

FRIDAY 10/26/12

8:00 – 10:00

“Creating a Sense of Movement: Animating Still Images”

Workshop by Teresa Gawrych

Mississippi State University

Have you ever wished you could create images that moved like the paintings that graced the halls of Hogwarts in the Harry Potter movies? This presentation will discuss how to shoot photos and animate these images to become cinemagraphs, but will mainly focus on how to animate the images with various types of software. Participants will take part in a software tutorial that will teach the basic animation of a collage of images to the slightly more advanced creation of a cinemagraph. Come learn how to take your photography, video and image editing to an animated level!

Gawrych has received photography awards at the local, state, and international levels. She placed in the top five percent in Photographer’s Forum Best of College 2005 Competition and in 2009 held a solo photojournalism exhibit in Ankara, Turkey. She currently teaches courses in Photojournalism and Videography for Mississippi State University.

9:00 – 10:00

Image-maker Presentations

Colvard Student Union Meeting Room #328

“Now what?” The Residency Experience and Life Just After the MFA”

Sherwin Rivera Tibayan

Sherwin Rivera Tibayan graduated in May after three intense years pursuing an MFA and surrounded by the conversations and encouragements of an academic and artistic environment. His transition into life after the MFA came during three weeks in July of this year as an artist-in-residence at the Center for Photography at Woodstock, NY.

“The decision to apply for a residency immediately after graduation came from an interest in looking for a way to both maintain and develop my practice, and then to transfer it into a space outside the support of my university and faculty. From past conversations with other former graduates, negotiating this tricky period just after school is one that needs to be confronted, not delayed.



Using images of the work I made during the residency with snapshots from my time there, I'm interested in presenting my own experience as a way to articulate one of the many ways students can continue to make work after graduation."

Sherwin Rivera Tibayan (Philippines, 1982) lives and works in Austin, TX, and is a recent MFA graduate in Media/Photography from the University of Oklahoma. His projects investigate the increasingly entangled nature of the photograph as a document of material culture with the immaterial and virtual aspects of contemporary images.

Colvard Student Union Meeting Room #330

"Enriching Communities"

Graduate Student Presentation

Rebecca J. Hopp

Texas Tech

Through this presentation, Rebecca Hopp would like to encourage undergraduate and graduate photography students to look for opportunities to utilize their fine art photography skills to enrich their communities. In this session, Rebecca Hopp will discuss her unique internship, which incorporated teaching and learning about contemporary agriculture through the medium of photography. "Exploring the Future of Agriculture through Photography," was a program developed by Hopp and supported through a Ogallala Commons Internship.

By looking at the direction of agriculture in specific communities (Brownfield and Nazareth, Texas; Campo, Colorado; Leoti, Kansas and Atwood, Kansas), the youth involved in this project not only gained photography skills, but also learned about their role in local agriculture. The students were encouraged through local speakers and through photographic assignments such as community photo story telling to begin to identify how their personal interests and strengths can be utilized with the local agricultural community. This collaborative project provided an internal/external view of the unique dynamics of each agricultural community.

Rebecca's internship and personal artwork questions the awareness and importance of local agriculture. Rebecca explores changes within agricultural communities. She will discuss her personal experiences within the project as she developed the project lessons, organized local sessions, and met with local farmers, community members, and youth to further her knowledge and photographic work. Equally, she will discuss her teaching experiences and student learning outcomes.



Rebecca grew up on a small family farm near New Ulm, Minnesota, that raised hogs, cattle and grain. She holds a bachelor's degree in Advertising Photography and has worked as a marketing graphic designer for a large regional law firm. She currently works as a freelance photographer and is pursuing a Master of Fine Arts degree in photography at Texas Tech University School of Art, where she is a Graduate Part-Time Instructor. Rebecca is a fellow in the Teaching Effectiveness And Career enHancement (TEACH) Program at Texas Tech University, a member of the Society for Photographic Education, a community intern for the Ogallala Commons, and a nationally exhibiting artist. Her work and project blogs can be viewed at www.rebeccajhopp.com.

Colvard Student Union Meeting Room #329

"Stains, Ashes, and Halos: The Haunting Poetic of Southern Mythology"

Graduate Student Presentation

Megan Badger

The University of Houston

A sense of place and a connection to history have both been important elements for many southern photographers, but perhaps there is more that can be mined from the experience that connects many different artists' viewpoints. While a discussion of a southern atmosphere is no doubt very makes it an important aspect of the topics that arise in an experience where one is separated from a relationship with the body at a young age. As in themes create the need for explanation and the ability to relate through creating stories of myth and poetry. This lecture explores the ideas of southern religion and spirituality and its connection to the body as a vehicle for sin, pain, pleasure, guilt and transformation as well as the way these topics relate to southern mythology, the earth, growth, decay, rebirth, and ritual. This discussion will analyze images from Clarence John Laughlin, Emmet Gowin, Keith Carter, Sally Mann, Jerry Uelsmann, E.J Bellocq, and various other southern photographers, and seek to connect the universal threads that bind them.

Megan Badger is a mixed-media artist, currently in the final year of pursuing her MFA in photography from the University of Houston. Her work is influenced from her background in theatre and literature and often deals with veiled personal narratives, transformation, beauty and violence, and magical realism.



