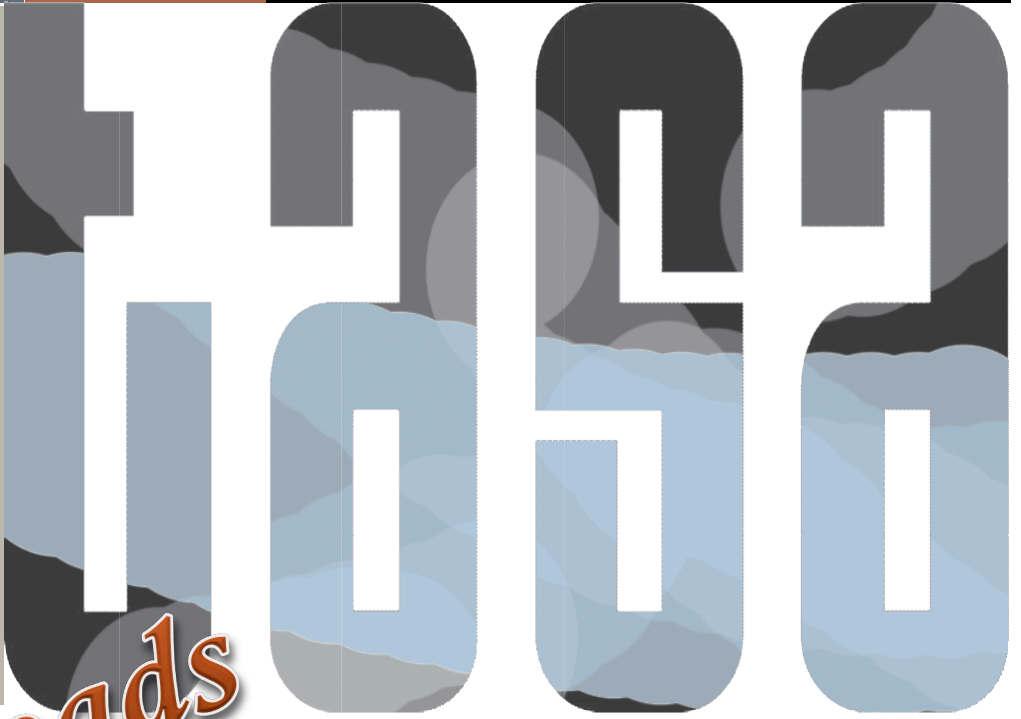


tasa ENVISION

TEXAS ASSOCIATION OF SCHOOLS OF ART

2013
Houston
Recap



Crossroads

Wade
Wilson
Art



LONE STAR
COLLEGE
KINGWOOD



A special thank you to Wade Wilson of Wade Wilson Art, Houston

2013 Houston Recap

Keynote Speakers: The Art Guys

By Omar Hernandez, El Centro College

TASA Conference keynote speakers, The Art Guys, gave attendees a seriously-funny overview of their careers to date (pun intended). Amidst the laughs and discussion, Michael Galbreth and Jack Massing touched on some key works that have made headlines across the country, such as: the interactive public sculpture- the Statue of Four Lies, the controversial performance piece- The Art Guys Mary a Plant, and their work in progress/final resting place- Forever yours.

As the conversation went on, one could deduce that the deceptively lighthearted works began to show their serious sides, exposing topics such as censorship, negative public response, vandalism, friendship, family, death, and memorials. The Art Guys were definitely a dynamic addition to the conference lineup.

2013 Houston Recap

Paul Hanna Lectureship

At the Crossroads of Globalization and Pluralism: The 21st Century Artist

By Jerry E. Smith, Collin College

Beyond merely being a documentary of my own recent installation, I seek to present the new perception of Globalization and Pluralism. I examine my own work, as well as trends of Shepard Fairey, Brandon Bird and Gary Basemen, who all break down barriers between “high” and “low” art, commercialism, illustration, and fine art. For them, museum oil paintings exist as equals to toy figurines or self published greeting cards.

In my own work, I present both fine art and kitsch, detailed fabrication alongside “paint-by-number” style. The latter serves to accompany the view of

contemporary society to elevate the mundane “Jesus in my toast” images to high prized spiritual icons, while at the same time denigrating traditional techniques and imagery. “Low brow “has become “high art” and former high art is now passé, even “cheesy”.



Jerry E. Smith, *Covered & Smothered*: 3000 feet wood lathe, 300 Home Depot yardsticks, 50 lbs. salt and vintage pole lamp, 11X12X5 ft., 2012

Dualities exist in my own subject and content. Telephone poles become crucifixes, painting palettes with brushes become a devil’s head, and the personal becomes the universal. The latter is often in the service of autobiographical writing.

