
TASA NEWSLETTER

tasa 2019
CONFERENCE
10.17-10.19



**CONFLUENCE:
ART & CULTURE**
SAN ANTONIO, TX

**Hosted by the Southwest School of Art, San Antonio
October 17-19th, 2019**

The 2019 Texas Association of Schools of Art (TASA) annual conference was held in the spectacular city of San Antonio amidst the historic importance of its landscape, the rich heritage of its diverse population, and the significant impact of its artistic community. The TASA Board was honored to have the 2019 conference hosted by the Southwest School of Art who's dedication to the arts ensured TASA members would enjoy a creatively engaging, informative, and educational conference.

TASA Mission Statement

Texas Association of Schools of Art (TASA) welcomes all artists/educators and students to be part of an organization created at the request of the Texas Higher Education Coordinating Board in 1970. Since its origin, TASA has been a forum for art department faculty members at two-year and four-year public and private higher education institutions to discuss trends and issues in art and academia. TASA takes an active role in advocating for improvement and discussing issues facing educators in art. As a community it offers members a chance to network on many levels, ranging from exhibition and employment opportunities, and professional collaborations.

TASA OFFICERS/ Board of Directors & Staff:

Elaine Pawlowicz , President-Elect, University of North Texas
Karmien Bowman, Recorder, Tarrant County College
Linda Fawcett , Executive Assistant/ Registrar, Hardin-Simmons University
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Nancy Miller, Website Advisor, Texas A&M University, Corpus Christi
Joe Peña, TASA News, Texas A&M University – Corpus Christi
Eva Soliz, Annual Exhibitions Coordinator, Laredo Community College
Rolando Reyna, Houston Community College, Department of Art
Todd Lucas, Texas A&M University, Kingsville
Felice House, Texas A&M University
Jason Bly, Midwestern State University

2019 TASA Conference Presentations

TASA's ongoing dedication to providing its members unique and engaging artistic presentations, lectures, and tours has been a staple at each annual conference. Below is the list of presenters, demonstrators, and advocates in the arts including selective commentary from TASA Board Members.



2019 Paul Hanna Lecture Recipient

Three Women: Nature, Performer, and the Lens

Presented by Sarah Lasley, Assistant Professor of New Media,
University of Texas at San Antonio

“There is a parallel between how a culture values women and how it values nature. Cast as a long-time supporting actress, backdrop, and accessory to man’s narrative of exploration and conquest, Nature has

been controlled, contained, pruned, and groomed to satisfy aesthetic cravings and support an American mythology. Connecting man’s colonizing gaze upon a landscape to the patriarchal control over female-identifying bodies is something I aim to examine, challenge, and provide refuge from in my films and installations. I’m interested in complicity in spectatorship and aim to complicate the linear subject/object relationship of the viewer to the viewed by examining what it means to be seen as a whole person.”

Sarah Lasley is a filmmaker and interdisciplinary artist born and raised in Louisville, Kentucky. She received her MFA from Yale School of Art and her BFA from University of Louisville. Her film and video work has exhibited internationally at galleries and film festivals, most recently at National Chiao Tung University in Hsinchu, Taiwan and Leslie Hellar Workspace in New York City.



Joey Fauerso: Dog Hospitals, Teardowns, and More.

Presented by Joey Fauerso, Cultural Historian, Office of Historic Preservation, San Antonio, TX

Joey Fauerso is an artist and Associate professor at Texas State University. Her work resides at the intersection between painting, drawing, and performance. Over the last ten years she has been working on a series of paintings, drawings and video that rely on gesture and improvisation to explore themes of nature, gender, family, and humor. The inspiration for the work is rooted in her experiences growing up in a Transcendental Meditation community in Iowa, an ongoing interest in the ways gender is expressed and defined in

Western art, and most recently her experiences as a parent and observer of the cognitive and creative processes of children. Her work has been included in exhibitions at the Drawing Center in New York, The David Shelton Gallery in Houston, and Antenna Gallery in New Orleans. She lives with her family in San Antonio, Texas.

“My work has taken the form of paintings, drawings, installation, performance and video. A lot of my recent work draws from my children and our domestic life as a way to speak to broader collective experience. I’m specifically interested in the ways children assign meaning to things, and the ways they use placement and proximity to build narrative and create relationships between disparate objects and ideas.”