10:00 – 11:00

Fowlkes Auditorium

“High School Educator and Student Panel Discussion”

Larry Anderson, National Center for Technology Planning; Andrew Sanders
Mississippi Women’s University; Mark Geil, Jackson State University; Shanon
Randol, Middle Tennessee State University

10:00 – 11:00

Image-maker Presentations

Colvard Student Union Meeting Room #328

“Quarter-Life Crisis”

Erica Botkin

Texas State University / San Marcos

Quarter-Life Crisis is a new body of work consisting of woven photo blankets. They depict an image of me when I was younger, acting as a sexy or sassy caricature of myself. The poses embrace this absurd, narcissistic behavior as I leave my youth and experience a quarter-life crisis - I must face leaving my care-free, school oriented life and losing my youthful, thin figure. Using a web-based company, I have sidestepped meticulous (traditional and digital) methods. Uploading the main image (of myself) and using the companies website to select a border, my design is created then through their weaving process; the image is not printed onto fabric. Weaving and tapestries have a long history and, like photography, have been updated by technology. In this process of weaving, a positive and negative image are created which reveal the beauty, absurdity, and horror of youth in the form of a kitsch blanket. I look to methods which utilize traditional aspects of photography while also challenging its conventions. This body of work allows me to blur the line between “high” and “low” art by creating an object that functions as both a tapestry and a kitsch blanket.

Born and raised in Northern California, Erica received her BA from Humboldt State University and her MFA in Studio Art at the University of Texas at Austin. She currently lives in Austin and teaches at Texas State University in San Marcos, Texas.



Colvard Student Union Meeting Room #330
“Center Space: Analogous Horizons in Disparate Landscapes”
Mark Schoon
University of West Georgia

In his series Center Space Mark Schoon attempts to focus viewers’ attention on distant spaces that might otherwise go unnoticed or understated. While doing so he explores the relation between flatness, infinity, and the landscape, resulting in a comparative study of horizons from different lands. These horizons, where earth meets atmosphere, elicit questions about human vs. photographic perception, vastness vs. infinity, and the devolution from place into space.

Mark Schoon is an Assistant Professor at the University of West Georgia. He holds an MFA in Photography from Ohio University. His photographs are included in the permanent collection of The Museum of Fine Arts, Houston, TX and the Museum of Photographic Arts in San Diego, CA.

Colvard Student Union Meeting Room #329
“Jimmy Fike’s Photographic Endeavors”
Jim Fike
Estrella Mountain College

Jimmy Fike will present images from his photographic portfolios Eden in Reverse; Paradox and Landscape in the American South and J.W. Fike’s Photographic Survey of the Wild Edible Botanicals of the North American Continent. His presentation will explore the historical, cultural, and institutional forces that have informed our understanding of nature and the art historical trajectory of landscape based work.

Jimmy Fike was born in Birmingham, Alabama on a cold December morning in 1970. After youthful peregrinations through Tennessee, Georgia, Ohio and Florida Fike enrolled at Auburn University and received a BA in Art in 1994. He furthered his studies in painting and photography at UAB and went on to earn a MFA in Photography from the Cranbrook Academy of Art in 1999. Jim’s photographic works explore the intersections of place, technology, ecology identity and psychology - endeavoring to understand the complex dynamics that inform our relations to the natural world. His work has been the University of Alabama at Birmingham and the George Eastman House International Museum of Photography and Film. Jim is a Residential Art Faculty Member at Estrella Mountain College in Phoenix, Arizona. He enjoys hiking, reading, starting small fires, cooking, and playing with his beautiful daughter.



11:00 – 12:00
Image-maker Presentations

Colvard Student Union Meeting Room #328

“Process, Performance, Needles and Guns”

Jes Schrom

Louisiana Tech University

Regardless of media, Schrom’s photographs, videos, drawings, sewings, and installations invariably come back home: analyzing her role within family history, relationships, and society. Although the works span a variety of techniques they all exist within these conceptual territories. Each project is the result of material drawn from others resulting in a range of approaches tailored to fit the experience. Often what is left is a gesture that uses process as a way to examine and understand connections to others while the physical evidence of those processes reflect the simultaneous complexity and simplicity of what it means to be human.

Process, Performance, Needles, and Guns expands upon the normal approach to photography by encompassing works that use performance, video, installation, embroidery, and a variety of collaborative methodologies in addition to or in combination with image making. Schrom’s artistic practice and training is firmly based in photography, but is also often conceptual, requiring a flexibility in media. This imagemaker presentation explores the function of photography in contemporary art making, from documenting a public performance to questioning reality.

Jes Schrom, Assistant Professor of Photography at Louisiana Tech University (Ruston). Jes Schrom received an MFA from the University of Minnesota in 2006 and is currently Assistant Professor of Photography at Louisiana Tech University. Her artwork has been exhibited widely, including shows in China, New York, California, Minnesota, Virginia, Georgia, Louisiana, and Texas. She also serves as the Secretary for SPESC and is the Director of Tech’s School of Art Galleries.



Colvard Student Union Meeting Room #330

“Staring at Mom”

Alethea Norene Robbins

Art Institute of Pittsburgh

I will present a recent project titled Staring at Mom. On my mother’s side of the family, a disease causing genetic mutations occur within our chromosomes, which impacts the musculoskeletal system. This mutation causes muscle deterioration to occur. Eventually muscles atrophy causing weakness, a loss of muscle control, difficulty expressing joyful emotions, and general struggles with physical mobility. While this disease has always impacted my work, I have found that I need to address it directly before I can continue to move forward with my research. The process involved in Staring at Mom is one that has been filled with discomfort, cathartic healing, love, and a gateway allowing me to open my work to new and essential directions. Photography is a guarded mode of making; in this medium I work through negating loss of bodily control through controlling my images. I solicit bodies and mine or others; allowing my guard to evolve. Both my gender and my ableness become terminals through which normatives are challenged.