2013 Houston Recap

Desired: The Norm of Imperfection

By Rosemary Meza-DesPlas, El Centro College

Female imperfections of the flesh have been typically defined as ugly. There exists a richer and more complex reading of the topography of flesh in my artwork which embraces the imperfections and presents them to the viewer as beautiful pockets of the sublime. The ugliness/beauty of women has been addressed in art historical terms by books such as *On Ugliness* edited by Umberto Eco and alluded to in contemporary exhibitions like *Disparities & Deformations: Our Grotesque* curated by Robert Storr. Feminist literature such as *The Good Body* by Eve Ensler, *Unbearable Weight* by Susan Bordo and *A History of the Breast* by Marilyn Yalom discuss the body as a medium of culture. In the middle ages the portrayal of the old woman conveyed physical and moral decay yet centuries later in the Renaissance this same image expressed a melancholy view of waning beauty. In contemporary society there is a feminine impulse to employ make-up and plastic surgery to conceal physical defects in a vain attempt to be more eye-pleasing. In creating this series of artworks I analyzed the physical appearance of women in art history. I specifically focused on the fetishized areas, the breasts and the buttocks, of the female figure. My research included the juxtaposition of artists spanning from the 18th century through the 21st century. Some of the forms utilized in my artworks are re-contextualized from paintings by Francois Boucher, Gustave Courbet, Lucien Freud, Eric Fischl, Lisa Yuskavage, Jenny Saville and John Currin. Feminine physical imperfections are elements of attraction and aversion in my artworks. I isolated the estranging details of the figure: the buttocks and the breasts. They stand as solitary and disconnected forms. In some of the artworks their sexuality is subsumed by the analytical grid placement. The forms of the breast and the buttock communicate to the viewer in a provocative language. They speak about sexism, ageism, eroticism and maternity. Imperfections of the flesh can inspire genuine intrigue and provoke disquiet. They are a multilayered counter-tradition in art history.



2013 Houston Recap

Hands-on Studio Demonstration, "Making a Hardbound Book"

Barbra Riley, Texas A&M University, Corpus Christi

By Linda Fawcett, Hardin-Simmons University

Barbra Riley, master photographer and Professor of Art at Texas A&M University at Corpus Christi, gave a well-attended four-hour hands-on introductory workshop about book binding for artists on Saturday during the conference. She skillfully went through a brief history of handmade book binding, recommended an excellent book for further exploration, and then led the class into a step by step process of measuring, cutting, tearing, pasting and sewing multiple pages together and finished with a hard cover. There was plenty of choice in materials (paper, cover fabric, paper) so that each participant was able to carry away their own personalized tome later that afternoon. The classroom space at St. Edward's University was roomy, personalized attention was abundant by the tireless and patient Riley with her assistants, and everyone learned enough to carry on the craft and pass it on to others!



2013 Houston Recap

Studio Art Crossroads: The failure of the BFA and a few possible solutions

By Ryder Richards, Eastfield College

Investigating the strictures of teaching art as misaligned with the priorities of creating contemporary artists the paper proposes a clarification of intent based upon statistics, the contemporary art world, and current art criticism. As Higher Education is submitted to increasing statistical pressure the business trend has been towards refining the antiquated system into a rubric-based pedagogy of drawing, design, and painting. This aligns college education with new, packaged online courses/forums taken at a fraction of the cost of a BFA. As stated by Slavoj Žižek and Boris Groys, anything traditional fails to align with the contemporary art world: museum inclusion is the marker of success and museums are only collecting novel ways of thinking, often in the form of alternative media or zero-sum objects. Museum dispositions in collecting from outside the norm, analyzed by Gregory Sholette, further compound failures of success emerging from within. In a business sense of predicting outcomes we teach our students to be art educators, not successful artists. What is student success: employment, gallery representation, persistence, or reputational status?

The TASA Board would like to thank Lone Star College, Kingwood and the Conference Committee members for their support of this year's conference.

Rebecca L. Riley, Lone Star College, Kingwood (Committee Chair)

Cory Cryer, Lone Star College, Kingwood

Jennifer Herzberg, Lee College

Rex Koontz, University of Houston

Cynthia Millis, Houston Community College Southwest

Mari Omori, Lone Star College, Kingwood

Angie Spargur, Lone Star College, Kingwood

Kelley Revuelto, Lone Star College, Kingwood

Wade Wilson, Wade Wilson Gallery