San Antonio’s Cultural Past

Presented by Claudia Guerra, Cultural Historian, Office of Historic Preservation, San Antonio, TX

At its root, culture is the expression of life. In San Antonio, the confluence of people and their cultures has created a unique and authentic living heritage. This living heritage manifests itself in the city’s museums, homes, streets, dance halls, and its people. Claudia Guerra, San Antonio’s Cultural Historian, discussed the meaning of living heritage and how art and culture transforms societies, spurs economies, and helps create equitable cities.

Claudia Guerra is San Antonio’s first Cultural Historian, a position in the Office of Historic Preservation (OHP) created in 2014. Her work focuses on making the intangible tangible. Claudia is dedicated to fostering the next generation of heritage stewards as well as including voices who feel disenfranchised from preservation. As Cultural Historian, Claudia has been conducting oral histories and cultural mapping to capture the cultural story of San Antonio. Using principles from international perspectives on living heritage, her goal is to expand our understanding of heritage and to develop holistic policies that perpetuate tangible and intangible resources.



San Pedro Creek Cultural Park Project

Presented by Carrie Brown, Public Art Curator, San Antonio River Authority

Over the last several years, the San Antonio River Authority, in partnership with Bexar County and the City of San Antonio, has been working to revitalize one of San Antonio’s most historically significant locations: San Pedro Creek. With the first segment opened in May 2018, the San Pedro Creek Culture Park has been transformed from a forgotten drainage ditch into a world class linear park. Carrie Brown, As Public Art Curator for the San Antonio River Authority, is charged with building a dynamic program for temporary and permanent public art installations, performances, and events for the San

Pedro Creek Culture Park. Brown led a lively tour of the park, which opened the first segment in May 2018, and discussed how transforming a concrete-lined drainage ditch into a world-class linear park by improving flood control and water quality, revitalized the natural creek habitat, and unearthed a place of great historical and cultural significance.



Board Member Comments: *Elaine Pawlowicz, Associate Professor of Art, University of North Texas, Coordinator of Painting and Drawing Department, and TASA President*

Over the last several years, the San Antonio River Authority, in partnership with Bexar County and the City of San Antonio, has been working to revitalize one of San Antonio's most historically significant locations: San Pedro Creek. The San Pedro Creek, important to indigenous peoples and early settlers of San Antonio, became an almost forgotten drainage ditch. It is now being restored back to a natural creek habitat and one of a kind greenspace filled with art and beauty.

The San Pedro Creek Cultural Park weaves public art and architectural design into historic preservation, flood control, water quality, and ecosystem restoration. Carrie Brown, as Public Art Curator for the San Antonio River Authority, is charged with building a dynamic program, public art installations, performances and events for the San Pedro Creek Culture Park. She educated TASA conference members about the history and planning of the world class cultural park and led us on a walking tour.

The San Pedro Creek Culture Park will encompass a total of four phases. Phase 1, segment 1 is currently complete. The public art and programming explores the historical significance of the creek through a contemporary art lens.

There are four large murals completed using digital image transfer on tile. *De Todos Caminos Somos Todos Uno (From All Roads, We are all One)*, by Adriana M. Garcia, tells the story of how San Pedro Springs brought forth life, growth, and diversity in the San Antonio community. *Red Arch, Green Arch*, by Katie Pell pays homage to the flora and fauna that once flourished along San Pedro Creek. *Aqua*, by Alex Rubio, pays homage to the San Pedro Waters using large curvilinear waves. *Bellos Recuerdos Del Teatro Alameda Y Tiempos Pasados (Beautiful Memories of the Alameda Theater and Times Passed)* by Joe Lopez, captures the vibrant community that once enlivened the Alameda Theater and depicts the theater as "El Corazón," the heart, of downtown San Antonio. Also displayed is Diana Kersey's and Michael Menchaca's ceramic works, John Phillip Santos' Historical Text and Poetry etched in limestone and historical appearance of the cosmos formed from backlit pierced stainless steel panels of the flood control panels, by the staff of the San Antonio College's Scobee Panetarium.

