THIRTIETH ANNUAL
NATIONAL CONFERENCE
ON LIBERAL ARTS AND
THE EDUCATION OF ARTISTS

Why Study Art?

October 12-14, 2016
Warwick Hotel
65 West 54th Street
New York City
866-460-7456
CONTENTS

General Information 3

Program Summary 4

Program 6

Abstracts 15

Conference Director:

Dr. Maryhelen Hendricks
Co-Chair, Humanities and Sciences Department
School of Visual Arts
New York, NY 10010
212.592.2625
mhendricks@sva.edu

Conference Coordinator:

Laurie Johenning
Director of Operations
Humanities and Sciences Department
School of Visual Arts
New York, NY 10010
212.592.2624
ljohenning@sva.edu
GENERAL INFORMATION

Meeting Room Locations
Sessions will take place in the conference rooms located on the second floor conference suites.

Registration
The Welcoming Hour (Wednesday, October 12), continental breakfast and lunch (Thursday, October 13 and Friday, October 14) as well as the Keynote Address and reception (Thursday, October 13) are included in the general and student registration.

Registration fee
The $75 deposit, applicable to the registration fee is due July 11. General registration is $295 and student registration is $175. Remainder of the registration fee is due September 30.

Keynote Speaker
Dr. Mark Salmon will give his keynote address on Thursday, October 13 in the Warwick Room

Reception
After the Keynote Address, there will be a reception. Please join us.
PROGRAM
SUMMARY

Wednesday, October 12, 2016

6:00 pm – 7:30 pm  Welcoming Hour  Warwick

Thursday, October 13, 2016

8:30 am – 9:30 am  Continental Breakfast  Warwick
8:30 am – 4:00 pm  Registration  lounge

Sessions:
9:00 am – 10:30 pm
  1.  Art Makes Us Human
  2.  Teaching the Un teachable
  3.  Art and “Inherent Value”
  4.  Panel: Studying versus Making Art: Rethinking the Role
      of the Liberal Arts
  5.  STEM and STEAM: Competition or Collaboration, I
  6.  Why Study Art, I

10:45 am- 12:45 pm
  4.  Panel: Studying versus Making Art: Rethinking the Role
      of the Liberal Arts
  5.  STEM and STEAM: Competition or Collaboration, I
  6.  Why Study Art, I

1:00 pm – 2:00 pm  Lunch  Warwick

2:15 pm – 3:45 pm
  7.  Artists
  8.  Social and Cultural Awareness

4:00 pm – 5:30 pm
  9.  Dear Mom and Dad
  10. Teaching Solutions

5:45 pm  Mark Salmon  Warwick

Please join us for a reception after the keynote address.
Friday, October 14, 2016

8:30 am – 9:00 am  Continental Breakfast  Lower Level
8:30 am – 11:00 am  Registration  Lower Level

Sessions:
9:00 am – 10:30 am  Rooms
11. Art Today  Kent
12. Visual Literacy  Surrey

Sessions:
10:45 am – 12:45 pm  Rooms
13. Why Study Art, II  Kent
14. Panel: The Quest to Visualize  Surrey
15. Making and Engaging  Oxford

1:00 pm – 2:00 pm  Lunch  Warwick

2:15 pm – 3:45 pm
16. STEM and STEAM: Competition and Collaboration, II  Kent
17. Research and Visual Arts  Surrey
PROGRAM

Thursday, October 13, 2016

8:30 am – 9:00 am  Continental Breakfast  Warwick
8:30 am – 4:00 pm  Registration  Lounge

9:00 am – 10:30 pm Sessions

**Session 1**  Harry W. Boone, Georgia Gwinnett College
*Art Makes Us Human*
*President*: Beverly Emyra Johnson, Columbia University, NY

- “Art Study as a Moral Choice”
- Suzanne Eberle, Kendall College of Art and Design, MI
- “Studying Art History: Articulating Humanity”
- Elissa R. Graff, Miami Dade College, FL
- “Art Makes Us Human”

**Session 2**  Sally L. Levine, Case Western Reserve University, OH
*Teaching the Un teachable*
*President*: Anna Ursyn, University of Northern Colorado

- “Even if Art Cannot Be Taught, It Doesn’t Mean We Shouldn’t Teach It”
- Bernard Welt, The Corcoran School of the Arts and Design, Columbian College, George Washington University, Washington DC
- “Teaching Artists to Dream”
- Manfred Kirchheimer, School of Visual Arts, NY
- “On Your Own”
- Theresa Schrantz, Tarrant County College, TX
- “Subversive Sociology: Acknowledging Art at the Core of Teaching and Learning”

**Session 3**  John Pauley, Simpson College, IA
*Art and “Inherent Value”*
*President*: Tim Rumage, Ringling College of Art and Design, FL

- “Art and Self-Knowledge”
- Don Govang, Lincoln University, MO
- “Putting the Art Before the Whores: Art Education as the Birth of Lifelong Learning”
- Eugene Selk, Creighton University, NE
- “The Values of Art: A Survey with Commentary”
Thursday, October 13, 2016

10:45 am – 12:45 pm Session

Session 4
Panel: Studying versus Art Making: Rethinking the Role of the Liberal Arts
Presider: Robert Loss, Columbus College of Art and Design, OH

Panel Members: Sophia Kartsonis, Robert Loss and Matthew Mitchem, Columbus College of Art and Design, OH

Kent
Session 5
STEM and STEAM: Competition and Collaboration, I
Presider: Manfred Kirchheimer, School of Visual Arts, NY

Tim Rumage, Ringling College of Art and Design, FL
“Art and Design Triumph over STEM and Save Humanity”
Eric Somers, The Sandbook Studio, NY
“Stan and Julie’, an Audio Drama”
Lane Duncan, Georgia Institute of Technology, GA
“The Fourth Moon of Jupiter”
Anna Ursyn, University of Northern Colorado
“Roles for Art”

Surrey

Session 6
Why Study Art, I
Presider: Suzanne Eberle, Kendall College of Art and Design, MI

Kathleen Callahan Rieder, North Carolina State University
“A Path to Critical Thinking and Culture”
Suzanne Schuweiler, Converse College, SC
“Art Off the Pate, Out of the Classroom and Onto the Trail”
Sheila Webb, Western Washington University, WA
“A Circuitous Route”
Frank Boyer, State University of New York New Paltz
“Why Ask Why? Questioning the Question, ‘Why Study Art?’”

