



Texas Tech University College of Visual and Performing Arts  
*in collaboration with TASA: Texas Association of Schools of Art presents:*

# **ARTS PRACTICE RESEARCH CONFERENCE**

*Scholarship, Pedagogy, and the Creative Process*

**OCTOBER 1 - 3, 2015**

**TEXAS TECH UNIVERSITY  
LUBBOCK, TX**

Texas Tech University College of Visual and Performing Arts  
*in collaboration with TASA: Texas Association of Schools of Art presents:*

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**OCTOBER 1 - 3, 2015**

*Lubbock, Texas*

**KEYNOTE PRESENTATION: NICK CAVE**



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## **STEERING COMMITTEE WELCOME**

Carol Flueckiger *School of Art* | Bill Gelber *School of Theatre & Dance*  
Chris Smith *Vernacular Music Center* | Nicole Wesley *Texas State University*

Welcome to Arts Practice Research! This duo conference, co-hosted by College of Visual and Performing Arts and Texas Association of Schools of Arts is a mix of lectures, conversations, exhibitions and performance. We are the arts! Student and faculty, presenters and attendees are here from city, state, national and international groups. Glad to have you join us in West Texas, Lubbock and on the campus of Texas Tech. This is our home, where flat dusty landscape, university atmosphere and community gatherings drink in music, theatre, dance and art.

Thank you to the College of Visual and Performing Arts, the Texas Association of Schools of Art, the TTU Vernacular Music Center and the School of Music, Provost Lawrence Schovanec, VPA Interim Dean Andrew Martin, Directors Lydia Thompson, William Ballenger, and Mark Charney. Special thanks are extended to The Office of the Provost and the Ryla T. & John F. Lott Endowment for Excellence in the Visual Arts in the School of Art for their support of the Nick Cave keynote presentation during the Conference. All of these have contributed to bringing this inaugural event to you and we are very grateful to each.

Thank you for choosing to come and share this blended experience with us!

# STEERING COMMITTEE STATEMENT

“Scholarship, Pedagogy, and the Creative Process”

In teaching the fine and performing arts, real-time and immersive learning engages students in “arts practice”: that is, in the processes, techniques, skills, data-sets, and critical perspectives whose combination in real time yields the art object or experience. Makers and learners can be engaged in both creating this object or experience, and then reporting, in a critical and analytical fashion, upon the considerations that went into its creation, thereby “opening out” the collaborative process for investigation and dialogue. Transdisciplinary and multi-modal in both philosophy and practice, this synthesis of creativity activity and critical analysis, as “**Arts Practice Research**,” is a fast-growing topic within university curricula, both here in North America and abroad. Programs may differ in their language and definitions, but they uniformly share a fundamental conviction that both the *creation* and the *analysis* of an arts object (physical or processual) can be constituent elements of the scholarly mission, uniting the creator and the critic as “practitioner”.

Because the arts reach out to students, the community, the academy, the gallery, technology, other disciplines, the environment, history, social justice, entertainment, and transnational communities, in furthering art’s reach, we who engage in Arts Practice can expand and diversify the impact of our research and art-making. Arts practice is thus precisely the place in which Fine & Performing Arts faculty can unite research, teaching, and creative activity. Texas Tech University’s College of Visual and Performing Arts has been a leader in arts practice research for four decades, since the foundation of the CVPA’s interdisciplinary PhD in Fine Arts.

The Steering Committee comprises leading artist/scholars from across the College and around the Southwest, already actively involved in creative collaborations and Arts Practice Research: Carol Flueckiger (School of Art), Bill Gelber (School of Theatre & Dance), Chris Smith (Vernacular Music Center), Nicole Wesley (Texas State University)



Thank you for joining the TASA Annual Conference hosted by Texas Tech in Lubbock. The world we teach in is rapidly changing, the challenges and obstacles we face are many. Whether it is the issue of constricted core curriculum, limitations on adjunct instructors or the changing concepts in teaching of core components, TASA conferences provide a meeting place to discuss, share and solve issues. A special panel on Creative Arts Core Component Area and Studio Art Courses will be held on Friday morning, Oct. 2nd.

Also, this years conference “Arts Practice Research: Scholarship, Pedagogy, and the Creative Process”, broadens the spectrum by involving multi-disciplinary concepts shared by the Visual and Performing arts. “Arts Practice Research,” is a fast-growing topic within university curricula, both here in North America and abroad, with the fundamental conviction that both the *creation* and the *analysis* of an arts object (physical or processual) can be constituent elements of the scholarly mission, uniting the creator and the critic as “practitioner”. How does this work into your academic practices?

We are here to share ideas and we want hear your voice and your issues.



## NICK CAVE

*Keynote Presentation*

**Friday October 2, 2015**

**SUB Ballroom**

1:30 - 2:30

Nick Cave is a Messenger, Artist and Educator working between the visual and performing arts through a wide range of mediums inclusive of sculpture, installation, video, sound and performance. He has been described as a Renaissance artist and says of himself “I have found my middle and now ... working toward what I am leaving behind.”