Alethea Norene is a Nashville-based inter-disciplinary artist, writer, and educator. Her projects have appeared in group and solo exhibitions nationally as well as in various publications including Camera Obscura, Calyx, and PDN. She received her MFA in 2010 from Maine College of Art where she was awarded a residency at Mildred’s Lane in Beach Lake, Pennsylvania. She is also the owner of A R Imaging, the producer of a bi-annual, experimental fashion photography journal.

Colvard Student Union Meeting Room #329

“Nudes Under Water”- Photography based Mixed-media

Candace Hitt

Candace Hitt received her BFA in Photography from Mississippi State University and her MFA from University of Memphis. She is an abstract artist who photographs underwater to better connect with the mental and emotional world. Candace Hitt photographs the human form in bodies of water, allowing the figure to be weightless and free to move in ways it cannot on land. This autobiographical series documents the ebb and flow of experiences that have led to transformations in Hitt’s own life. Submerging the figure in a body of water is a way of distorting the figure and creating her own world, a world where the emotional trials and constant change we go through in life are visible.



1:30 – 3:30

“Mono Printmaking Workshop”

Briscoe Hall / Printmaking Lab

Linda K. Seckinger

Mississippi State University

“Collaboration”: an opportunity to come together and contribute to an exchange of techniques. Join us for a hands-on workshop with a healthy mix of monoprinting and photography, where we hope to cultivate collaborative efforts! Ink up, roll out, make a monoprint, and become a catalyst for shared partnerships within two realms.

Linda Seckinger, MFA Arizona State University, is a Professor at Mississippi State University where she teaches all levels of printmaking. A nationally exhibited artist, Seckinger is featured in several prominent public collections such as The Bibliothèque Nationalè, Print and Photograph Collection, Paris, France, the National Museum of Umbria, Italy, and the Nelson-Atkins Museum of Art - Print, Drawing and Photograph Collections, Kansas City, Missouri.

1:30 – 2:30

Image-maker Presentations

Colvard Student Union Meeting Room #328

*“FEAR FACTOR—Assessing the Creative Risk in Art Making -Or
How to Dismiss Those Naysayers Who Think You Are A Wackjob Poseur”*

Colette Copeland

Richland College, Collin College

People who need certainty in their lives are less likely to make art that is risky, subversive, complicated, iffy, suggestive or spontaneous. (David Bayles & Ted Orland—Art and Fear—Observations on the Perils (and Rewards) of ARTMAKING)

A graduate professor once told me that the secret to making great art was to go to the place where one feels the least comfortable. Arguably this could be either the best or worst advice I’ve ever received. This presentation explores my risk-taking philosophy as it pertains to life and specifically my art and performance practice over the past five years.



Bayles and Orland posit that two types of fear paralyze artists—fear about themselves and fears about the reception of one’s work by others. In my talk, I will address how I have coped and responded both types of fear and how fear drives my artistic practice.

Inspired by Dada, Theater of the Absurd, Situationist Theory and contemporary performance art, my alter-ego The Victorian Woman engages in absurd “unfeminine” athletic performances responding to the crazy world we live in.

Colette Copeland is a multi-media visual artist and cultural critic/writer whose work examines issues surrounding gender, death and contemporary culture. Over the past 8 years, her work has been exhibited in 13 solo exhibitions and 54 group exhibitions/festivals spanning 18 countries. She teaches at Richland and Collin Colleges in Dallas, Texas.

Colvard Student Union Meeting Room #330

“The Utopian Dilemma: Assembly-Line Anxiety and Post-Consumer Waste”

Marilyn Waligore

University of Texas at Dallas

Mass production of consumer goods and assembly line efficiency offered the promise of transformation in the 20th century through the creation of a new society, one in which a growing middle class could flourish. The glorification of the potential of industrial production can be witnessed in the work of modern pioneers, Aleksandr Rodchenko, Albert Renger-Patzsch, Paul Strand, Edward Steichen, Paul Outerbridge, and later Carlotta Corpron. As we experience a new century, our awareness of the problems engendered through the embrace of consumerism stands in stark contrast to the utopian perspectives of these early modernists.

I turn modern photography against itself to reflect on the state of our lives in the post-industrial era, especially in regard to excess consumption. By embracing repetition and pattern, I echo the source of the term montage, which relates to the engineer and assembly line production. I would argue that this use of repetition now replaces the euphoria of modernism with an anxiety aligned with 21st century concerns regarding sustainability. My desire to locate a place between modernist celebration of the object and the conundrum of our increasing production of post-consumer waste--the aftermath of the assembly line-- has prompted my



documentation of objects to be recycled, part of my questioning of the nature of our daily actions.

Marilyn Waligore is Professor of Aesthetic Studies/Photography at the University of Texas at Dallas. Waligore received an MFA degree from the University of Wisconsin-Madison and undergraduate degrees in Art and in English from the University of California-Berkeley.

Colvard Student Union Meeting Room #329

“Treece, Kansas 66778”

Danea Males and Derek Rankins:
Northeast Texas Community College
University of North Texas

In 2009, we began to document the town of Treece, Kansas. We have each taken a different approach to photographing this place, and have developed distinct bodies of work. Through the use of portraiture and documentary imagery, our work captures the essence of the town on the verge of nonexistence.

