christel DeHaan Fine Arts Center Gallery at the University of Indianapolis (UIndy) and serves as adjunct faculty. In 1984, he founded Ruschman Gallery along Massachusetts Avenue in downtown Indianapolis where, for 25 years, he represented local, regional and nationally known artists selling contemporary fine art to individuals, museums and corporate collectors. Ruschman currently serves on the nonprofit boards of iMOCA (Indianapolis Museum of Contemporary Art) and IDADA (Indianapolis Downtown Artist and Dealers Association).
SATURDAY SESSIONS

BREAKFAST 7:45 – 9:00
GRAND BALLROOM FOYER

9:00 – 10:30

Incorporating the Museum into University Teaching
CAPITOL 1 ROOM
Natalie Philips, Ball State University

Object-Based Learning and Interpretive Planning
Tania Said, David Owsley Museum of Art, Ball State University

Experiencing the Art Museum: What Worked and What Bombed!
Donna Taylor, PhD, Ball State University

Four Ideas for Making the Museum Matter
Lara Kuykendall, PhD, Ball State University

Experiences Using the Ball State University Art Museum and Museums while Teaching Abroad in Italy and Spain
Scott Anderson, Ball State University

Teaching Boot Camp
COUNCIL ROOM
Anita Giddings, Herron School of Art and Design, Indiana University, IUPUI

Negotiating Productive Navigation: Allowing TAs to Lead the Way
Stacy Isenbarger, University of Idaho

Learning to Teach, Teaching to Learn
Jessica Burke, Georgia Southern University

A Plea for Professionalism: The Responsibility of Preparing Graduate Students for Teaching
Judith Mohns, Columbia University Teachers College

Confessions from an Experienced Newbie
Sam Ladwig, University of Central Oklahoma

The Final Word: Creative Final Projects in 2D & 3D Foundations
CAUCUS ROOM
Greg Skaggs, Troy University

The Final Conversation: A Collaborative Experience
Greg Skaggs, Troy University

My Best Final Project (So Far)
Heather Deyling, Savannah College of Art and Design

“I can’t even!” – Giving Characters a Voice
Heather Szatmary, Savannah College of Art and Design

Old Dog, New Tricks: Post Modern Birdhouses
Benjamin Entner, SUNY Oswego
Fluid and Fixed: A Material Dilemma/Content Distraction. Mining the Field

CABINET ROOM
Cindy Hellyer Heinz, Northern Illinois University
JoAnn Purcell, Seneca College

Thinking through Drawing
Andrea Kantrowitz, Tyler School of Art, Temple University

Linking Print and the Analytic Thought
Thomas Lucas, Chicago State University

Meaning, Making and the Stubborn, Materiality of Drawing
Janice Pittsley, Arizona State University

Haptic Drawing
Marna Shopoff, Herron School of Art and Design, Indiana University, IUPUI

FATE in Review Information Session

CONGRESS ROOM
Mary Preis, Editor of FATE in Review, Pacific Northwest College of Art, mpreis@pnca.edu

Workshop Warriors: An Extravaganza of Guerilla Type Workshops

CHAMBER ROOM
Stephanie Robertson, Ivy Tech Community College

Breaking the Routine: The Thinking Creatively Conference at Kean University
Greg Riestedenberg, Kean University

Embracing New Strategies in Art Foundations Education: The Value of the Art Camp
William Jamieson, Ivy Tech Community College

Art Foundations in a Digital Age: Challenges and Solutions

CAMERAL ROOM
Jodie Lawrence, Illinois Institute of Art, Chicago
Alyson Pouls, Northern Illinois University, Illinois Institute of Art, Chicago

Balancing Contemporary and Traditional Technologies
Amy Forsyth, Lehigh University

Colors 6.0 – Traditional and Digital Color Creation
Chung-Fan Chang, Jackson State University