Photograph by Sandro

HOST & MODERATOR: GHISLAINE FREMAUX, TEXAS TECH UNIVERSITY  
EVENT MADE POSSIBLE BY THE EXCELLENCE IN THE VISUAL ARTS IN THE SCHOOL OF ART

## “WHY ARE YOU DOING THIS TO ME?”

PHILIP MONAGHAN & DAVID TRINIDAD

A Collaboration of a Painter and a Poet

“Why Are You Doing This To Me?” is a visual statement that lifts the scenes from David Trinidad’s poem “The Late Show” revealing the films referenced by the poem. The paintings portray the mock pathos and camp qualities the nineteen films embody. According to Trinidad, the result is sublime. The scenes unfold as the poem does, each frame delivered like a film spool through a projector, capturing the staccato rhythm of the poem.

**Friday October 2, 2015, SUB Ballroom**

2:30 - 3:30

EXHIBITION IN THE LANDMARK GALLERY FROM OCTOBER 2 - DECEMBER 13, 2015.  
PANEL MODERATED BY DR. KRISTI HUMPHREYS, TEXAS TECH UNIVERSITY



Photograph by Joshua Jordan

## PHILIP MONAGHAN

*Texas Tech sponsored Panel*

Philip Monaghan (born September 27, 1954) is a visual artist and branding executive living in New York City. He is noted for his visual collaborations with poets. Part of the 1980s East Village fashion and art scene, Monaghan was friendly with artists including Andy Warhol. Concurrently, Monaghan worked as an art director and branding expert for various retail companies. In 2007, he dedicated himself to a fine arts practice.

## DAVID TRINIDAD

*Texas Tech sponsored Panel*

David Trinidad was born in Los Angeles, California, in 1953 and raised in the San Fernando Valley. He attended California State University, Northridge, where he studied poetry with Ann Stanford and edited the literary journal *Angel's Flight*. Trinidad has been well published in numerous periodicals and released seven books the latest of which, *Notes on a Past Life*, is forthcoming in 2016. In addition to his own books, Trinidad has edited several volumes of poetry

Trinidad is known for his masterful use of popular culture in his poems. The poet James Schuyler wrote, “Trinidad turns the paste jewels of pop art into the real thing.” His work is also associated with the innovative formalism of the New York School.



Photograph by Alyssa Lynee

## — ONE FOOT EXHIBITION —

Every year at the TASA Annual Conference, faculty and student attendees are invited to participate in the TASA One Foot Exhibition. As the title indicates, submissions for this show must be limited to one square foot for 2D work or one cubic foot for 3D pieces. The exhibition will be on view at Texas Tech University Satellite Gallery at CASP with a reception held during First Friday Art Trail of the conference weekend.

**Friday October 2, 2015, Satellite Gallery**  
6:00 - Late

**JUROR: CHARLES ADAMS** *Founding Director, CASP*

Charles Adams has successfully managed a professional fine arts gallery for over thirty years in Lubbock, Texas. Adams graduated with an art history degree from NYU, after which he owned and operated a successful gallery in NYC for ten years before returning to Lubbock in 1980. Currently, Adams is the director of development, implementation and management of a marketing plan, liaison to the general public, the artists, and cultural organization for the Charles Adams Studio Project.



*Paul Hanna Award*  
**FELICE HOUSE**  
MFA, MS, Texas A&M University

**Giving Voice to the Female Hero**

**Abstract :** In order for women to be recognized as heroic, women heroes have to be remembered. This talk will explore how female heroes are placed in a visual narrative of heroes. Contextualizing their lives provides a framework to understand the hero in relation to gender. As an artist, House explores the tension between heroic archetypes and gender. Her most recent series of large-scale paintings, RE•WESTERN, places contemporary women into heroic roles played by movie icons such as John Wayne. By flipping the gender, and retaining the same visual signifiers, the series conveys female heroes and speaks to women's access to power.



**Saturday**  
**October 3, 2015**  
**Firehouse Theatre**  
11:00 - 12:00

## RESEARCH AS PERFORMANCE EVENING

Research need not happen in a science lab or be published in a journal. Artistic processes—music, theatre, dance, visual art, and everything in-between—can be forms of research, too. *Performance as Research as Performance* is an evening of time-based work by local and nationally-based artists that transforms the stage into a testing ground for ideas. Come see and hear live performance as a vibrant experimental practice. After the performances, creators will come onstage for an informal Q & A session with audience members. The event is free and open to the public.

