

## DEPARTMENT OF ART SELF STUDY

### SECTION ONE - PROGRAM BACKGROUND AND OVERVIEW

#### **I. Brief Program Overview**

##### **Description of Program**

The Department of Art at Columbus State University offers the following degrees in art: Bachelor of Arts in Art History (BA), Bachelor of Science in Art Education (BSEd), Bachelor of Fine Arts (BFA), Master of Art in Teaching (MAT) and Master of Art Education (MEd). The department offers two minors: Studio Art and Art History. These degrees are delivered in an environment supported by twelve full time faculty, two full time staff, part-time faculty and staff employed as needed, state of the art facilities, strong community partners and events, closely linked regional, national and international exhibitions, study abroad opportunities, other professional opportunities and innovative visiting artists and scholars programming.

The Department of Art was begun in 1983 on the Main campus, offering a BA in Art. The BSEd degree was first offered in 1990. The MEd was first offered in 1995. The BFA was first offered as a major in 1995, and the BA deactivated in 1998. The Department moved to facilities better matching the needs of our educational program at the RiverPark Campus in 2006, where we became a part of the new College of the Arts in 2009 and began offering the MAT. The BA in Art History was first offered in 2012. Each fall semester of the evaluation period the department generated an average of 1,921 student credit hours, of which approximately half were generated in the Core.

The curriculum is supported by our outreach programming and fundraising. In 2013, the support group Friends of Art generated \$78,000 in annual private funds for student academic and travel scholarships, faculty and program development. Since 2009 the department has brought 18 scholars and artists to campus through its Visiting Artists and Scholars Residency Program (VASRP) along with many other lecturers and guests. Annual event participation is between 3,500 and 5,000. Since 2009 the Department generated significant levels of private funding to support exhibitions and residency programming and secured funding to assist with the purchase and renovation of the Seaboard Depot building.

Our degree programs reflect a commitment to the preparation of students through a broad range of courses and experiences for careers as professional practicing artists, art educators, scholars and arts professionals. Graduates go on to conduct research and creative activity or apply skills in teaching and other related professions, all supporting needs of the community, region, and state. The curriculum is flexible to adapt to the individual needs and interests of each student and reflects typical disciplines in studio-based fine art along with a new Art History major and programs in Art Education with opportunities for teaching certification. Each faculty is a specialist, productive in their teaching field. Eleven of the twelve faculty possess a terminal degree in their field.

All degrees require a capstone thesis paper and/or exhibition. The BFA and BSEd degrees have specific milestone portfolio courses administered by designated Program Coordinators and adjudicated by teams of faculty. The department does not currently require entrance portfolios. Students are encouraged to work closely with faculty with an emphasis on creative and scholarly productivity. A brief description of each degree follows:

The Bachelor of Fine Arts (BFA) program is dedicated to preparing students for futures as professional artists and designers and providing them with the resources necessary for success in the fields of art and design. Students are encouraged to explore interdisciplinary and traditional approaches in ceramics, digital arts and design, drawing, painting, photography, printmaking, and sculpture and typically select an “area of focus” by the time they reach the second milestone course (ARTS 3000).

The Bachelor of Arts in Art History (BA) program provides students with an opportunity to study Western and Non-Western Art from pre-history to the present day. The degree program builds from a sequence of Art History survey experiences, intended to develop analytical, expositive, and critical thinking skills. It

leads them through a sequence of progressively advanced courses organized to develop an understanding of the common elements and vocabulary of art/design and of the interaction of these elements.

The Bachelor of Science in Education (BSEd) in Art Education program prepares highly qualified teachers of art for instruction in P-12 schools by providing course work in pedagogy, curriculum content, and assessment. The program coordinates with the coursework requirements for the Teacher Education Program in the College of Education and Health Professions to provide students with field experience in the public schools as required for teaching certification.

The Master of Art in Teaching (MAT) and Master of Education (MEd) in Art Education programs prepare highly qualified teachers of art for instruction in P-12 schools by providing advanced work in pedagogy, curriculum content, and assessment consistent with the national, state, and local standards and goals. Both graduate programs coordinate with the coursework requirements in the College of Education and Health Professions, and are collaboratively planned and delivered by the College of Education and Health Professions and the Department of Art. A graduate program committee chaired by the Art Education program coordinator was formed in 2012.

The Department of Art is an Accredited Member the National Association of Schools of Art and Design (NASAD). The external visitors' site evaluation was accomplished in Spring 2013. The descriptions of the physical complex, equipment, and related material in this report are derived substantially from the 2013 *Self Study* developed in preparation for the NASAD review. We submitted an *Optional Response* to the NASAD Visitors Report; the response letter is attached. Some data in this CPR Self Study is from the NASAD / HIGHER EDUCATION ARTS DATA SERVICES (HEADS) Data Summaries 2012-2013. The Department of Art's Art Education program is part of the NCATE accreditation through COEHP. (Please see Appendix V: NASAD)

### **Program Mission and Its Relation to CSU Mission**

*Mission Statement 2010-2013: The Department of Art is dedicated to preparing students for careers as professional artists, educators, and scholars by offering undergraduate degree programs in Art History and Studio Art, and both undergraduate and graduate degree programs in Art Education. The curriculum is student-centered and progressive, guiding students from foundation through advanced classes with programs that emphasize the development of creative and technical abilities, critical thinking skills, visual literacy, and proficiency in verbal and written communication.*

*In addition to fulfilling the educational goals of our students, the Department of Art supports CSU's mission to meet the educational and cultural needs of the region by sponsoring lectures, exhibitions, and workshops with professional artists. By providing a strong curriculum and personal contact with faculty and visiting artists and scholars, our programs contribute significantly to our students' knowledge of studio practice, art education, and art history. By graduating excellent students, supporting the University's mission, and sponsoring public events, the Department of Art endeavors to make positive contributions to the cultural life of Columbus and beyond.*

Specifically, the program reflects the mission of the University in its goals to "empower people to contribute to the advancement of our local and global communities through an emphasis on excellence in teaching and research, life-long learning, cultural enrichment, public-private partnerships, and service to others". (2013-2018 CSU Strategic Plan)

The Department completed strategic planning closely aligned with the most current college and university strategic plans. This document was submitted in December 2013 and awaits approval. In this document the mission and objectives developed in 2010 are further aligned with the College and University. (See Appendix I: [Department of Art ] 2013-2018 Strategic Plan Draft)

### **Stakeholder's Satisfaction With the Program**

The CSU Friends of Art (FOA) is our primary external stakeholder. Consisting of over 400 members, the FOA group is led by a Steering Committee Chaired by Marleen De Bode Olivié. The board meets twice a year and advises the Department Chairperson on matters related primarily to fund-raising and broad objectives. We began annual full membership meetings in 2012. Feedback has resulted key actions, most recently a recruiting scholarship called “Friends of Art: Funding Future Artists Scholarship”. A newsletter is published annually summarizing activity within the department. (See Appendix VI: FOA Newsletter)

Other stakeholders include two major granting partners. The Illges Foundation has provided feedback, seed and sustaining funds for the Exhibitions program leading to expansion of the program. The Mildred Miller Fort Foundation has provided feedback, seed and sustaining funds for development of the Visiting Artists and Scholars Residency Program (VASRP) and purchase and renovation funds for the Seaboard Depot.

The Columbus Artists Guild (CAG) is a community stakeholder whose engagement resulted in co-sponsoring one CAG Members Exhibition annually beginning in 2010, as well as co-sponsoring two CAG Artists Workshops. The Department provides space for CAG workshops and board meetings. Selected students are invited to each CAG workshop at no cost to the student.

At this time, we do not conduct surveys of employers or community partners, nor have we developed surveys for measuring student satisfaction.

Anecdotal feedback from students and alumni propelled initiatives:

- enhancement of staffed hours of operation including the woodshop (completed)
- development of the Digital Arts and Design area of curricular focus (in progress)
- development of a departmental student handbook; (completed)
- enhancement of the Corn Center student lounge (2014/15)
- formation of a departmental “Alumni Group” in 2010

### **Relationship of Program to Needs of Students and Societal Demands**

The Department of Art meets the needs of students and society by fostering the active engagement of students in the intellectual and creative process through excellence in teaching; exhibiting a commitment to lead by example through excellence in faculty research, scholarship, and creative activity; emphasizing the development of leadership-oriented students who understand and are committed to high standards and integrity in their civic and professional lives; maintaining collaborative relationships with artistic, cultural, professional and educational organizations; enhancing the quality of life through academic and creative cultural enrichment on campus, within the community, and beyond; continually developing contemporary, rigorous, and innovative academic curriculum and programming; encouraging and developing student research and educational opportunities outside of the immediate academic environment; and providing students with the opportunity for international learning experiences and the development of global perspectives through study abroad programs.

Our programs are designed to emphasize broad objectives including cultivating artistic and scholarly success; teaching creative and critical thinking; improving visual literacy; introducing new skill sets; enhancing verbal and written communication skills; maintaining a curriculum that challenges our students and fosters intellectual growth; mentoring students as they develop professional identity; self-confidence, discipline and direction; developing an understanding of historic and contemporary aesthetics and visual culture; and creating an awareness of how meaning is constructed in the made world.

In a recent national survey of arts alumni developed in 2012 by the Strategic National Arts Alumni Program (SNAAP) ( <http://snaap.indiana.edu/>) 65,837 alumni responded of which 4% were Art History, 9% Art Education, 32% Fine/Studio Art, and 13% were from Design fields. The top 3 occupations in each above field with reported education experience satisfaction is as follows:

Field	Level of Satisfaction			
	Excellent	Good	Fair	Poor
Art History	50%	42%	7%	1%
Art Education	61%	33%	5%	1%
Fine/Studio Art	50%	40%	8%	1%

Design	51%	41%	7%	1%

**Art History:** Education, Training and Library; Museum/Gallerist/Curator; Administrative Support

**Art Education:** K-12 Art Educator; Education, Training and Library; Private Teacher of the Arts

**Fine/Studio Art:** Fine Artist; Education, Library; Graphic Designer, Illustrator, or Art Director

**Design:** Graphic Designer, Illustrator, or Art Director; Communication; Sales

In the 2013 SNAAP report, *Painting with Broader Strokes: Reassessing the Value of an Arts Degree*, data from nearly 14,000 arts graduates from 154 institutions found that “most arts graduates are happy with their arts education and don't view salary levels and job prospects as the dominant measures of success” and that:

- 87% are satisfied with their current jobs.
- 82% are satisfied with their ability to be creative in their current primary job.
- 76% of respondents would attend their degree-granting institution again.
- 90% rate their arts school experience either “good” or “excellent.”

It should be noted that Columbus State University participated in the initial field-testing the SNAAP survey in 2008 as the College of the Arts was being formed.

The United States Department of Labor: Bureau of Labor *Statistics Occupational Outlook Handbook* (<http://www.bls.gov/ooh/>) placed corresponding 2012-2022 job outlooks and median pay as follows:

Field	Outlook	Median Pay
Archivists Curators and Museum Workers	11% - as fast as average	\$44,410
Art Directors	3% - slower than average	\$80,000
Crafts and Fine Artists	3% - slower than average	\$44,380
Graphic Designers	7% - slower than average	\$44,150
High School Teachers	6% - slower than average	\$55,050
Historians	6% - slower than average	\$52,480
Kindergarten and Elementary School Teachers	12% - as fast as average	\$53,090
Librarians	7% - slower than average	\$55,370
Library Technicians and Assistants	12% - as fast as average	\$25,200
Middle School Teachers	12% - as fast as average	\$53,430
Multimedia Artists and Animators	6% - slower than average	\$61,370
Post-secondary Teachers	19% - faster than average	\$68,970
Pre-school Teachers	17% - faster than average	\$27,130
Web Developers	20% - faster than average	\$62,500

The individual degree programs meet the needs of students and society in the following ways:

The BFA program offers broad exposure to a variety of fine art and design areas including art history culminating in an area of focus in one of six fine art or design areas and preparing them for graduate study, to work as a professional studio artist, or related occupations such as listed above. Our BFA program is one of ten baccalaureate programs in Fine/Studio Art in the University System of Georgia.

The BSEd program develops skills necessary for K-12 teacher certification. The program provides broad exposure to a variety of fine art and design areas an understanding of historic and contemporary aesthetic disciplines and visual culture that is both interdisciplinary and cross-cultural. Students with certification may teach anywhere in the State of Georgia, making them highly mobile. Our BSEd program is one of only seven baccalaureate programs in the University System of Georgia leading to K-12 certification in art.

The BA program in Art History prepares students for graduate education in the field and offers them access to a number of career possibilities listed above. Professionals with the museum and gallery fields and arts administrators typically receive the Bachelor of Arts in Art History. Many art history majors also utilize their degrees in the manner of other students in the traditional liberal arts and go forward to professional



schools in law, business, or medicine. Our BA in Art History is one of only three such baccalaureate programs in the University System of Georgia.

The MAT is designed for individuals holding a bachelor's degree in a closely related field who wish to obtain a teaching certificate in art education for grades P-12. The degree provides a bridge to certification for students holding a BFA producing a P-12 teacher with a greater understanding of studio practice. Students who also possess the MAT may go on to pursue a higher degree in the field of art education or related field. Our MAT is one of only two such graduate programs in the University System of Georgia (leading to a Masters of Teaching with a major in Art or Art Education).

The MEd program in art education provides students with an opportunity to further their knowledge through advanced investigation and research of current issues and curriculum in art education while pursuing their creative work in the studios. Students who also possess the MEd may go on to pursue a higher degree with in the field of art education or related field. The MEd typically enrolls students currently teaching in the field and therefore is regionally focused and must be offered after hours. Our MEd in Art Education is one of only four such graduate programs in the University System of Georgia.

The Department developed “Digital Arts and Design” curriculum within the BFA, with emphasis on fine art related technologies including freeware, Adobe Creative Suite and Final Cut video software and skills sets related to numerous occupational opportunities listed above. The curriculum would allow the re-integration of updated Graphic Design curriculum while providing students with a range of career options.

The Department of Art is in the process of developing a BA in Studio Art degree proposal which would provide an alternate path for students not desiring to pursue the BFA program while providing professional opportunities such as the Digital Arts and Design course sequence or subsequent enrollment in the MAT. The Department is considering developing online delivery of portions of the MEd to better serve working professionals and reach beyond the local population.

## **Section Two - Indicators of Program Quality**

*Assessment of Indicator: Above Average*

### **II A. Quality of Faculty**

*Assessment of Indicator: Above Average*

#### **Appropriateness of Faculty Credentials**

The Department is well supported by appropriate faculty. Full-time faculty teaching studio courses all hold MFA degrees, which are considered terminal in the field. Additionally, areas of emphasis in faculty graduate work are aligned to the various topics that faculty are teaching. Three art historians, two of whom have PhDs in their fields of study, deliver Art History courses; one holds a Masters degree in Art History. A single faculty who possesses a PhD supports Art Education.

The Department of Art has carried out national searches for each tenure track position currently occupied in the department. Full-time faculty progress through a tenure and promotion process – defined by Institutional policy and our Department. (See Appendix II. Faculty Credentials; *Standards of Excellence*)

#### **Use of Part Time Faculty**

The department utilizes part-time faculty to support studio art courses as well as CORE Art Appreciation courses, with emphasis on the University’s general education needs, credit hour production, faculty course load reduction as appropriate, and course progression for majors. We face challenges identifying qualified regular part-time faculty. Part time faculty increased from (1) to (4) during the evaluation period. The VASRP process provides a regular roster of highly qualified national/international part-time faculty who typically teach no more than one semester in a specialized area as a resident artist or scholar. Salaries for VASRP come from private funds. (See Appendix VI. *Framing the Future* publication (VASRP bios)

## **Diversity of Faculty**

In the following table, the Department compares favorably in diversity with the NASAD HIGHER EDUCATION ARTS DATA SERVICES (HEADS): ART AND DESIGN Data Summaries 2012-2013. The Studio Art faculty members represent the various areas of specialty in fine art, as well as sub-disciplines including gallery management. Art History faculty members are trained in western and non-western art history and interdisciplinary areas including film studies. The sole Art Education faculty has arts administration background, secondary education teaching experience and is a practicing studio artist. We select new faculty members based on needs and direction of the Department, for example we reallocated a drawing faculty line to a drawing and digital media. Our faculty members have earned their degrees from across the United States as well as Canada, reflecting cultural diversity. The VASRP program provides significant additional diversity.

	Black/or African American		American Indian/ Native Alaskan		Pacific Islander		Hispanic/ Latino		White/ Non - Hispanic		Asian		Other Race/ Ethnicity Unknown		
2012/13	M	F	M	F	M	F	M	F	M	F	M	F	M	F	
Full time									5	5	1	1			
Part time									1	2					
Visiting										1					
*HEADS	%	2.7	1.5	0.2	0.2	0.1	0.1	2.1	1.4	43.4	38.2	2.8	2.8	2.6	100
CSU ART	%									37.5	50	6.2	6.2		

## **Opportunities for Faculty Development**

Faculty members receive internal support for faculty development including research and creative activity, supplies and equipment, travel to conferences, and international travel for site visits and teaching. Funding has been received from the Provost/VPAA Faculty Development budget, the College of the Arts, the Center for International Education, and the Department of Art.

