

# EMERGING CONVERSATIONS

EMERGINGCONVERSATIONS.WEEBLY.COM  
AN ANNUAL ART EDUCATION SYMPOSIUM ORGANIZED BY GRADUATE STUDENTS IN  
THE ART & VISUAL CULTURE EDUCATION PROGRAM AT THE UNIVERSITY OF ARIZONA

## Revision & Re-Envision: The Future of Art Education in Uncertain Times

October 24, 2020

9:00 am-3:00 pm PT

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# Territorial Acknowledgment

The lands on which we speak and share in conversation are often territories that were never ceded by the people that lived there prior to takeover by outside settlers and nation states. In respect to the people whose territories were taken and in respect to the land, the organizers of Emerging Conversations wish to recognize this history and to be upfront about it. We are all challenged during this time to connect with the places we live and to respect the connections of those with long-standing rights in these places.

Emerging Conversations is organized by graduate students of the University of Arizona, and many of the members of the EC team live in Tucson, Arizona. Tucson and the land on which the university was placed are part of the lands of the Tohono O'odham and Pascua Yaqui. The Tohono O'odham and Pascua Yaqui both have sovereign nation status and have contemporary nation lands with formal boundaries in and near Tucson, but their traditional territories extend well beyond these borders. We also

recognize the lands of Tucson were once part of the territory of México, taken by the United States through militarized expansionism. That the university is a state land grant institution, then, means that those privileged to be educated there and work there directly benefit from these territorial injustices. We hope that acknowledging these truths will lead to reconciliation.

The Emerging Conversations organizers feel such acknowledgements help us understand that our movements, gestures, words, and media do not come out of nowhere. They have a place and a history; they can make accessible or gloss over. We hope that the former happens in this conference, to make accessible greater healing and care, and to do so in respectful and material ways. We also hope that this acknowledgment becomes a step towards building better relationships in our communities and across borders, that it helps us envision new possibilities.



# First Words

Though we tremble before uncertain futures  
may we meet illness, death and adversity with strength  
may we dance in the face of our fears.

–Gloria Anzaldúa

And who will join this standing up  
and the ones who stood without sweet company  
will sing and sing  
back into the mountains and  
if necessary  
even under the sea:  
we are the ones we have been waiting for.

–June Jordan

Different conceptions of the future inform art curriculum,  
but the reverse is also true—artistic and creative activity  
are necessary for imagining and shaping a sustainable fu-  
ture.

–Amelia Kraehe

# Welcome

Hello everyone and welcome to Emerging Conversations 2020!

First, the Emerging Conversations team hopes that you and your loved ones are doing okay right now. And you may not be, so let us all take a moment to extend our hearts around each other. We want to recognize that a lot of us are having a hard time caring for ourselves, our families, and our communities, and it does not leave a lot left sometimes. So, thank you for making the journey here, for being a part of this little conference.

We say “little conference” because it is just a one day affair. In years past, Emerging Conversations was held at the graduate studios on the campus of the University of Arizona. Attendees would number about 20, mostly UofA art education students and professors (the conference has been organized by graduate students of the art ed program at UofA since 2012). There would be five or six presentations and maybe an exhibition. But this year, there are 10 live presentations in two concurrent sessions, four additional pre-recorded presentations, and a keynote conversation with a distinguished panel. Amazing.

The conference this year is entirely online. It just is not safe to be in tight indoor gatherings with those not already in your pod. So, instead of cancelling the conference, we decided to

take advantage of the situation. By offering the conference online, it can be available to more people in more places.

The theme of the conference, “Revision & Re-Envision: The Future of Art Education in Uncertain Times,” seemed obvious. In a small way, the theme follows the recent Art Education journal series focusing on futurity. But really, the theme is about the earthquake we are all living through. The world looks different now. And the earthquake is not singular, not just about the pandemic, but multiple: injustices based on race, ability, or gender; meteorologists running out of names for hurricanes--it’s too much.

So, we work small and intentionally. What emerges from our conversations are new looks at our changing world. Some are not new at all--reminders of practices that are tried and true. This changing world needs the work and vision of artists, educators, and researchers to catalyze the best kinds of change.

As Arundhati Roy asks, what will we bring through this pandemic portal? Thank you so much for what you bring.

Sincerely,  
The Emerging Conversations 2020  
Team

# Theme

This year's theme is "Revision & Re-Envision: The Future of Art Education in Uncertain Times."

This theme offers opportunities to consider the changing definitions of what art education is as well as what transformation in the arts and education might look like.

As the co-organizers contemplated this theme, we considered the shifting landscape of our world and how these changes push us to consider and re-consider what art and education can be. This reflection comes from the setting of several recent events, most notably, but not limited to the COVID-19 pandemic, the continuing movement for racial justice, the shift toward increased virtual learning, threats to democracy, and the celebration of the 30th anniversary of the Americans with Disabilities Act (ADA). We view these events as crucial to the revisioning and re-envisioning of art education in our current times. The relevance of this theme comes as we adjust to the constantly changing nature of our new realities.