**Saturday October 3, 2015, Firehouse Theater**  
8:00 - 10:30

### PERFORMANCES

**APR PANEL: "Shaking, Touching, Queering"** *(see page 16)*

**MOTHER COURAGE AND HER CHILDREN:**  
William Gelber *(Texas Tech)* & Chris Smith *(Texas Tech)*  
*The Junkyard Cabaret*

**GESTURES:**  
Kristy Kristinek and Flatlands Dance Theatre  
Sarah Mondle *(Choreographer)*

**THE BASSANDA PROJECT:**  
Nicole Wesley *(Texas State University)* & Chris Smith *(Texas Tech)*  
*The Eagles Heart Sisters & The Elegant Savages Orchestra*

**TILL YOUR EYES WATER:** Jess Humphrey *(San Diego State University)*,  
Leslie Seiters *(San Diego State University)*, & Eric Geiger *(University of California, San Diego)*



### CURATOR: HEATHER WARREN-CROW

Heather Warren-Crow is assistant professor of interdisciplinary arts at Texas Tech. She has a PhD in performance studies and certificate in film studies from UC Berkeley. Recent publications include the book *Girlhood and the Plastic Image* and monologue "Leash." Dr. Warren-Crow is also a performance and sound artist who has presented her work at exhibitions around the world, including the PNEM sound art festival (the Netherlands) and the Prague Quadrennial.

SOLAR POWERED PAINTING COLLABORATION, MARTIN MCDONALD GALLERY LHUCA



**ARTS PRACTICE RESEARCH**  
*Presentations*

**Friday October 2, 2015**  
**Senate Room, SUB, Texas Tech University**

10:30 - 12:00

**APR Paper Session:**

Sound, Movement, Cognition

PAPER: Cliodhna Donnellan (*University of Limerick*) & Shannon Burns (*University of Limerick*)  
“Arts Practice Research as Method in the Investigation of a Traditional Musician’s Perceived Performance Limitations”

PAPER: Andrew Lawrence King (*Guildhall School of Music and Drama*)  
“Text, Rhythm, Action! New Priorities in Historically Informed Performance”

PAPER: Caitlin Grann (*Texas Tech*) and Carolina Arellans (*Texas Tech*)  
“Where Trees Do not Exist”

**Friday October 2, 2015**  
**Senate Room, SUB, Texas Tech University**

3:30 - 5:30

**APR Panel B:**

The ways and means of praxis led research led praxis

PANEL ABSTRACT: The Centre for the Arts and Learning (CAL) at Goldsmiths, University of London is a practice research centre, where knowledge is conceived as something that is co-constructed through action- praxis, practice with theory and theory with practice. The aims of CAL are to enable, explore and curate critical processes of socially engaged praxis that effect change for social justice through a variety of ways and means.. The intention of these three presentations is to share ways of responsive, located research that draws on arts practice, pedagogy, modes of community engagement and collaborative creative processes.

PANELIST 1: Anna Hickey-Moody (*Goldsmiths University of London*)  
“New materialisms and inventive methods”

PANELIST 2: Tara Page (*Goldsmiths University of London*)  
“The writing is on the walls”

PANELIST 3: Esther Sayers (*Goldsmiths University of London*)  
“Pedagogical arts praxis on the inside”

**Friday October 2, 2015**  
**Senate Room, SUB, Texas Tech University**

9:00 - 10:30

**APR Panel A:**

Wandering as a Creative Research Practice

Chair: Ruth Laurion Bowman; Respondent: Justin Trudeau *University of North Texas*

PANEL ABSTRACT: In this session, we focus on wandering as arts based research practice. An overview of wandering will be provided by the chair, after which the authors will examine different concepts and applications of wandering, such as the Surrealist activation of memory through a wandering chronotope, *flânerie* in performance composition, and poetic non-representational place-making in visual art. In addition to understanding wandering as a chance based encounter between people and a place(s) or space(s), the three approaches highlight the multi-temporal affect of wandering; cover practical as well as theoretical concerns; and situate their work within the politics of wandering.

PANELIST 1: Sarah K. Jackson (*Southern University of New Orleans*) & Lindsay Greer (*Southern Illinois University-Carbondale*)  
“The Wandering Chronotope as a Performance of Memory and Remembering”

PANELIST 2: Bonny McDonald (*Louisiana State University*) & Ruth Laurion Bowman (*Louisiana State University*)  
“‘Botanizing on the Asphalt’: Wandering as Generative Interruption”

PANELIST 3: Brian Rusted (*University of Calgary*)  
“Evoking the Visual: Walking, Performance, Trench and Circle”



SCHEDULE AT A GLANCE

THURSDAY OCTOBER 1st	APR	TASA
1:00 - 5:00pm		TASA Board Meeting
6:00 - 8:00pm	RECEPTION & REGISTRATION : <i>Museum of Texas Tech University</i>	
<b>FRIDAY OCTOBER 2nd</b>		
8:30 - 9:00am	RECEPTION & REGISTRATION : <i>Lubbock Room, SUB</i>	
9:00 - 10:30am	APR Panel A : Wandering as a Creative Research Practice <i>Senate Room, SUB</i>	THECB art field of study revision & studio core curriculum update <i>Lubbock Room, SUB</i>
10:30 - 12:00pm	APR Paper Session: Sound, Movement, Cognition <i>Senate Room, SUB</i>	Creating Arts Infrastructure/ Developing Artist Research <i>Lubbock Room, SUB</i>
12:00 - 1:00pm	Lunch, <i>Matador Room, SUB</i>	
1:30 - 2:30pm	<b>Keynote Presentation:</b> Nick Cave in Conversation <i>Ballroom, SUB</i>	
2:30 - 3:30pm	<b>Texas Tech School of Art Sponsored Lecture</b> Philip Monaghan and David Trinidad in conversation with Kristi Humphreys. Panel Discussion "Why Are You Doing This To Me?" <i>Ballroom, SUB</i>	