Faculty development is supported through an annually calculated allocation of our FOA funding to supplement state travel funds. These funds supplement more restricted funding to support travel, materials, art shipping or other needs related to faculty development e.g. during 2011/2012, each faculty member in the department received \$923 from Friends of Art, \$136 in State Faculty Travel Funds, and \$430 in funds allocated by the Provost. University Grants are awarded to specific projects through an application process. External funding for the arts is very limited.

Full teaching loads are 3 courses per semester for studio faculty due to the longer contact times, and 4 courses per semester for lecture faculty unless otherwise specified in contracts. Course releases are granted when roles are performed comparable to the time commitment involved in teaching one course, allowing robust programming and levels of professional development. No individual in the Department has been awarded a sabbatical during the evaluation period, however between 2009 and spring 2014 each faculty will have received at least one course reduction supported through part-time faculty to generate CORE credit hours, hiring at least one VASRP temporary faculty annually using private funding, and scheduled course rotations. Recently faculty received support for short-term creative residencies through allocated resources for part-time temporary faculty and/or additional pay for full time faculty temporarily covering affected courses.

A clearly beneficial support for faculty development is provided as a resource/studio space within which to work. The spaces provide an approximation of individual studios/research areas associated with typical productive working artists and scholars and provide an immediate context for demonstrating professional practice in close proximity to other faculty, students and student interns.

## **Program Improvement Plans**

- More predictable cycle of course reductions

- Sustain VASRP funding through private sources
- Utilize VASRP faculty to develop consistent course reduction
- Maintain qualified part-time faculty while increasing credit hour production through Core.

## **II B. Quality of the Teaching**

*Assessment of Indicator: Very Strong*

The Department of Art fosters the active engagement of students in the intellectual and creative process through excellence in teaching. The Department employs a rigorous and highly professional hiring process, selecting the best faculty candidate from national and international pools of applicants with emphasis on professional accomplishment, teaching experience and quality of research/creative production. On-going curricular development and our adherence to state and national accreditation processes likewise foster positive outcomes.

### **Indicators of Good Teaching**

Teaching is the main activity of the faculty and forms the most significant component of annual evaluations. The annual evaluation process followed by the department consists of Chair review of noteworthy teaching successes and challenges during the year including workload, resource issues, results of student evaluations of instructors and courses, faculty self-assessment, review of course materials and Professional Development Plan goals. The Department's *Standards of Excellence* frames expectations. **Aggregated data from Social Research summarized below** indicates excellent teaching occurred in every degree and level including Core. (See Appendix III: Art Department Review Data: Teaching Evaluations Summary)

Faculty teaching accomplishments:

Dr. Johnston: CSU QEP Grants (2); CSU Distance Learning Development Grant. Dr. McCoy: CSU Writing Fellow Grant; CSU Writing Fellow (2011/12); CSU Distance Learning Development Grant; CSU QEP Grants (2); CSU Outstanding Teacher of Writing Award. E.R. McFalls: Distance Learning Development Grant. M. McFalls: University nominee for the Regent's Excellence in Teaching Award (2012).

### **Indicators of Good Advising**

Students in the Department of Art are well supported through faculty advising. Each student in the Department is assigned a faculty advisor, and is required to meet with that advisor once per semester to track their progress and be cleared to register.

"Area F" Art Foundations forms the first 18 hours of required coursework for BFA and BSEd. In 2010 a Foundations Coordinator was established to serve as advisor through the ARTS2000 Foundation milestone. The Foundations Coordinator works with all incoming students, coordinates FLC courses, advises students on the ARTS2000 milestone review. Designating a Foundation Coordinator has helped us to support this group in a more comprehensive manner and make retention improvements. (See Appendix II: Retention Study)

BFA and BSEd students select a faculty mentor as they prepare for the ARTS 3000 Pre-Exhibit milestone. The mentoring process is designed to help each student perform to his or her highest potential. The Program Coordinators in BFA (and now BSEd) meet with each 3000 class, advise them on the requirements, and administer the review with teams of faculty reviewers. The Pre-Exhibit review occurs each semester and reviews are repeatable.

The Associate Chair also plays a significant role in advising, with an emphasis on upper classmen. They serve as a consultant for faculty advisers, and train incoming faculty in advising. They may take on atypical advising situations along with the Chair.

To improve RPG the department piloted a new advising module in Fall 2013 with the incoming Freshman cohort through the FLC course. We provided three information sessions within the first two weeks of

classes - “Time Management,” “RiverPark Campus Orientation,” and “Student Resources” (CSU Counseling and Libraries). The faculty began intervention advising with data from MAPWORKS.

### **Departmental Reward System**

The Department Chair evaluates faculty annually. Based on these evaluations, promotion and tenure have served as sole a measure of progress each year since 2009 including a cycle of promotion-linked salary increases. Annual merit raises have not been available to reward faculty. In 2012 all faculty received new iPads for professional use and to enhance service, teaching and advising. Development funds have been made available from COA for annual teaching awards as determined by committee and serve as a reward.

### **Program Improvement Plans**

- Advocate for consistent cycle of Institutional merit raises to reward excellence in teaching.
- Develop consistent annual peer review of teaching and assign mentors to incoming faculty
- Continue to track milestones and adjust as needed

## **II C. Quality of Research and Scholarship**

*Assessment of Indicator: Above Average*

The Department exhibits a commitment to lead by example through excellence in faculty research, scholarship, and creative activity modeling best practices to our students. Faculty members undertake significant professional development activities, which are recognized and supported with various resources. They are built into our standards of excellence and are part of our annual review process.

### **Opportunity for Student Research Projects**

- Art History majors working with Dr. McCoy presented poster talks at the Celebration of Student Writing sponsored by the Faculty Center for the Enhancement of Teaching & Learning and the Writing Center and Tower Day (2012, 2013).
- Under the direction of Professors Israel and McCoy, collaborative student research was conducted with the museum to explore the art of Kara Walker and the history of silhouettes. Students assisted the museum in the development of interpretive materials for the final display of *Play Set* (2012).
- Collaborative student research was conducted with the Columbus Museum under the direction of Dr. McCoy: Elizabeth Chong researched the nineteenth-century Rococo Revival table, and in that process interacted with curators at the Metropolitan Museum of Art and Leslie Keno at Sotheby's. Susan Chase researched Xanthus Smith's *Soldier's Quarters at Hilton Head Island* providing the museum with a complete copy of the artist's journal and other primary materials (2009).
- Selected printmaking students participated in the national exhibition “10<sup>th</sup> Annual University Print Society Postcard Print Exchange” at the SGC International Conference under the direction of Elizabeth McFalls.
- Selected sculpture students participated in the local exhibition “Uptown SculptureWalk” by creating site-specific works under the direction of Mike McFalls (2012).
- Selected students participated in the development of a regional exhibition of artworks under the direction of faculty Marjorie Vecchio/VASRP (2009).
- Art as Research (Canary Projects/VASRP). This course culminated in an exhibition and combined artistic practice with understanding and appreciating nearby Providence Canyon (2010).
- Selected students participated in the development of an exhibition of artworks as a response to the study abroad experience “Art in Japan” under the direction of Yuichiro Komatsu (2011).
- Selected students created a collaborative sculptural installation in Illges Gallery under the direction of Peter Dudek/VASRP (2009).

### **Faculty Publications, Presentations, and Grants**

Faculty members in the Department of Art have significant records of professional accomplishment of local, regional, national and in most cases global stature. Tenure-track faculty members are expected to

establish a consistent record of engagement in their fields. Although we do not specify a quantity, all candidates are encouraged to present externally validated work such as through the process of jury or peer-review. Recognition may include awards, prizes, honors, exhibitions, critical reviews, publications, artistic production, and successful research proposals. The achievements of our faculty in these areas are extensive. (See Appendix III: Faculty Publications, Presentations, and Grants; Appendix VI: [Publications]).

#### **Program Improvement Plans**

- Develop cycle of equipment replacement to support research/creative activity
- Continue academic merit and travel scholarships as private funds permit
- Pursue Institutional support for special projects that involve undergraduate students
- VASRP will provide an annually rotated course release to support faculty development

#### **II D. Quality of Service**

*Assessment of Indicator: Very Strong*

The Department of Art maintains collaborative relationships with artistic, cultural, professional and educational organizations creating experiences that are available to our entire community and funded almost entirely through private fundraising efforts. In the past decade the Department has significantly increased the presence of art and art practices within the city of Columbus. The Department emphasizes the development of leadership-oriented students who are committed to high standards and integrity in their civic and professional lives.

#### **Activities to Enhance Program, Department, College, Institution, Community and/or Region**

Department of Art faculty members serve leadership roles at the departmental, college, university, as well as national levels. Faculty members:

- maintain and improve the physical facilities, equipment and purpose-built teaching studios.
- develop new and improve existing curricula such as the BA in Art.
- organize, deliver and attend numerous evening and weekend exhibitions and events.
- collaborate on various institutional and community events, e.g.
  - Peachbelt Art Exhibition,
  - Family Art Day,
  - CSU Annual High School Art Exhibition,
  - ArtBeat of Columbus
  - Young Professionals: Time for Art
- Provide lectures and workshops to non-professional organizations.
- Serve on professional boards such as the Society of Photography Educators (SPE), the Southeastern College Arts Conference (SECAC) and the Pasaquan Preservation Society.
- Sponsor the Student Art Club and Student Chapters of the Georgia Art Educators Association and the National Art Educators Association.
- Participate in activities critical to RPG e.g. CSU Discovery Days, orientations, awards and graduation exercises as well as departmental recruiting and retention programs.

We have recently accepted an invitation to host an annual Georgia Art Educators Association Conference in 2015 and will host events and in-service activities for Georgia art educators.

The faculty and department took a leadership role in the formation of the College of the Arts in 2009 and collaborated on the formation of the Bo Bartlett Center in 2012. The Department wrote a grant that enabled the University to facilitate a state purchase of its Seaboard Depot building thereby retiring significant debt and putting the facility into academic use. (See Appendix IV: Service; Appendix VI: [Publications])

#### **Program Improvement Plans**

- Host the Georgia Art Educators Association Conference (2015) and All State Art Symposium (2014)
- Pursue goals in the “Case Study for Private Support” related to sustainability of funding
- Identify external grants to support programming and special projects
- Further collaborative relationships and partnerships as appropriate

## **II E. Quality of Faculty and Student Achievements**

*Assessment of Indicator: Above Average*

### **Faculty Honors**

Hannah Israel: 2011, Delta Nu, Phi Beta Delta, Honor Society for International Scholars

Barbara J. Johnston: 2013, College of the Arts Faculty Research and Scholarship Award

Yuichiro Komatsu: 2013, Residency Award, FAAP, São Paulo, Brazil; 2010, Certificate, Summer School, "Tender Is the Night" Architectural Association, London, UK; Phi Beta Delta, Honor Society for International Scholars

Robert Lefler, II: 2013, Teacher of the Year Award, (Higher Education Division) Georgia Art Education Association; 2009, Faculty Exceptional Merit, The University of Texas Brownsville Texas Southmost College, Brownsville, Texas.

Claire Black McCoy: William B. and Sue Marie Turner Distinguished Faculty Chair in Art History; 2013, Outstanding Teacher of Writing Award; 2012, College of the Arts Outstanding Service Award, Faculty Writing Fellow; 2010, Who's Who in the United States

Heidi May: 2013, Awarded Ph.D., Art Education, The University of British Columbia, Vancouver, Canada; Dean of Education Scholarship, The University of British Columbia; 2012, Gordon and Marion Smith Prize in Art Education, The University of British Columbia; Graduate Scholarship in Curriculum Studies, The University of British Columbia

Michele M. McCrillis: 2012, Columbus State University's Outstanding Teacher of Writing Award; 2011, College of the Arts Teaching Excellence Award; 2010, College of the Arts Teaching Excellence Award

Michael C. McFalls: 2013, Residency Award, Sculpture Workshop, Australian National University, Canberra, AU; 2012, Regent's Excellence in Teaching Award (university nominee); University Teaching Award; 2011, College of the Arts Teaching Award; 2010, College of the Arts Faculty Research Award; 2009 College of Arts and Letters Faculty Research Award

Elizabeth Roberts McFalls: 2011, College of Arts Faculty Service Award; 2010, College of Arts Faculty Research and Scholarship Award; 2009 Residency Award, Osage Artist Community, Belle, MO

Rylan Steele: 2012, Honorable Mention, "Photo Review," Philadelphia, Pennsylvania; 2011, Oxford Faculty Development Workshop Award, Spencer House, Oxford, England; 2010, Residency Award Hungarian Multicultural Center, Budapest, Hungary; Honorable Mention, "Developed Work Exhibition," Center Gallery, Midwest Center for Photography, Wichita, Kansas; 2009, Adjunct Instructor Conference Scholarship, Society for Photographic Education, Dallas, Texas; Honorable Mention, "Hey Hot Shot," Jen Bekman Gallery, New York, NY

### **Student Honors**

- Nam Hoang - 1st Place Award at the Regional Georgia Student Exhibition. (2010)
- Steven Tette - profiled in COEHP Education and Health Quarterly. (2011)
- Students attained internships at the Columbus Museum.
- Kim Crowell - profiled in Ledger Enquirer "Five Questions" interview. (2012)
- Mark Priest - selected for SculptureWalk for Commissioned Sculpture "Sleeping Swan". (2012).
- Steven Tette - selected for exhibition in Georgia Governor Nathan Deal's executive offices as part of the exhibit, "The Art of Georgia: Celebrating Georgia's Landscapes and People". (2013)
- Zachary Tittel - one of eight students nationally selected for Signal Fire: Wide Open Studios "California Stars," an arts immersion in the Klamath Mountains and Sierra Crest. (2012)
- Shannon Hefflin - currently serving on the Muscogee County School Board
- Kelsey Crouch - first Art History student in the CSU in Oxford Visiting Student Program, (2013)
- Katherine Hinzman - participating in the CSU in Oxford Visiting Student Program. (Spring 2014)
- Hannah Moore - member of The National Society of Collegiate Scholars

### **Graduate Achievements (Licensure, Certification, Admission to Graduate School, Job Offers, etc.)**

- Dominick Smith was admitted into the sculpture programs at Cranbrook Academy of Art and the School of the Art Institute of Chicago which he attended.

- Emily Elliot was accepted into sculpture programs at Columbia College, University of Pennsylvania, Washington University in Saint Louis (scholarship) University of South Florida (scholarship) and the School of the Art Institute of Chicago.
- Hannah Moore was accepted into the Burren College of Art in Ireland and The National College of Art and Design in Ireland, where she attended.
- Anna Holmes exhibited at the 2011 Peach Belt Art Exhibition at the University of South Carolina in Aiken where she won the *First Prize Award* out of a hundred entries.
- Melanie Ross graduated from UC Davis with a Masters in Art History, and is now teaching art history at Shasta College in Redding, California.
- Adam Forrester, photographer and video artist has exhibited in Greece, Germany, Poland, Russia, and Canada He is currently teaching photography in a tenure track line for Troy University.
- Sammie Saxon won the national “Project Imaginat10n” competition sponsored by Canon USA and selected by Hollywood director Ron Howard. Film projects based on his work screened at Project Imaginat10n Film Festival in 2013. Sammie is completing an MFA in photography.
- Jon Barwick received his MFA at UGA in 2009 and pursued a career as an artist in NYC, where he has exhibited widely. He has been featured in *New American Paintings* twice.
- Leslie Shirah earned an MFA in Sculpture from the School of Art and Design at East Carolina State University and currently serves as Exhibition Preparator for the Columbus Museum of Art.
- Whitney Spivey is continuing her studies at Daytona State College in photography while working at the Southeast Museum of Photography as a Gallery Assistant.
- April Dean at the San Francisco Art institute. April is expected to graduate from SFAI with an MFA in Painting and MA in History and Theory of Contemporary Art. April co-chaired the SFAI’s graduate student union LOGS (Legion of Graduate Students).
- Taylor Deane volunteered in Belize, excavating the site of Cahal Pech and visiting numerous Mayan archaeological sites. She is currently studying Art History at Georgia State University.
- Steven Tette presented a solo exhibition of paintings at Valdosta State University and is now spending a year traveling the world.

## **II F. Quality of Curriculum**

*Assessment of Indicator: Above Average*

The Department of Art consistently develops innovative academic curriculum well supported by programming. Our knowledge of contemporary practice across related visual fields informs our individual coursework and our curricular initiatives. We encourage and develop student research and educational opportunities outside of the immediate academic environment, and combine classroom and experiential learning whenever possible.

### **Relationship Between Program's Curriculum and Its Outcomes**

Each degree program has been developed or reviewed in the past four years to reflect contemporary practices and content. The curricula are sequenced to promote progressive learning and skill development. Course learning outcomes are clearly stated on syllabi and aligned with course activities and assessments.