As we think about the future of art education, this theme includes consideration of topics such as (but are not limited to):

- > Changes to traditional art education
- > History-in-the making in the arts & education
- > New questions and actions within art, education, & art education
- > Additional considerations for curriculum
- > New, alternative, & more expansive arts programming
- > Virtual learning and digital content/pedagogical practices with technology
- > The digital divide within communities
- > Specific connections to recent events (i.e. COVID-19, racial justice, election/politics, and ADA30)
- > Abolitionist pedagogies
- > COVID-19, health, & inequities
- > Disability justice and disability aesthetics
- > The impact of immigration policy on education
- > Education policy and reform
- > Media literacy (i.e. fake news, the use of social media, visual culture)
- > Social movements (i.e. legacies, emerging movements, movement-building)

## EC Mission

Emerging Conversations is an annual art education symposium organized by graduate students in the Art & Visual Culture Education program at the University of Arizona. It creates space for artists, educators, art historians, arts-based researchers, and community members, both established and emerging in their fields, to engage in collaboration and conversation. Emerging Conversations has taken many forms in the past, but is intended to be a welcoming and accessible space for creatives and educators from a variety of disciplines and settings. The symposium centers on a theme relevant to the discipline of art education, its adjacent disciplines, and current times.

## Accessibility

Closed captioning will be available during the live sessions via Zoom's built-in functionality and in pre-recorded session via YouTube's built-in functionality. A transcript of the audio from live sessions can also be provided.

Please contact Kayleigh Kozyra ([klkozyra@email.arizona.edu](mailto:klkozyra@email.arizona.edu)) for more information about these resources or other accessibility needs.

A recording of live sessions will be made available for those who are unable to attend.

# Registration

<https://forms.gle/Yt-biTbMJpAhmyHG79>

# Session Links

Zoom links:

Keynote Session:

<https://arizona.zoom.us/j/83685697877>

All Session A:

<https://arizona.zoom.us/j/83685697877>

All Session B:

<https://arizona.zoom.us/j/87624619544>

Happy Hour Networking:

<https://arizona.zoom.us/j/87624619544>

# Schedule of Live Sessions

Time Slot	Sessions	
9:00-10:00am AZ	Keynote Conversation “Revision & Re-Envision: The Future of Art Education in Uncertain Times” Zoom link: <a href="https://arizona.zoom.us/j/83685697877">https://arizona.zoom.us/j/83685697877</a>	
	Moderator: Dr. Gloria Wilson Keynote Speakers: Dr. Bryan Carter, Dr. Sandrine Han, Eli Burke, MFA, & Ravon Ruffin, MA	
10:00-10:30am AZ	Keynote Q&A	
10:30-10:40am AZ	Break	
	A Sessions Zoom link for A Sessions: <a href="https://arizona.zoom.us/j/83685697877">https://arizona.zoom.us/j/83685697877</a>	B Sessions Zoom link for B Sessions: <a href="https://arizona.zoom.us/j/87624619544">https://arizona.zoom.us/j/87624619544</a>
10:40-11:10am AZ	Asmaa Walton, “Creating Spaces for Supplemental Art Education in Underserved Communities”	Dr. Kelly Gross, “Disability: Inclusion and Representation in Visual Arts Classrooms”
11:10-11:20am AZ	Break	Break
11:20-11:50am AZ	Andrew Tegarden, “Border Monuments Revised: A Short Discussion”	Kate Wurtzel, “Dwelling with Signs and Materials During a Pandemic”
11:50 am-12pm AZ	Break	Break
12-12:30pm AZ	Michelle "Liv" Livek Garner, “Assemblage and Policy in the Post”	Jeanette Hart-Mann & Asha Canalos, “The Greater Chaco Art Zines”
12:30-12:40pm AZ	Break	Break
12:40-1:25pm AZ	Brooke Wessel, Xiaonon Jiang, and Zida Wang, “Adaptations in Art Museum Education at the Ringling During COVID-19”	Andie Rodriguez, “Cardboard, Crayons, and Computers: Rethinking Virtual Interactions in the Art Classroom” (Art Demo)
1:25-1:35pm AZ	Break	
1:35-2:20pm AZ	Submergence Collective (Kaitlin Bryson, Hollis Moore, Rachel Zollinger, Mariko Thomas), “Scores For Restoration” (Art Demo)	Chris Omni, “#TheCenteringProject: A Personal Peaceful Protest” (Art Demo)
2:20-2:30pm AZ	Break	
2:30-3:00pm AZ	Happy Hour Networking Zoom link: <a href="https://arizona.zoom.us/j/87624619544">https://arizona.zoom.us/j/87624619544</a>	