Oxford

1:00 pm – 2:00 pm
Lunch
Warwick
### Thursday, October 13, 2016

**2:15 pm – 3:45 pm Sessions**

<table>
<thead>
<tr>
<th>Session 7</th>
<th>Kent</th>
<th>Session 8</th>
<th>Surrey</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Artists</strong></td>
<td><strong>Social and Cultural Awareness</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Presider:</em> Elissa Graff, Miami Dade College, FL</td>
<td><em>Presider:</em> Frank Boyer, State University of New York, New Paltz</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Carol Steinberg, Esq., School of Visual Arts, NY  
“To Foster a Savvy Artist”  
Patricia Denys, Platt College, CA  
“Never Forget”  
Grazia Peduzzi, Emergent Art Space, CA  
“Artists as Cultural Ambassadors”  

Obiora Anekwe, New York, NY  
“Creating Cultural Awareness Through a Close Reading of Dr. Martin Luther King, Jr.’s *Letter From Birmingham Jail* (1963)”  
Thomas Elder, Boise State University, ID  
“Racist Human Mascots: A Guide for Artists to Determine the Qualifications of Racism in Commercialized Art”  
Marit Berning, Linfield College, OR  
“Learning to Question and the Art of Being”
Thursday, October 13, 2016

4:00 pm – 5:30 pm Sessions

Session 9

Dear Mom and Dad
President: Regina Weinreich, School of Visual Arts, NY

Stephen Henderson, Quinnipiac University, CT
“Dear Parents; Your Child Has Expressed a Desire to Study Art at Our Institution. Since We Know You Find this Abhorrent We Have Taken the Following Steps to Keep Her in the Accounting Program ...”

Ron Mills, Linfield, College, OR
“Knowing Art; What I Want My Sons To Know.”

Brian Winkenweder, Linfield College, OR
“Wha’chagonna Do With That? Or, Is a Degree in Studio Art Wise?”

Session 10

Teaching Solutions
President: John Pauley, Simpson College, IA

Michael Hyde, Fashion Institute of Technology, State University of New York
“The Virtual Flâneur: The Art of Walking in Cyberspaces”

Beverly Elmyra Johnson, Columbia University, NY
“The Relevance of Art”

Jon Keenan, Colby-Sawyer College, NH
“Cultural Contrasts and Approaches in Reconstruction Through Art”
Thursday, October 13, 2016

5:45 pm  Keynote Address  Warwick

Please join us for Mark Salmon’s talk “Creative Renewal for Scholarship” and the reception immediately following his address.

Mark Salmon, Ph.D. began his academic career as a graduate student at New York University, and during that time taught sociology at New York University, Hunter College (City University of New York), Brooklyn College (City University of New York), and William Patterson College in New Jersey, and the School of Visual Arts (SVA) in New York City. After serving as a member of the faculty, he became chair of SVA’s Humanities and Sciences Department. During his time at SVA, he founded and directed the National Conference on Liberal Arts and the Education of Artists (now in its 23rd year), edited the published Proceedings for the Conference, and founded and edited Art and Academe: A Journal for the Humanities and Sciences in the Education of Artists. He also founded a BFA degree program in Interior Design at SVA.

In 1991, Mark became Academic Dean at The Atlanta College of Art and after a three-year stint moved to Los Angeles where he has served at Vice President for Academic Affairs at Otis College of Art and Design. At Otis, he created four undergraduate degree programs (Artists, Teaching, and Community; Digital Media; Interactive Product Design; and Toy Design). He also worked with faculty to create a comprehensive institutional assessment plan, an educational and career advising program for students, student learning services including skill building and professional preparation workshops, an enhanced Faculty Development Program, and a two-track system for faculty rank and promotion. In 2007, he moved to Kansas City, Missouri, to join the Kansas City Art Institute as Vice President for Academic Affairs.

He published Career Opportunities in the Visual Arts (McGraw-Hill: 1993, 2001, and 2009) and published articles on the sociology of art in Creative Outlook, Graphis, Design Issues, Art and Academe, Journal of General Education (co-authored with Glen Gritzer), and Visual Arts Research (co-authored with Glen Gritzer). He also presented research papers at over twenty-five academic conferences. Mark served as chair, co-chair, and/or team member of fifteen accreditation reviews for the California Commission for Teacher Credentialing, Georgia Nonpublic Postsecondary Education Commission, Northwest Western Association of Schools and
Colleges, Southern Association of Schools and Colleges, and Western Association of Colleges and Schools.


Mark lives in Kansas City with his wife Hilde. He retired from the Kansas City Art Institute in 2012.
Friday, October 14, 2016

8:30 am – 9:00 am  Continental Breakfast  Lounge
8:30 am – 12:00 noon  Registration  Lounge

9:00 am – 10:30 pm Sessions

<table>
<thead>
<tr>
<th>Session 11</th>
<th>Kent</th>
<th>Session 12</th>
<th>Surrey</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art Today</td>
<td>Visual Literacy</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Presider: Gary Eberle, Aquinas College, MI</td>
<td>Presider: Ioanna Sakellion, American University, Washington DC</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Elaine A. King, Carnegie Mellon University, PA</td>
<td>Maura C. Flannery, St. John’s University, NY</td>
<td></td>
<td></td>
</tr>
<tr>
<td>“The Arts in a Mash-Up Time of All: Who Are the Makers”</td>
<td>“Studying Art to Learn about Science”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jerry Smith, Collin College, TX</td>
<td>Raphael Sassower, University of Colorado</td>
<td></td>
<td></td>
</tr>
<tr>
<td>“Globalization and Pluralism: Freedom to Chase any Marketable Style, or Inability to Focus on Technique or Skill?”</td>
<td>“On Visual Literacy”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mamta Sharma, Apeejay Stya University, India</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“Liberal Art Approach: Cutting-edge In Higher Education (Apeejay Stya University- A Case Study)”</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Friday, October 14, 2016