THECB: Fine Art Field of Study Panel Discussion

Panelist: Jeffrey Dell, Professor-Texas State University; Todd Lucas, Department Chair-Texas A&M University-Kingsville; Natalie Macellaio, Curriculum Chair-Brookhaven College; Rebecca Dietz, Visual Arts Coordinator-San Antonio College; & Allen Michie, Program Director-Texas Higher Education Coordinating Board.

A brief history of the Field of Study was given by the Texas Higher Education Coordinating Board, with a summary of the meeting provided by the Fine Arts Committee co-chairs, and discussion by the panelist of how the Field of Study may impact individual institutions.

Board Member Comments: Lisa Ehrich, Chair of the Art Department, Brookhaven College School of the Arts

This session epitomized the mission of TASA. Faculty and administrators from 2 and 4-year art departments had a lively and productive discussion regarding important issues related to the newly approved Field of Study (FOS) in Art by the Texas Higher Education Coordinating Board THECB).

Facts:

- Starting in 2018 Art faculty and administrators were selected from 2 and 4-year institutions to develop **two** series of foundation courses that would seamlessly transfer from 2-year institutions to 4-year institutions as the first two years of a BA and BFA. Of the 60 hours of transfer courses: 24 hours of Art for a BA degree/27 hours of Art for a BFA degree.
- Starting in Fall 2020 the THECB has mandated that 4-year state institutions must accept, in block, students' coursework if they have completed the FOS in Art degree plan from a Texas state 2-year institution.
- Even if a student does not complete the FOS at a 2-year institution, the 4-year receiving institution must accept for credit those courses the student did complete.
- The FOS in Art degree will replace the Associates of Arts degree for Art Majors.
- Student Learning Outcomes have been written for all courses included in the FOS by another THECB appointed committee consisting of 2 and 4-year Art faculty from various institutions.

After the panel explained the process and resulting sequence of coursework for a Studio Art Major defined by the FOS, many questions and issues were raised by the conference participants.

Some of the issues raised were as follows:

- Trend among 4-year institutions to restructure their foundation courses making course by course articulation challenging.
- State supported financial aid limited to 4 years making completion for many students difficult.
- Digital Art being a required class for the FOS but being not taught in all 2-year institutions.
- Importance of students talking with well-informed advisors.
- Strategies to implement portfolio reviews of transferring Art majors required by 4-year institutions.



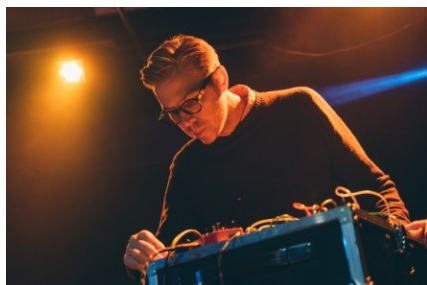
A Creative Day of Service that Impacts Students & Their Community

Presented by Nancy Miller, Assistant Professor of Graphic Design, Texas A&M University - Corpus Christi

Occurring annually on National Make a Difference Day, Texas A&M University–Corpus Christi Graphic Design hosts ONE DAY, an annual service project that deploys design practice to further community service. This collaborative event

brings together marketing, advertising, and communications professionals with graphic design students to develop and implement a brand identity and multi-media advertising campaign for a non-profit client in 12 hours.

Nancy Miller is Program Coordinator and Professor for the Graphic Design program at TAMU-CC. Leveraging over 17 years of real-world experience, initially as a Graphic Designer for top-ranking corporations such as Nike Inc., Burton and Hollywood Video Corporation, and later as a Creative Director at the largest advertising agency in South Texas, Nancy aims to empower students with cutting edge industry technologies and practical field expectations vital to their professional success. In Nancy Miller's professional career, she has garnered over 170 design awards at the regional and state levels as well as a dozen international awards.



A History of Sound in the Visual Arts

Presented by Justin Boyd, Academic Director and Sculpture & Integrated Media Department Chair, Southwest School of Art, San Antonio, TX.

An art historical lecture looking at how sound entered into the visual arts, beginning with the definition of what sound is and how it is different than music? Then diving into the movements and artists who used sound as a medium and concluding with how sound is being used in contemporary practices.