# Pre-Recorded Sessions

Pre-recorded sessions are available on the Emerging Conversations YouTube channel:

[https://www.youtube.com/channel/UCTeFvOX72dMmfJxdn3ca2Q?view\\_as=subscriber](https://www.youtube.com/channel/UCTeFvOX72dMmfJxdn3ca2Q?view_as=subscriber)

Kristin Callahan, “Valuing and Supporting Introverted Students in the Virtual Design Classroom”

Arthurina Fears, “At a Distance: Virtual Engagement and Community Building for Student Museum Employees”

Jenny Gawronski, “The Progression of an Art Education Practicum Course During the COVID-19 Pandemic”

Melissa Leaym-Fernandez, “Counterstorytelling: Bringing Other Voices to the Classroom”

## Session Resources Link

Please see the Emerging Conversations 2020 resources Google Drive folder:

<https://drive.google.com/drive/u/0/folders/1ezU8Ha6Cjkb-MxZrX46dbJ5-DwPpUu7wg>

# Keynote Conversation

9:00-10:00 a.m. PT, Oct. 24, 2020

A question and answer period will follow until 10:30 a.m.

The keynote conversation at the beginning of the conference will help set the tone. The conversation is moderated by Dr. Gloria Wilson, Assistant Professor, Art and Visual Culture Education, University of Arizona. Questions under consideration will broadly follow the theme of the conference: the future of art education, artistic and creative practice that re/imagine and shape a sustainable future, opportunities and challenges of digital dialogue and media, and issues of equity.

Keynote speakers:

**Ravon Ruffin**

The Studio Museum in Harlem, The Museum of Modern Art, & Brown Art Ink

**Eli Burke**

Ph.D. Student, Art & Visual Culture Education at the University of Arizona & Education Director, Museum of Contemporary Art Tucson

**Dr. Sandrine Han**

Associate Professor of Curriculum & Pedagogy, University of British Columbia

**Dr. Bryan Carter**

Associate Professor of Africana Studies, University of Arizona

Eli Burke  
Education Director  
Museum of Contemporary Art Tucson  
eliburke@arizona.edu

As the Education Director at the Museum of Contemporary Art Tucson, Eli Burke (he/him) provides leadership, direction, and coordination for the Museum's education and public programs. He is currently a PhD student in Art and Visual Culture Education at the University of Arizona with a minor in Social, Cultural, and Critical Theory. Eli is also an artist and received his MFA in Studio Art from the School of the Art Institute of Chicago where he was a full-tuition Merit Scholarship recipient. As an interdisciplinary artist he uses a diverse range of mediums including drawing, painting, printmaking, and installation focusing on magic, mystery, vulnerability, empathy, transness/queerness, the body, abstraction and agency. In addition to MOCA, he taught at Pima Community College and the University of Arizona. His research and programming focus is on the queer imaginary, intergenerational learning, access, empathy, and vulnerability.



Dr. Bryan Carter  
Director, Center for Digital Humanities  
College of Humanities  
Associate Professor, Africana Studies  
University of Arizona  
ibryancarter.com  
Twitter: @bcmini and @AfricanaUofA  
bryancarter@arizona.edu

Dr. Bryan Carter received his Ph.D. at the University of Missouri-Columbia and is currently the Director of the Center for Digital Humanities and an Associate Professor in Africana Studies, at the University of Arizona. He specializes in African American literature of the 20th Century with a primary focus on the Harlem Renaissance. His research also focuses on Digital Humanities/Africana Studies. He has published numerous articles on his doctoral project, Virtual Harlem, an immersive representation of a portion of Harlem, NY as it existed during the 1920s Jazz Age and Harlem Renaissance. Dr. Carter's research centers on how the use of traditional and advanced interactive and immersive technologies changes the dynamic within the learning space. Dr. Carter has completed his first book entitled Digital Humanities: Current Perspectives, Practice and Research through Emerald Publishing, and is currently working on his second manuscript through Routledge Press, entitled: AfroFuturism: Experiencing Culture Through Technology.



Dr. Hsiao-Cheng (Sandrine) Han  
Associate Professor, Art Education  
Faculty of Education, Department of Curriculum and Pedagogy  
University of British Columbia, Vancouver  
sandrine.han@ubc.ca

Hsiao-Cheng (Sandrine) Han is an associate professor at the University of British Columbia. Her research interests are in the fields of art education, technology, new media, semiotics, visual culture, cognitive psychology, visual communication, and visual literacy. Her current research focuses on the ways in which (social) media have influenced cultures, how people learn from the visualized virtual world, and how educators can use the gaming world as an educational tool for both academic and vocational education.