10:45 am – 12:45 pm Sessions

**Session 13**

**Why Study Art, II**

*Presider:* Raphael Sassower, University of Colorado

Dennis Schmickle, Texas Tech University
“*The Future is Creative*”

Gary Eberle, Aquinas College, MI
“*Datolatry*”

Mike Fink, Rhode Island School of Design
“*Art is a Special Happiness*”

George Moore, School of Visual Arts NY
“*The Art of Wisdom*”

**Session 14**

**Panel: The Quest to Visualize**

*Presider:* Susan Fecho, Barton College, NC

*Panel Members:* Susan B. Fecho, Theresa Scott, Brittany Moore, Courtney Moore and Hoan Rahlan, Barton College, NC

**Session 15**

**Making and Engaging**

*Presider:* Elaine King, Carnegie Mellon University, PA

David Harmon, Howard Payne University, TX
“*The Art Studio Interface of Physical Instruction in the Wake of the Digital World: Why It Is Still Important to Physically Engage Students in the Rigors of Studio Instruction*”

Elaine Slater and Jonathon Ripley, Wentworth Institute of Technology, MA
“*The Elephant Highway*”

Marianne B. Woods, University of Texas of the Permian Basin
“*Art History in the After-Life*”
1:00 pm – 2:00 pm LUNCH  
Friday, October 14, 2016  
Warwick

2:15 pm – 3:45 pm Sessions

Session 16  
STEM and STEAM: Competition and Collaboration, II  
*President:* Mamta Sharma, Apeejay Stya University, India

Ioanna Sakellion, American University, Washington DC  
“Values versus Value: The Increasing Academic and Commercial Focus of Tyke O’Brien, Flintridge Preparatory School, CA

Daniele Viyera, Kent State University, OH  
“Art School Pedagogy + Buildings; Collaboration or Co-Existence?”

Session 17  
Research and Visual Arts  
*President:* Susan Fecho, Barton College, NC

Andrea Eis and Rachel Delfuoco  
Oakland University, MI  
“Embodying the Work: Research, Artistic Process and Learning”

Maurice Barnwell, George Brown College, Canada  
“Why Study Design Research?”
ABSTRACTS

Anekwe, Obiora, Ed. D., Art, PO Box, 20828, New York, NY 10023.  

Obiora.anekwe@gmail.com (Session 8) “Creating Cultural Awareness through a Close Reading of Dr. Martin Luther King, Jr’s, Letter from Birmingham Jail (1963).” In public high school education, there has been a lack of diversity and cultural awareness in the English Language Arts curriculum. Therefore, a fundamental question should be asked: What literacy tool can be used to help students learn more critically about the literary arts? Close reading is a research-based literacy tool that can effectively teach high school students how to learn and think more critically about the literary arts. In my conference presentation, I plan to address how close reading can benefit the reader and how cultural awareness can be gained from reading Dr. Martin Luther King, Jr’s Letter from Birmingham Jail.

Barnwell, Maurice, Adjunct Professor, The Centre for Arts, Design and Information Technology, PO Box 1015, Station B, George Brown College, Toronto, Ontario, Canada M5T 2T9. barnwell@netaxis.ca (Session 17) “Why Study Design Research?” The changing models of research from 1962 to 2025.

Berning, Marit, Curator-in-Residence, Linfield College, 900 SE Baker Street, McMinnville, OR 97128-6894. mbernin@linfield.edu (Session 8) “Learning to Question and the Art of Being.” The foundation of learning in this country appears designed to equalize rather than enlighten, as students are coached to conform rather than inspired to question. With this in mind, to study art is to stand in opposition to the conventions of a system that denotes the individual in favor of a deeply flawed status quo.

Boone, Harry W., Associate Professor of Art, Georgia Gwinnett College, 1000 University Center Lane, Lawrenceville, GA 30043. hboone@ggc.edu (Session 1) “Art Study as a Moral Choice.” Given the example of the current political climate that exposes a sort of “creative drought” in our culture, it is essential that remedies be identified. This argument hinges on the notion that art study provides crucial skills necessary for humanity. Thus, art study is a moral choice.

Boyer, Frank, Art Education Department, Art Department, State University of New York, New Paltz, 1 Hawk Drive, New Paltz, NY 12561. Boyerf666@gmail.com (Session 6) “Why Ask Why? Questioning the Question, "Why Study Art?" This presentation will explore some of the implications suggested by the topic of the conference, specifically what various participants in the discourses of the arts mean by “study,” and why they ask the question, “Why study art?”

Delfuoco, Rachel, Cinema Studies Major and Rosen Fellow, Oakland University, Rochester, MI 48309-4401. eis@oakland.edu (Session 17) “Embodying the Work: Research, Artistic Process and Learning.” As an Undergraduate/Professor Fellowship team, we worked on artistic activity, setting us apart from science and data-driven fellowship research at our university. Our working process in film/creative writing employed discovery and understanding through embodied artistic research. Our approach revealed how commitment to such creative research enriches the artistic learning experience. NOTE: this is a co-presentation with Andrea Eis.
Denys, Patricia, Program Chair, Graphic Design/Visual Communication, Platt College, 3700 Inland Empire Blvd. Ontario, CA 91764. synergydogs@earthlink.net (Session 7) “Never Forget.” Artists as cultural communicators. Artists who create beauty. Artists who create work to engage, and to question. Artists who use their voices to create political art that challenge. Artists who have worked alone and with collaborators. Artists who work with awareness in order to transform consciousness through art. Artists as witnesses. Artists as warriors. Artists who change the world. These Are Artists Who Never Forget.