Treece is a small community in southeastern Kansas that sits atop a labyrinth of abandoned mines. Along with the surrounding communities, the region once produced \$20 billion worth of iron, zinc, and lead that were used in ammunition during both World Wars. The mining stopped in 1967, and the population dwindled. By 1973 the mines began to fill with water. On the surface, 70 million tons of waste tailings and 36 million tons of mill sand and sludge still remain. Heavy metals found their way into the topsoil and water supply, and the remaining residents have struggled with developing health problems. In 1983 the tri-state area surrounding Treece, Kansas, became part of the U.S. Environmental Protection Agency’s Superfund Site program. Environmental cleanup and resident relocation have become a monumental task for the number one Superfund Site in America.

The purpose of this work is to bring awareness to the environmental issues that trouble the community. We have created a website, www.treecekansas.com, that includes a resource of information about mining in the area, and a collection of oral histories from past residents. Also, the site showcases our photographs.

Danea Males is a Professor of Photography at Northeast Texas Community College.



In 2008, she earned an M.F.A. from Texas A&M University - Commerce. For more examples of her work, please visit the website, www.daneemales.com.

Derek Rankins is a photographer currently pursuing an M.F.A. from University of North Texas. For more examples of his work, please visit the website, www.derekrankins.com.

2:30 – 3:30
Image-maker Presentation

Colvard Student Union Meeting Room #330

“Welcome to Hard Times: Landscape Photographs of East Texas”

Vaughn Wascovich, Associate Professor
Texas A&M University Commerce

The idea of displacement and transience are central to this body of landscape photographs. Northeast Texas is a landscape with a rich and storied past, but also one of an uncertain and shifting future. Images of mobile homes, collapsed churches, abandoned farms and even earth-moving machinery all reiterate this idea of impermanence. But it is also the method of making the images themselves, the mark-making from its production, the uncertainty of composition as well as the push-pull of subject/object that forces the viewer to move beyond the temporal.

These images are made using hand-made, curved-back, 8x20” paper-negative pinhole cameras. Exposures begin at four minutes in direct sun. Once exposed, the paper negative is developed in a traditional wet darkroom in very unconventional ways. The negative is then scanned and inverted. There is minimal digital manipulation involved other than making adjustments for contrast. The images are printed at three different sizes, 10x25”, 16x40” and 40x100”.

This project combines the primitive technology of pinhole cameras with the latest in digital scanning and printing, in an attempt to document the East Texas landscape with a poetic and unique vision.

Vaughn Wascovich is a fine art photographer and photographic educator. He received his MFA from Columbia College Chicago and has participated in more than



one hundred exhibitions. Professor Wascovich has an extensive history as a commercial photographer, and is currently an Associate Professor at Texas A&M University-Commerce.

2:30 – 4:00
Panel Discussion

Colvard Student Union Meeting Room #328

“Sharing the Risk: Ten Texas Photographers Push Beyond Mainstream Photography”

Antiquarian Avant-Garde Photography: Amy Holmes George, Fine Art Photographer; Kathy Lovas, University of North Texas; Susan Sponsler, Creative Director, Marketing and Communication Texas Woman’s University; Loli Kantor, Independent Artist/Photographer;

As members of the North Texas Alternative Process Group (NTAPG), this panel will discuss the formation of NTAPG as well as the work represented in their traveling exhibition. The NTAPG members collectively share a passion for practicing nontraditional image-making techniques, including historical processes dating back to the birth of photography and modern transfer/printing methods. The risks involved in operating outside of photography’s contemporary “norm” have become NTAPG’s common bond. As professional artists and educators in photography, the panelists will address the inherent value in taking creative risks to pursue unconventional methods of practice by revealing their own disparate ways of integrating image and content with a chosen process. The panel will present the innovative considerations—specifically related to process—taken into account when producing their work.

The NTAPG has organized an exhibition titled, Antiquarian Avant-Garde Photography: Works by the North Texas Alternative Process Group, which debuted in Dallas during summer 2012. The exhibition showcases a diverse range of work from ten NTAPG members who synthesize contemporary subject matter and conceptual stimulus with alternative or antique photographic methods, including Casein, Cyanotype, Encaustic, Gum Bichromate, Inkjet on Fabric, Palladium, Photographic Image Transfer, Wetplate Collodion and Ziatype. As advocates for the inclusion of alt process in today’s photography curriculum, the group is seeking venues for traveling this rare exhibition to academic institutions that embrace these processes in their program. The panel will highlight features of the show that would serve to



educate the student viewer, encouraging them to welcome creative risks.

Amy Holmes George, a fine art photographer based in Dallas, co-founded the NTAPG with Frank Lopez in 2010. Previously tenured as a professor of photography and digital media at Stephen F. Austin State University, her work has embraced nontraditional photographic processes for nearly 15 years. BFA (photography) Miami University; MFA (photography) Clemson University.

Kathy Lovas, BS (biology) SMC, Notre Dame; MFA (photography) Texas Woman's University; 1995 MAAA-NEA Fellow; 1991 API National Graduate Seminar Fellow, NYU; Project Row Houses, Connemara Conservancy, Atlantic Center for the Arts residencies; numerous regional/national solo exhibitions of photo-based installation/ sculptural works; University of North Texas CVAD photography faculty since 1992.

Susan Sponsler, MFA (photography) Texas Woman's University; TPI National Graduate Seminar Fellow, NYU; photo-based mixed media art works focused on her experiences as an international adoptee exhibited internationally and nationally; work included in corporate collections of Texas Instruments and Korean American Museum in Los Angeles; currently employed as creative director at Texas Woman's University.

Loli Kantor, born in Paris and raised in Tel Aviv, emigrated to the U.S. in 1984. Her project about Jewish presence in Eastern Europe is included in collections and has been exhibited widely in the U.S and internationally. A forthcoming book will be published by University of Texas Press in 2013.