Ravon Ruffin  
The Studio Museum in Harlem  
The Museum of Modern Art  
Brown Art Ink  
ravon@brownartink.com

Ravon Ruffin is committed to the practice of care for communities of color, and the critical value of their narratives to our collective futures. As a community arts organizer and digital storyteller, her work makes art accessible online and IRL for and by women and communities of color.

She is the co-founder and community manager at Brown Art Ink, a nomadic incubator to promote the growth of local art ecosystems and better opportunities for artists of color. Her commitment to community engagement, arts programming, and accessibility has activated the audiences of The Studio Museum in Harlem, The Walters Art Museum, the Isabella Stewart Gardner Museum, and the Smithsonian National Museum of African American History and Culture. She is a Public Programs Fellow at The Studio Museum in Harlem and The Museum of Modern Art, demystifying artistic processes, centering Black contemporary artists, and envisioning new ways to artfully engage online.



She holds a MA in American Studies from George Washington University with a specialization in Museums and Material Culture, and an alumna of Virginia Commonwealth University, with a degree in Anthropology.

Dr. Gloria J. Wilson  
Assistant Professor  
Art & Visual Culture Education  
University of Arizona  
gloriajwilson.com  
gjwilson@arizona.edu

Gloria J. Wilson is Assistant Professor of Art and Visual Culture Education at the University of Arizona. Before returning to complete her PhD at the University of Georgia, Gloria taught visual art in secondary environments for 13 years. Her research is situated within the fields of Cultural Studies, Black Studies and Critical Pedagogy. An artist, public scholar and qualitative/arts-based methodologist, she has presented her research nationally and internationally highlighting the intersections of racial identity and arts participation. Her work analyzes the cultural systems which work to produce race and racism, in general, and more specifically, examines constructions of racial representations across creative modalities and how these practices and processes work to reinscribe or refuse these hegemonic systems. She has been the recipient of a Fulbright award to study art, education and culture in Tokyo and Ogi Saga, Japan and has presented workshops exploring creative thinking dispositions for Harvard Graduate School of Education's Project Zero. Gloria has also been an invited artist/speaker for Spelman College's Museum of Art BLACK BOX series. Her work/research, "Construction of the Blackademic," has been exhibited at the McDonough Museum of Art, in Youngstown, Ohio, the WBJ Gallery at Florida State University, in Tallahassee, Florida and the University of Arizona Museum of Art, in Tucson, Arizona. She currently serves on the editorial review board for the Journal of Cultural Research in Art Education, is Chair of the National Art Education Association's (NAEA) Committee on Multiethnic Concerns (COMC) and co-director of the Racial Justice Studio (RJS), an arts-centered anti-racism initiative, housed in the College of Fine Arts at the University of Arizona. More information can be found at: [gloriajwilson.com](http://gloriajwilson.com)



# Speaker Line Up

(Live and pre-recorded sessions are included together and all speakers are listed alphabetically.)

Kristin Callahan  
Director of Graphic Design  
Associate Professor of Art and Design  
Lewis University  
callahkr@lewisu.edu

“Valuing and Supporting Introverted Students in the Virtual Design Classroom”

(instructional/pedagogical, pre-recorded)

Kristin Callahan is the Director of Graphic Design and an Associate Professor of Art and Design at Lewis University. She received her MFA in Film and Animation from Rochester Institute of Technology and is currently working on her Ph.D. in Art and Design Education at Northern Illinois University. Her dissertation addresses social responsibility in professional graphic design practice and education. Additionally, she is interested in developing virtual and augmented reality experiences for use in storytelling. In the classroom, Kristin creates real world design experiences for her students and has collaborated to many community partners to solve real-world problems. Outside of Lewis, Kristin enjoys spending time with her husband, Erick, and her two sons, Greyson and Ashton.



Asha Canalos  
Interdisciplinary artist, writer, community organizer,  
environmental justice advocate, educator, and herbalist  
ashacanalos@gmail.com

“The Greater Chaco Art Zines” (instructional/pedagogical)

Asha Canalos is an interdisciplinary artist, writer, community organizer, environmental justice advocate, educator, and herbalist. Her work addresses historic and corporate colonization; social and environmental injustice; relationships between plants and people; and resilience/resistance. Canalos’s work develops through intensive research, field work, and collaborative exchanges, often resulting in amplification projects for and with frontline communities and ecological systems impacted by the fossil fuel industry.