Duncan, Lane, AIA, Associate Professor, Department of Architecture, Georgia Institute of Technology, 247 4th Street NW, Atlanta, GA 30332. lanemduncan@atlanasp.net (Session 5) “The Fourth Moon of Jupiter.” The title of this presentation is taken from Galileo’s discovery of a fourth moon orbiting the planet Jupiter, Rome’s patron god. In 1611, Galileo demonstrated the use of his new discovery, the telescope, to the Vatican in an open garden on the highest point in Rome, Janiculum Hill. It was this garden that I looked out upon from my apartment at the Academy every day before researching sources in the Library and engaging in challenging discussions with the assembled artists, musicians, historians, and poets.

Eberle, Gary, Professor of English, Aquinas College, 1607 Robinson Road, SE, Grand Rapids, MI 49506-1799. eberlejar@acquinas.edu (Session 13) “Datolatry.” Explaining the value of the arts to data-obsessed administrators is like trying to explain sound to the deaf. Can the arts still make their case in the data-worshipping world of contemporary higher education or will they have to remove themselves from the academy to save their souls?

Eberle, Suzanne, Ph.D., Professor, Kendall College of Art & Design, 17 W. Fountain, Grand Rapids, MI 49506. eberles@ferris.edu (Session 1) “Studying Art History: Articulating Humanity.” Art History is required in all art and design programs to provide professional terminology, examples of artists and their practices, and a critical engagement with the art object, placed in a cultural context. But much more importantly, examining art history can be a way of understanding what it is to be human. Students’ most profound moments in my classroom come from their sudden insight that these art works articulate both universal themes and deep, personal expression. This presentation will reflect on how art history can move students to explore the human condition and suggest ways of living with grace, compassion, and knowledge.

Eis, Andrea, Associate Professor of Cinematic Studies and Rosen Fellow, Oakland University, Rochester, MI 48309-4401. eis@oakland.edu (Session 17) “Embodying the Work: Research, Artistic Process and Learning.” As an Undergraduate/Professor Fellowship team, we worked on artistic activity, setting us apart from science and data-driven fellowship research at our university. Our working process in film/creative writing employed discovery and understanding through embodied artistic research. Our approach revealed how commitment to such creative research enriches the artistic learning experience. NOTE: this is a co-presentation with Rachel Delfuoco.

Elder, Thomas, Associate Professor, Graphic Design, Department of Art, 2249 University Drive, Fine Arts Building Office 104, Boise State University, Boise, ID 83725. teelder@boisestate.edu (Session 8) “Racist Human Mascots: A
Guide for Artists to Determine the Qualifications of Racism in Commercialized Art.” How is an artist or designer to know what qualifies as racist art? A practicing artist or designer should be able to refute why art is used for a mascot, a commissioned logo or a photograph is incongruous to human civil rights.

**Fecho, Susan B.,** Dean, Professor of the School of Visual, Performing and Communication Arts, Barton College, PO Box 5000, Wilcox, NC 27886. sfecho@barton.edu (Session 14) “The Quest to Visualize.” Throughout history, mankind developed devices of visual literacy as a means of sharing thoughts and narratives that cross language barriers. The study of art opens up a world view and trains for creating alternatives to existing visual realities. This presentation will provide an historical overview of graphics, as a preparatory study needed for development of infographics. NOTE: this is a panel presentation with Brittany Moore, Courtney Moore, Hoan Rahlan and Theresa Scott.

**Fink, Mike,** Professor, English, Rhode Island School of Design, 2 College Street, Providence, RI 02903. Mfink33@aol.com (Session 13) “Art is a Special Happiness?” I could spell out the problems, I faced and compose an autobiography about my adventures but my purpose in writing, illustrating, and presenting this account is to contribute to the conversation based on the question, “What is Art?” It is the inability to study things not emerging from your innate personal gifts, such as they may be. And the urgent pressure to please not only your parents, family, friends, and community, but also your own soul, to allay your fears and salute the world of the spirit. And so, I have not found complete peace with my search; I have found however, a special happiness: I can laugh and lift my eyes and smile at my small world. This is what after all art is: The Pursuit of Happiness, not the guaranty but the intimate joy of the hunt for it.

**Flannery, Maura C.,** Professor of Biology, College of Professional Studies, St. John’s University 8000 Utopia Parkway, Jamaica, NY 11439. flannerm@stjohns.edu (Session 12) “Studying Art to Learn about Science.” This presentation is a case study about how one biologist came to realize that such a visually-oriented science as biology cannot be fully explored without an understanding of how artists see the living world. In this example, “studying art” meant exploring art history, in particular botanical illustration, and learning to draw.

**Govang, Don C.,** Department Chair, Visual and Performing Arts, Lincoln University, Jefferson City, MO 65101-0029. (Session 3) “Putting the Art before the Whores: Art Education as the Birth of Lifelong Learning.” Investment and profit-motive aside, what is the inherent value in Art Education? This presentation contends that the end product of Art Education is not a complete (or completed) artist. It is the creation of the artist who will grow throughout her life. The tools, knowledge and basic skills of the art are gained.

**Graff, Elissa R.,** Ph.D., Chairperson, Arts and Philosophy, Miami Dade College, North Campus, 11380 NW 27th Avenue, Miami, FL 33167-3495. egraff@mdc.edu (Session 1) “Art Makes Us Human.” Why study art in a time when the discipline appears undervalued or even frivolous is a common question in light of enrollment numbers and funding cuts. Yet, the very
persistence of art as a means of inquiry about the human condition is one reason for the maintenance of the practice.