SATURDAY 10/27/2012

9:00 – 10:00

Image-maker Presentations



Colvard Student Union Meeting Room #328

"The Creative Risk of Self-Publishing"

Betty Press

University of Southern Mississippi

Do you want to take the risk and self publish? The process is definitely creative and enjoyable; the risk less so. So knowing what you are getting into as you think about self-publishing is valuable. I self-published my first photobook, *I Am Because We Are: African Wisdom in Image and Proverb*, in September, 2011 after spending several years looking for a publisher. The greatest benefit was control of one's own creative vision. The most difficult part is worrying about how to reach the target audience.

I will talk about my project from start to finish, including the taking of the pictures, the editing, the design, printing, and the marketing. I will also share experiences from colleagues who have used other methods of self-publishing and information received from other self-publishing seminars. As we all know self-publishing is much easier and, fortunately, much more accepted today. Participants will have an opportunity to network and exchange ideas.

Currently I am on leave from the University of the Southern Mississippi where I have been an adjunct professor since 2003. Before that I spent many years living and photographing in Africa. Hopefully my next book will be about Mississippi.

Book recognition includes reviews by NPR and The Christian Science Monitor; being among the top 20 self-published Photobooks 2011 competition, Davis Orton Gallery in Hudson, NY; and the 2012 photography award from the Mississippi Institute of Arts & Letters. This has also helped to generate more exhibitions, book talks and print sales.

Colvard Student Union Meeting Room #330

"My Southern Spaces"

Graduate Student Presentation

Andrew Pruett

University of Alabama



At a young age I was drawn to photography by flipping through old books and magazines on topics ranging from World War II to nature to local historic publication that my grandfather had lying around when I visited him. An interest grew in these old gritty black and white images that followed me all the way to high school when I took my first photography class. When I decided to go to art school I had a lot of questions to answer as to why I really wanted to be a photographer and it initially came down to wanting to document the areas surrounding where my family had come from.

I spent most of my self-guided projects re-exploring the areas that I was vaguely familiar with as a child, given the recent freedom to go back alone and really experience these southern places. This interest drove me to start working in a similar way to William Christenberry or Walker Evans by monumentalizing forgotten spaces and places throughout my surrounding areas. While working through a hyper-realistic body of work I switched formats and moved to smaller, more precious prints that allowed for a more intentional relationship between viewer and image. Recently things have changed for me and I have been working both digitally and in the darkroom to create images by layering photographs with a transfer process. This process allows for a direct relationship between “old” and “new” images.

Colvard Student Union Meeting Room #329

“Pareldolla: A Photographic Exploration of Multistable Perception”

Kallie Pfeiffer

Trinity University

“The whole is other than the sum of the parts.” -Kurt Koffka

I have always been fascinated by the potential to explore visual perception uninhibited by traditional perspectives. I believe that with any piece of art, there are multiple ways to interpret and perceive a single object. I believe that with any piece of art, there are multiple ways to interpret and perceive a single object. I was driven to create a series of images that embrace ambiguity by changing the normal perspective by which we usually perceive a scene. By flipping, mirroring, and reflecting my traditional landscape and nude photographs, I strive to produce an experience of transformational surrealism. This allows the imagination to see what it wants to see.

Influenced by the psychological theories of Gestalt and Rorschach, I explore perception. I photographed the New Mexico, Arkansas, and Texas landscape juxtaposed to the female nude and applied the idea of multistable perception to my



pieces, so that the viewer may have an ambiguous visual experience and derive multiple interpretations. I strived to separate the photographs of the natural landscape and body from labels that are usually associated with these subjects. I want a rock to be more than just a rock, a cave to be more than just a cave, the curve of a body to be more than just the curve of a body. I want to create a work of art in which the “whole is more than the sum of the parts” (Koffka).

Kallie Pfeiffer is a senior art honors major and new media minor at Trinity University in San Antonio, Texas. She plans on earning her Master of Fine Arts degree to be able to teach photography and screen printing at the collegiate level. Her photography consists mostly of landscapes and nudes, working to integrate themes such as multistable perception and the human-nature relationship.

9:00 – 11:00

“Screen Printing Workshop”

Briscoe Hall / Screen Printing Lab

Jude Landry

Mississippi State University

Jude Landry is a graphic designer specializing in illustration and lettering. Born in the swamps of Louisiana, he currently lives in north Mississippi where he teaches graphic design at Mississippi State University. Jude also enjoys creating silkscreened art prints which he sells online and at art festivals. He is available for freelance work at Hey@JudeLandry.com.

10:00 – 11:30

Panel Discussions

Colvard Student Union Meeting Room #328

“Family as the Vernacular”

Margaret Hiden, Jefferson State Community College; Libby Rowe, University of



Texas, San Antonio; and H. Jennings Sheffield, Baylor University

This panel will present their artwork followed by a panel discussion on the use of familial imagery and alternate image presentation structures.

Through their alternative image structures, Margaret Hiden, Libby Rowe, and H. Jennings Sheffield utilize vernacular imagery to convey an understanding of iconic experiences. These familiar encounters and interactions provoke viewers to make references to their own memories and experiences that are already a part of a culturally collective consciousness.

Hiden's series 15 Glen View Circle explores themes of presence, absence, passage and memory, as well as the photograph's cultural role as visual validation of one's existence. By taking on the role as curator, photographer and artist, Hiden investigates her grandfather's struggle with dementia and making an attempt to reconcile his memory loss. Appropriated images from the past are recontextualized and layered with imagery from the present, using the house as metaphor for the mind. Two slices of time become joined in one frame and become illustrative of the deteriorating mind-in which past and present are indistinguishable.