Justin Boyd graduated with his MFA from The California Institute for the Arts in 2003, and holds a BFA from the University of Texas at San Antonio. As an artist whose work explores landscapes using sound, image, and objects he has had the privilege of being included in many group shows, solo exhibitions and performances. Boyd is also host of his long-standing radio show each week on KRTU 91.7 FM.

Board Member Comments: Jason Bly, Assistant Professor of Art, Painting and Drawing, Midwestern State University, Wichita Falls, Texas

Justin Boyd, Academic Director and Sculpture & Integrated Media Department Chair at the Southwest School of Art, presented A History of Sound. The presentation offered in-depth connections between sound and the visual arts.

Boyd discussed the beginnings of Sound as Art in the early 20th century with the Futurist and Dada movements. He notes artists such as Luigi Russolo and his noise generating boxes to illustrate Russolo's proposal that 'every sound should be musical'. Here, the sounds of urban life and the city are as valid, if not more exciting, than traditional instruments as within his composition, *The Awakening of the City*, 1913. Other artists would follow using a series of complex sources of sound as well as abstract and challenging systems of arrangement: Hugo Ball, Raoul Hausmann, Kurt Schwitters, and others.

Later, Boyd describes the avant-garde sound art movement as one that culminates into recognizing the "static, white noise, or crackle" as a point of interest as well as the lack of sound. John Cage celebrates this in his piece *4'33"*, from 1952, a composition with no physical sounds played, turning attention to the sound of the room, audience, and silence itself. Every cough, sniffle, and body shuffle of the audience is heard instead. Justin Boyd connects Cage's work to those working in the Fluxus movement where artists such as La Monte Young, Simone Forti, and Nam June Paik engage in audience participation and spontaneous forms of sound and music.

Boyd ended with an audio clip of Alvin Lucier's recording I am Sitting in a Room, 1969, in which audio of Lucier's voice is played through a speaker and re-recorded. This re-recording event occurs again and again until the spoken voice is no longer distinct and a sole distorted hum rests in its place. With this human element a distant echo of what it once was, the recording becomes about the recording itself...the voice inside the machine.



The Rural in Contemporary Art

Presented by Chris Sauter, Director of Foundations & Special Courses, and Drawing & Painting Department Chair for the Southwest School of Art.

The rural in contemporary art is a timely and trans-global issue. It binds together practitioners across disciplines and geographies. Artists are tapping into their personal rural histories, working in places within the periphery, and breaking the rural-urban binary by creating meaningful local to global dialogue. In this session, the surge of interest in the rural within contemporary art practice will be discussed as well as ways these notions are being used within pedagogical practices in higher education.

Chris Sauter holds an MFA from The University of Texas at San Antonio and a BA from the University of the Incarnate Word. His work has been exhibited at The Kohler Art Center; the Musee d'Art Moderne Saint-Etienne, France; The Drawing Center, NY; Scottsdale Museum of Contemporary Art; Contemporary Arts Museum, Houston; Dallas Museum of Art; and PS1, New York, as well as in Mexico and Europe. Sauter has been an artist-in-resident at Artpace and Blue Star Contemporary's Künstlerhaus Bethanien in Berlin, Germany.

Confronting History in Contemporary Exhibition

Moderator: Dr. Scott A. Sherer, Professor of Art History and Gallery Director, University of Texas at San Antonio

Panelist: Kristy Masten, Jordyn Patrias, Aurora Berrueto Cordova



Many contemporary artists and curators consider how exhibitions of art and visual culture often build upon presentations of historical events, structures, and imagined constructions of the past that the creative work that they produce simultaneously influences understanding both of past and current circumstances. This panel includes

papers that examine the critical use of discourses of cultural history as subject matter that is activated by today's artists, curators, viewers, and participants.

Dr. Scott A. Sherer is Professor of Art History and Director, UTSA Main Art Gallery and Terminal 136. Sherer earned a BA in Architecture from Yale University, a MA in Art History, from the University of Kentucky, and a PhD in Comparative Studies in Discourse and Society from the Department of Cultural Studies and Comparative Literature at the University of Minnesota.