**Harmon, David**, Chair, Professor of Art, Art Department, 1000 Fish Street, Howard Payne University, Brownwood, TX 76801. davideharmon@hotmail.com (Session 15) “The Art Studio Interface of Physical Instruction in the Wake of the Digital World. Why It Is Still Important to Physically Engage Students in the Rigors of Studio Instruction” Students need to experience the professorial interface of demonstrations of materials and techniques. Cyberspace presents an illusion of perfection. We, as humans, are interactive beings who learn through the mistake making process. Visual art encompasses the same. When we teach in the studio environment students are taught to engage eye, hand, mind and time.

**Henderson, Stephen**, Professor and Director of Fine Arts, Quinnipiac University, Professor of Art, Director, Visual Art Program, Quinnipiac University, 275 Mt. Carmel Avenue CL-A3, Hamden, CT 06518-1908. Stephen.henderson@quinnipiac.edu (Session 9) “Dear Parents, Your Child Has Expressed a Desire to Study Art at Our Institution. Since We Know You Find this Abhorrent, We Have Taken the Following Steps to Keep Her in the Accounting Program...” This presentation will explain to doubting parents the value of an art education. It will seek to satisfy objections which are based on the big 3 questions: “Why is studying art not a complete waste of time? Why is studying art not a waste of money? And, how will my kid support him or herself when the nonsense is over?” In the end, this presentation will try to find ways to not only alleviate the fears of parents but to help them to encourage their sons and daughters in their chosen profession.

**Hyde, Michael**, Ph.D., Associate Professor of English, School of Liberal Arts, Fashion Institute of Technology, State University of New York, Seventh Avenue at 27th Street, New York, NY 10001. Michael_hyde@fitnyc.edu (Session 10) “The Virtual Flâneur: The Art of Walking in Cyberspace.” Exploring aesthetics of walking in virtual worlds, this presentation will highlight some possibilities for including video games as texts and as opportunities for experiential learning in the liberal arts classrooms to engage visual learners and to encourage critical thinking in a narrative medium in which students already possess knowledge.

**Johnson, Beverly Elmyra**, Ed.D., Teachers College Alumni Council, Office of Alumni Relations, Columbia University, 525 West 120th Street, Box 306, New York, NY 10027. belmyra@gmail.com (Session 10) “The Relevance of Art.” In 2012, 250 million short of 1 billion people visited museums in the United States; this exceeded sports and theme parks combined. Our difficulty in conveying the relevance of art results in highlighting a STEM instead of a STEAM curriculum in our schools, Solution: A Classroom Museum in School.

**Kartsonis, Sophia**, Assistant Professor, CORE Liberal Arts: Writing, Philosophy and the Humanities, Department of English and Philosophy, Columbus College of Art and Design, 60 Cleveland Avenue, Columbus, OH 43215. skartsonis@ccad.edu (Session 4) “Studying versus Making Art: Rethinking the Role of the Liberal Arts.” In contemporary society, the liberal arts presents itself as a regimen of study distinct from “doing.” If the liberal arts is indeed necessary to the creation of a free person, the humanities must rediscover
and redefine itself as creation, action, and making. This panel will examine why and how this can be done. NOTE: This is a panel presentation with Robert Loss and Matthew Mitchem.

Keenan, Jon. Professor of Art and Chair, Department of Fine and Performing Arts, Colby-Sawyer College, 541 Main Street, New London, NH 03257. jkeenan@colby-sawyer.edu (Session 10) “Cultural Contrasts and Approaches in Reconstruction Through Art.” The arts represent diverse cultures, values, and perspectives as complex as the human experience. An increasingly interconnected world provides valuable cross-cultural collaboration and educational opportunities. Recent efforts in Nepal and Japan demonstrate the benefits of combining focused study/making of art with other fields to rebuild communities following natural and human disasters.

King, Elaine A., Ph.D., Independent, Art Critic/Curator, Professor History of Art, Criticism and Museum studies, Carnegie Mellon University, 500 Forbes Avenue, Pittsburg, PA 15213. Eaking13@yahoo.com (Session 11) “The Arts in a Mash-up Time of All: Who Are the Makers?” The call for papers asks, “Why Study Art?” I raise the question, who studies art today and how is it being taught in our schools in a time of economic curtailment? This presentation will examine the practice of art in a technologically oriented society and one that values ideology over aesthetics. One might ask how are schools preparing future artists in a world of immediacy and never-ending entertainment opportunities? The differences between an After Post Art and the art of Modernism or even certain phases of Post-Modernism is that at times we have to struggle to locate the artwork. Art of the 21st century emerges from a vast variety of materials and milieus.

Kirchheimer, Manfred, Member of the Faculty, Film and Video Department, School of Visual Arts, 209 East 23rd Street, New York, NY 10010. mannykic@rcn.com (Session 2) “On Your Own.” In public school, in “music appreciation,” ditties were memorized to help identify the composers. This was rote learning, but it erased itself into my mind. Were we studying art? When we matriculate in an art field, are we learning about art or just the technical means of the medium? How far can formal study go?

Levine, Sally L., AIA, LEED AP BD+C, Case Western Reserve University, 10900 Euclid Avenue, Cleveland, OH 44106. Sally.levine@case.edu (Session 2) “Even if Art Cannot be Taught, It Doesn’t Mean We Shouldn’t Teach It.” In Why Art Cannot be Taught, James Elkins writes: “Lots of interesting and valuable things happen in studio art instruction... but I don’t think it involves teaching art.” Comparing art school literature with Elkins’ and other art educators’ writings, this presentation discusses why we teach what may not be teachable.

Loss, Robert, Assistant Professor, CORE Liberal Arts: Writing, Philosophy and the Humanities, Department of English and Philosophy, Columbus College of Art and Design, 60 Cleveland Avenue, Columbus, OH 43215. rloss@ccad.edu (Session 4) “Studying versus Making Art: Rethinking the Role of the Liberal Arts.” In contemporary society, the liberal arts presents itself as a regimen of study distinct from “doing.” If the liberal arts is indeed necessary to the creation of a free person, the humanities must rediscover and redefine itself as creation, action, and making. This panel will examine why and how this
can be done. NOTE: This is a panel presentation with Sophia Kartsonis and Matthew Mitchem.