Graduates will Demonstrate Competency in:	Associated Degree	Primary Associated Courses and Curricular Areas of Study
Monuments/Artists/ Major Art Periods	BA	All ARTH Courses
Art History of Non-Western Cultures	BA	ARTH2127/some ARTH3555
General Knowledge of World History	BA	Area E Core Courses
Tools/Techniques Of Scholarship	BA	ARTH2125/2126/5125
Functional Knowledge Of Creative Process	BA	ARTS 1010
At Least One Foreign Language	BA	Foreign Language up to 2002 Level
Media/Technology	BA/BFA/BSED	ARTS1020/2020/3020/4020/3200; 3266. Some ARTS3555 courses. ARTS studio/labs (media). ARTH5125. ARTE3215/4210; (COEHP: EDUF4205)
Written Communication	BA/BFA/BSED	All ARTH courses. Many ARTS studio/labs (research papers). ARTE 3215/4210. Milestones ARTS2000 (analysis), 3000 (statements); Capstone ARTS4795, 4796
Historical Concerns	BA/BFA/BSED	All ARTH courses. Most ARTS provide exposure to history of specific mediums
Diverse Cultures	BA/BFA/BSED	All study abroad courses. Some ARTS3555 courses. All ARTH courses. (COEHP: EDUC2120)
Art Theory	BA/BFA/BSED	ARTS3305. Theory embedded in ARTS studio/labs. All ARTH courses. Education theory embedded in some ARTE.
Criticism/Analysis/ Aesthetics	BA/BFA/BSED	ARTS3305. All ARTS Studio/Labs related to various media. Capstone ARTS4795; 4796. All ARTH. (COEHP: EDUC2110).
Art Education Foundations	BSED	ARTE3215
P-12 Curriculum Development	BSED	ARTE4210/4698/4485 (COEHP: EDUC 2130; SPED 2256;)
Teaching Administration	BSED	ARTE3215/4210/4698/4485 (COEHP: EDUF 4115)
Preparation for Certification	BSED	All ARTE; (COEHP: EDUC; SPED; EDUF)
Graduate Program Specific Associated Courses:		
Studio Concentration	GRAD	ARTS5256 through ARTS6698. ARTE7000.
Art History & Analysis	GRAD	ARTH5125/6185
Technical Processes	GRAD	ARTS5256 through ARTS6698. (COEHP: EDUT6105)
Critical Analysis	GRAD	ARTH6185. ARTE6999; 7000. ARTS5256 through ARTS6698
Aesthetic Inquiry	GRAD	ARTH6185. ARTE6999; 7000. ARTS5256 through ARTS6698
Research in Art	GRAD	ARTE6999/7000. ARTH5125
Art Education Concepts	GRAD	ARTE3215/4210/6186. (COEHP: EDCI 6225/6226/6227/6228)
P-12 Curriculum Development	GRAD	ARTE6186/6187. (COEHP: EDCI 6485; EDUF 6125/6116)
Art Education Theory	GRAD	ARTE6185/6187/6186. (COEHP: EDCI6225/6226/6227/6228)

The Department makes extensive use of ARTS 3555 Selected Topics to support value-added curriculum including regular study abroad offerings, courses taught through VASRP, and faculty led initiatives.

ARTS Selected Topics during evaluation period: Gallery Management and Curatorial Practices (Marjorie Vecchio/VASRP); Art and Activism (Susannah Saylor and Ed Morris /VASRP); Contemporary African Art and Art of the African Diaspora (Shannon Fitzgerald/VASRP); Mapping Memory (Frank Poor/VASRP); Process and Invention (Ian Johnston/VASRP); Japan: Art of Textiles (Israel); Aesthetics of Japan (Komatsu); Narrative Illustration in Japan (Wertz); Photography in NY (Steele); Artist's Books (Sanders); Expanded Media (Steele/M. McFalls - Team Taught); Site Specific Sculpture/SculptureWalk (M. McFalls); Design and Marketing for Artists (Gehman/PT); Material Studies (Sacharney/PT); Scientific Illustration: Calloway Gardens (Dodds/PT). ARTH Selected Topics during evaluation period: Realism to Impressionism (McCoy); Angels and Demons (Johnston); Ancient Maya Art and Architecture (Laura Amrhein/VASRP/Cross listed with Anthropology)

As of 2012, MAT and MEd students are required to complete a written thesis along with other requirements. The written thesis serves as a theoretical underpinning for their curriculum development and



thesis exhibition, and provides a necessary research component. Curriculum development satisfies the practical educational component of the degree. The thesis exhibition provides the student an opportunity to showcase how their studio work informs their practice in the art classroom.

### **Incorporation of Technology**

The department has been expanding curriculum related to digital technology, with an additional Foundation course for the BFA/BSEd, followed by intermediate and advanced level course options. The full sequence now includes ARTS 1020, 2020, 3020, and 4020. 2020 Foundations in Digital Concepts and 3020 Digital Arts and Design were piloted in 2013. A projected course progression is established and the course catalog revised. Reallocation has been consistent with evolving priorities related to technology, including shifting a drawing position to a drawing/digital media position to enhance the delivery of technology-based curriculum and establish the sequence of Digital Arts and Design courses. COA is planning a Creative Arts Technology Center to further support broad technology initiatives.

The Department has developed several online course offerings including the CORE Art Appreciation ARTH1100. An online version has been launched of the required ARTS1020, our first course in the Digital Arts and Design sequence. An online version of Non-Western Art History is under development.

### **Utilization of Multidisciplinary Approaches**

The study of art is by nature multidisciplinary. It encourages students to examine the intersections and relationships of a wide variety of media and fields of study. Our coursework and programming emphasize this feature of contemporary practice. For example, Dr. Laura Amrhein (VASRP) taught ARTH 3555: Mayan Art and Architecture cross-listed with Anthropology and demonstrating the integration of Art History, Anthropology and Archaeology. Our Dialogue series brings in experts in diverse speakers from other fields such as Psychology, Creative Writing, Latin American studies to discuss the intersection of their fields with the fine arts.

### **Utilization of Multicultural Perspectives**

The study of art is by nature a multicultural learning experience. Our emphasis on developing opportunities for understanding diverse cultural perspectives extends from ARTH2127 History of Non-Western Art and Mayan Art and Architecture courses to our study abroad programs, from our richly diverse exhibitions to faculty professional development opportunities including residencies, fellowships and other research and creative activity abroad. The Department seeks to provide every student with the opportunity for international learning experiences through study abroad programs. We seek opportunities to inject multicultural perspectives where possible and have been in the top percentile at CSU in student study abroad participation. Study abroad offerings have included courses in the art and cultures of Japan, Ireland, England and Italy.

- Pepón Osorio, the 2009 Elena Diaz-Verson Amos Eminent Scholar in Latin American Studies taught ART3555: Art in the Community, a collaborative course between art students with seven local families with which the students created artworks reflective of their host families.
- Visiting Scholar Jeffrey W. Allison, the Paul Mellon Collection Educator for the Virginia Museum of Fine Arts, lectured on *George Catlin: Medicine Painter*. George Catlin was an American painter and printmaker whose subject was Native American peoples.
- We received an “Internationalizing an Academic Program” grant from the CSU Center for International Education, for Hannah Israel to attend the *Res Artist* conference in Warsaw, Poland.
- Scholar in Residence Shannon Fitzgerald taught a ARTH3555 course entitled “Contemporary African Art and Art of the African Diaspora” which traced contemporary art through a wide lens and across cultural and geographical references.

### **Program Improvement Plans**

- Reintroduce BA in Art to improve retention, progression and provide another path to completion.
- Further development of Digital Arts and Design to include Graphic Design. Requires a new line.

- Increase Library holdings to support arts curriculum and achieve final NASAD approval for the Art History major and support the development of a RiverPark Arts Library.
- Increase use of hybrid and 100 % online courses in Digital Arts and Design, Art History, and in the MED program to accommodate full-time, working students.
- Develop survey to measure student satisfaction and perspectives related to curriculum.
- Encourage College of the Arts participation in SNAAP surveys for detailed alumni information.
- Support College of the Arts “Creative Arts Technology Center” initiatives

## **II G. Quality of Facilities and Equipment**

*Assessment of Indicator: Very Strong*

### **Availability of Classroom and Laboratory Space**

The Department of Art provides state-of-the-art, purpose built facilities that include studio classroom spaces, individual studios, exhibition spaces, and fully equipped classrooms and crit spaces. The facilities include The Corn Center for the Visual Arts, the Carpenters Building, Yancey Center at One Arsenal Place, The Seaboard Depot Art Studios providing individual studios to students, visiting artists and faculty, a new gallery, seminar room and multi-use workshop space – opening Spring 2014.

All facilities pass regular inspections and appropriate health and safety processes are in place and maintained. Classroom and studio lab spaces are supported by a full time Studio Technician along with our teaching faculty. A part-time woodshop coordinator and trained students offer up to 50 hours per week of fully supervised access to the woodshop. Studio labs and classrooms are open during regular College of the Arts hours (7:30AM - 11PM). Material Safety and Data Sheets (MSDS) are available in each classroom as they pertain to the materials used in that particular area and a comprehensive collection of all MSDS is available for student or faculty use.

Lecture and seminar courses in Art History and Art Education have sufficient lecture space. General students only enroll in Art Appreciation offered through a traditional class lecture and optional online delivery, and classrooms are available in the Carpenters Building at RiverPark Campus as well as Stanley Hall on Main Campus.

Technology within the department is supported by computer lab YC112. The department established an adjacent lab YC111 in Spring 2014 to serve anticipated program growth and related coursework in Digital Photography, intermediate and advanced Digital Arts and Design.

The Norman Shannon and Emmy Lou P. Illges Gallery accommodates professional and Senior Thesis exhibitions. The Bay Gallery hosts student exhibitions, community outreach programs and provides teaching support. The Fulcrum Gallery, a small window-front space in Uptown Columbus, showcases artist’s work 24/7 and public program updates. Gallery 4 displays artwork from the CSU Permanent Collection. The Seaboard Depot ArtSpace Gallery will host design, interactive and digital media exhibitions. At over 5,000 square feet total, our galleries exceed most peer institutions in size, programming and variety.

### **Availability of Equipment**

Specialized equipment for each studio discipline area is available and maintained by faculty and staff. Computer equipment is allocated through technology fee grants administered by teaching faculty and supported through a RiverPark Campus UITS tech staff. Standard lecture classroom equipment is provided and maintained by UITS.

Each studio has a specific faculty member who is primarily responsible for assessing needs and conducting training on specialized equipment. Students may access locker space or other storage for artwork or personal tools. In addition to the equipment and workspaces that students have access to, faculty have “resource rooms” that act both as teaching support spaces and as artist’s studios.

To use our woodshop students must attend a safety certification session delivered by staff and renew their certification annually for woodshop access identification cards.

### Specialized Equipment:

#### Corn Center –

Photography: large format inkjet printers, photo enlargers, darkrooms w/specialized sinks.

Printmaking: etching presses, lithographic presses and stones, screen-printing vacuum frames, acid room and exposure room.

Drawing: spray booth, drawing stools, easels, object collection.

Painting: taborets, easels, spray booth, vented drying racks.

3D: storage racks, vented workstations.

Plaster Room: sink traps, mixers.

Sculpture: welders, torches, shears, sand blasters, grinders, lifts, walk in spray booth.

Ceramics: potter wheels, glaze mixing and applying rooms; kiln room w/gas kilns and electric kilns.

Wood Shop: band saws, table saw; shaping/sanding tools, planer, chop saw, plywood saw.

#### Yancey Center/One Arsenal –

Tom Morgan Graphic Design Lab: 20 IMacs w/peripherals.

2D Foundations Lab: 20 IMacs w/peripherals.

Art Education Classroom: Smart Board.

Carpenters Building: Art History Lecture Hall: Smart Board.

### **Program Improvement Plans -**

- Complete Phase II of the Seaboard Depot and Lumpkin Glen renovation to complete consolidation of departmental operations into three adjacent buildings
- For “Equipment” to remain “Very Strong,” develop an equipment replacement cycle based on faculty committee ranking and secure a replacement budget with sustainable private funding
- Write technology fee grants annually and advocate for the sustainability of our computer labs and their importance to overall outcomes and growth of Digital Arts and Design
- Meet immediate part-time staffing needs through course fees to support growing facilities and increasing programming while advocating for an additional staff line

## **SECTION THREE - INDICATORS OF PROGRAM PRODUCTIVITY**

*Assessment of Indicator: Satisfactory*

### **III A. Enrollment in Program for Past 5 Years**

*Assessment of Indicator: Below Average*

Enrollments in the BFA and BSEd have decreased over the past five years, with enrollment peaks in 2010/2011 (BFA) and 2009/2010 (BSEd) as indicated below. The department recognized the trend in fall 2012, and took immediate measures listed below with an emphasis on generating a larger pool of higher quality applicants. We anticipate enrollment stabilization and subsequent growth in the near future.

Number of Declared Majors- Fall Semester						
Undergraduates	2008-09	2009-10	2010-11	2011-12	2012-13	5-Year Avg
BA Art History						
Full-Time	NA	NA	NA	NA	6	6
Part-Time	NA	NA	NA	NA	3	3
Total	NA	NA	NA	NA	9	9
BFA Art						
Full-Time	83	84	94	81	72	83
Part-Time	37	37	27	33	26	32
Total	120	121	121	114	98	115
BSEd Art Education						
Full-Time	19	29	27	28	26	26
Part-Time	18	20	14	16	12	16
Total	37	49	41	44	38	42
Combined Undergraduate Programs						
Full-Time	102	113	121	109	104	110
Part-Time	55	57	41	49	41	49
Total	157	170	162	158	145	158

The table below compares the average number of majors per full time faculty in reporting NASAD Public

Institutions. CSU Fall 2012 student to faculty ratio (full time faculty plus 1/3 p/t) was 17 to 1. The table indicates that if the Department increased enrollment from the current 156 to 200 majors with existing full time faculty, it would place us within the 50<sup>th</sup> percentile of all NASAD schools reporting (resulting in 15 majors per full-time faculty). Exceeding 200 majors is our goal. Information is from HIGHER EDUCATION ARTS DATA SERVICES (HEADS): ART AND DESIGN Data Summaries 2012-2013. NASAD noted in the *Visitors Report* that enrollment growth was desirable to match existing resources.

#### Number of Art and Design Majors Per Full Time Faculty Member

Enrollment Size	NASAD Institutions Reporting	5 <sup>th</sup> percentile	25 <sup>th</sup> percentile	50 <sup>th</sup> percentile	75 <sup>th</sup> percentile	95 <sup>th</sup> percentile
100-200 majors	45	8.8 majors	12.7 majors	16.4 majors	19.8 majors	53.1 majors

Measures to improvement the number and quality of applicants during 2013 have included:

- Increasing recruiting marketing and publications with targeted mailings and email
- Hiring a dedicated Department of Art recruiter (part-time)
- Increased coordination with Enrollment Services
- Increasing direct contact with regional high schools and development of campus visits
- Increasing scholarship funding with an emphasis on incoming freshmen
- Participation in College Fairs, Discovery Days and Georgia Art Educators Association

The BA in Art History program is meeting enrollment estimates approved by the Board of Regents. As of Spring semester 2014, the number of Art History majors is at the projected enrollment (17) for this period.

The MAT program showed good enrollment growth and that students are primarily full time, while the MEd showed a decline in enrollment and that students are almost entirely part-time (most are educators with full time jobs). It is clear that our graduate programs are serving two very different populations. The program has nearly increased three fold during the evaluation period showing demand for both degrees. Online components of both degrees could help reach a broader working population.

#### **Number of Declared Majors- Fall Semester**

Graduates	2008-09	2009-10	2010-11	2011-12	2012-13	5-Year Avg
<b>MAT Art Education</b>						
Full-Time	NA	1	2	1	5	2
Part-Time	NA	0	0	2	0	1
<i>Total</i>	NA	1	2	3	5	3
<b>MEd Art Education</b>						
Full-Time	1	1	1	2	0	1
Part-Time	3	3	1	4	6	3
<i>Total</i>	4	4	2	6	6	4
<b>Combined Graduate Programs</b>						
Full-Time	1	2	3	3	5	3
Part-Time	3	3	1	6	6	4
<i>Total</i>	4	5	4	9	11	7

### **III B. Degrees Awarded Over Past 5 Years**

*Assessment of Indicator: Satisfactory*

The number of degrees awarded has been relatively steady over the evaluation period, with a slight downturn in 2010/11 and 2011/12 that appears to be reflected in retention numbers.

Number of Degrees Conferred - Fiscal Year						
	2008-09	2009-10	2010-11	2011-12	2012-13	5-Year Avg
BA Art History	NA	NA	NA	NA	6	
BFA Art	19	15	12	14	17	15
BSEd Art Education	1	4	2	6	5	4
Combined Undergraduate Programs	20	19	14	20	28	20
MAT Art Education	NA	0	0	1	0	0
MEd Art Education	0	3	0	0	1	1
Combined Graduate Programs	0	3	0	1	1	1

### III C. Comparison With CSU & University System of Ga. Programs

#### *Assessment of Indicator: Satisfactory*

Enrollment in the combined graduate programs significantly increased in the last two years of the evaluation period, reflecting a 175% increase in enrollment, second in percentage growth in the institution comparables below. This appears to correspond with the hiring of the PhD in Art Education, our first graduate assistantship offering, curriculum updates, and MAT program growth.