In (sub)Division, Rowe seeks to question societal identity through the exploration of the preconceived and perceived intimacy of "the neighborhood". Rowe is interested in how the construct of intimacy in homes defines its members. Outside the walls of the home, her interests expand to an exploration of suburban housing developments and how their construction subverts community through forced separation.

H. Jennings Sheffield's Tethered investigates the tethering effect we experience in our everyday lives by portraying what a two-hour period of time looks like as she balances artist, mother, teacher, wife throughout the week. The look and feel of a two-hour period in the morning versus a two-hour period in the afternoon convey a very different set of characters, circumstances, interactions, responsibilities, and roles.

H. Jennings Sheffield holds a MFA from University of Texas at San Antonio and a BFA from the Atlanta College of Art. Sheffield is an Assistant Professor at Baylor University and an international artist with her latest work exhibiting at BOX 13 ArtSpace, Houston, TX; The ARTS at CIIS, San Francisco, CA; Breaking Boundaries II, Pingyao, China; and Medien Kultur Haus Wels, Austria.



Margaret Hiden holds a MFA from Savannah College of Art and Design and a BFA from Birmingham-Southern College. Hiden lives in Birmingham, Alabama where she teaches Art Appreciation at Jefferson State Community College. Her work explores themes pertaining to the photograph's function; specifically, those that incorporate appropriated and original imagery leading to commentary on philosophies of the medium that pertain to memory.

Libby Rowe holds a MFA from Syracuse University and a BFA from the University of Northern Iowa. Her work addresses issues of identity and belonging through an exploration of home and community. Rowe is an Assistant Professor and the head of the photography area at University of Texas, San Antonio.

Colvard Student Union Meeting Room #330

"Swim Don't Sink: An Open Forum of Tips, Strategies and Lessons for Graduate Students Teaching"

Graduate Student Panel: Megan Badger, Stacey Farrell, Elicia Garcia, Stephan Hillerbrand, Katelin Washmon
University of Houston

Teaching at the university level can be one of the most important aspects of a graduate student's experience. Not only does it allow students to build a professional skill level that may later serve them in acquiring a job, but it also allows them a chance to refine, articulate, and reevaluate their own studio practices. The old adage of, "if you can teach someone else to do it, you have surely mastered it yourself," is all too true. However, graduate students in MFA programs throughout the nation are often asked to begin teaching with little or no guidance. Being students themselves, they are in the unique position of being co-laborers with the undergraduate students they teach, and may have the opportunity to act as catalysts to their own students' risk-taking and exploration within the art-making process.

Swim Don't Sink is an open forum for students and faculty to share ideas, tips, and strategies that will help first-year photography teachers to navigate their new role as educator. The open forum will be moderated by a strategic cross-section of students and faculty from the Photography/Digital Media program at the University of Houston.

Megan Badger is a photographer and mixed-media artist from Southeast Texas. She is currently pursuing her MFA in photography from the University of Houston. Her work is influenced from her background in theatre and literature as well as veiled personal narratives. As an educator, she is in her third semester of teaching Digital Imaging I.



Stacey Farrell works primarily with lens-based media, including analog and digital still photography, and video. Her work addresses issues related to body image and the aging process. She lives and works in Houston, Texas, maturing alongside her four daughters. She enjoys teaching Fundamentals of Photo/Digital Media, while pursuing an MFA at the University of Houston.

Elicia Garcia is currently pursuing her MFA at the University of Houston. Her work and is often collaged and sculptural and deals with the structural layout of media and the patterns that occur within the cataloging of memory. While at the University of Houston, she has taught Video Art, Fundamentals of Video Art, and Introduction to Digital Media.

Stephan Hillerbrand is Associate Professor of Art in the Photography/Digital Media program at the University of Houston, and is a recipient of the UH 2012 Teaching Excellence Award and the 2011 Ross Lence Teaching Excellence Award. He is part of the collaborative artistic team of Hillerbrand+Magsamen, drawing upon the rich Fluxus practice of incorporating humor, performance, video and everyday objects.

Katelin Washmon is a visual artist residing in Houston, Texas, and is currently working toward her MFA at the University of Houston. Washmon is often motivated by the intangible, exploring abstract states of consciousness within her own visceral intuition. As a teaching fellow, she is currently in her fourth semester of teaching Digital Imaging I.

1:30 – 2:30

Image-maker Presentations

Colvard Student Union Meeting Room #328

“Forgetting the Rules: Learning by Doing”

D. Bryon Darby



University of Kansas

Art making always involves some level of uncertainty. As makers, we each learn to cope with the unknown in terms of subject, process, and success. In recent years I have chosen to not just accept uncertainty, but rather, to fully embrace it as not only necessary but as a crucial part of my own photographic practice.

My image-making process often begins with a simple spark of interest. Initially, I respond intuitively – wandering, collecting my observations, gathering data – not yet aware of how the pieces may come together. I make photographs, I review the photographs, questions arise, and with time, solutions and answers begin to present themselves, and a self-sustaining cycle of “feed and be nourished” emerges.

Ultimately, the driving force behind everything I do is an underlying faith in the photographic process as one of discovery. Simply put; make work, things happen.

Make work, things happen.

Bryon Darby received a BFA from Utah State University and an MFA from Arizona State University. His creative research investigates place as mediated through technology, photography, and personal experience. Darby currently resides with his wife and daughter in Lawrence, Kansas where he is Assistant Professor of Photo Media at the University of Kansas.