Mills, Ron, Professor of Painting, Department of Art and Visual Culture, Linfield College, 900 SE Baker Street, McMinnville, OR 97128-6894. rmills@linfield.edu (Session 9) "Knowing Art: What I Want My Sons to Know." How does one come to know life more fully through the study of art? What does knowing about art, operationally and reflectively, have to do with being rooted in one’s ground of being? How does art function, synthetically, to put the fragments of knowing what the Taoists call "the ten thousand things" back together again? More briefly yet, how may we be made whole through art?

Mitchem, Matthew, Assistant Professor, CORE Liberal Arts: Writing, Philosophy and the Humanities, Department of English and Philosophy, Columbus College of Art and Design, 60 Cleveland Avenue, Columbus, OH 43215. rmitchem@ccad.edu (Session 4) "Studying versus Making Art: Rethinking the Role of the Liberal Arts." In contemporary society, the liberal arts presents itself as a regimen of study distinct from "doing." If the liberal arts is indeed necessary to the creation of a free person, the humanities must discover and redefine itself as creation, action, and making. This panel will examine why and how this can be done. NOTE: This is a panel presentation with Sophia Kartsonis and Robert Loss.

Moore, Brittany, School of Visual, Performing and Communication Arts, Barton College, PO Box 5000, Wilcox, NC 27886. bmoore@bulldogs.barton.edu (Session 14) "The Quest to Visualize." Throughout history, mankind developed devices of visual literacy as a means of sharing thoughts and narratives that cross language barriers. The study of art opens up a world view and trains for creating alternatives to existing visual realities. This presentation will provide an historical overview of graphics, as a preparatory study needed for development of infographics. NOTE: this is a panel presentation with Susan Fecho, Courtney Moore, Hoan Rahlan and Theresa Scott.

Moore, Courtney, School of Visual, Performing and Communication Arts, Barton College, PO Box 5000, Wilcox, NC 27886. cmoore@bulldogs.barton.edu (Session 14) "The Quest to Visualize." Throughout history, mankind developed devices of visual literacy as a means of sharing thoughts and narratives that cross language barriers. The study of art opens up a world view and trains for creating alternatives to existing visual realities. This presentation will provide an historical overview of graphics, as a preparatory study needed for development of infographics. NOTE: this is a panel presentation with Susan Fecho, Brittany Moore, Hoan Rahlan and Theresa Scott.

Moore, George, Member of the Faculty, Humanities and Sciences Department, School of Visual Arts, 209 East 23rd Street, New York, NY 10010. georgesleenyc@yahoo.com (Session 13) "The Art of Wisdom." We study art to reveal our freedom of perspective. The seeming arbitrariness of art, wherein one may choose any perspective reveals how we freely work with creation to discover the unique. If we can perceive the unique in creation we can create it. Yet perspective cannot be static. Like the universe, we live in time, and as all being is becoming, art recovers our first link to creation. If
this link is missing, if we do not create, but statically receive, and so
conform, our vision fades, distorts and shrinks. Yet, if we wish, creating and
cultivating knowledge with long, intuitive experience, we can traverse starlit
roads of thought — to wisdom.

O’Brien, Tyke, Ph.D., English Department, 12th Grade Dean, Flintridge Preparatory
School, 4543 Crown Avenue, La Cañada Flintridge, CA 91011.
tobrien@flintridgeprep.org (Session 16) “Why Study the Humanities? An
Appeal to Capitalist America in the Technological Age.” In this time of
waning humanities majors in college—largely as a result of assumptions
about the irreconcilability between the bottom line of future income and
the study of the arts—I will pose and explore answers to the question of
how we, as educators, can and should pay heed to the concept of symbiotic
balance between: beauty and rigor, the arts and the numbers, technology
and the human elements they describe in code, and between sustenance
and creativity.

Pauley, John, Professor of Philosophy, Simpson College, 701 North C Street,
Indianola, IA 50125. john.pauley@simpson.edu (Session 3) “Art and Self-
Knowledge.” In this presentation, I argue that art, in its visual and narrative
forms, creates the ground of human self-knowledge (in general). The
content of my argument is that art necessarily reveals the conditions of its
own creation because it never splits means from ends. In doing so, the art
reveals inherent contours of human limitations (self-knowledge). This is in
stark contrast to technological things and devices which consistently
conceal basic human limitations.

Peduzzi, Grazia, Emergent Art Space, San Francisco, 637 Alvarado Street, San
Francisco, CA 94114. graziapeduzzi@gmail.com (Session 7) “Artists as
Cultural Ambassadors.” This interconnectedness, made possible today by
technology, demands a stronger effort in genuine communication and
understanding. Because artists are cultural agents, and because art has the
potential to communicate beyond the barriers of language, they are very
well situated to play a vital role in shaping the global culture.

Rahlan, Hoan, School of Visual, Performing and Communication Arts, Barton
College, PO Box 5000, Wilcox, NC 27886. hrahlan@bulldogs.barton.edu
(Session 14) “The Quest to Visualize.” Throughout history, mankind
developed devices of visual literacy as a means of sharing thoughts and
narratives that cross language barriers. The study of art opens up a world
view and trains for creating alternatives to existing visual realities. This
presentation will provide an historical overview of graphics, as a preparatory
study needed for development of infographics. NOTE: this is a panel
presentation with Susan Fecho, Brittany Moore, Courtney Moore, and
Theresa Scott.