2019 TASA Conference Workshops and Demonstrations

Margaret Craig, Southwest School of Art

Printmaking: Printing with Tar Gel: No Press Required, Flohr Print Studio

Board Member comments: *Joe Peña, Associate Professor of Art, Texas A&M University - Corpus Christi*

Margaret Craig presented a unique approach to printmaking in that of utilizing the Tar Gel's leveling properties. As she states, "This is a simple process to print an etching or collagraph without a press. Since the Tar Gel flows into every groove, the impression is actually better than a "pressed" print." Craig's informative demonstration and resulting examples were intriguing to witness and it's no wonder how this process would be so compelling to explore.



Images from the Printing with Tar Gel workshop

Additional workshops conducted at the 2019 TASA conference:

Jill Sortore, Southwest School of Art

Surface Coloring: Wood to Metal, Willson Metals Studio

Eleonore Lee, Southwest School of Art

Cutting Through: Design Exercises and Wearable Fun, Droste Studio

Vaughn Wascovich, Texas A&M University-Commerce

Pinhole Photography, Lende Photography Studio

2019 TASA Conference Site Visits and Tours

A Visit with Artpace and Current Residents

TASA San Antonio Conference members had the great opportunity to tour the Artpace Foundation. Artpace is a nonprofit residency program supporting regional, national and international artists in the creation of new art.

Board Member Comments: Elaine Pawlowicz, Associate Professor of Art, University of North Texas, Coordinator of Painting and Drawing Department, and TASA President

Artpace was founded by artist, collector, and businesswoman Linda Pace (1945-2007) in 1993 and opened to the public in 1995. Robert Storr, the then Senior Curator at the Museum of Modern Art in New York and inaugural Artpace curator, chose three artists: Jesse Amado (San Antonio), Felix Gonzalez-Torres (New York), and Annette Messager (Paris). Artpace is housed in a 1920's building, once a Hudson automotive dealership, and the 18,000 square foot facility one block from the Riverwalk was renovated by Lake/Flato architects of San Antonio.

Three times a year, Artpace invites a guest curator to choose three artists to live and create art in San Antonio for two months. Each residency cycle includes one international, one national, and one Texas-based artist. Each resident receives a studio space, a \$6,000 stipend, up to a \$10,000 production budget and the support of one full-time staff. Artists have public exhibitions at the end of each residency cycle and the public are invited to attend.

TASA members were able to meet and visit two of the resident artists: Emre Hüner (Turkey) and Jessica Halonen (San Antonio) during the conference. The studios were enormous with much natural light. We were also able to view the Alex de León 1959-2012 (San Antonio) exhibition located in the Hudson Exhibition Room. Works from the permanent collection were displayed all throughout the foundation.

For information about applying to the residency and the Texas Open call please visit www.artpace.org.



TASA's One Foot Exhibition

Every year at the TASA Annual Conference, conference faculty and student attendees are invited to participate in the **One Foot Exhibition**. As the One Foot Exhibition title indicates, submissions for this show are limited to one square foot for 2D work or one cubic foot for 3D pieces.

Juror: Chad Dawkin, Curator and Director of Exhibitions at Southwest School of Art

Chad Dawkins is a critic, curator, and educator specializing in contemporary art and curatorial practices. Previously, he was at the Texas State Galleries of Texas State University, as Interim and then Associate Director as well as a Lecturer in Art History in the School of Art and Design. His writing has appeared in Artforum, E-flux, Glasstire, Art Lies, Pastelegram, and Eutopia.us among others. He has written essays for several artist monographs and his book *The Role of the Artist in Contemporary Art* was published in 2014.

*This years **One Foot Exhibition** featured extraordinary work by faculty and student attendees with the awards going to the following:*

First Place Faculty: James Joffe, (St. Mary's University, San Antonio, TX.)

Second Place Faculty: Joe Peña (Texas A&M University, Corpus Christi, TX.)

Third Place Faculty: Janae Corrado, (Tarrant County College, Trinity River, Fort Worth, TX.)

First Place Student: Victoria Rios (Sul Ross State University, Alpine, TX.)

Second Place Student: Heejung Moon, (University of Texas at Rio Grande Valley, McAllen, TX.)