Union Meeting Room #330

“Will your work survive for a Retrospective or only a Portfolio”

Kim DuBoise

PhotoArts Imaging Professionals in Hattiesburg Mississippi

In a transitional world of traditional photographic materials, digital data, and ever-changing systems, how do older and contemporary photographic artworks survive for the long-term? Photographic Materials and Electronic Media conservators work to keep photo images viable for future generations to enjoy. Conservators work directly with artworks; conduct research; and study methods & materials of artists to inform the conservation profession. They consult with individuals, galleries, museums & archives concerning proper preservation environments & storage materials for the works in their care.

We examine the archival file formats and traditional materials, which can be used by artists to make their work more likely to survive intact for future use & access. Discussion includes inherent vice of various materials, media, hardware & software systems; the dangers of single-source originals and their care; and preservation of various traditional and born-digital artworks.



Come to learn the tools, techniques, and information necessary to protect your work that has already been made and keep works currently being created safe for future access. Accompanied by visual examples of deteriorated & conserved work, as well as informational slides on preservation standards, traditional and digital storage materials, everyone will gain knowledge for immediate and future use.

Kim is the President & Senior Conservator of PhotoArts Imaging Professionals in Hattiesburg, MS. She has worked in photography & photographic materials for over 35 years. PhotoArts has conserved materials from glass plates to acetate negatives, 20th C. negatives, slides and prints, movie films to vinyl recordings, and various types of A-V materials.

Colvard Student Union Meeting Room #329

“Grace Between The Lines”

Tatyana Bessmertnaya

The project focuses on the essence of hope and grace in humanity that is ethereal; often a fleeting moment that would not traditionally be considered to be photographically exciting or noteworthy. A surgeon helping an anesthesiologist or nurse establish an intravenous access is one example; surgeons typically focus on their key role in the surgical episode. My focus is in demonstrating grace exemplified by efforts beyond one’s self, one’s role, one’s expectation in a foreign place. A child looking hesitatingly at his face in a mirror for the first time after surgery is another example rarely captured by medical mission photographers. A certain pause in a surgeon’s activity is another uncommon moment for a photographer to capture. A sigh by a pediatrician looking into a waiting room overfilled with hopeful patients is another. Capturing the essence of grace in those moments is a goal of this project and requires significant medical background. A medical photographer in a renowned pediatric and craniofacial center, I am fortunate to understand surgical principles and the nuances of surgical care which are inherent to surgical missions in developing countries. So much unseen work and sacrifice goes into these missions on the parts of doctors and support teams, and with patients and families. I seek to capture hope and grace between the lines, manipulating digital forms to help viewers gain insight into moments rarely captured by medical and documentary photographers on international missions: to invite the viewer into the creative process and to see perpetual selflessness.



A psychologist from Russia, Tatyana is a freelance medical photographer specializing in pediatric craniofacial surgery in Dallas. She volunteers with LEAP, establishing a documentary continuum in Zimbabwe. Alternatively, still life photography, the Rollei camera with Ilford film, and wintergreen oil transfer processing are of interest.

Walnuts was recently presented at the Spider Awards.

2:00 – 4:00

“A Way of Making: A Demonstration and Discussion of Techniques in the Anthotype Process”

Briscoe Hall / Photography Lab

Rachel Rushing

University of North Texas

The anthotype process is an organic contact printing method using the dye pigment of various plant life. Though the first recorded anthotype print was made by Sir John Herschel, this process has not reached popularity synonymous with other historical printing methods. This is largely due to the impermanent nature of the chemistry, which has no standard fix. Join this wet demonstration of anthotype printing with Rachel Rushing, and share in a discussion of historical and contemporary methods of image-making with this elusive process. Participants are welcome to bring their own plant material to experiment with coating. We will consider the technical implications of material, color, contrast, dye methods, and fastness, as well as how this almost bygone process has recently found a resurgence of interest.

Rushing was born in Natchitoches, Louisiana and attended Louisiana Tech University where she received a BFA in Photography, before moving to Dallas, TX. Her work centers on ideas of human interconnectivity, personal identity, materiality and craft, and interaction between the artist, the work, and the viewer. She is currently working in historical photographic printing processes, methods of bookmaking, and non-traditional photographic presentations, and in 2011 she began seeking her MFA in Photography at the University of North Texas.

2:30 – 4:00

Panel Discussions

Colvard Student Union Meeting Room #328

“Critically (un)Important: Process and Medium in Contemporary Photography”

Paul Karabinis and Christopher W. Luhar-Trice



University of North Florida

Understanding the methods and circumstances of its creation can enhance our appreciation of a photograph. However, on the printed page or gallery wall a photograph ultimately stands alone, subject to judgment based solely upon what we see. Still, methods and materials – or even the experiential qualities of the process itself – can play a significant role in the final results of our work, often in ways not readily apparent to the viewer. This presentation pedagogical approach.

Paul Karabinis will address the challenges of remaining true to the history of 19th century photographic processes such as cyanotype, salt printing and albumen while pursuing a contemporary creative agenda. He will also examine the difficulty of helping students avoid simple nostalgia while matching appropriate ideas and subject matter to vintage processes.

Christopher W. Luhar-Trice will discuss his experiences with low-fidelity photography, a genre popular with a wildly diverse group of users ranging from hipster dilettantes to committed artists. He will also examine the challenges of introducing students to the creative possibilities of low-fidelity cameras, while avoiding the misconception that such cameras are an easy shortcut to “artistic” photographs.