Rieder, Kathleen Callahan, Assistant Professor, Coordinator of the Design Studies
Program, Department of Art and Design, College of Design, North Carolina
State University, Raleigh, NC 27695. Kathleen.rieder@ncsu.edu (Session 6)
“A Path to Critical Thinking and Culture.” “Our culture is an ill-fitting coat—or
at least one that no longer fits us.” (Jean Dubuffet, 1951, Anti-Cultural
Positions). The study of art and culture in the 21st century provides valuable
tools for students to acquire critical and creative thinking skills. These skills
are applicable throughout the university experience.
Ripley, Jonathon, Professor, Humanities and Social Sciences, Beatty 407, Wentworth Institute of Technology, 550 Huntington Avenue, Boston, MA 02115. ripleyj@wit.edu (Session 15) “The Elephant Highway.” This presentation explains the initiative ETHS, interpreted as Epic Themes in Humanities and Social Sciences. Art and Religion of India is an interdisciplinary course taught at Wentworth Institute of Technology. Its professors argue their case for its college setting. NOTE: this is a co-presentation with Elaine Slater.

Rumage, Tim, Coordinator, Environmental Studies, Ringling College of Art and Design, 2700 N. Tamiami Trail, Sarasota, FL 34234. trumage@c.ringling.edu (Session 5) “Art and Design Triumph Over STEM and Save Humanity.” Art and Design provides the holistic model that allows us to reconceptualize and resolve the problems that haunt humanity. The issues will not surrender to STEM and its reductionist model. STEM gives us facts, but art and design give us stories and we are a species guided by stories.

Sakellion, Yana (Ioanna), Associate Professor, Graphic Design, Art Department, American University, Washington DC. sakellion@american.edu (Session 16) “Value versus Value: The Increasing Academic and Commercial Focus of Studies.” This presentation examines the importance of interdisciplinary collaborations between design/art and STEM disciplines as a vehicle to articulate the value of art education within a larger current academic context. Through examples of personal work and mentored student projects, I will illustrate the benefits of strategic approach to integrative projects.

Sassower, Raphael, Professor of Philosophy, University of Colorado, Colorado Springs, 1420 Austin Bluffs Parkway, Colorado Springs, CO 80918. rsassowe@uccs.edu (Session 12) “On Visual Literacy.” These are not our grandparents’ lessons on art, its history, theory, and practice. Instead, what emerges in the current cultural milieu is the consumption of all forms of information and data in visually exciting and challenging ways. This means that today, even more than before, it’s essential to be visually literate: be able to discern visual nuances for their underlying messages and ideas. In other words, the ISOTYPE project undertaken by Otto Neurath a hundred years ago should be understood way beyond the conveyance of data and its attendant propagandistic characteristics; it should be both convenient and enlightening basis for appreciating the powerful GIS programs of contemporary social sciences. Without visual literacy, one might not simply fall behind the knowledge-base of the day, but be prone to miscalculation and fundamental misunderstandings verging on pitiable ignorance.

Schmickle, Dennis, Assistant Professor, School of Art, Texas Tech University, 2500 Broadway, Lubbock, TX 79409. Dennis.schmickle@ttu.edu (Session 13) “The Future is Creative.” I’ve just completed my tenth year of teaching art and graphic design. Over those years, I’ve considered my obligations as a professor, and what it means to teach, study, and practice art. Is personal fulfillment the goal? Are my students adequately prepared for an artistic vocation? What defines a creative career?

Schrantz, Theresa, Assistant Professor, Sociology and Psychology, Tarrant County College Trinity River Campus, 300 Trinity Campus Circle, Fort Worth, TX 76102. Theresa.schrantz@tccd.edu (Session 2) “Subversive Sociology:
Acknowledging Art at the Core of Teaching and Learning.” To quote an early pragmatist and paragon of progressive education, John Dewey, “Life itself is the real education.” And life, it may be said, is the muse that creates ad infinitum. Education as an institution is fueled by the symbiotic relationship between teaching and learning, between self and other, and certainly the processes of our educational institutions are, at core, art, however many layers of scientific methodologies and bureaucracies and data hierarchies and political machinations there may be. This presentation will briefly share this veteran teacher’s pedagogical evolution and allow for participants to engage in communal inquiry.

Schuweiler, Suzanne, Ph.D., Associate Professor, Art History, Department of Art and Design, Converse College, 580 East Main Street, Spartanburg, SC 29302. zan.schuweiler@converse.edu (Session 6) “Art Off the Page, Out of the Classroom and Onto the Trail.” This presentation presents the course “Eco-Art,” a collaboration of art history, environmental science and studio art. In this course, students integrated academic study with the actualization of their ideas in the studio and onto a nature trail. This experiment demonstrates how the study of art preserves our humanistic values and our relationship with the world.

Scott, Theresa, Duke University. tmscott@bulldogs.barton.edu (Session 14) “The Quest to Visualize.” Throughout history, mankind developed devices of visual literacy as a means of sharing thoughts and narratives that cross language barriers. The study of art opens up a world view and trains for creating alternatives to existing visual realities. This presentation will provide an historical overview of graphics, as a preparatory study needed for development of infographics. NOTE: this is a panel presentation with Theresa Scott, Brittany Moore, Courtney Moore, Susan Fecho.

Selk, Eugene E., Ph.D., Department of Philosophy, Dowling Humanities Center 107, 2500 California Plaza, Creighton University, Omaha, NE 68178. eeselk@creighton.edu (Session 3) “The Values of Art: A Survey with Commentary.” I summarize and comment on Monroe Beardsley’s classic list of six values of art and then expand on his list. I devote special attention to the cognitive value of art—art as one way of penetrating the inner life of humans and the realm of the sacred.

Sharma, Dr. Mamta, Apeejay Stya University, Sohna - Palwal Road, Sohna, Haryana, India 122103. mamta.sharma@asu.apjeejay.edu (Session 11) “Liberal Art Approach: Cutting-edge in Higher Education (Apeejay Stya University-A Case Study).” Apeejay Stya University (ASU) is a milestone in the pursuit of social commitment and excellence reflecting the best practices of the leading universities of the world. It has reached the shores of developing into a seat of global learning to bring about transformation of the society through value-based education, man making, and nation building. The University has come to be known for its innovation in higher education, liberal arts, and research aimed at a nurturing environment that cherishes independent thinking, creativity, risk taking and out of the box thinking.
Slater, Elaine, Professor, Department of Humanities and Social Sciences, College of Art and Sciences, Wentworth Institute of Technology, 550 Huntington Avenue, Boston, MA 02115. (Session 15) “The Elephant Highway.” This presentation explains the initiative ETHS, interpreted as Epic Themes in Humanities and Social Sciences. Art and Religion of India is an interdisciplinary course taught at Wentworth Institute of Technology. Its professors argue their case for its college setting. NOTE: this is a co-presentation with Jonathon Ripley.