\* SUB : Student Union Building, Texas Tech University, see map for clarification

FRIDAY OCTOBER 2nd	APR	TASA
3:30 - 5:30pm	APR Panel B: The ways and means of praxis led research led praxis <i>Lubbock Room, SUB</i>	Tour Art Facilities
5:00 - 6:00pm	<b>Art Exhibition Reception : School of Art Landmark Gallery</b> "Why Are You Doing This To Me?" Philip Monaghan & David Trinidad	
6:00pm - Late (Dinner on your own)	<b>One Foot Square Show:</b> Charles Adams, Juror <b>APR Poster Display</b> <i>Satellite Gallery, CASP/LHUCA</i>	
<b>SATURDAY OCTOBER 3rd</b>		
9:00 - 11:00am	APR Paper Session: Visual Processes <i>Firehouse Theater, LHUCA</i>	Painting in Transience <i>Helen DeVitt Jones Studio Gallery, LHUCA</i>
11:00 - 12:00pm	<b>Paul Hannah Award Lecture:</b> Felice House, Texas A&M University <i>Firehouse Theater, LHUCA</i>	
12:00 - 1:00pm	<b>Box Lunch:</b> <i>Helen DeVitt Jones Studio Gallery</i>	
1:00 - 2:00pm	APR Paper Session: Vision, Movement, History <i>Firehouse Theater, LHUCA</i>	Verbal and pictorial narration in "Shahnameh of Shah Tahmasb book" <i>Helen DeVitt Jones Studio Gallery</i> <b>1:00 - 1:30pm</b>
2:00 - 3:30pm	APR PANEL C: Creativity and Education in Arts Practice Research: A Case Study <i>Firehouse Theater, LHUCA</i>	Tour 3D Annex: Workshops <b>1:00 - 4:00pm</b>
3:30 - 5:00pm	APR Paper Session: Performance and Pedagogy <i>Firehouse Theater, LHUCA</i>	Open Break Out Session <b>1:30 - 4:00pm</b>
6:00 - 8:00pm	<b>Banquet:</b> TASA Recognition and Awards <i>Christine DeVitt Icehouse, LHUCA</i>	
8:00 - 10:30pm	<b>Research as Performance Evening,</b> Curated by Heather Warren-Crow <i>Firehouse Theater, LHUCA</i>	

\*\*Sunday October 4th, 9:00 AM - 1:00 PM TASA Post Conference Board Meeting



**Saturday Oct. 3, 2015**  
**Firehouse Theater, LHUCA Campus**

9:00 - 11:00

**APR Paper Session:**  
**Visual Processes**

PAPER: Kaveh Rafie (*Texas Tech University*)

“Sitting Pretty: the Photographer King and the Impact of Photography on the Construction of Gender in Iran’s Naseri Era”

PAPER: Sharon Bainbridge (*University of Leeds*) & Jainine Sykes (*University of Leeds*)

“The Process Continues: the archive, the staff exhibition, practice and pedagogy”

PAPER: James A. W. Gutierrez (*University of California, San Diego*)

“Framing Creative Intentionality: Toward a Heuristic Music Theory Pedagogy”

PAPER: Kathryn Kelly (*Texas Tech University*)

“On CERTAINTY – The practice of language of female visual artists in social positioning – I THINK”

**Saturday Oct. 3, 2015**  
**Firehouse Theater, LHUCA Campus**

1:00 - 2:00

**APR Paper Session:**  
**Vision, Movement, History**

PAPER: Priya Venkat Raman (*Independent scholar*)

“Oral Repositories or Textual Traditions? Assembling the past of South Indian dance into the present history of dance”

PAPER: Valerie Powell (*Sam Houston State University*)

“Fail Faster: Exploring Risk Taking in the Creative Process”

**Saturday Oct. 3, 2015**  
**Firehouse Theater, LHUCA Campus**

2:00 - 3:30

**APR PANEL C:**

**Panel: Creativity and Education in Arts Practice Research: A Case Study**

**Chair: Helen Phelan *University of Limerick***

PANEL ABSTRACT: In *Navigating the Unknown* (2006), Christopher Bannerman reminds us that artistry combines both learned “tuition” and instinctive “intuition”. Arts practice research has developed at the crossroads between artistic process and its self-reflexive analysis. This panel presents a case study of the Arts Practice PhD at the Irish World Academy of Music and Dance, University of Limerick. It outlines the genesis of the programme and draws on recent publications to situate it within the wider debate around what constitutes arts practice research. It will include three examples of current research by students on the programme.