Arthurina Fears  
Curator of Education and Programs  
Davis Museum at Wellesley College  
afears@wellesley.edu

“At a Distance: Virtual Engagement and Community Building for Student Museum Employees”  
(instructional/pedagogical, pre-recorded)

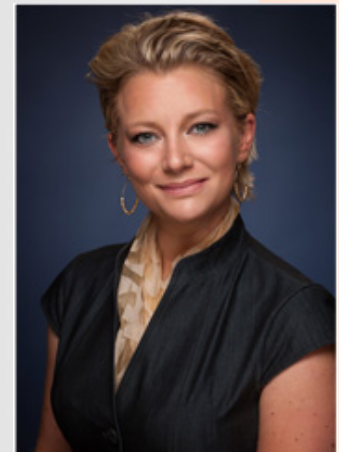
Arthurina Fears is Curator of Education and Programs at the Davis Museum at Wellesley College where she develops educational content and programming inspired by the Davis’s permanent collections and special exhibitions, leads tours for visitors of all ages, and oversees the Student Guide, Student Visitor Assistant, and the Davis Museum Student Advisory Committee (DMSAC) programs. Previously, Fears was Manager of Museum Education Programs at the Jordan Schnitzer Museum of Art at the University of Oregon and holds a Master’s Degree in Art Education from Boston University and a Graduate Certificate in Art History from Southern Illinois University.



Dr. Michelle “Liv” Livek Garner  
Assistant Professor of Art Education  
Winthrop University  
livekma@winthrop.edu

“Assemblage and Policy in the Post” (instructional/pedagogical)

Dr. Liv Garner is a spontaneous, passionate, and energetic believer in her students. She has been teaching for more than 15 years in a variety of venues, such as: Camdenton High School, Camdenton Elementary Schools, Artist Guilds, Lincoln University, and currently, University of Missouri and is currently the Art Education Program Coordinator of Winthrop University. She is very interested in helping her students become reflective, compassionate, and productive thinkers in and through visual art and art education.



Liv’s current research investigates the ways Artist/Teachers make sense of educational policies that are written for tested content, and yet, they are expected to comply. She has found that Artist/Teachers utilize aesthetic, artistic sentimentalities to become policy bricoleurs and entrepreneurs that re/dis/locate policy. The research, in method, data and analysis, is in service of practicing Artist/Teachers; to embolden them with their expertise and to make visible the intellectual agility they possess.

As a social practice art/influence, she participates in social practice art making. At the 2017 National Art Education Association convention in New York, she presented a social practice influence with the artist/teachers. The TouchStones Project, a social practice influence developed by Livek, has been implemented nationwide.

Jenny Gawronski  
Doctoral student and artist  
University of Washington, Seattle  
jennygaw@uw.edu

“The Progression of an Art Education Practicum Course During the COVID-19 Pandemic”  
(professional paper resentation, pre-recorded)

Jenny Gawronski is an art educator, ceramic artist, and teacher educator. She has taught art at the high school, community college, and university levels. As an assistant professor, she designed and implemented courses in the ceramics and art education programs at Adams State University in southern Colorado. She has also presented her research at the Colorado Art Education Association and the American Education Research Association conferences. As an artist, Jenny has an active studio practice and recently completed artist residencies in France and Israel. She is currently completing her doctoral degree in teacher education at the University of Washington, Seattle. Her dissertation explores how preservice teachers use digital technologies to exercise agency in their teacher education program.



Dr. Kelly Gross  
Assistant Professor of Art Education  
Northern Illinois University  
kgross1@niu.edu

“Disability: Inclusion and Representation in Visual Arts Classrooms” (professional paper presentation)

Dr. Kelly M. Gross is an Assistant Professor of Art Education at Northern Illinois University. She is currently working on several research projects that focus on the intersection of art education, special education, and disability studies. In addition, Kelly helps run a K-5 STEAM non-profit, The Rubber Band Project, which develops project-based learning curricula. The Rubber Band Project provides elementary educational experiences in several school districts in the western suburbs, professional development workshops, and led an invited workshop in Australia. Kelly has published on disability issues in art and design education and STEAM education. During the summer, Kelly teaches as part of the art education program at Vermont College of Fine Arts. Kelly is a former special education teacher and K-8 art teacher who has taught in New Orleans, New York City, and Chicago. Kelly holds a Ph.D. in art education from NIU, an M.A. in art education from New York University, and a B.F.A in Industrial Design from Carnegie Mellon University.





Jeanette Hart-Mann  
Director, Lands Arts of the American West  
Assistant Professor of Art & Ecology, University of New Mexico  
hartmann@unm.edu

“The Greater Chaco Art Zines” (instructional/pedagogical)

Jeanette Hart-Mann is Director of Land Arts of the American West and Assistant Professor of Art & Ecology at the University of New Mexico. She is co-founder and collective cohort of SeedBroadcast, a creative multi-platform agri-Culture project employing collaborative community engagement, grassroots story making, and free-source seed action. Her practice is centered in a desire to counter oppressive power structures through examining and cultivating transpecies relationships to encourage ecologic resiliency as acts of resistance. Her methodologies are interdisciplinary spanning video, sculpture, photography, installation, experimental media, print, performance, farming, writing, organizing, teaching, and activism.