Smith, Jerry E., Professor of Studio and Lecture Art, Collin College, 2800 E. Spring Creek Parkway, Plano, TX 75074. JESmith@collin.edu (Session 11) “Globalization and Pluralism: Freedom to Chase any Marketable Style, or Inability to Focus on Technique or Skill?” Today’s gallery art bears little resemblance to focused themes traditional to a university degree. Is it the art world that has gone astray into ADHD lack of focus, only seeking the next “one-hit wonder” installation? Or does the University need to become more of the “School of What’s Happening Now?”

Somers, Eric, The Sandbook Studio, 3 Neptune Road., Suite A20A, Poughkeepsie, NY 12601. somers@sandbookstudio.com (Session 5) “Stan and Julie: An Audio Drama.” “Stan and Julie” is a short audio drama that will be presented via recording dealing with the issue of STEM vs. Arts education. The 10 minute drama will be played then discussion will follow.

Steinberg, Carol, Esq., Member of the Faculty, Humanities and Sciences Department, School of Visual Arts, 209 East 23rd Street, New York, NY 10010. (Session 7) “To Foster a Savvy Artist.” In the first major lawsuit to establish the legality of graffiti, a Federal judge wrote: “Picasso believed that ‘the purpose of art is washing the dust of daily life off our souls.’” This judge in the notorious 5 Pointz case also wrote that “our souls owe a debt of gratitude to the plaintiffs for having brought the dusty walls of defendant’s buildings to life.” Even a federal judge in an epic battle between real estate and artistic interests recognizes the importance of the arts. However, as many at this conference will enlighten on why art matters, I, an arts attorney, write to support professional development in art school for artists—these awe-inspiring messengers of delight, expansion, and provocation. Because art matters so much, we as custodians of artists’ education must also support their professional, as well as their creative development.

Ursyn, Anna, Ph.D., Professor, Computer Graphics Area Head, School of Art and Design, University of Northern Colorado, 501 20th Street, Greeley, CO 80639. ursyn@unco.edu (Session 5) “Roles for Art.” Art is also related to fun. The meaning behind studying art has changed. With constantly growing technology, artistic, visual thinking, cognitive creativity become not only necessary, but also sought after skills of a graduate. Creativity has been recognized as a currency of the 21st Century, thus STEM to STEAM movement.

Vieyra, Daniel, Professor of Architecture, College of Architecture and Environmental Design, Kent State University, 304 Taylor Hall, Kent, OH 44242. danvieyra@yahoo.com (Session 16) “Art School Pedagogy +
Buildings: Collaboration or Co-existence? Since Plato and Aristotle, schools have expressed themselves through their buildings. Relationships between institutions and their buildings range from making pedagogic statement to being “blank canvases.” Through a series of case studies, this presentation looks at art schools building designs, exploring the buildings and the art that is taught within.

**Webb, Sheila**, Professor, Department of Journalism, Western Washington University, Comm Facility 269, Mail Stop 9161, 516 High Street, Bellingham, WA 98225-5996. [Sheila.webb@wwu.edu](mailto:Sheila.webb@wwu.edu) (Session 6) “A Circuitous Route.” “Why Study Art” considers the purposes and meanings of art schools. Drawing from Emily Dickinson’s “Tell all the truth but tell it slant, success in circuit lies,” this presentation comes at this topic via a circuitous route, that is, via teaching the visual arts within a mass communication setting. Both programs face similar issues; how to provide a liberal arts structure within a mass communication setting. Both programs face similar issues: how to provide a liberal arts structure within an environment that focuses on career building; how to allow time for deep learning and appreciating artistic development within a setting that moves from project to project; how to encourage students to consider the ethical and personal impact of their goals within a new media environment that rewards the acquisition of micro-focused skills; and how to incorporate the humanities when students demand narrowed technical training in a field that is constantly changing and in which globalization is altering both practice and competition.

**Welt, Bernard**, The Corcoran School of the Arts and Design, Columbian College, George Washington University, 500 17th NW, Washington, D.C. [bernardwelt@gmail.com](mailto:bernardwelt@gmail.com) (Session 2) “Teaching Artists to Dream.” Training art students to keep a journal and share dreams productively teaches them to integrate introspective research into their art practice and to investigate their own creative process. Interdisciplinary study of dreaming provides an intellectual framework for understanding the foundations of cultural and artistic communication in psychological processes.

**Winkenweder, Brian**, Professor of Art History and Chair, Department of Art and Visual Culture, Linfield College, 900 SE Baker Street, McMinnville, OR 97128-6894. [bwinken@linfield.edu](mailto:bwinken@linfield.edu) (Session 9) “Wha’chagonna Do With That? Or, Is a Degree in Studio Art Wise?” Study in the visual arts enables one to gain a variety of fabrication and presentation skills, develop effective strategies for expression and communication and learn how to research and develop an idea from inception to production. So, when asked, “why study art?” Art majors should smile and ask, “why not?”

**Woods, Marianne B.**, Associate Professor of Art History, University of Texas of the Permian Basin, 4901 East University, Odessa, TX 79762. [woods_m@utpb.edu](mailto:woods_m@utpb.edu) (Session 15) “Art History in the After-Life.” Art history may seem like an irrelevant discipline to some but it can enhance a person’s life in ways many people might never imagine. In this presentation, I will demonstrate the practical and joyful results of
having engaged with an academic study of art history and argue that art history lives.