Graduate Enrollment by Major Program of Study							
	Fall 2008	Fall 2009	Fall 2010	Fall 2011	Fall 2012	4-Year # Change	4-Year % Change
<b>Masters</b>							
Art Education	4	5	4	9	11	7	175.0%
Community Counseling	26	31	44	55	48	22	84.6%
Computer Science	95	96	98	88	111	16	16.8%
Curr & Instr in Accom Teach	5	20	30	35	27	22	440.0%
Early Childhood Education	66	61	46	55	44	-22	-33.3%
Educational Leadership	13	49	41	37	18	5	38.5%
Environmental Science	23	24	22	14	16	-7	-30.4%
Health & Physical Education	18	28	33	32	34	16	88.9%
History	NA	NA	NA	NA	1		
Instructional Technology	10	4	1	NA	NA		
Management	69	69	75	100	90	21	30.4%
Middle Grades Education	48	44	47	42	22	-26	-54.2%
Music Education	9	9	10	3	1	-8	-88.9%
Music Performance	NA	NA	NA	9	18		
Nursing	NA	NA	NA	NA	6		
Organizational Leadership	NA	NA	8	30	40		
Public Administration	376	362	367	341	342	-34	-9.0%
School Counseling	35	37	31	42	40	5	14.3%
School Library Media	24	20	20	15	12	-12	-50.0%
Sec Ed - English	26	36	37	36	26	0	0.0%
Sec Ed - Mathematics	19	24	28	15	9	-10	-52.6%
Sec Ed - Science	15	17	12	8	10	-5	-33.3%
Sec Ed - Social Science	16	19	18	15	12	-4	-25.0%
Secondary Education	NA	20	32	24	19		
Spec Ed - Gen Curriculum	56	55	45	48	46	-10	-17.9%
Theatre Education	NA	NA	NA	1	6		
<i>Total Masters</i>	<i>953</i>	<i>1,030</i>	<i>1,049</i>	<i>1,054</i>	<i>1,009</i>	<i>56</i>	<i>5.9%</i>

The number of undergraduate BFA majors has decreased by 18.3% in the past four years while total baccalaureate enrollment at CSU has increased by 9.0%. The number of undergraduate BSEd majors showed a slight increase over four years. The department recognized enrollment trends in 2012, and began developing strategies to address both retention and enrollments.

Undergraduate Enrollment by Major Program of Study							
	Fall	Fall	Fall	Fall	Fall	4-Year	4-Year
	2008	2009	2010	2011	2012	# Change	% Change
<b>Baccalaureate</b>							
Accounting	221	161	110	183	187	-34	-15.4%
Art	120	121	121	114	98	-22	-18.3%
Art Education	37	49	41	44	38	1	2.7%
Art History	NA	NA	NA	NA	9		
Biology	391	403	416	441	448	57	14.6%
Chemistry	118	100	96	114	122	4	3.4%
Communication	178	156	166	180	217	39	21.9%
Computer Science	240	223	223	212	254	14	5.8%
Criminal Justice	287	305	335	386	363	76	26.5%
Early Childhood Education	424	422	433	380	317	-107	-25.2%
Earth & Space Science	20	33	37	50	80	60	300.0%
English Language	200	218	219	202	184	-16	-8.0%
Exercise Science	149	158	182	225	280	131	87.9%
Finance	140	94	69	84	84	-56	-40.0%
General Business	320	196	107	164	234	-86	-26.9%
Health & Physical Education	77	92	77	77	67	-10	-13.0%
Health Science	153	189	196	234	236	83	54.2%
History	166	185	160	144	123	-43	-25.9%
Information Technology	7	30	68	78	72	65	928.6%
Liberal Arts	NA	NA	11	26	38		
Management (MBA)	290	199	133	206	193	-97	-33.4%
Management Info Systems	93	69	49	53	48	-45	-48.4%
Marketing	173	123	87	125	155	-18	-10.4%
Mathematics	87	89	82	67	86	-1	-1.1%
Middle Grades Education	77	93	86	82	77	0	0.0%
Modern Language & Culture	39	47	43	50	46	7	17.9%
Music Performance	91	91	99	100	98	7	7.7%
Music Education	90	100	90	85	73	-17	-18.9%
Music, General	32	29	28	40	42	10	31.3%
Nursing	483	521	581	666	745	262	54.2%
Political Science	92	108	105	114	100	8	8.7%
Pre-Business	NA	271	414	101	12		
Psychology	215	254	280	292	270	55	25.6%
Sociology	83	77	87	112	155	72	86.7%
Spec Ed - General Curriculum	65	66	81	84	85	20	30.8%
Theatre	112	129	134	119	125	13	11.6%
Theatre Education	46	35	28	30	36	-10	-21.7%
<i>Total Baccalaureate</i>	<i>5,316</i>	<i>5,436</i>	<i>5,474</i>	<i>5,664</i>	<i>5,797</i>	<i>481</i>	<i>9.0%</i>

In comparison with other USG programs in the chart below, we are slightly below average in the number of students we graduate each year (18 for CSU and an average of 20.1 for all USG peer institutions reporting

above “0” below). This is not adjusted for the larger peer programs. We have instituted some program improvements listed in section III D. to improve retention and progression toward graduation.

<b>Baccalaureate Degrees Awarded in Art Programs at USG State Universities</b>						
<b>USG Institution</b>	<b>2007-08</b>	<b>2008-09</b>	<b>2009-10</b>	<b>2010-11</b>	<b>2011-12</b>	<b>5-Year Avg</b>
Albany State University	3	2	5	7		4
Armstrong Atlantic State University	23	19	25	28		24
Augusta State University	9	9	17	14		12
Clayton College & State University	0	0	0	0		0
Columbus State University	18	20	19	14	20	18
Fort Valley State university	0	4	6	2		3
Georgia College & State University	21	33	25	40		30
Georgia Southwestern State University	3	8	5	7		6
Kennesaw State University	52	46	66	66		58
North Georgia College & State University	18	26	27	34		26
Savannah State University	1	4	5	9		5
Southern Polytechnic State University	0	0	0	0		0
State University of West Georgia	30	41	40	32		36
<i>Total</i>	<i>178</i>	<i>212</i>	<i>240</i>	<i>253</i>	<i>20</i>	<i>181</i>

### III D. Retention Rates

*Assessment of Indicator: Below Average*

Retention Rates in the BFA program were higher than the CSU average in 2008, 2009 and 2010. They were slightly (7%) lower in 2011, and (21.6%) lower in 2012, reflecting the general enrollment trend downward during those two years. The department in 2012 implemented retention analysis in the Foundation program. Retention studies are ongoing. (See Appendix II: Retention Study)

Retention in the BSEd showed some improvement in 2011 (3% below average) and 2012 (7.8% below average), presumably with the stabilization of the Art Education program faculty and curricular updates.

MAT and MEd retention numbers showed evidence of significant improvement over the 2008 (50% retention) and 2009 (0%) retention. 2010 retention was (100%), 2011 (50%), 2012 (100%) and mirrored enrollment growth.

We are clearly not satisfied with our undergraduate retention rate and have initiated several program improvements including those that impact retention and progression:

- Enhanced FLC to include orientation, time management, counseling center and library resource sessions combined with a Foundations Student Exhibition.
- Developed a Digital Arts and Design curriculum; increasing technology integration elsewhere.
- Adjusted milestone rubrics and separated BFA from BSEd 3000 level milestone.
- Utilized Mapworks for mid-term grade intervention through advising.
- Initiated a new incoming freshman scholarship with focus on attracting better-prepared freshmen.
- Proposing new BA in Studio Art, which provides another path to completion
- Certificate programs such as Graphic Design are under discussion

### III E. Student Learning Indicators (using a variety of data sources)

*Assessment of Indicator: Above Average*

The department engages in a cycle of regular quantitative and qualitative analysis and improvement through milestone and capstone reviews; program coordinators review results and analyze trends in student performance and progression addressing inconsistencies, gaps or shortfalls in student instruction. Less systematic approaches include faculty observation of a regular cycle of informal exhibitions of student



artwork, informal discussions with students, and observations of student performance and achievement outside of reviews and classroom activities.

The best measure of student learning are our milestone courses ARTS2000 Foundations Review, ARTS3000 Pre-Exhibit Review (now including ARTE3000), and capstone ARTS4305 Senior Exhibition (now ARTS4796 for BFA and BSEd).

ARTS2000 (S/U) assesses students' knowledge and ability in courses related to the Foundations studio sequence (2D Design, Drawing I, 3D Design, Drawing II) as well as a writing sample. Faculty reviewers examine the submitted portfolios without the students present. The review is administered every fall and spring semester to students as they complete the sequence.

ARTS3000 (S/U) assesses student readiness for preparation of their thesis exhibition through advanced coursework. It combines a faculty portfolio review in an approximation of a gallery environment with the student present. The student presents a written statement, an oral presentation on the work and fields questions and hears observations from a panel of faculty.

ARTS4305 (now ARTS4796) assesses work installed in Thesis Exhibition through an oral presentation.

In the table below "adjusted percentages" factor "no shows" (students that sign up for the course but do not present a portfolio for review and receive a "U" grade, rather than an evaluation-driven "U"). The adjusted percentage of "Satisfactory" grades based on the students who actually presented a portfolio: ARTS2000 - 81% and ARTS3000 - 72% with progressive improvement. The chart may show that students self-select out of the review if they do not feel they are prepared. It may indicate that earlier milestone review advising (prior to the term taken) could improve student preparation and performance.

Performance in Milestone and Capstone Courses

Year/Course	FA2008 + SP2009			FA2009 + SP2010			FA2010 + SP2011			FA2011 + SP2012			FA2012 + SP2013		
	S	U	Tot	S	U	Tot	S	U	Tot	S	U	Tot	S	U	Tot
ARTS 2000	21 (62%)	13 (38%)	34	41 (71%)	17 (29%)	58	28 (68%)	13 (32%)	41	23 (70%)	10 (30%)	33	27 (66%)	14 (34%)	41
U "No Shows"		no data			9/n/s			4/n/s			3/n/s			11/n/s	
Adjusted				41 (84%)	8 (16%)	49	28 (76%)	9 (24%)	37	23 (76%)	7 (24%)	30	27 (90%)	3 (10%)	30
ARTS 3000	26 (72%)	10 (28%)	36	17 (50%)	17 (50%)	34	26 (63%)	15 (37%)	41	13 (46%)	15 (54%)	28	21 (54%)	18 (46%)	39
U "No Shows"		no data			4/n/s			7/n/s			10/n/s			12/n/s	
Adjusted				17 (57%)	13 (43%)	30	26 (76%)	8 (24%)	34	13 (72%)	5 (28%)	18	21 (78%)	6 (22%)	27
ARTS 4305	20 (100%)	0 (0%)	20	17 (94%)	1 (6%)	18	18 (100%)	1 (0%)	19	19 (100%)	0 (0%)	19	19 (100%)	0 (0%)	19
ARTE 7000	1 (100%)	0 (0%)	1	2 (100%)	0 (0%)	2	0	0	0	1 (100%)	0 (0%)	1	1 (100%)	0 (0%)	1

While essential to maintain program quality, the milestone reviews can become a roadblock for student progression and impact retention. Since the reviews are only offered once per term and may be repeated, any delay of completion impacts progression and graduation. Improvements related to milestones include a separated (ARTE3000) course for BSEd students (2014), better mentoring concerning expectations (Program Coordinators), and more transparency (clearer syllabi, aligning rubric closer to expected outcomes). The proposed BA in Studio Art would provide an alternative route to students experiencing difficulty with the review, rather than exiting the program.

Student internships are evidence of student readiness for work experience in the field and leadership development. The following chart shows some movement of students from departmental interns - assisting faculty with studios, galleries, and professional development - to external internships. It also shows evidence of less reliance on departmental interns, possibly due to increased part-time staffing within the department. The data includes summer term.



#### ARTS 4698 Internship

Internships	2010/11/su	2011/12/su	2012/13/su	2013/14
Internal	25	No data	17	16
External	0	No data	2	2

### III F. Graduation Rate of Program

*Assessment of Indicator: Below Average*

The 5-year graduation rates below indicate that the graduation rate for the BFA is below the average of the university as a whole (Art/BFA 29.66%; CSU 38%) Levels above the CSU average appear to correspond with the move to the Corn Center for Visual Art (2007 cohort/2013 graduation), which may be a factor.

The 5-year graduation rates below indicate that the graduation rate for the BSED is significantly below average as the university as a whole. The cohorts are very small, which is a factor (Fall 2003/2009 cohort: (2); Fall 2004/2010 cohort: (2); Fall 2005/2011 cohort: (2); Fall 2006/2012 cohort: (1); Fall 2007/2013 cohort: (2). The student teaching requirement may be a factor. The impact of a BFA-level ARTS3000 milestone rubric for BSED students has been a factor. The high number of part-time students in the BSED program, which averages 37.7% over the evaluation period, may factor. Student transfers are a factor (for example, in Spring 2013 three out of four BSED graduates were transfers) (See Section III.A)

The table below indicates that many students are taking 6 years or longer instead of the traditional 4 years to complete their degree. Departmental review indicated that in Spring 2012, two graduating BSED students had enrolled in 2007, so they clearly transferred from another degree. There has been a bottleneck in degree progression that could be a result of milestone completion/course progression. Beginning in 2012, majors are now required to earn a "C" or better in all art classes, which may assist with clearing the review process bottleneck.

<b>Six-Year Graduation Rates by Baccalaureate Program (*)</b>					
* The cohorts below are first-time full-time undergraduate students enrolled in a baccalaureate program fall semester who entered CSU in the fall or the preceding summer term.					
Major Program	2009	2010	2011	2012	2013
<b>Baccalaureate</b>					
Accounting	27.6%	39.1%	42.1%	43.5%	30.0%
Art	38.5%	27.3%	21.4%	22.2%	38.9%
Art Education	0.0%	50.0%	50.0%	0.0%	0.0%
<b>CSU Totals</b>					
<i>Total Baccalaureate</i>	<i>37.5%</i>	<i>37.1%</i>	<i>37.1%</i>	<i>40.3%</i>	<i>38.0%</i>

The MAT/MEd 3-year graduation rates below indicate that the rate for the combined degrees is below the average of the University. This may be due to the small number of entering graduates in the program during 2006-2010, and the use of temporary faculty with no terminal degree to administer the program during the period. Dr. Lefler was hired in 2011. The MAT was implemented as a degree in 2009 and the first student graduated in Fall 2012. In Fall 2013, our graduation report indicates 5 students graduating with the MEd.

<b>Three-Year Graduation Rates by Graduate Program (*)</b> * The cohorts below are degree-seeking graduate students who entered a CSU graduate program in the fall (or previous summer) semester. Graduation rate calculated based on number of students completing program within three-year					
Graduate Program	2009	2010	2011	2012	2013
<b>Masters Programs</b>					
<b>MEd/MAT Art Education</b>		33.3%		50.0%	0.0%
<b>CSU Totals</b>					
<b>Total Masters</b>	66.8%	61.5%	60.4%	61.3%	64.0%

### III G. Cost Effectiveness of Instructional Delivery

*Assessment of Indicator: Satisfactory*

The department generates a significant portion of student credits hours through seats in Core classes to help offset a relatively high cost per credit hour within the major. The average cost per credit hour for the Institution (FY2009-FY2013) is \$205. The Department can reduce costs further through continuing to increase credit hour production in Core using part-time faculty and other efficiencies.

Measure	2008-09	2009-10	2010-11	2011-12	2012-13	5-Year Avg
<b>Departmental Budget - Fiscal Year</b>						
State Funds	\$895,975	\$1,040,838	\$1,113,387	\$1,076,221	\$996,915	\$1,024,667
Grant Funds	\$0					\$0
<b>Total</b>	<b>\$895,975</b>	<b>\$1,040,838</b>	<b>\$1,113,387</b>	<b>\$1,076,221</b>	<b>\$996,915</b>	<b>\$1,024,667</b>
<b>Cost per Major - Fiscal Year</b>						
(Total Expenditures/Number of Declared Majors)	\$5,565	\$5,948	\$6,707	\$6,444	\$6,390	\$6,211
(State Funds/Number of Declared Majors)	\$5,565	\$5,948	\$6,707	\$6,444	\$6,390	\$6,211
Credit Hours Taught Fall and Spring Semesters	4,398	4,227	3,653	3,517	3,749	3,909
Cost per Credit Hour - Total Expenditures	\$204	\$246	\$305	\$306	\$266	\$265
Cost per Credit Hour - State Funds	\$204	\$246	\$305	\$306	\$266	\$265

In comparison to data provided by HIGHER EDUCATION ARTS DATA SERVICES (HEADS): ART AND DESIGN Data Summaries 2012-2013, the Department compares favorably in aggregated expenditures to the average percentile reported by public institutions within NASAD enrolling similar numbers of majors. The Department reported to HEADS an aggregated expenditure (including all collected courses fees, restricted funds, Friends of Art funds, etc.) for the same academic year of \$1,317,147.00, reflecting \$8,443.00 in total expenditure per major.

#### Total Expenditures Per Art/Design Major Student: NASAD/HEADS

	Institutions Reporting	5 <sup>th</sup> percentile	25 <sup>th</sup> percentile	50 <sup>th</sup> percentile	75 <sup>th</sup> percentile	95 <sup>th</sup> percentile	Average
100-200 majors	45	\$3,921	\$5,893	\$7,249	\$9,145	\$13,079	\$8,141

### Section Four - Program Viability

#### IV A. Summary of Program's Viability

*Assessment of Indicator: Above Average*

The Department of Art program is very viable.