Xiaonan Jiang  
PhD student, Museum Education and Visitor-Centered Curation  
Florida State University  
xj18a@my.fsu.edu

“Adaptations in Art Museum Education at the Ringling During COVID-19” (instructional/pedagogical)

Brooke Wessel, Zida Wang, and Xiaonan Jiang are PhD students in the Museum Education and Visitor-Centered Curation program at Florida State University. After working together on the curatorial team for Apart/Together in Spring 2020, they continued to work as a team. They are currently interns at the Ringling Museum of Art in Sarasota, FL. At the Ringling, the presenters work in educational programming focusing mainly on school and family programs. The presenters are working on adapting existing and creating new programs to accommodate the Ringling’s online audience.

Xiaonan Jiang had a Bachelor’s degree in English Language and Literature and a Master’s degree in Art Administration in China. She has been working as an associate professor in the University of Arts in China for over 15 years.



Melissa Leaym-Fernandez  
Doctoral Candidate, Advocate, Artist  
Penn State University  
mjl59@psu.edu

“Counterstorytelling: Bringing other voices to the classroom” (instructional/pedagogical, pre-recorded)

I strongly believe that my professional practice is not only my advocacy enacted it's my counterstorytelling to inspire students and teachers. I have taught in India with the leprosy effected and in Detroit and Flint within marginalized communities of color that were challenging, hard, frustrating, beautiful, wonderful and exciting with students who taught me I am not alone in trying to change art education in this country. I hold master's degrees in art education and arts administration and bachelor degrees in fine arts-painting and another in art education. I also work as a professional artist, [www.elephantworkstudio.com](http://www.elephantworkstudio.com). Currently, I am in my third year of my doctoral degree in art education and women's, gender and sexuality studies.



My research topics include the creative processes of women of color (of African, Asia, Latinx and Indigenous descent) who have experienced trauma; oppressional representations of women in U.S., Korean and Chinese TV and creativity as method to improve teacher understanding of challenges faced by students in creative spaces.

Andie Rodriguez  
XRtist, Instructional Technology Specialist, Masters student  
University of Arizona  
andieroid@arizona.edu

“Cardboard, Crayons, and Computers: Rethinking Virtual Interactions In the Art Classroom” (art demo)

Andie Rodriguez is an XRtist (cross-reality artist) from Rio Rico, Arizona. His pieces incorporate themes of relationships, interconnectivity, reality, and experimentation with more recent work centering on foliage and plant life. Currently earning an M.A. in Art Education, Andie also works with local makerspaces and hackathons teaching workshops and educating the public and students about open, free, and new technological resources. Working as part of the College of Education Instructional Technology team Andie has assisted several departments in and outside the college with emerging technologies and how to incorporate them into their classroom or public project. His current research involves democratizing newer technologies by creating user-friendly curriculum and activities that can be utilized amongst multiple disciplines.



Chris Omni  
Doctoral student and artist  
Florida State University  
christal.omni@gmail.com

“#TheCenteringProject: A Personal Peaceful Protest” (art demo)

Chris Omni is affectionately known as The Health Hippie in her hometown of Topeka, KS. Chris holds a bachelor’s degree in Human Services, a master’s degree in Liberal Arts and a master’s degree in Public Health from Kansas State University. She was formerly a personal trainer, group exercise instructor, lifestyle wellness coach and behavioral change specialist. In October 2019, Chris received an international recognition as a Community Ambassador for her work with Black women’s health. She is the reigning Midwest Association of Graduate Schools 3MT (3-Minute Thesis) champion.



In addition to her educational pursuits, Chris is also an entrepreneur who has won the title of 2018 American Small Business Champion and was honored with the title of the 2015 Kansas Minority-owned Business of the Year. After 20-years in the field of health promotion and community mobilization, Chris turned her pain into purpose after watching her mother take her final breath from a 26-year battle with cancer. Since November 2017, Chris has devoted all of her energy and expertise into researching and developing interventions and innervations to improve the health and wellbeing of Black women.

Submergence Collective  
Contact: mariko.o.thomas@gmail.com

“Scores For Restoration” (art demo)

Members of Submergence Collective:

Kaitlin Bryson is an ecological artist concerned with environmental and social justice. Her art practice and activism are focused on biological applications of healing, responding to the pervasive persistence of harm in the world. Bryson works with fungi as resource, metaphor and collaborators for her land-based remediation and healing projects. Bryson has worked on environmental justice and bioremediation projects in New Mexico, Michoacán Mexico and Siddharthanagar, Nepal. Her work has been published in LOAM Magazine, featured in Permaculture Magazine and the books, “From Dream to Dream: Where Science Meets Art” (Artisan House Publishing) and “DIY Mushroom Cultivation: Growing Mushrooms at Home for Food, Medicine, and Soil (Homegrown City Life) (New Society Publishers).