PANELIST 1: Mattu Noone (*University of Limerick*)

“Reclaiming the Mongrel: Irish Traditional and North Indian Classical musical connections- a practice-based exploration of hybridization”

PANELIST 2: Kevin O’Carroll (*University of Limerick*)

“Phrased Notation: Exploring a new solution to an old problem - A performance based study creating a modified music notation system for use with Renaissance polyphony”

PANELIST 3: Shane Holohan (*University of Limerick*)

Education and Creativity in Aerial Dance Performance and Training:  
 An Arts Practice Investigation

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send author & subscriber inquiries to Managing Editor Christopher J Smith, [christopher.smith@ttu.edu](mailto:christopher.smith@ttu.edu)

**Saturday Oct. 3, 2015**  
**Helen DeVitt Jones Studio Gallery**

3:30 - 5:00

**APR Paper Session:**  
Performance and Pedagogy

PAPER: Erin Grogan (*Texas Tech*)

“Digital Anxiety – Multimedia Scenography in ‘Fire Island’”

PAPER: Laura Elizabeth Sapelly (*Penn State*)

“The Sewing Circle as Metaphor and Methodology for Art Pedagogy and Scholarship”

PAPER: Arthur J. Sabatini (*Arizona State University*)

“Interdisciplinary Arts, Theory, and Pedagogy from the Avant-Garde and Experimental Art Traditions”

**Saturday Oct. 3, 2015**  
**Firehouse Theater, LHUCA**

8:00 - 10:30

**Research as Performance Evening:**  
**Shaking, Touching, Queering**

Jess Humphrey (*San Diego State University*)

Leslie Seiters (*San Diego State University*)

Eric Geiger (*University of California, San Diego*)

PANEL ABSTRACT: We three dance artists/practitioners, while reflecting on and “opening out” our work together over time, arrived at three emergent acts/actions/activities that have reappeared, developed, and, over time, influenced our praxis. They are shaking, touching, and queering. They are methods, values, descriptors, and inroads to each other. This solo was created by “folding [shaking, touching, and queering] back into” the dancemaking process using questions inspired by Robin Nelson’s **Practice-as-Research** (PaR) model: 1. What is it? How do you do it? 2. What does it do? To you? To the world? 3. How might it change you? How might it change the world?



**Friday October 2,**  
**Lubbock Room, SUB, Texas Tech University**

9:00 - 10:30

**THECB art field of study revision & studio core curriculum update**

A panel will discuss the positive, and potentially negative aspects of THECB’s proposal for an art field of study revision. In addition, other curriculum issues will be discussed including updates on the creative arts core and re-submission tips.

*Carol Fairlie* is current President of TASA, and Program head of Art at Sul Ross State University. She maintains an active studio practice and shows her paintings nationally.

*Carol Flueckiger* coordinates the Foundations Program at Texas Tech University and her artwork has been integrated into architecture, choreography, theatre and national park venues.

*Mark Greenwalt* is a TASA Board Member and Professor of Art at College of the Mainland

*Richard Lubben* is a TASA Board Member, CAA Education Committee Member, Fulbright Scholar and serves as the Art Department Chair at South Texas College.

*Valerie Powell* is the VP of Regional Programming of FATE, the Foundations Coordinator of the WASH Program at Sam Houston State University and maintains an active national & international studio practice.

*Gary Johnson* is Assistant Professor of Visual Studies at Texas Tech University. His current research deals with perceptions and identities involving pre service teachers.

*Andrés Peralta* is Assistant Professor of Visual Studies at Texas Tech University. He attended the University of North Texas where he earned a Ph.D. in Art Education, and his research centers on identity construction, visual culture, and issues of race, ethnicity, sexuality, and gender.

**Friday October 2,  
Lubbock Room, SUB, Texas Tech University**

10:30 - 12:00

**Creating Arts Infrastructure/Developing Artist Research**

Our session will feature a panel of artists who have developed infrastructure for the making, exhibiting, or understanding of art. Artist-developed infrastructure is often the result of those who have sought for new environments and communities in which to make and exhibit artwork. These efforts support expansive ideas about an individual artist's own work, as well as broader solutions to developments within the field. We will discuss how these efforts have influenced the artist's own practice and their art communities and how artist-led infrastructure differs from projects instigated by patrons or corporations.

*David Lindsay* is an artist and associate professor at Texas Tech University; he is also the developer of the Popwalk phone app for artists.

*Hans Molzberger* is an artist living in Houston and teaching at Houston Baptist University, he is the director of the Hilmsen 1 Residency in Hilmsen, Germany.

*Monika Proffit* is an artist and the director of the Starry Night Artist Residency and Exposure Program and in Truth or Consequences, New Mexico.

**Friday, October 2, School of Art Building**

3:30 - 5:30

**Tour Art Facilities**

Facilities in the School of Art will be open for viewing. See what is happening with Communication Design, Visual Studies, Art History, Painting, Photo and Printmaking. Faculty and students will be on hand to show classrooms and student works.