We have recognized the challenge of a decreased number of departmental majors during this economically challenging time and have put in place programs to improve student recruitment and retention while

maintaining excellence in our academic offerings. We graduate well-prepared students who go on to distinguish themselves in related activity and careers.

- Cost per major degree is on par with national averages for NASAD accredited public institutions of our size, and we make excellent use of the resources provided through state funding.
- Programs continue to achieve excellent advancements in accreditation through NCATE and NASAD.
- Recruiting and retention efforts are making a positive impact. Plans are in place for greater improvement in those areas of productivity.
- Emphasis on attracting and retaining quality students supported by increasing levels of scholarship funding we develop and annually allocate through private resources.

Our talented faculty members are highly active in the pursuit of excellence in teaching and recognized by the institution for service.

- Distinguished records of professional activity at the international and national levels with a growing record of publications, exhibitions, presentations and residencies.
- Faculty recognized within the College of the Arts and university for excellence in research, teaching, service, the teaching of writing, and online course development.
- Faculty are actively involved in excellent Freshman Learning Community experiences and continuously reshape our curricula to meet the changing needs of our students and society

We provide local and regional leadership in visual arts education through significant levels of programming that serves the Institution, community and region.

- The Department is a regional leader in providing contemporary exhibitions,
- Our program is well supported through private funding developed over the past decade.
- Visiting Artists and Scholars Residency Program (VASRP) is garnering regional, national and even international attention.

#### **Summarize recommendations for the future of the program**

- Finalize BA in Studio Art and submit to Institutional Committees, with an emphasis on enrollment, RPG and providing a student alternative to the BFA.
- Begin planning for Phase II of the Seaboard Depot including feasibility studies of the 3D courtyard in 2014.
- To increase enrollment, develop a refined recruiting plan with Enrollment Services as recommended by NASAD.
- Implement the Digital Arts and Design/Graphic Design curriculum to meet student demand and, provide new paths to completion.
- Improve library resources in Art and Art History to achieve Final Listing approval by NASAD of the BA in Art History.
- Review possibilities for AA and Certificate programs such as Graphic Design.

#### **Timetable for Program Changes**

<b>Program Improvement</b>	<b>Projected Completion Date</b>
Submit BA in Studio Art proposal to Institutional Committees	Spring 2014
Complete Phase II of Seaboard Depot including courtyard	Fall 2015
Complete enhanced recruiting plan with Enrollment Services	Fall 2014
Implement Digital Arts and Design curriculum	Contingent on funding- Spring 2015
Improve library resources with doubled annual allocation for four years	2014/2018

#### **IV B. Summary of Program Improvement Plan**

*Assessment of Indicator: Above Average*

Along with program changes (focused primarily upon enrollment growth, retention, progression and graduation and NASAD compliance) outlined in Section IV-A, the Department of Art seeks continuous improvement in all areas. Separated into the six principal program quality indicators, our improvement plan includes **specific initiatives/actions to be implemented**.

#### **Quality of Faculty**

Sustain faculty productivity in teaching and research by seeking funding to provide regular opportunities for faculty growth and through a predictable cycle of course load reductions carving out time for course development and faculty research.

- Develop a predictable cycle of faculty course-load reductions to enhance levels of productivity and linked to adequate funding. (Fall 2015).
- Sustain VASRP funding through private sources and utilize VASRP fellow to consistently award one single-course reduction with no extra service or administrative load (beginning Spring 2014).
- Maintain a roster of qualified part-time faculty while increasing credit hour production through CORE. (Ongoing)

#### **Quality of Teaching**

Advocate for the recognition of excellence in teaching through merit awards and emphasize peer-to-peer mentoring and review of teaching on a regular cycle.

- Advocate for consistent cycle of Institutional merit awards to reward excellence in teaching. (Ongoing).
- Implement annual peer review of teaching and assign mentors to incoming faculty. (Fall 2015).

#### **Quality of Research and Scholarship**

As a complement to the predictable schedule of course releases to encourage faculty research referenced above and faculty development funds from public and private sources, the Department of Art seeks to enhance its demonstrated commitment to undergraduate research and collaborative projects.

- Develop matching mini-grants for funded SRACE projects. (2014/2015)
- Continue academic merit and travel scholarships as private funds permit. (Ongoing)

#### **Quality of Service**

The Department of Art has made a commitment to deepen our involvement with P-12 educators in our service area and state. The department also seeks sustainable funding and will focus some of our service on achieving this goal.

- Pilot In-service Summer Arts Workshops designed for P-12 (beginning 2014)
- Host the Georgia Art Educators Association Annual Conference. (2015)
- Pursue goals in the “Case Study for Private Support” related to sustainability of funding. (ongoing)

#### **Quality of Curriculum**

The Department of Art will continue its commitment to the development of a RiverPark Arts Library, expand our portfolio of hybrid and 100% online courses, and shape our curriculum to reflect student needs.

- Support the development of a RiverPark Arts Library. (ongoing)
- Increase use of hybrid and online courses in Digital Arts and Design, Art History and M.Ed. (2014-2019)
- Develop survey to measure student satisfaction and perspectives related to curriculum. (Spring 2015)
- Consider other paths to completion including AA degrees and Certificates

#### **Quality of Facilities and Equipment**

The Art Department plans to move forward with the Seaboard Depot and associated renovations to create a unique facility for our students and to improve our maintenance and acquisition of required tools, materials, and software.

- Complete Phase II of the Seaboard Depot and Lumpkin Glen renovation to complete consolidation of departmental operations into three adjacent buildings (2014-2018)
- For “Equipment” to remain “Very Strong,” develop an equipment replacement cycle based on faculty committee ranking and secure a replacement budget with sustainable private funding. (2014-2017)
- Write technology fee grants annually and advocate for the sustainability of our computer labs and their importance to overall outcomes and growth of Digital Arts and Design. (Ongoing)
- Meet immediate part-time staffing needs through course fees to support growing facilities and increasing programming while advocating for an additional staff line. (Ongoing)

- Support College of the Arts “Creative Arts Technology Center” initiatives
- 

### **New or reallocated resources required to implement improvement plan**

#### Staffing

- Increased physical footprint and programming since moving to the RiverPark Campus has not been paralleled with an increase in full time staffing. The Department needs resources to move away from high reliance on part-time staff (we have four 1/2 time staff, in addition to student employees and FWS).
- New faculty line to fully flesh out the Digital Arts and Design Course sequence to include three sequential sections of Graphic Design– essential to meeting student demand, RPG and contributing to enrollment increases.
- Additional part-time faculty to meet Foundation course demand if incoming freshmen increase to desired levels, particularly if the BA in Studio Art is approved and as we add more Core seats to improve credit hour generation.
- Increased annual funding for Library resources to meet NASAD requirements.
- A permanent increase in funds for a sustainable equipment cycle budget of \$8,000 annually in state operating, supply and equipment (OS&E) funds to meet the demands of equipment repair and replacement after the intensive equipment investment associated with the 2007 move to RiverPark Campus.

### **Appendices**

Appendix I	2013-2018 Strategic Plan Draft
Appendix II	Faculty Credentials Retention Study Standards of Excellence
Appendix III	Art Department Review Data: Teaching Evaluations Summary Faculty Publications, Presentations, and Grants
Appendix IV	Faculty Service
Appendix V	NASAD
Appendix VI	Friends of Art (FOA) Newsletter (2013) <i>Framing the Future</i> Publication (2013)

# Department of Art

## Strategic Plan Mission and Value Statements

2013-2018

### **VISION:**

The CSU Department of Art strives to be a first choice destination for discerning students who seek challenging programs in studio art, art education and art history with an engaged faculty pursuing creative and scholarly research within a vibrant, contemporary, globally-aware department.

### **MISSION STATEMENT:**

The Department of Art prepares its graduates for success in a global environment by providing student-centered, comprehensive education in studio art, art education and art history. The Department of Art develops creative and intellectual potential, employs the highest quality pedagogy and fosters critical thinking through creative and scholarly research. The Department of Art endeavors to enrich the cultural fabric of our local, regional and global communities. We collaborate actively with the Columbus community to foster creative activity.

### **OUR VALUES:**

#### Excellence:

Pursue and attain the highest level of performance in teaching, scholarship, and creativity.

#### Creativity:

Develop in individuals the capacity for original thought, imagination, and the ability to transcend conventions.

#### Synthesis:

Advance the arts as a meeting place for diverse bodies of knowledge and experience

#### Cultural Enrichment:

Contribute to the world through the creation of original artwork and research.

#### Professionalism:

Foster a community of scholars that promotes faculty and student growth in their professional endeavors.

#### Service and Leadership:

Promote leadership that encourages faculty and student engagement in the pursuit of their creative and intellectual potential for the betterment of culture.

Integration:

Create a scholastic community focused on learning in a liberal arts context, embodying the interrelatedness of process and outcome, theory and practice, as well as local and global perspectives.

Civic Engagement:

Provide innovative leadership in public art initiatives and public arts education to enhance the recognition of Columbus as a cultural center in Georgia and the Southeast.

**GOALS:**

**Goal 1. Attract high-achieving students, further student success, and increase departmental enrollment and retention**

- Continue to directly recruit students from the CSU service area and the southeast and work with Enrollment Services and the Office of the Dean of the College of the Arts to extend our reach with ongoing contacts to students
- Continuously update curriculum, programming and operations to reflect current trends in the visual arts
- Increase funding for merit scholarships
- Develop and seek approval of new Bachelor of Arts in Studio Art
- Expand digital arts content in our curriculum
- Maintain and expand online, study abroad, and Honors offerings

**Goal 2. Continue to improve the quality of opportunities for exhibitions, scholarly collaborations, student learning, and global perspectives**

- Increase the support for guest artists, lecturers, scholars and exhibitions
- Sustain Study Abroad as a curricular component and retention tool
- Develop an efficient, collaborative programming environment with the Bo Bartlett Center and other COA entities
- Seek sustained funding for VASRP program
- Increase funding for student research and travel
- Support community cultural enrichment and collaboration

**Goal 3. Provide and maintain the human and fiscal resources as well as sufficient facilities and equipment needed to carry out the College of the Arts' mission and vision**

- With growth in student demand, secure approval and funding of a new tenure track position in Studio Art
- Advocate for market and internal salary equity
- Increase staffing to reflect our growing physical footprint and programming needs
- Maintain, continuously upgrade, and acquire the highest quality studio equipment, software, laboratory and studio spaces
- Complete renovation of the lower floor of the Seaboard Depot and courtyard to support student creative and scholarly activity
- Work actively with Plant Operations to maintain the highest level of health and safety standards and practices in departmental facilities
- Collaborate with CSU Libraries toward the development of an Arts Library on the RiverPark campus

**Goal 4. Strengthen the Department of Art's reputation, recognition, and external funding**

- Adjust teaching loads to reflect aspirational institutions and to accommodate the increase in research and service demands placed on faculty
- Recruit, support, and retain quality faculty members, visiting artists and scholars who will raise the profile of the department through exhibitions, presentation and publications
- Work with COA Advancement to find resources and to establish endowments to expand and sustain faculty development
- Coordinate departmental public relations and marketing efforts with the COA and University Relations
- Maintain NASAD accreditation

**Goal 5. Foster collaborations across multiple disciplines and constituencies**

- Advocate for faculty and student resources to foster creative and scholarly collaboration
- Sustain relationships and collaborations with relevant local, regional, and national organizations

*Draft approved by unanimous faculty vote November 22, 2013*



**Appendix II**
**Faculty Credentials**

Name	Year Hired	Rank	Tenure Status	Degrees	K-12 experience
Joe Sanders	2009	Professor	Tenured	Arizona State University, MFA: Printmaking Florida State University, BFA: Printmaking	
Orion Wertz	2003	Associate Professor	Tenured	University of Illinois at Champaign-Urbana, MFA: Painting Indiana University of Pennsylvania, BFA: Art	
Claire B McCoy	2007	Associate Professor	Tenured	Virginia Commonwealth University, PhD University of Texas at Austin, MA: Art History University of Virginia, BA with distinction: Art History	
Hannah Israel	2005	Associate Professor	Tenured	University of Illinois at Champaign-Urbana, MFA: Sculpture Indiana University of Pennsylvania, BA: Art History	
Michelle McCrillis	1999	Associate Professor	Non-tenure track	The School of the Art Institute of Chicago, MA: Art History, Theory & Criticism University of Leeds, England, BA with honors: Art History	
Elizabeth R McFalls	2005	Associate Professor	Tenured	Cranbrook Academy of Art, MFA: Printmaking and Media Studies Columbus College of Art & Design, BFA: Fine Arts	
Michael McFalls	2005	Associate Professor	Tenured	University of California at Davis, MFA: Sculpture Columbus College of Art & Design, BFA: Fine Arts	
Barbara Johnston	2008	Assistant Professor	Untenured	Florida State University, PhD: Renaissance and Baroque Art History Virginia Commonwealth University, MA: Art History/Museum Studies, BFA: Art History, BFA: Communication Arts and Design	
Yuichiro Komatsu	2009	Assistant Professor	Untenured	Kunsthochschule Berlin Weissensee/Universitat der Kunste, DAAD Postgraduate Research Fellowship New York State College of Ceramics at Alfred University, MFA: Ceramics State University of New York at New Paltz, BFA: Ceramics	
Robert Lefler	2011	Assistant Professor	Untenured	Florida State University, PhD: Art Education Texas Christian University, MFA: Fine Arts School of the Art Institute of Chicago, BFA: Painting	Kirkpatrick Middle School, Ft. Worth Texas, grades 6- 8, 1997-2001, Specialization in At-Risk populations
Heidi May	2012	Assistant Professor	Untenured	University of British Columbia, MFA: Visual Art University of Toronto, BA: Fine Arts	
Rylan Steele	2009	Assistant Professor	Untenured	The University of Georgia, MFA: Photography Florida International University, BFA: Photography	
Laura Amrhein	2013	Visiting Scholar	Non-tenure track	Virginia Commonwealth University, PhD and MA: Art History. James Madison University, BA: Art History	
Judy Barr Dodds	2009	Part-Time instructor	Non-tenure track	Medical College of Georgia, MS: Medical Illustration University of Michigan, BFA: Fine Arts	
Susanne Howard	2002	Part-Time Faculty	Non-tenure track	University of Georgia, PhD: Art History University of Georgia, MA: Art History Utah State University, BS: Elementary Education Columbus State University, BA: Studio Art	
Sarah Butler West	2013	Part-Time Faculty	Non-tenure track	Clemson University, MFA; Fine Arts, Wake Forest: BA: Studio Art	
Tom Mills	2010	Part-Time Faculty	Non-tenure track	Syracuse University, MFA: Fine Arts Lagrange College, BA: Art	

## Foundations Report – FA12

Prepared on 11/13/12 by Libby McFalls

Traditional Incoming Freshman 2012/13	
# of Accepted Incoming Freshman	30
# of students that were listed as BFA/BSED, but intended to seek another degree	2
# of students that originally registered for an ART FLC	17
# of students that dropped out of one or more ARTS or ARTH class	2
# of students that have received a WF in one or more ARTS or ARTH class	2
# of students that are in jeopardy of receiving a WF in one or more ARTS or ARTH class prior to end of FA12	1
Projected final number	12

SP13 Registration of Traditional Incoming Freshman	
# of students that have not registered for an ARTS or ARTH course in SP13	2
# of students that have not registered for any SP13 courses	2
Total number of Incoming Freshman projected to enroll in at least 1 or more ARTS or ARTH course in SP13	10

SP13 Advising – students still in the Foundations Program	
Total number of advisees designated to E.R. McFalls (BFA & BSED)	71
# of those advisees who are not currently enrolled and did not seek advising	16
Subtotal	55
Number of additional advisees I met with but are assigned to other departments (i.e. Basic Studies) or are recent transfers	9
Total number of Foundations Students who were advised & should register for 1 or more ARTS or ARTH course in SP13 (this number includes the traditional incoming freshman)	64

Enrollment in Foundations Review 2012/2013	
FA12 – ARTS2000 Foundations Review	14
SP13 – ARTS2000 Foundations Review	21
Total number of students that should complete the Foundations Review this academic year	35

SP13 – Enrollment in Foundations Courses	
ARTS1010 – Drawing 1	17/17
ARTS1011 – Drawing 2 (2 sections)	15/17
	10/17
ARTS1020 – 2D Design	9/18
ARTS1030 - 3D Design (2 sections)	15/15
	6/15
ARTH2125 – Intro to Art History 1	15/30
ARTH2126 – Intro to Art History 2	20/30
Total	107/159

### Notes:

While it appears that 64 is a fairly high number in the Foundations Program the majority of those students are taking less than 12 credit hours per semester; meaning it is taking them 1.5+ yrs to move through the Foundations Course Work. I estimate 15 of the 64 will actually finish the Foundations Course Work within a two semester period.

During advising I was informed that 7 students have the intention of leaving CSU at this end of this academic year; 3 of those come from the “Incoming Freshman” category.