Observational Drawing Today

CAPITOL 3 ROOM
Jeff Beekman, Florida State University

A Little Tweaking Goes a Long Way
Brent Thomas, Marshall University

Drawing as History
Christopher Lowrance, University of Central Missouri

Look, See, Comprehend, Select, Articulate
Gregory Martin, Mississippi State University
The Role of Art Faculty at Community Colleges: Roundtable Discussion
CAPITOL 3 ROOM
Kim Taylor, University of Cincinnati Clermont College
Kelly Frigard, University of Cincinnati Clermont College
Visual Arts at the Crossroads: New and Familiar Challenges for Community Colleges
K.C. Williams, Mattie Kelly Arts Center Galleries, Northwest Florida State College
In the Beginning: Under-prepared Students, Creative Pedagogy, and Community College Curriculum
Lisa Soccio, College of the Desert, Palm Desert, CA
Realizing This is It: Art, Community, and the New Normal in Higher Art Education
Jenn Selby, Rowan-Cabarrus Community College
Studio Art and Community College: Expanding Visual Core Curriculum Requirements
Molly Brauhn, Brazosport College
“Let Them Play” Creative Curriculum for the Gaming Generation...
CAMERAL ROOM
Laura Stevens, Northwest Florida State College
K.C. Williams, Northwest Florida State College
Video Games In The Classroom... Using Video Games To Assess The Foundations Of Student Creative Expression, An Innovative Instructional Praxis
Laura Stevens, Northwest Florida State College
Teaching Critical Thinking Through Game Design
Knut Hybinette and Chris Ireland, Tarleton State University
Competitive Works of Art: A Semester Based on a “Reality” TV Show
Chris Wildrick
Drawing From Collaboration
COUNCIL ROOM
Robert Bubp, Wichita State University
Getting In Line: Drawing, Technology And Collaboration
Brett Reif, Kansas City Art Institute
Alternative Marks: A Group Project
Amy Schmierbach, Fort Hays State University
Building Bridges on Shifting Sands
Sandra Williams, University of Nebraska
Organizing FATE Regionals
CABINET ROOM
Valerie Powell, Vice President of Regional Coordinators, Sam Houston State University, vjp001@shsu.edu
Art Animation: Creativity, Expression, and the Forces of Disruption
CAUCUS ROOM
Bonnie Mitchell, Bowling Green State University
Pam Turner, Virginia Commonwealth University
This is No Shotgun Wedding
CHAMBER ROOM
Chris Kienke, University of Illinois
Structuring the Astructural & Accounting for the Invisible
Gary Setzer, University of Arizona
Inspiration from the Everyday
Meaghan Dee, Virginia Tech
Your Response is Both Respected and Valued
Lily Kuonen, Jacksonville University
LUNCH 12:30 – 2:00
2:00 – 3:30

Globalization as a Catalyst for Innovation: Black Mountain College, Paducah School of Art, and Kadir Has University, Istanbul

CONGRESS ROOM
Winn Rea, Long Island University Post

Teaching Chinese painting in the rural South (USA): Preparing Cultural Studio Space in order for Perspective and Art to Happen
Bilan Liao, Paducah School of Art & Design, WKCTC, KY
Dr. Marcie Hinton, Murray State University, KY

Black Mountain College: Back to the Future
Joel Varland, Savannah College of Art & Design

Continue Learning From the City
Nur Balkir Kuru, Kadir Has University

Aspirational Summer Readings

SENATE ROOM
Carol Griffith, Columbus College of Art & Design

Common Summer Reading at CCAD: Our Evolving Program -Timeline, Logistics and Student Activities
Tamara Peterson, Columbus College of Art and Design

Supporting Common Summer Readings
Chris Mundell, Columbus College of Art and Design

Expanding the Foundations: The Use of Comics in Freshmen Common Reading Programs
Robert Loss, Columbus College of Art and Design

Classroom Outcomes for Summer Readings
Carol Griffith, Columbus College of Art and Design

Drawing: Media-less Process or Independent Discipline?

COUNCIL ROOM
Ariel Baron-Robbins, Independent Artist

The Relevance of Drawing for Those Who Don’t Draw Anymore
Steve Snell, Hastings College

An “Honest” Discipline?
Jono Vaughan, New College of Florida

Drawing as Metaphor:
Communities of Practiced Transformation
Susan Beniston, Sheridan College

Enhancing the First Year Experience: Partnerships between Foundation Studies, Counseling & Wellness and New Student Seminar Programming

CABINET ROOM
Christopher Yates, Kenyon College

Setting the Stage: the First Year Curriculum
Christopher A. Yates, Kenyon College

New Student Seminar Makeover
Heather Bray, Columbus College of Art and Design

A Booster Shot:
Injecting Wellness into the Classroom
Erin Vlach, MA, Columbus College of Art and Design

Shifting Lines:
The Evolving Role of Drawing in Foundations

CAUCUS ROOM
Jessica Wohl, Sewanee: the University of the South

Shifting Intro to Design…toward Drawing
Sarah Jantzi, Valparaiso University

Contours Without Boundaries
Brian Hitselberger, Piedmont College

Intersection of Subspace: 2D Planes in 4D Space
Alysia Kaplan, Hobart and William Smith colleges
Nancy Bernardo, Rochester Institute of Technology

A Study of Eight Contemporary Artists’ Improvisational Drawing Practices: Drawing is a Way to Have a Conversation with Myself
Andrea Kantrowitz, Tyler School of Art, Temple University
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THANKS

Thank you to those who have made Tectonic Shifts possible through their hard work and support:

Valerie Eickmeier
Dean, Herron School of Art and Design, IUPUI

Scott Stulen
Curator of Audience Experiences and Performance, Indianapolis Museum of Art

Colin Tuis Nesbit
Gallery Director and Curator, Herron School of Art and Design, IUPUI

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