**Saturday October 3  
Helen DeVitt Jones Studio Gallery**

9:00 - 11:00

**Painting in Transience**

Schwabsky writes: "... 'painterliness' has a different value today than it did in the past (...) allowing the painting to linger in the condition in which things are still unsettled, metamorphic, in transition" (About Painting, 2011). Though Schwabsky refers more to the connections between abstraction and image-based painting, the artists in this panel discuss "unsettled painting" as a means to push to its boundary, determining at what point these remain paintings and when they transition into something else entirely, offering a spectrum from exclusive object-makers to those that are more clearly linked to performance, video, and installation.

*Christie Blizard, MFA (GSU)* assistant professor, University of Texas, San Antonio and independent artist. Exhibitions include *Women and Their Work*, Austin and Lawndale Art Center, Houston, and publications such as *Art in America* and *Blouin Artinfo*.

*Scotty Hensler, MFA (TTU)* creates works in painting and sculpture that have been exhibited throughout the Southwest and serves as the assistant director for Landmark Arts at Texas Tech University School of Art.

*Andrew W. Martin, MFA (UCLA)* is a studio artist, professor of art (painting and drawing) and associate dean in the College of Visual and Performing Arts at Texas Tech University whose works in drawing and painting have been shown in over 100 juried and invitational exhibitions across the United States.

*Hannah Celeste Dean, MFA (TTU)* is a painter with exhibitions and publications including the Rising Eyes of Texas, The Hunting Art Prize, and *New American Paintings*. She currently is an adjunct instructor at Texas Tech University and Lubbock Christian University.

## Saturday October 3, 2015, 3D Art Annex, Texas Tech

1:00 – 4:00

Tour 3D Annex: Workshops

**Workshop.** Come join us for a Solar Powered Painting workshop led by Carol Flueckiger. We will create large collaborative cyanotype murals. Work will be displayed at Martin McDonald Gallery, LHUCA during Research as Performance Evening. Workshop takes about 30 minutes. Carol Flueckiger coordinates the Foundations Program at Texas Tech University and her artwork has been integrated into architecture, choreography, theatre and national park venues.

**Robly A. Glover**, professor of jewelry design and metalsmithing, will be giving guided tours of the state of the art jewelry design and metalsmithing studio. The renovated 3D Art Annex is one of the premier jewelry design and metalsmithing facilities in the Southwest. Professor Glover will tour TASA participants and present a short presentation on opportunities in the field of jewelry design and metalsmithing and highlight alumni accomplishments and employment within the field. The field of jewelry design and metalsmithing offers numerous opportunities for BFA and MFA graduates. Academic, industrial, commercial, and new technologies are only a few on the entrepreneurial opportunities afforded our students.

**William Cannings**, associate professor of sculpture, will be giving a guided tour of the Sculpture Studios. The 3D Art Annex is one of the premier sculpture facilities in the Southwest. Cannings will tour TASA participants and give a short presentation on the opportunities in the field of sculpture and highlight alumni accomplishments and employment within the field. The field of sculpture offers numerous opportunities for BFA and MFA graduates. Academic, industrial, commercial, and new technologies are only a few on the entrepreneurial opportunities afforded our students. Please join us.

**Juan Granados & Von Venhuizen**, faculty in ceramics will be giving a guided tour of the Ceramics Facility in the 3D Art Annex. The 3D Art Annex houses ceramics, jewelry/metals, sculpture, the wood shop, and 3D Foundations. The ceramics area boasts having one of the safest facilities in the nation, with state of the art ventilation for glaze and claybody research. The ceramics area also has 36 kilns of different varieties and sizes, so there is every chance available for students to fire ceramics in any type of kiln or atmosphere. The dynamic program in ceramics has B.F.A. and M.F.A. students that continue on to elite graduate programs, university level teaching positions, or become gallery directors, residency coordinators, and practicing studio artists. We also foster student ideas by having a healthy visiting artist program that the students get to engage with artists from all over the world.

## Saturday October 3, 2015, Helen DeVitt Jones Studio Gallery, LHUCA

1:00 – 1:30

Verbal and pictorial narration in “Shahnameh of Shah Tahmasb book”

**Yasaman Moussavi**, from Tehran/Iran. BFA in painting 2007 from Alzahra University, MA in art studies from Tehran University 2009, MFA in painting, MFA candidate in printmaking, Texas Tech University 2016.

The Shahnameh Shah Tahmap is considered the most prominent and luxurious copy of Firdausi’s epic Shahnameh (The Book of Kings), which marks the summit of Persian manuscript painting in the 16th century.

This presentation is an attempt to investigate the unprecedented characteristic of narration in The Shahnameh Shah Tahmap and particularly in one of the ingenious illustrations by Sultan Muhammad, “Faraydun Strikes Zakhak.” This folio illustrates a departure from the traditional convention of the integration between text and image in Persian Painting.