Hollis Moore is an artist and landscape designer living in Albuquerque, NM, near the Middle Rio Grande and on traditional Sandia Pueblo land. Her practice addresses political ecology through place-based and phenomenological journeys where her deconstruction of knowledge results in a materialization of art.. She works with combinations of printmaking, papermaking, and installation. Her recent projects engage with river restoration and environmental justice along the Rio Grande, Danda River in Siddharthanagar, Nepal and the Colorado River Delta in Sonora and Baja, Mexico. Moore is currently pursuing a Masters in Landscape Architecture at the University of New Mexico, where she additionally earned her MFA.

Mariko Oyama Thomas is a writer, instructor, and independent scholar currently living in the mountains of Taos, New Mexico with her partner and baby daughter. She has an M.S. in Communication and Research from Portland State University (2013) and a Ph.D. from University of New Mexico in Environmental and Intercultural Communication (2019) as well as a background in creative writing and performance. Her research interests are largely focused on plant-human relationships, environmental justice, and more-than-human communication, with a methodological focus on oral history's ability to access these subjects. Previous projects include an oral history exploration of plant-human communication, autoethnographic essays on the connections between family storytelling, race, and environment, and a mixed-method study on Western definitions of "nature." Her current work aims to explore parenthood, birth stories, and expanding the concept of kin, as entry points to more-than-human connection, compassion, and advocacy.

Rachel Zollinger is an interdisciplinary artist, educator and scholar hailing from the Zuni Mountains of New Mexico. She holds a BFA in Sculpture and Drawing from the University of New Mexico, a MFA in Interdisciplinary Art from Sierra Nevada University, and is currently pursuing a PhD in Art and Visual Culture Education at the University of Arizona. Her place-based practice and research interests focus on art as a departure point for science and environmental education, with emphasis on primary education and informal learning.

Andrew Tegarden  
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"Border Monuments Revised: A Short Discussion"  
(alternative format)

I grew up in Corpus Christi, a city in South Texas of about 300,000. I have family in the Rio Grande Valley, Houston, and the Big Bend area of Texas, as well as in the Bay Area of California. My partner is from Northern New Mexico. I worked on community projects and taught in Silver City, New Mexico, for a decade before moving to Tucson. My research interests are broadly about engagement and curriculum.



Asmaa Walton  
Educator/museum professional  
Black Art Library  
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“Creating Spaces for Supplemental Art Education in Underserved Communities”  
(instructional/pedagogical)

Asmaa Walton is a Detroit native and the founder of the Black Art Library. The Black Art Library is a collection of books she began curating on Black visual arts in early 2020. The Black Art Library will be a non-lending library located in Detroit, Mi intended to be an educational resource for the Black community and beyond.

Asmaa has an MA in Arts Politics from New York University and a BFA in Arts Education from Michigan State University. She most recently wrapped up as the 2019-20 Romare Bearden Graduate Museum Fellow at the St. Louis Art Museum.

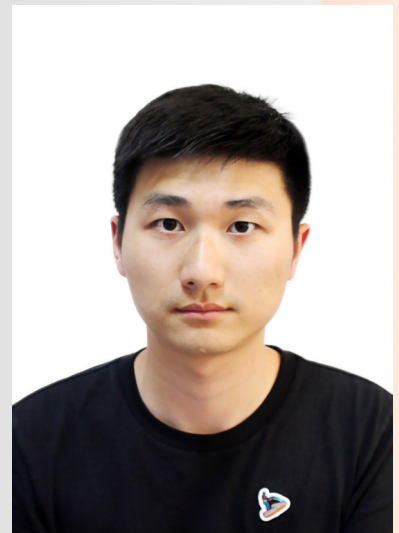


Zida Wang  
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“Adaptations in Art Museum Education at the Ringling During COVID-19” (instructional/pedagogical)

Brooke Wessel, Zida Wang, and Xiaonan Jiang are PhD students in the Museum Education and Visitor-Centered Curation program at Florida State University. After working together on the curatorial team for Apart/Together in Spring 2020, they continued to work as a team. They are currently interns at the Ringling Museum of Art in Sarasota, FL. At the Ringling, the presenters work in educational programming focusing mainly on school and family programs. The presenters are working on adapting existing and creating new programs to accommodate the Ringling’s online audience.

Zida Wang has a Masters in Arts Management from George Mason University. He has worked in the LACMA. He also had curatorial experiences as Assistant Curator for the National Exhibition of Fine Arts, China 2019.



Brooke Wessel  
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Brooke Wessel has a Masters in Museum Studies from Western Illinois University and a Bachelors in Art History and Fine Arts from Indiana University. She has worked in art museum education departments across the Midwest and Florida.