Paul Karabinis is Associate Professor of Photography at the University of North Florida where he teaches courses in photography and history of photography. He has organized numerous exhibitions and authored several catalogs including *Shared Vision: The Sondra Gilman and Celso Gonzalez-Falla Collection of Photography*, Aperture Foundation and MOCA Jacksonville (2011).

Christopher W. Luhar-Trice is Assistant Professor of Photography at the University of North Florida, teaching analog and digital courses. He employs various photographic processes, examining personal and cultural histories through landscape. His photographs are held in various collections, and were selected for recent exhibitions in Saint Louis and San Francisco.

Colvard Student Union Meeting Room #330

“Pop up Clubs: Promoting and Sustaining Interest in Photography through Clubs”

Graduate Student Panel: Katelin Washmon, Stephan Hillerbrand, and Megan Badger, University of Houston



The photography club with its deep historical roots and community ties outside of the “traditional” academic settings has been an important part of the photographic educational process; sculpting a community and networking amongst peers are significant first steps to building a successful foundation within the art world. A club can be difficult force to create and maintain, with increased funding cuts it takes additional nourishment and creative effort to remain animated. This panel will examine how to establish and coordinate a photographic organization in the university system. Panelists will use personal insight to address how to use university resources to maximize funds by collaboration, generate excitement to increase membership, approach university politics, and educate outside the classroom.

Katelin Washmon (Moderator) is a visual artist residing in Houston, TX. She received her Honors BFA from Texas Woman’s University and is currently working toward her MFA as a teaching fellow at the University of Houston. Her work is often motivated by the intangible, exploring abstract states of consciousness within her own visceral intuition.

Stephan Hillerbrand is an Associate Professor at the University of Houston and part of the collaborative artistic team of Hillerbrand+Magsamen. Their work draws upon the rich Fluxus practice of incorporating humor, performance, video and everyday objects. They have presented their work in prestigious film and media festivals internationally.

Megan Badger is a mixed-media artist, currently in the final year of pursuing her MFA in photography from the University of Houston. Her work is influenced from her background in theatre and literature and often deals with veiled personal narratives, transformation, beauty and violence, and magical realism.

4:00 – 5:00

Image-makers Presentations

Colvard Student Union Meeting Room #328

“When You’re Out There”

David V. Politzer



University of Houston

David Politzer is an artist and educator based in Houston, TX. The focus of his lecture will be on his series *When You're Out There*, an evolving collection of video and photographic works that confront traditional notions of landscape and nature photography. The pieces in this series speak metaphorically to the artist's conflicted feelings (desire, inspiration, intimidation, "awe, screw it!") in trying to translate experience with nature into art. This work was seen most recently in two solo shows: one at the Houston Center for Photography, the other at Lawndale Art Center. David Politzer was born in Washington DC and earned an MFA from Syracuse University. He is the recipient of the 2012 Houston Center for Photography Carol Crow Fellowship. He was an artist in residence at Yaddo, the Skowhegan School, Roswell Artist in Residence, the Museum of Northern Arizona and Lawndale Art Center. Politzer is Assistant Professor of Photography and Digital Media at the University of Houston.

Colvard Student Union Meeting Room #330

"The Landscape of Memory: Blending Low Tech and High Tech"

Annette Fournet

Southwest Community College

In the reigning era of digital photography, one of the most popular applications of analogue photography is the use of plastic Diana, Holga, and Lomographic cameras. The simple toy camera offers the user, an uncomplicated freedom, perhaps a reaction against the complexity of digital equipment and the constant upgrade of photographic software.

For twenty years my work has been immersed in film based technology. My camera of choice has been the truly Luddite camera, the Diana. The road to embracing digital has been slow and yet addictive. Currently, I cannot imagine creating images without a film-based element or without the infinite options of Photoshop.

I will present a selection of work that led up to the latest series, *The Landscape of Memory*. This work explores the desire to recall the past. Memory is vague, unreliable, often clouded by dreams and visions. I have attempted to capture these qualities of reminiscence in my images.



The presentation will discuss the process of and methods employed in creating the final image. The blending of low-tech film cameras with high tech computer applications is, for me, an important aspect of the work

Annette Fournet's photography has been exhibited in France, Denmark, Germany, Greece, Hungary, Romania, Kyrgyzstan, Poland, Czech Republic, Slovakia, Great Britain and the United States. It has been collected by the Bibliotheque Nationale, San Diego Museum of Photographic Art, Ogden Museum of Southern Art, Houston Museum of Fine Arts, Prague House of Photography, New Orleans Museum of Art, and others.

Colvard Student Union Meeting Room #329

"Carbon Landscape"

Ray Klimek
Ohio University

My work addresses the postindustrial environment as a site of history, flux and fantasy. While working primarily in a documentary mode, I am interested in the border between material reality and imaginative projection that underlies our sense of land and landscape. I explore the peculiar resonance between actual sites and a variety of historical and fictional images including national iconographies as well as more idiosyncratic visions of the land.

Ray Klimek grew up in the mining region of Northeastern Pennsylvania. He received a Bachelors Degree from Wilkes University in 1978, earned a Masters degree in English and American Literature from Rutgers University in 1987, a certificate from ICP in 2002, and an MFA from the Mason Gross School of the Arts in 2006. He has received grants from the Puffin Foundation and the Tierney Foundation and was a visiting artist at the University of Wales Newport in 2005. His work has been exhibited at a number of national and international venues most recently at the Roy G Biv Gallery in Columbus and the ARC Gallery in Chicago. He is currently an assistant Professor at Ohio University.