## Saturday October 3, 2015 Helen DeVitt Jones Studio Gallery, LHUCA

1:30 – 4:00

Open Break Out Session

The Helen DeVitt Jones Studio Gallery will be available for conference attendees to conduct walk in presentations or break out sessions.

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## TASA Board Members

**President, Carol Fairlie**, Sul Ross State University

**Omar Hernandez**, El Centro College – DCCCD

**Rebecca Dietz**, San Antonio College

**Hollis Hammonds**, St. Edward’s University

**Chad Farris**, University of Texas Pan American (RGV)

**Jeffe Brewer**, Stephen F. Austin State University

**Mark Greenwalt**, College of the Mainland

**Eddy Rawlinson**, Cedar Valley College

**Joe Pena**, Texas A&M University | Corpus Christi

**Richard Lubben**, South Texas College

**Eva Soliz**, Laredo Community College

**TASA Staff:** Tom Matthews, South Texas College, Linda Fawcett, Hardin-Simmons University,

Victoria Taylor-Gore, Amarillo College, Brian Row, Texas State University



## REMEMBERING PAUL HANNA

Paul Hanna was a committed art faculty member. During our time on the TTU faculty I saw Paul begin a variety of interesting initiatives for students in the art program. Primary among them was the *Experimental Art Class*, which included elements of site specific, installation, performance and kinetic art forms. The purpose of the class was rather ahead of its time in a college art curriculum of the 1970s.

As well, Paul was instrumental in the conception and production of a national glass art conference held at TTU. He was also responsible for several recruiting initiatives including a statewide drawing competition for high school seniors. The awards took the form of scholarships to the TTU art program.

In addition, Paul Hanna was for a number of years the TTU representative to TASA. He was instrumental in promoting the common foundations core created by TASA, to serve students of all two and four year college art programs. Obtaining support for the common core concept was no small undertaking but Paul was tenacious in making sure everyone embraced the policy. The existence and acceptance of the common core seems so obvious to us today however, this was not the case in the early days of TASA. Thank you Paul, we owe you for this one!

Paul Hanna was an interesting person. Collector of old-time radio shows, driver of sports cars and pickup trucks. I will miss our long-time argument about whether it is possible to teach creativity or not.

*Terry Morrow  
Professor, School of Art, Texas Tech University*



## SPECIAL THANKS

to all those who chipped in and made this conference a reality.

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**LANDMARK ARTS :** Joe Arredondo, Scotty Hensler, Jared Stanley

**FACULTY :** Future Akins, Ed Check, Hannah Dean, Ghislaine Fremaux, Roger Landes, Gary Johnson, Michelle Kraft, Andrés Peralta

**STUDENTS:** Ashley Busby, Pamela Cano, Candice Holley, Kathryn Mann, Yasaman Moussavi, Marusia Pola, Samantha Munoz, Jakob Reynolds, Cal Schrader, Morgan White