The department should consider only offering one ART FLC in FA13 in order to keep the cohort of the true “Incoming Freshman” together in one single group. We should still offer a second section of ARTS1010 & ARTS1020 but these courses would fill with our “other” Foundations Students (those not moving through the degree program quickly).

## **DEPARTMENT OF ART**

### **PROMOTION AND TENURE – STANDARDS OF EXCELLENCE**

The Department of Art will follow all Promotion and Tenure procedures outlined in the Faculty Manual of Columbus State University. The departmental Promotion and Tenure Committee bears the responsibility of reviewing all departmental candidates for promotion and tenure based upon the guidelines published in the Faculty Manual.

The Faculty Manual asserts that all candidates who apply for appointment or promotion to academic ranks shall possess the appropriate terminal degrees. Promotion to Associate Professor without a terminal degree will only be considered in exceptional cases such as having gained high distinction as a publishing scholar or creative artist.

The Faculty Manual charges the departmental Promotion and Tenure committee to focus on three areas of review:

1. Teaching Effectiveness
2. Research, scholarly or creative engagement
3. Service to the institution, profession and community

All reviews of faculty performance must reflect the nature of the individual disciplines in the Department of Art. Reviews shall not be capricious, arbitrary, or discriminatory. Due process must be provided.

The following *Standards of Excellence*, required by the Faculty Manual, reflect the expectations of the Department of Art:

#### **1. TEACHING EFFECTIVENESS**

Teaching Effectiveness is a critical component of the faculty performance review as stated in the Faculty Manual. Candidates for promotion and tenure shall be evaluated based upon the documentation of teaching excellence required by the guidelines in the Faculty Manual. Such documentation includes annual evaluations by the department chair, peer review of teaching based upon formal observation and assessment of syllabi and assignments, student evaluations, and faculty self-assessment.

##### *Standards of Excellence*

Faculty are expected to demonstrate an on-going commitment to undergraduate education and innovative teaching in the classroom. This will be assessed based upon the following criteria:

- **A current, sound knowledge base in the discipline reflecting continuous revision that improves course content**
  - Provides clear syllabi and expectations
    - Uses appropriate and up-to-date creative techniques and approaches, methodologies and texts
  - Actively improves course content and presentations
  - Instructional approach evidences continuous revision and development
- **Employment of a variety of teaching methodologies suited to the characteristics of each course, especially those that encourage discussion, promote skills, and develop creative and critical thinking**
  - Encourages class discussion and questions
  - Discusses point of view other than his/her own
  - Challenges and motivates better and weaker students
  - Understands and uses a variety of teaching strategies
  - Employs methodologies that encourage creative and critical thinking
  - Understands and uses a variety of teaching technologies
- **Development of evaluation instruments that accurately assess the achievement of stated course standards**
  - Uses fair examination/portfolio review and grading policy
  - Constructs tests reflecting and supporting course goals
  - Constructs assignments reflecting and supporting course goals
  - Makes student's aware of criteria for which they will be graded
- **High expectations for student achievement, and the provision of support that helps students meet these expectations**
  - Presents rigorous, clearly stated course requirements
  - Actively assists students in achieving course requirements
  - Provides the opportunity for student inquisitiveness and curiosity
- **Enthusiasm for the discipline that transmits the excitement and value of learning as demonstrated by**
  - Development of new courses and/or new curricula that reflect current trends in the field
  - Development of more effective assignments and measures of student learning
    - Development of more effective methodologies of content delivery
    - Participation in Faculty Development activities and opportunities related to teaching.
- **Within the field of Art Education** excellence in teaching will also encompass providing consistent supervision of clinical experiences.

## 2. RESEARCH

Tenure track faculty members, both studio and art history, are expected to establish a consistent record of engagement in their fields. Research, scholarly or creative artistic activities are those that lead to the production of new knowledge, original or critical historical theory or interpretation and the production of art and artistic exhibitions. Although we do not specify a number of exhibitions or publications all candidates should include work that is externally validated through the process of jury or peer-review. The listing of activities is not hierarchical.

These activities should be documented in the candidate's dossier by copies of publications, exhibition announcements and other materials. The record of recognition may also include awards, prizes, honors, exhibitions, critical reviews, publications, artistic production, and successful research proposals.

### *Standards of Excellence*

#### A. STUDIO ART

Professional activities for studio faculty may include, but are not limited to:

- Solo exhibitions in museums, galleries, or art centers recognized for excellence within the field
- Participation in juried group or reputable invitational exhibitions on a regional, national, or international level
- Participation in state and local juried or reputable invitational group exhibitions
- Participation in artist residencies and special projects at the regional, national or international level
- Development of digital media, performance, or other projects outside of more traditional venues that are recognized for innovation or excellence
- Visiting artist and lecturer positions at universities, museums, art centers and other venues
- ongoing recognition through published reviews, citations, catalogues and/ or published catalogue/book reproductions of work
- Presentation of papers and workshops at regional and national conferences
- Peer reviewed collaborative projects with other artists and those in other research or creative fields.
- Competitive grants, and commissions at the regional, national, or international level
- Acquisition of works for inclusion in public and private collections.

- Curating or co-curating exhibitions

It is the responsibility of the candidate to provide documentation that confirms the quality and character of any solo or group exhibition particularly the criteria for inclusion in the exhibition be it invitational or juried.

## B. ART HISTORY

### *Criteria for Scholarship*

We value scholarship that contributes to the knowledge base of the discipline as well as scholarship that explains learning, improves teaching and emphasizes the direct application of disciplinary knowledge to students' learning and living environments.

- Scholarship that adds to the disciplinary knowledge base:
  - Authorship or co-authorship of a refereed book.
  - Publication of new disciplinary knowledge in refereed journals.
  - Publication of books through editing or authoring that adds to disciplinary knowledge.
  - Presentation of new disciplinary knowledge at appropriate professional meetings.
  - Serving as a reviewer of professional journal articles, books, or professional conference submissions.
  - A refereed publication in the proceedings of a major scholarly organization of state, regional, national, or international importance in the candidate's field of expertise.
  - Authorship or co-authorship of a chapter in a refereed book from a reputable publisher.
  - Presentations open to the public, such as colloquia, that share new disciplinary knowledge.
  - Organizing and implementing a disciplinary lecture series.
  - Curating exhibitions related to the discipline.
  - Authorship or co-authorship of a substantial and successful grant proposal of importance to the candidate's
  - Editorship, co-editorship or associate editorship of a refereed scholarly journal, book, or selection of essays or readings within the candidate's field.
  - Producer or co-producer of a documentary under the auspices of an organization credible in the candidate's field.
  - The receipt of an award or citation for scholarship from a reputable organization of state, regional, or national scope in the candidate's field.
- Scholarship that adds to the pedagogical knowledge base:

- Presentation of innovative teaching techniques at appropriate professional meetings.
- Active participation in workshops and conferences for faculty development designed to invigorate teaching.
- Publication of innovative teaching techniques in refereed journals.
- Publication of pedagogically related books.
- Design and execution of workshops to improve teaching.
- Successful development of grants to support teaching development.
- Presentations to professional organizations, such as colloquia, that shares new pedagogical knowledge.
- Editing a professional journal devoted to pedagogy.
- Serving as a reviewer for pedagogical journal articles and/or books.

### C. ART EDUCATION

Research/creative activity can encompass several areas that include both publications and exhibitions. A faculty member in Art Education may choose to maintain a research agenda that comprises both writing for publication and creative activity for exhibitions, or may emphasize exhibitions or publications.

#### *Standards of Excellence*

Appropriate publications and scholarly activities include:

- Single or co-authored books and edited volumes
- Articles in recognized scholarly journals
- Editorships
- Regular or frequent columns contributed to appropriate professional publications in the field
- Publications in conference proceedings
- Reviews of books or exhibitions
- Scholarly papers presented and workshops led at professional conferences, and consultancies associated with art education
- Organizing and curating of exhibitions appropriate to the concerns of art education

Creative activities:

- Categories of creative activities for art education candidates would be identical to those for faculty in studio arts including an exhibition record that includes competitions,

invitational exhibitions, solo and group exhibitions presented on juried or invitational basis by reputable galleries, museum, and art centers.

## **2. SERVICE TO THE INSTITUTION, PROFESSION AND COMMUNITY**

Faculty members shall present evidence of their participation in service activities relevant to the institution, the profession, and the community. Evidence of this activity may consist of listing of inclusion on faculty committees (verifiable by the Promotion and Tenure Committee through university records), documentation of conference and workshop participation, invitations and programs that document community engagement.

### *Standards of Excellence*

#### **A. Institution**

Faculty members in the Department of Art are expected to take an active role in the work of their department, college, and university and pursue that work in an engaged and collegial manner. The portfolio of administrative and committee service should reflect a steady increase in experience and responsibility beginning with committee work at the departmental level and steadily expanding to include work on college and university committees.

We recognize that for some faculty members, service responsibilities will at times supersede the time available for research. We emphasize that the evaluation for promotion and tenure considers teaching as a primary responsibility and views research and service as components that ebb and flow in emphasis over the course of a faculty career.

#### **B. Profession**

Faculty members in the Department of Art participate in the life of their profession in a manner that frequently overlaps with their research and creative activities. Evidence of such service may include regular participation in professional conferences, presentation and participation in workshops, participation in residencies, development of meetings and activities relevant to the profession. Within the field of art education this may encompass advocacy for art education programs within the university, community, and the field itself.

#### **C. Community**

The primary goal of community service should be the enhancement of the Columbus State University Community. From the perspective of the Department of Art activities that employ the expertise of the faculty of the Department of Art



to enhance our community are most important. Activities such as service on committees, boards of directors, or participation in activities relevant to the visual arts should be documented. This includes activities such as school visitations to present workshops, public lectures, public demonstrations, and participation in other arts activities. Community service of a general nature particularly that which is publicly sponsored by Columbus State University, should also be included. Within the field of Art Education community service should include maintaining good working relationships with state and local school districts and other art educators.

Approved by majority vote of the tenured faculty – September 13, 2011.  
Re-approved by majority vote of the tenured faculty – January 11, 2013.



## **Art Department Review Data prepared by the Social Research Center**

### **ARTH: 1000 LEVEL COURSES (n=64)**

#### Course Evaluation Questions

1. The instructor is well prepared.
2. The instructor effectively conveys the content area.
3. The instructor clearly communicates all assignments including tests and papers.
4. The instructor promotes a class environment conducive to learning.
5. The instructor encourages questions.
6. The instructor promotes an academic environment in which all are treated with respect.
7. Overall the instructor is effective.
8. I have progressed in my ability to think critically, to solve problems, and/or to make decisions.
9. This course was academically challenging.
10. I can articulate core concepts or content of this course.

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#### Course Evaluation Questions

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4. The instructor promotes a class environment conducive to learning.
5. The instructor encourages questions.
6. The instructor promotes an academic environment in which all are treated with respect.
7. Overall the instructor is effective.
8. I have progressed in my ability to think critically, to solve problems, and/or to make decisions.
9. This course was academically challenging.
10. I can articulate core concepts or content of this course.

### **ARTH: 3000 LEVEL COURSES (n=245)**

#### Course Evaluation Questions

1. The instructor is well prepared.
2. The instructor effectively conveys the content area.
3. The instructor clearly communicates all assignments including tests and papers.
4. The instructor promotes a class environment conducive to learning.
5. The instructor encourages questions.
6. The instructor promotes an academic environment in which all are treated with respect.
7. Overall the instructor is effective.
8. I have progressed in my ability to think critically, to solve problems, and/or to make decisions.
9. This course was academically challenging.
10. I can articulate core concepts or content of this course.

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#### Course Evaluation Questions

1. The instructor is well prepared.
2. The instructor effectively conveys the content area.
3. The instructor clearly communicates all assignments including tests and papers.
4. The instructor promotes a class environment conducive to learning.

5. The instructor encourages questions.
6. The instructor promotes an academic environment in which all are treated with respect.
7. Overall the instructor is effective.
8. I have progressed in my ability to think critically, to solve problems, and/or to make decisions.
9. This course was academically challenging.
10. I can articulate core concepts or content of this course.

Mean	Standard Deviation	Minimum	Maximum	Median
4.81	0.43	3.00	5	5.00
4.89	0.31	4.00	5	5.00
4.70	0.61	2.00	5	5.00
4.83	0.42	3.00	5	5.00
4.69	0.69	2.00	5	5.00
4.78	0.52	3.00	5	5.00
4.77	0.50	3.00	5	5.00
4.53	0.69	2.00	5	5.00
4.63	0.83	1.00	5	5.00
4.60	0.66	3.00	5	5.00

**Avg=4.72**

Mean	Standard Deviation	Minimum	Maximum	Median
4.81	0.42	3.00	5	5.00
4.74	0.51	3.00	5	5.00
4.73	0.68	1.00	5	5.00
4.76	0.56	1.00	5	5.00
4.62	0.69	2.00	5	5.00
4.79	0.52	2.00	5	5.00
4.76	0.56	2.00	5	5.00
4.52	0.73	3.00	5	5.00
4.60	0.66	3.00	5	5.00
4.57	0.65	3.00	5	5.00

**Avg=4.69**

Mean	Standard Deviation	Minimum	Maximum	Median
4.87	0.45	1.00	5	5.00
4.83	0.48	1.00	5	5.00
4.85	0.47	1.00	5	5.00
4.87	0.46	1.00	5	5.00
4.85	0.47	1.00	5	5.00
4.92	0.36	1.00	5	5.00
4.85	0.46	1.00	5	5.00
4.71	0.64	1.00	5	5.00
4.64	0.72	1.00	5	5.00
4.80	0.46	3.00	5	5.00

**Avg=4.82**

Mean	Standard Deviation	Minimum	Maximum	Median
5.00	0.00	5.00	5	5.00
5.00	0.00	5.00	5	5.00
5.00	0.00	5.00	5	5.00
5.00	0.00	5.00	5	5.00

5.00	0.00	5.00	5	5.00
5.00	0.00	5.00	5	5.00
5.00	0.00	5.00	5	5.00
5.00	0.00	5.00	5	5.00
4.20	1.79	1.00	5	5.00
4.80	0.45	4.00	5	5.00
<b>Avg=4.90</b>				

### **Appendix III: Faculty Publications, Presentations, (Exhibitions) and Grants (selected)**

#### **Hannah Israel**

##### Publications

- 2013 H. Israel, "Telarian" essay for exhibition catalog
- 2011 H. Israel, "Public Art in Columbus: Past and Present," Southern Views Magazine
- H. Israel "Reflecting on Nestor," essay for "James Nestor: Elapsed" exhibition catalog

##### Presentations

- 2013 Visiting Artist/Curator, MFA Program, Concordia University
- 2011 Public Lecture: University of the Philippines, Department of Art,  
Lecture: Sheppards Fine Arts Gallery, University of Nevada, Reno
- 2009 Artist's Talk, Auburn University, Auburn, AL

##### Exhibitions

- 2013 Group: Women Artists in Contemporary Society, ASEAN GT-Toyota Museum, University of the Philippines, Manila
- 2011 Solo: Simulating Nature, University of the Philippines, Manila,  
Group: Nothing to Declare, Vargas Museum of Art, Manila, Philippines  
Group: 17th Annual Peach Belt Conference Art Exhibition, University of South Carolina - Aiken
- 2010 Group: Soft Science, Museum of Fine Arts School Gallery, Boston, MA

##### Grants

- 2010 Faculty Development Grant, Columbus State University
- 2009 CIE Research Research Grant, Warsaw, Poland, Center for International Education,  
Fort Foundation Grant, Research and Development Grant for Study Abroad in Florence, Italy

##### Other Professional Activity

- 2013 Illges Gallery Exhibition: "Implicit Horizon: New American Paintings" (curator)
- 2012 Illges Gallery Exhibition: "Six Pack" (curator)  
Illges Gallery Exhibition: "After the Modulor, An Examination of the Golden Ratio of Proportions" (curator)
- 2011 Illges Gallery Exhibition: "Space Reliant, An erasure of the border between the screen and the body," (curator)
- 2010 Illges Gallery Exhibition: "Cut Shuffle and Draw," (curator)  
Participant: "Re-Tooling Residencies – International Conference on Artistic Residencies,"  
Warsaw, Poland
- 2009 "Magnetic Landscape," co-curated with Columbus Museum of Art, GA. Illges Gallery Exhibition:  
"Lamar Dodd: Drawings"  
Juror, ArtSpace, Sandestine, FL

#### **Barbara J. Johnston**

##### Publications

- 2013 "The Magdalene and 'Madame': Piety, Politics, and Personal Agenda in Louise of Savoy's Vie de la Magdalene." Chapter in Anthology. Mary Magdalene: Iconographic Studies from the Middle Ages to the Baroque. Michelle Erhardt and Amy Morris, editors, Brill Publishing, Leiden, The Netherlands

##### Presentations

- 2013 "The Politics of Devotion: Political Iconography and Subtext in Louise of Savoy's Vie de la Magdalene" Renaissance Society of America Conference, San Diego, CA
- 2012 "Apostola, Missionary, Mystic: The Many Faces of Mary Magdalene"  
Southeastern College Art Conference, Durham, North Carolina
- 2011 "A View from the Top: Royal Pilgrimage and Sacred Journeying in