Kate Wurtzel  
Artist, Education, Researcher, Doctoral Candidate  
University of North Texas  
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“Dwelling with signs and materials during a pandemic”  
(professional paper presentation)

Kate Wurtzel is an Art Education doctoral candidate at the University of North Texas (UNT). She has worked as a museum educator and elementary art teacher for 16 years in Austin, Dallas, and Denton, Texas. She also has worked as a teaching fellow for UNT, a supervisor for student teachers, and is currently the graduate assistant for the Onstead Institute where she facilitates teacher workshops regularly. Additionally, Kate is currently the Editorial Assistant for IJETA, where she manages social media for IJETA and performs other tasks as needed. Kate is extremely passionate about the field of Art Education and is interested in the relationship between philosophy, theory, and real-world classroom application.



# Parting Peace

We hold these words, 'those whose future is inconceivable,' close, rolling them around inside with growing resolve. It is our work, the work of our field, to highlight the ways that seemingly inconceivable futures are not inconceivable, as much as it is our corollary work to demonstrate that white supremacy and fascism have no future on these lands. The arc is always bending. What futures are possible for those whose futures are inconceivable? It is this question that blazes on the horizon...."

-Eve Tuck & K.  
Wayne Yang

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A huge thanks to our keynote speakers and moderators, Dr. Gloria Wilson, Amber C. Coleman, and Gia Del Pino.

Stay connected!

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Emerging Conversations 2020 Organizers:

Amber C. Coleman

Gia Del Pino

Kayleigh Kozyra

Lucy Mugambi

Andrew Tegarden

Rachel Zollinger



Amber C. Coleman  
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Amber C. Coleman is an artist/educator/researcher who is also a third-year Ph.D. student in Art & Visual Culture Education at the University of Arizona. Her research interests include Black feminism, critical pedagogy, and arts-based practices. She is also the author of the book chapter “Conceptualising a Black Feminist Arts Pedagogy: Looking Back to Look Forward” in *Art as an Agent for Social Change* (2020).



Gia Del Pino  
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Gia Del Pino is a doctoral student in Art & Visual Culture Education. She is also a visual artist, activist, and artist-teacher who is committed to a socially engaged art praxis, that is informed by critical pedagogical practices, engaging the historical, social, political, environmental, education, and cultural order concerns of the 21st century. Her praxis (art, activism, education) is deeply influenced by her autobiography and educational formation. Growing up in a working-class and predominantly immigrant community in South Florida, as a daughter of immigrants, has shaped a hemispheric, decolonial, and intersectional feminist lens in which to analyze imperialism and systems of oppression and to understand her reality. Her lived experience informs her research examining systemic/systematic violence and trauma related to cruel immigration policy, such as Prevention through Deterrence, and its long-lasting and intergenerational ramifications on families.



Kayleigh Kozyra  
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Kayleigh Kozyra is an artist, educator, and researcher based in Tucson, Arizona. She holds a Master’s Degree in Special Education from the University of Arizona and is currently pursuing her doctorate in Art & Visual Culture Education at the UA. Kayleigh is an experienced classroom teacher, having taught both Special Education and Visual Art. She works with undergraduate pre-service teachers in the University of Arizona’s Art & Visual Culture Education program. Kayleigh’s art practice is frequently inspired by the desert southwest, particularly the documentation of buildings and structures in the ever-changing cityscapes of southern Arizona. She works primarily in 35mm film photography, but also enjoys illustration and printmaking. Kayleigh’s scholarly research utilizes disability studies frameworks to critically analyze and improve accessibility and inclusion in art museums. Additionally, Kayleigh’s other research interests include critical pedagogy, arts-based research, museum education, and youth and student participation in art museums.



Lucy Mugambi  
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I am currently a doctoral student in the Art and Visual Culture Education program in University of Arizona. I hold a B.Ed. in Fine Arts and an M.Ed. in Primary Teacher Education from Kenyatta University, as well as an MA in Art Education from the University of British Columbia. I am an art educator who is interested in how the arts can help improve the well-being of disadvantaged groups, especially the elderly and children with special needs through arts-based practice. My current research interest focuses on art education in Kenya during these uncertain times. I am interested in creating ways of closing the barrier between children with disabilities and the regular children in the Kenyan schools. I believe that learning can take place anywhere. We only need to be more open to the changes that take place around us and engage all our senses.



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Rachel Zollinger  
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Rachel Zollinger is a doctoral student at the University of Arizona in Art & Visual Culture Education, with a minor in science education. Her research interests are environmental justice and advocacy, and art as a departure point for science and environmental education. She has a background in informal and museum education; prior to coming to UA, she worked for Explora Science Center and Children's Museum in Albuquerque, NM, where she developed and taught arts integration and environmental science programming. She additionally holds a BFA in Sculpture & Drawing, and a MFA in Interdisciplinary Art. Her place-based practice uses installation, performance, photography/video, and writing media, and focuses on land, climate, and more-than-human communities. She is a member of Submergence Collective, an arts + science collaborative group.



Many thanks to all the presenters, organizers, and attendees for your hard work and care. Great conversations, everyone!