**SCHOOL OF ART OFFICE:** Rosa Maria Diaz, Sam Marchman, David Mondt, Gena Woods

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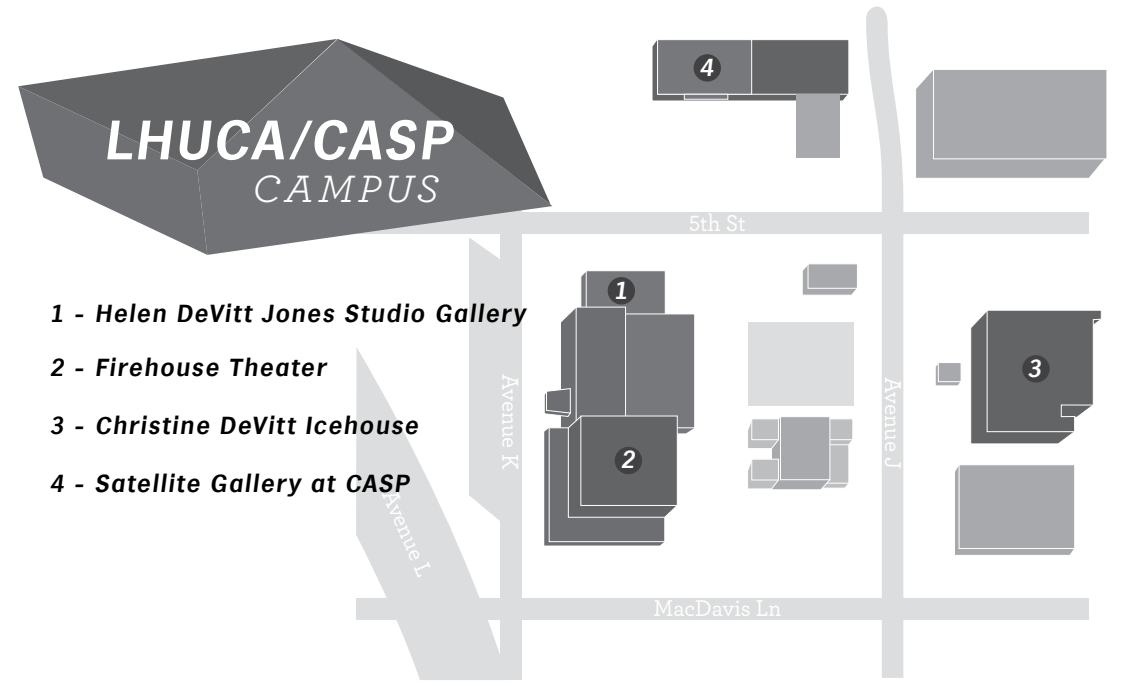
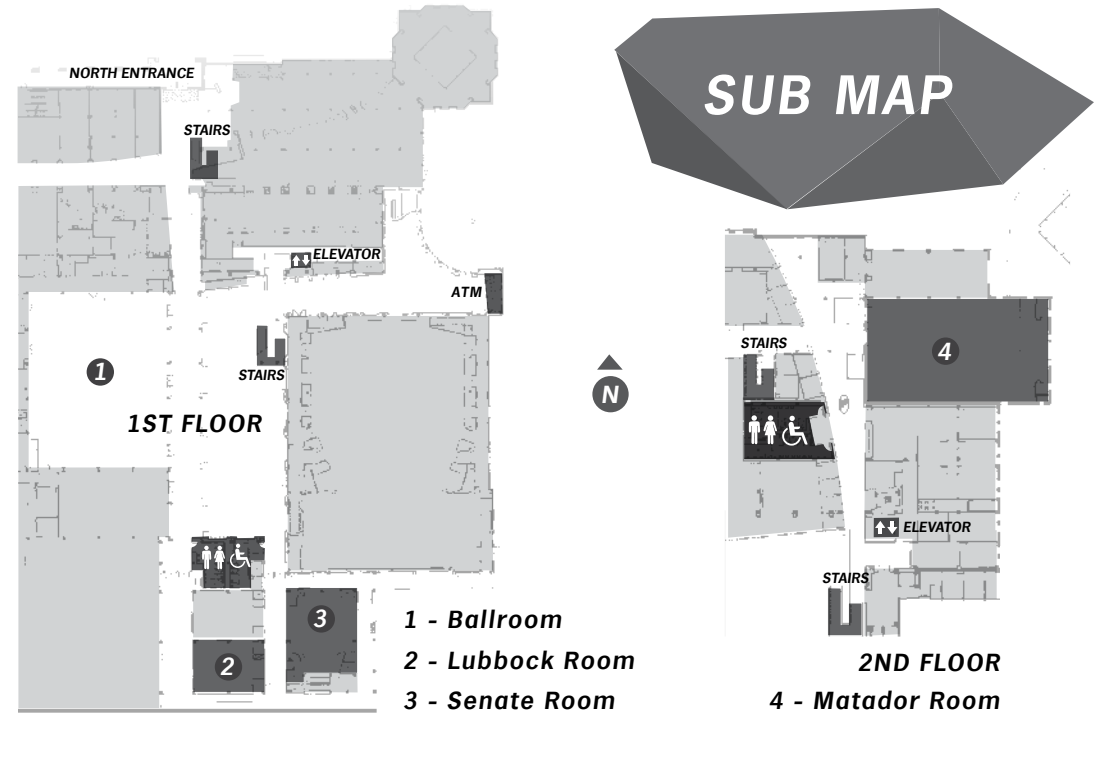
Special Thanks to The Office of the Provost and the Ryla T. & John F. Lott Endowment for Excellence in the Visual Arts in the School of Art for their support of the Nick Cave keynote presentation during the Conference.

Elaine Hanna

# BUS SCHEDULE

<b>FRIDAY OCTOBER 2nd</b>	<b>PICKUP</b>	<b>DROPOFF</b>
<b>8:00am</b> (LOOP)	Overton Hotel	TTU SUB: 15th St & Akron Ave
<b>3:30pm</b>	TTU SUB: 15th St & Akron Ave	SOA Landmark Arts 18th & Flint Ave, TTU
<b>5:30pm</b>	TTU SUB: 15th St & Akron Ave	SOA Landmark Arts
<b>6:00pm</b>	SOA Landmark Arts   TTU SUB: 15th St & Akron Ave	Overton Hotel
<b>7:30pm</b>	Overton Hotel	Satellite Gallery at CASP : 511 Ave. K
<b>9:00pm</b>	Satellite Gallery at CASP	Overton Hotel

<b>SATURDAY OCTOBER 3rd</b>	<b>PICKUP</b>	<b>DROPOFF</b>
<b>8:00 - 9:00am</b> (LOOP)	Overton Hotel	LHUCA Campus: 511 Ave. K
<b>1:00 - 4:00pm</b> (LOOP)	LHUCA	3D Art Annex : 3216 Main St
<b>4:00 - 5:00pm</b> (LOOP)	LHUCA & 3D Annex	Overton Hotel
<b>6:00pm</b>	Overton Hotel	Christine DeVitt Icehouse, LHUCA 511 Ave. K
<b>10:00pm</b>	LHUCA	Overton Hotel





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