- Louise of Savoy's Vie de la Magdalene," Southeastern College Art Conference, Savannah, Georgia
- 2010 "The Magdalene Model: Paradigm and Parallel in Louise of Savoy's Vie de la Magdalene" Renaissance Society of America Conference, Venice, Italy
- "The Influence of Fifteenth-Century French Passion Plays on Louise of Savoy's Vie de la Magdalene" Southeastern College Art Conference, Richmond, Virginia
- 2009 Panel Organizer and Chair: Mary Magdalene: The Saint in Art through Two Millennia, Southeastern College Art Conference, Mobile, Alabama

#### Grants

- 2012 Columbus State University Faculty Development Grant
- 2011 CSU Faculty Development Grant
- 2010 CSU Quality Enhancement Program Grant
- CSU Distance Learning Development Grant
- CSU Faculty Development Travel Grant
- CSU Quality Enhancement Program Grant

### **Yuichiro Komatsu**

#### Publications

- 2013 Judy Seckler. "Bold Expressions from Artists and Asia." Included in article in *Ceramics Art & Perception* (Issue 91, Australia)

#### Presentations

- 2013 Public Lecture, Clemson University, SC
- 2012 Lecture, Gettysburg College, PA
- 2009 Lecture, Georgia State University, Atlanta, GA
- Lecture, Illinois State University, Normal, IL
- Lecture, Michigan State University, East Lansing, MI
- 2009 Workshop, Museum of Arts and Design, New York, New York

#### Exhibitions

- 2013 Solo: "models\_," Acorn Gallery, Clemson University, SC
- "Cities: All Dimensions," Tokarska Gallery, London, UK
- "Two (x) Two," small scale ceramic sculpture biennial Eastern Washington University, WA
- 2012 KSCA (Korea Society of Ceramic Art) International Spring Exhibition, Namseoul University, Cheonan, Korea
- 2011 "To Wander Out of Place," Seattle Design Center, Seattle, WA
- 2010 "Tender Is The Night," Architectural Association, London, UK
- 2009 The Jingdezhen Contemporary International Ceramics Exhibition, Jiangxi Province, China

#### Grants

- 2012 CSU Faculty Development Grant
- 2010 CSU Faculty Development Grant

#### Other Professional Activity

- Collections: The Schein-Josef International Museum of Ceramic Art
- 2011 Juror, Sculpture Walk 2012, Columbus, GA
- 2010 Workshop Participation, "The Critical Gift of Design," Parsons The New School for Design in collaboration with Köln International School of Design, New York, NY
- 2010 Symposium Participation, "Critical Santa Fe," National Council for the Education of the Ceramic Arts, Santa Fe, New Mexico

### **Robert Lefler**

#### Presentations



- 2013 "Creative Cognition: Defining the Relationship Between the Training of the Visual Arts and Theatre in Upper Division and Secondary Classrooms," Georgia Art Education Association Conference, Savannah, Georgia  
"The Interactive Dialogical Teaching Model: Smartphones and Networked Technologies in Art Education," Georgia Art Education Association Conference, Savannah, Georgia
- 2011 "Thematic Approaches in Art Education: The Border Wall and Community Based Art Education," Georgia Art Education Association Conference, Marietta, Georgia  
Texas Association of Schools of Art Annual Conference, Austin, Texas
- 2009 "Developing Exhibition Experiences with Secondary and Upper Level Students," Texas Art Education Association Annual Conference, Dallas, Texas

#### Exhibitions

- 2013 Group: "It's Not the Heat it's the Humidity," St. Louis Artists' Guild, St. Louis, Missouri
- 2012 Solo: "Model Corporate Citizen," Ilges Gallery, Columbus, Georgia
- 2010 Group: "Four," Galleria 409, Brownsville, Texas  
Group: 75 years of the Permanent Collection, Brownsville Museum of Fine Art, Brownsville, Texas
- 2009 Solo: "Signs, Settings and Objects," Brownsville Museum of Fine Art, Curator: Dr. Jennifer Cahn, Brownsville, Texas  
Group: "Tres," Galleria 409, Curator: Mark Clark, Brownsville, Texas (Invitational)

#### Grants

- 2013 CSU Faculty Development Grant for paper presentation, National Art Education Association National Conference in San Diego, California

#### **Claire Black McCoy**

William B. and Sue Marie Turner Distinguished Faculty Chair in Art History

#### Publications

- 2013 "Eugène Guillaume's Michelangelo" *Nineteenth-Century Art Worldwide Making Michelangelo: Interpretations of the Sculptor in 19<sup>th</sup> Century France* book proposal under review by Ashgate  
*Provenance* book review, *SECAC Review*, by invitation

#### Presentations

- 2012 "Michelangelo of the Boulevards," Southeastern College Art Conference
- 2011 Session Chair, "Belle Époque – Fin de Siècle," Southeastern College Art Conference
- 2010 Session Chair, "Image," Southeastern College Art Conference
- 2009 "Michelangelo – Il Penseroso," Southeastern College Art Conference  
"Eugène Guillaume's Michelangelo," Renaissance Society of America

#### Grants

- 2011 CSU Faculty Development Grant, Research in Europe on académicien Eugène Guillaume.  
CSU Writing Fellow Grant  
CSU On-line Course Development Grant
- 2010 CSU QEP Grant, initial assessment of undergraduate writing

#### **Heidi May**

#### Publications

- 2013 Photos published in journal article, *International Journal of Education & the Arts*
- 2012 Photo from *QR\_U (an open school)* published in James Elkins Art Critiques: A Guide  
Photos published in journal article, *International Journal of Art and Design Education*
- 2011 May, H. Processing: Understanding Art as Encountering Ongoing Narrative. *International Digital Media Arts Association Journal*  
May, H. & Baker, J. Opening up to a Digital Space of Emergence in Art Pedagogy. *Media-N: CAA Conference* Edition, New York,  
May, H. Shifting the Curriculum: Decentralization in the Art Education Experience. *Art Education*

- 2010 May, H. Review, Julie Andreyev: I Tweet, Therefore I Am. *Canadian Art*  
 2009 May, H. Review, Reece Terris: Houses Beautiful

#### Presentations

- 2013 "Intraventions of Becoming: Provoking Inquiry and Self-Knowledge in Art Teacher Education," National Art Education Association conference, Ft. Worth, TX.  
 "A/r/tography as Intervention," National Art Association conference, Ft. Worth, TX.
- 2012 "Performing an Intervention in the Space Between Art and Education," American Educational Research Association conference, Vancouver, Canada  
 "Interventions: Conceptualizing, Designing, and Examining Democratic Participatory Research with Secondary Art Teacher Candidates," National Art Education Association conference, New York City, NY.  
 Visiting Artist Talk. North Island College lecture series, Mar. 2012, NIC Comox Valley campus, Vancouver Island, BC, Canada.
- 2011 "Art in an Age of Networked Learning," Foundations in Art: Theory and Education + Mid America College Art Association conference, St. Louis, Missouri.  
 "Creating Acts of Pedagogy through Art Practice," National Art Education Association conference, Seattle, WA  
 "Art that Decodes: Making Sense of Data Process," College of Art Association conference, New York City, NY  
 "Processing Digital: Opening up to a Space of Emergence in Art Pedagogy," College of Art Association conference, New York City, NY
- 2010 "Processing: Understanding Art as Encountering Ongoing Narrative," International Digital Media Arts Association Conference, Emily Carr University, Vancouver, Canada  
 "Dialogical Process: Critical Dialogue and Creative Process via the Internet," National Art Education Association conference, Baltimore, MD
- 2009 "Critical Dialogue in Online Learning: Shifting Curriculum to a Networked Space," Investigating Our Practices (IOP) Conference, The University of British Columbia, Vancouver, Canada  
 "Teaching Art Online: Disrupting the Teacher-Student Hierarchy," International Conference on the Arts in Society, Venice, Italy

#### Group Exhibitions

- 2011 QR\_U (an open school) ~ Questions, Responses & Unofficial Conversations, Emily Carr University of Art & Design  
 Video Installation/ Screening, Feed, Not Sent Letters & Guests, Dockside Studio, Vancouver, Canada  
 IDEAS10: Art & Digital Narrative, International Digital Media Arts Association Conference, Vancouver, Canada

#### Grants

- 2009 Travel Grant, Faculty of Education, The University of British Columbia  
 Travel Grant, Faculty of Graduate Studies, The University of British Columbia

#### **Michele M. McCrillis**

##### Presentations (see also: Service)

- 2011 "Art on the Road: Incorporating Global Perspectives into Art Appreciation through Fieldtrips, Film and Other Activities," Georgia Consortium for International Studies Conference, Unicoi, Georgia.
- 2009 "An Invitation to Global Community: Fresh Perspectives on Learning Community Pedagogy through Text, Image and Film," Georgia/C Carolinas College English Association Conference, Savannah, Georgia.

#### Grants

- 2012 University Grant to develop an interdisciplinary research project, exhibition, catalog and course on Minimalism.

#### Other Professional Activity

- 2012 Delegate at the London Symposium and Film and Media Conference, University of London, United Kingdom
- 2011 Delegate at the London Symposium and Film and Media Conference, University of London, United Kingdom  
Participant, national panel for "Virtual Focus Group," Pearson Publishing
- 2010 Professional review of *The Film Experience for Bedford*, St. Martin's Press.

#### **Michael C. McFalls**

##### Publications

- 2009 Published artwork: *The Phoenix*, "Structural Integrity," Portland, ME

##### Presentations

- 2013 "*Fringe Forum*" Lecture, Australia National University, Canberra, AU
- 2012 Gallery Talk, University of Montevallo, Montevallo, AL
- 2010 Gallery Talk, Campus Gate Gallery, Young Harris College, Young Harris, GA
- 2009 Gallery Talk, Whitney Works Gallery, Portland, ME  
Public Lecture, Betty Foy Sanders Department of Art, Georgia Southern University, Statesboro, GA

##### Exhibitions

- 2013 Solo: "*From Out of Place...*," ANU School of Art, Canberra Australia  
Group: "*SECAC/MACAA juried exhibition*," Richmond, VA
- 2012 Solo: "*Space Oddity*," University of Montevallo, Montevallo, AL
- 2011 Solo: "*Arrangement 4*," Gallery 1708, Richmond, VA  
Two/Three Person: "*Contemporary Sculpture*," Conard Gallery, Ohio State University – Mansfield
- 2010 Solo: "*Alice Hirt Memorial Art Exhibition Featuring Michael McFalls*," Young Harris College, Young Harris, GA  
Two/Three Person: "*Jumping off Cliff*," McCutchan Art Center, University of Indiana  
Two/Three Person: "*Frantic Chaos*," Gallery 621, Tallahassee, FL
- 2009 Two/Three Person: "*New Fangled Destiny*," Center for Maine Contemporary Art, Rockport  
Group: "*Contemporary Sculpture*," University Gallery, Eastern Michigan University, Ypsilanti  
Group: "*Stratum*," Whitney Works, Portland, ME.

##### Grants

- 2011 VPAA Faculty Development Grant, awarded for Australia residency travel
- 2010 VPAA Faculty Development Grant, for art materials and travel for exhibitions
- 2009 Faculty Development Grant, for art materials and travel for exhibitions

#### Other Professional Activity

- 2013 Collection: Gian Ludovico DE MARTINO di MONTEGIORDANO Collection, Italian Embassy, Canberra, AU
- 2009 "Mold Making Workshop and Graduate Crits" Sculpture Building, Betty Foy Sanders Department of Art, Georgia Southern University, Statesboro, GA

#### **Elizabeth Roberts McFalls**

##### Publications

- 2011 Exhibition Review. Tom Starland, "City of North Charleston in SC, Offers Works by Elizabeth Roberts McFalls and Samantha Meeker," *Carolina Arts*  
E.R. McFalls Exhibition Review. Amy Stockwell Mercer, "Georgia Peaches," *The Charleston City Paper*

##### Presentations

- 2011 Public Lecture, "20/20 Artist," Print Dialogue Day – American Print Alliance, Dahlonga, GA
- 2009 Artist Talk, Osage Artist Community, Belle, MO.

### Exhibitions

- 2012 Group: "Figuratively Speaking," Joseph House Gallery, Columbus, GA.
- 2011 Solo: "Departed" work by Elizabeth Roberts McFalls, Performing Arts Center Gallery, Illinois Central College, East Peoria, IL  
Solo: "At Rest: selected drawings by Elizabeth Roberts McFalls," North Charleston City Gallery, Charleston, SC  
Solo: "Civil War Drawings by Elizabeth Roberts McFalls," a collaboration with CSU Percussion Ensemble event "Music from the Civil War," River Center for the Performing Arts, Columbus, GA
- 2010 Group: "The 25th Tallahassee International Exhibition," FSU Museum of Fine Arts, Tallahassee, FL  
Group: LaGrange National XXVI Biennial Exhibition, LaGrange Art Museum, LaGrange, GA  
Group: "Head to Toes: A Group Exhibition of Figurative Works," the art studio & gallery, Cut Bank, MT  
Group: "Space: A Group Exhibition," the art studio & gallery, Cut Bank, MT  
"Arts in the Airport," McGhee Tyson Airport, Knoxville, TN.,
- 2009 Group: "New Narratives: Stories and messages in contemporary art," Cade Center for Fine Arts, Baltimore, MD.  
Group: "Dartmouth Invitational Print Exhibition," Jaffe-Friede Gallery, Hopkins Center, Dartmouth College, Hanover, NH.  
Group: "The Rebecca Everingham and Steamboating on the Chattahoochee," The Columbus Museum, Columbus GA

### Grants

- 2012 CSU Student Tech Grant, two separate grants awarded for IMAC and software for YC112
- 2011 DLC Online Course Development Grant for online ARTS1020 course  
VPAA Faculty Development Grant, for solo exhibition and lecture
- 2010 VPAA Summer Research Grant, for exhibition
- 2009 VPAA Faculty Development Grant, for residency at Osage Artist Community

### Other Professional Activity

- 2011 Workshop Participant: "Connecting the dots," traditional and digital technologies in foundations curriculum, *FATE* conference, West Georgia College, Carrolton, GA

### **Joe Sanders**

Alan F. Rothschild Distinguished Chair of Art

### Publications

- 2009 Featured in "Brain Drain: Florida Newsmakers of 2009," Florida Trend Magazine

### Presentations

- 2012 Public Lecture, "Printed Matter," Augusta State University, Augusta, GA
- 2009 "The Multiplier Effect: Impressions of International Print Education," Southern Graphics Council National Conference, Columbia College, Chicago

### Exhibitions

- 2013 Solo Installation: "Memory Vessels V," inaugural "Art at the Airport" exhibition, Columbus Regional Airport, Columbus, GA
- 2012 Solo: "Joe Sanders: Printed Matter," Augusta State University, Augusta, GA
- 2011 Group: "Reconsidering Regionalism: Prints Inspired by the South, 1951-2011," Jule Collins Smith Museum of Fine Art, Auburn University, Auburn AL  
Group: "The Cow Show," thematic invitational group exhibition, Madison Morgan Cultural Center, Madison, GA
- 2010 Group: "Craig Jensen: Master of Fine Edition Binding," Museum of Printing History, Houston  
"Reunion: Images 2010," Crane Arts, Philadelphia, PA

- “Reunion: Images 2010,” invitational group exhibition, John B. Davis Gallery, Idaho State University, Pocatello, Idaho  
 Group: “No Danger,” Graz, AUSTRIA  
 2009 Group: “No Danger,” School of Fine Arts Gallery, Indiana University, Bloomington, IN  
 Group: “L.L. Legacy,” Southern Graphics Council, Columbia College, Chicago, IL  
 Group: “Natural History: Critical Condition,” Southern Graphics Council, Columbia College, Chicago, IL

#### Grants

- 2012 Mildred Miller Fort Foundation “Rothschild Chair Discretionary Grant” for Professional Development and Special Projects  
 2009 Arts and Humanities Program Enhancement Grant (AHPEG), “MATRIX: Printmaking 2009” exhibition and catalogue, Office of Research Cornerstone Program, Florida State University

#### Other Professional Activity

- 2011 Collections: “Images 1990”  
       David Owsley Museum of Art, Ball State University, Muncie, IN  
       Nelson Museum, Arizona State University, Tempe, AZ  
       Museum of Texas Tech University, Lubbock, TX  
       Memorial Art Gallery of the University of Rochester, Rochester, NY  
 2010 National Portfolio Project, “Reunion: Images 2010,” Arizona State University, Tempe, AZ  
       Collections: “Reunion: Images 2010,” SGC International Permanent Collection, University of Mississippi, Oxford, MS.  
 2009 Curator, MATRIX: Printmaking 2009, Museum of Fine Arts (MOFA), Florida State University, Tallahassee, FL  
       National Portfolio Project: “L.L. Legacy,” University of Wisconsin - Madison, Madison, WI  
       National Portfolio Project: “Natural History: Current Conditions,” Clemson University, SC

#### **Rylan Steele**

##### Publications

- 2013 Published Photography: Competition Issue, The Photo Review, Philadelphia, PA  
 2010 Published Photography: *Newsweek*, Issue February 15<sup>th</sup>, 2010, New York, NY

##### Presentations

- 2013 Guest Graduate Critique, University of Georgia, Athens Georgia  
 2012 “Ave Maria,” Society for Photographic Education Regional Conference, Daytona Beach  
 2011 Guest Artist, Mississippi State University, Starkville, Mississippi  
 2010 AIR-HMC, International Artists in Residency, Medosz, Budapest, Hungary  
 2009 Panelist, “SECAC's Newest Generation of Artist-Educators,” SECAC Conference, Mobile, AL

##### Exhibitions

- 2013 Group: “Prisimsapes,” F&N Gallery, Philadelphia, Pennsylvania  
 2012 Two Person: “Re:Structure,” AVA Gallery, Chattanooga, Tennessee  
       Group: “Currents,” Ogden Museum of Southern Art, New Orleans, Louisiana  
       Group: “Photo Review: Best of Show,” 1401 Gallery, University of the Arts, Philadelphia, PA  
       Group: “Fifth Annual,” Light Factory, Charlotte, North Carolina (catalogue)  
       Group: “Change of Pace,” Detroit Center of Photography, Detroit, Michigan  
       Group: “Mimesis,” 311 Martin Street Gallery, Raleigh, North Carolina  
 2011 Group: “Photo National: A Survey of Contemporary Photography,” University of Maine Museum of Art, Bangor, Maine  
       “AIR,” Duna Gallery, Budapest, Hungary  
       Group: “2011 Midwest Center for Photography Exhibition,” Center Gallery, Wichita, Kansas  
       Group: “2005- 2011 Resident Artists’,” Pabst Visitor Center & Gallery, Atlantic Center for the Arts, New Smyrna Beach, Florida  
       Group: “Lens 2011,” Perspective Gallery, Evanston, Illinois  
 2010 Group: “16<sup>th</sup> Juried Exhibition,” Griffin Museum of Photography, Winchester, Massachusetts

- Group: "Photographing America 08-09," UNC-Wilmington, Wilmington, North Carolina
- Group: "Focal Resolution-1," Climate Gallery, Long Island City, New York
- Group: "25<sup>th</sup> Tallahassee International," Florida State Museum of Fine Arts, Tallahassee, Florida
- Group: "Photowork 10'," Barrett Art Center, Poughkeepsie, New York
- Group: "Mcneese National Works on Paper Exhibition," Mcneese State University, Lake Charles, Louisiana (catalogue)
- 2009 Solo: "Not Enough Space," 621 Gallery, Tallahassee, Florida
- Group: "Art in Academia," Space 301, Mobile, Alabama
- Group: "27th Anniversary Juried Membership Exhibition," Houston Center for Photography, Houston, Texas

#### Grants

- 2013 CSU Faculty Development Grant, Final Cut Pro X Training
- 2011 CSU Faculty Development Grant, 2012 FotoFest International Portfolio Review, Houston, Texas
- CSU Faculty Research and Equipment Grant
- 2009 CSU Faculty Development Grant, Artist Residency in Budapest

#### Other Professional Activity

- 2012 PhotoNola Portfolio Review, New Orleans, Louisiana
- International Meeting Place Portfolio Review, FotoFest, Houston, Texas
- 2010 PhotoNola Portfolio Review, New Orleans, Louisiana
- 2009 PhotoNola Portfolio Review, New Orleans, Louisiana
- Project 5 Group Portfolio Review, juried entry, Daniel Cooney Gallery, New York, NY

#### Online Publications/Exhibited Work

- 2013 Lenscratch.com, Los Angeles, California
- Daily Mail, London, England
- 2012 Eyes on the South, Oxford American, Little Rock, Arkansas
- 2011 Daedalus Photo News, Brooklyn, New York
- Fraction Magazine, Albuquerque, New Mexico
- 2010 OneOneThousand.org, Atlanta, Georgia
- New Works Galley Online, Silver Eye Center for Photography, Pittsburgh, Pennsylvania

#### **Orion Wertz**

##### Publications

- 2009 "The Drawings of Kariann Fuqua," exhibition essay, I-Space Gallery, Chicago, IL

##### Presentations

- 2012 "Embedded Image," Southeastern College Arts Conference
- 2011 Panel and Artist's Lecture, "Floating World, Floating Captions," Think Art Conference, Boston
- University College of Fine Arts
- Discussant, "Myself" panel, Sheppard Fine Arts Gallery, University of Nevada
- 2010 Lecture, "Graphic Existence," Pop Culture Association and American Culture Association
- Conference in St. Louis, MO
- 2009 Juried Art Exhibition, Bowery Gallery, New York City

##### Exhibitions

- 2013 Two Person: "Future Perfect Tense," Biggin Gallery, Auburn University.
- 2011 Group: "Myself" site-specific installation, Sheppard Fine Arts Gallery, University of Nevada
- 2010 Group: "No New Tale to Tell," Claypool-Young Art Gallery at Morehead State University, Morehead, Kentucky
- 2009 Group: Bowery Gallery, Chelsea NY

##### Other Professional Activity

- 2011 Presenter, MOCCA Fest, Museum of Comics and Cartoon Art Festival, New York, NY

Presenter, Small Press Expo, international comics and graphic novels exposition, Bethesda, MD

2010    Presenter, Fluke festival, Athens, GA

Presenter, Small Press Expo, international comics and graphic novels exposition, Bethesda, MD

## **Appendix IV: Department of Art Faculty Service (selected)**

### **Hannah Israel**

#### Community

SculptureWalk Program Coordinator  
Artbeat Planning Committee  
Juror, Columbus Museum  
Interim President, Columbus Film Society  
Advisory Committee, Sculpture Walk

#### University

Student Research and Creative Endeavors Committee  
Diversity Programs and Services Advisory Committee  
Human Subject and Review Committee  
International Learning Community  
Academic Affairs, Peach Belt Exhibition  
Coordinator, CSU Art Collection

#### College

Marketing Committee  
College of the Arts Awards Committee

#### Department

Gallery Director  
Chair, Programming Committee  
Coordinator, Visiting Artists and Scholars Residency Program  
Grants Committee  
Accounts and Budget Committee  
Department of Art Chair Search Committee  
Photography Professor Search Committee, Chair  
Family Art Day Coordinator  
Departmental Grant writing  
Mildred Miller Fort Foundations Grant, VASRP  
Illges Foundation Grant, Exhibitions  
CSU Student Activities Fee Grant  
Program Marketing, Web and Publications  
Coordinator, Family Art Day  
Tri-State High School Exhibition

### **Heidi May**

#### National

Website and Membership, International Society of Education through Art

#### College

Technology Initiatives Committee  
Web Task Force Committee

#### Department

Keynote speaker, Art Convocation  
Visiting Artist and Scholar Residency Program Committee  
Grant Writer, Student Technology Fee Grants  
Facebook Page Administrator  
Digital Arts & Design Course Developer

### **Michele M. McCrillis**

#### Community

Springer Theatre Summer Academy  
Joseph House Art Gallery, Exhibition and Fundraiser  
Art Juror, Glenwood Elementary, Middle and High School  
Muscogee County Library Board Art Committee.  
Planning Committee, Muscogee County School for the Fine and Performing Arts.



Interviewer, Columbus Ledger Inquirer PAGE ONE Awards  
The Columbus Film Society Board Secretary  
Restoration Committee, Holy Family Church  
The Columbus Cultural Arts Alliance

University

Search Committee, Associate Vice President of University Advancement  
Member of the University Development Team  
CSU International Learning Community Sub-Committee  
Search Committee: Alan F. Rothschild Chair of the Department of Art  
CSU Tower Society Trip to Italy  
CSU Tower Society Trip to France  
Lecture, CSU Tower Society  
CSU In Italy: Study Abroad Program in Florence  
Best of British Series, Friends of Art, Columbus, Georgia  
CSU Film Intro: Born Into Brothels

College

College Development Officer Committee  
Columbus Artbeat and ArtWalk Planning Committees

Department

Young Professional's Time For Art Planning Committee  
Budget Committee  
Scholarship Committee  
Co-Chair, Search Committee, Assistant Professor of Photography  
Faculty Liaison, Student Art Club

Other: Lectures to Non-professional Audiences

Philanthropic Education Organization  
The Columbus Museum  
The Columbus Artists Guild  
Habitat for Humanity  
St. Thomas's Episcopal Church  
St. Luke's Presbyterian Church

**Barbara J. Johnston**

National

Reviewer, Thames and Hudson Publications  
Reviewer, Pearson Prentice-Hall Publications

Regional

Georgia Members Representative, SECAC Board, Southeastern College Art Conference,  
Southeastern College Art Conference, Art History Panel Selection Committee

Community

Lecture, Spring Harbor for Friends of Art

University

Columbus State University:  
University Committees:  
Animal Care Committee  
University Grant Committee  
Lecturer – CSU Faculty Forum

College

College of the Arts Awards Committee – Chair

Department

Scholarship Committee  
Art Education Search Committee – Chair  
Columbus Museum Liaison  
External Grants Committee  
Publications and Website Writer and Editor  
Gallery and Exhibition Committee

**Yuichiro Komatsu**

Regional

Reviewer, National Portfolio Day

University

Director, Japan Study Abroad Program

Activity Committee

Diversity Committee

Department

Chair, Recruitment & Scholarship Committee

Visiting Artist & Scholar Residency Program Committee

Accounts & Budget Committee

**Robert S. Lefler, II**

Regional

Mayco Company workshop coordinator, Georgia Art Education Association

Community

Advisory member, Columbus Museum's Education Committee, Columbus, Georgia

Judge, 2013 Youth Art Month Exhibit, Harris County High School, Harris County, Georgia.

Judge, 28th Annual Arts Awards, Harris County, Georgia.

University

General Education Committee

Graduate Directors Assembly

Educator Preparation Council

College

Grants Committee

(COEHP) National Council for Accreditation of Teacher Certification (NCATE) reaccreditation

Department

Art Education Program Coordinator

Curriculum and Assessments Committee

Galleries/Exhibition Committee

Recruitment and Scholarship Committee

Graduate Thesis Committee (Chair)

NACAC College Fair, Atlanta, Georgia.

Coordinator, Recruiting High School Visits

Other

Pharr, San Juan, Alamo School District, Alamo Texas, Professional Development Day,

Developed Master's Degree in Curriculum - Art Education, University of Texas Brownsville

**Claire Black McCoy**

Regional

Southeastern College Arts Conference Ad-Hoc Committee

Community

Public Lecture, Friends of Art

Public Lecture, Chattahoochee Valley Regional Library System

Public Lecture, Columbus Art Museum

University

University Awards Committee

Writing Fellows Selection Committee

Chair, COA Dean Search

Hallock Distinguished Chair in Military History Search Committee

Comprehensive Program Review Committee

Disability Services Committee

College

Chair, Post-Tenure Review Committee

Chair, Rothschild Chair Search Committee

Chair, Study Abroad Committee  
Promotion and Tenure Committee  
Curriculum Committee

Department

Chair, Promotion and Tenure Committee  
Chair, Curriculum Committee  
Chair, Art Education Search Committee  
Foundations Search Committee  
Mildred Miller Fort Foundation Residency Committee  
Strategic Planning Committee  
NASAD Committee

**Michael C. McFalls**

National

Reader, National Studio Art AP Examination, Educational Testing Service, Princeton

Regional

University System of Georgia, European Council  
Juror, Turner Center for the Arts, Valdosta, GA

Community

Site-Specific: Student Sculptures, Uptown Columbus SculptureWalk  
Juror for Uptown Columbus SculptureWalk, Columbus, GA  
Art Assistant for Art and Geology: A walk through Earth History, Columbus, GA

University

University Budget Advisory Committee  
Faculty Senate Executive Committee  
University Honor Scholarship Committee  
Sustainability Planning Committee  
International Education Committee

College

COA Study Abroad Committee  
Chair, COA P&T Committee  
Chair, COA Technology Initiative Committee  
Co-Chair, COA's Fiscal Recourses, Strategic Planning Committee  
COA Strategic Planning Committee, Digital Media

Department

Interim Associate Chair in the Department of Art  
BFA Program Coordinator  
Chair, Department Promotion & Tenure Committee  
Chair, Department Curriculum Committee  
Chair, Department Budget Committee  
Chair, Department Ceramics Search Committee  
Department Chair Search Committee  
Mildred Miller Fort Foundation Artist Residency Selection Committee

**Elizabeth Roberts McFalls**

Regional

Coordinator, American Print Alliance Dialogue Day, Columbus State University

Community

The Columbus Museum, Columbus, GA.  
Collaborated on the exhibition The Rebecca Everingham and Steamboating on the Chattahoochee.  
Collaborated on the exhibition The American Scene Print Show  
Mezzotint Printmaking Workshop

University

Faculty Sponsor and Host, Elena Diaz-Verson Amos Eminent Scholar in Latin American Studies,  
Pepón Osorio  
University Faculty Development Awards Committee

University Disability Services Committee  
Provost's Faculty Achievements/Awards Task Force  
University Faculty Development Grants  
National Portfolio Day Association Representative  
Co-Chair, University Grants Committee  
CSU Day of Service, Columbus, GA.

College

COA Grants Committee  
COAL Awards Committee  
COA Assistant Faculty Marshal, CSU Commencement  
Chair, COA Awards Committee  
Theatre Voice & Movement Faculty Search Committee

Department

Foundation Coordinator  
Visiting Artist and Scholar Committee  
Department of Art Chair Search Committee  
Chair, Department Scholarship Committee  
Chair, Department of Art Foundations Search Position  
Department Scholarship Committee  
Chair, BFA Ad Hoc Committee  
Department Scholarship Committee  
Department of Art VARSP Committee  
Chair, Digital Media and Drawing Search Committee

**Joe Sanders**

Regional

Board of Directors, Pasaquan Preservation Society  
Department of Revenue Buildings Art Selection Committee, Department of State Division of  
Cultural Affairs, Tallahassee, Florida  
Judge, High School Graphic Arts Competition, SKILLS USA  
Awards Juror, Georgia Art Guild of Albany, Albany Museum of Art, Albany  
Awards Juror, Annual Eufaula Pilgrimage Art Show, Eufaula, AL  
Awards Juror, LaGrange Art League Exhibition, LaGrange, GA

Community

Lecture, Columbus Artists Guild  
CSU Day of Service/United Way  
Feast on the Bridge/United Way  
Presentation, Rotary Club, Green Island Country Club  
ArtWalk Committee  
Celebrity Project, Joseph House

University

Faculty Performance and Engagement Task Force  
University Budget Committee  
Research Policy Committee  
Chairs Assembly  
Graduate Council  
University Honors Advisory Board  
COA Dean Search Committee  
COA Chairs Committee

College

Executive Committee  
Chairs Committee  
Strategic Planning Committee

Department

Alan F. Rothschild Distinguished Chair duties  
Collaborator, Beyond the Limit: Funding Future Artists Prints

Mildred Miller Fort Foundation Grant, Seaboard Depot Art Studios  
Mildred Miller Fort Foundation Grant, VASRP and Exhibitions  
Mildred Miller Fort Foundation Grant, Rothschild Chair Discretionary  
Illges Foundation Grant (with Rex Whiddon), Illges Gallery Exhibitions Programming

Other

Department Chair Focus Group, Educational Leadership & Policy Studies, FSU  
External Evaluator for Tenure and Promotion, School of Art, Arizona State University, Tempe  
External Reviewer for Full Professor Promotion, University of Central Florida, Orlando, FL  
External Reviewer for Full Professor Promotion, University of Southern Maine, Gorham, ME

**Rylan Steele**

National

National Conference Committee, Society for Photographic Education National Conference,  
Atlanta, Georgia

Regional

Treasurer, Southeast Region: Society for Photographic Education

University

Honors Education Committee, University  
Student Evaluations Committee, University

College

Dean's Executive Committee, College of the Arts  
Curriculum Committee, College of the Arts  
Faculty Honors and Awards Committee, College of the Arts

Department

Chair, Curriculum Committee  
Co-Chair, Curriculum Committee  
Scholarship and Awards Committee  
Budget Committee  
Digital Media/ Drawing Search Committee  
Visiting Artist / Residency Program Committee  
Faculty Advisor for Student Art Club  
Art Education Faculty Search

**Orion Wertz**

Community

Drawing Demonstration, Hardaway High School  
Digital Demonstration, Northside High School  
Drawing Demonstration, Columbus Artists Guild

University

University Faculty Handbook Committee  
University Core Curriculum Task Force  
Discussion moderator, Center for International Education's International Film Series  
Host Family for Kiryu, Japan students, Center for International Education

College

Strategic Planning Committee  
Executive Committee  
Post-Tenure Committee  
College of the Arts Dean Search Committee

Department

Associate Chair duties  
Chair, Budget Committee  
BFA Ad Hoc Committee  
Art Education Search Committee  
Departmental Evaluation Standards Committee  
Visiting Artist and Scholar Residency Program Committee  
Temporary Assistant Professor (Painting/Drawing) Search Committee

Collaborator, Beyond the Limit: Funding Future Artists Prints

**Columbus State University**

4225 University Avenue  
Columbus, Georgia 31907

Dr. Timothy S. Mescon, President

Joe Sanders

Alan F. Rothschild Distinguished Chair of Art

**Optional Response to the NASAD Visitors' Report**

Visit Dates: March 12 – 15, 2013

## **RESPONSE**

### **B. Size and Scope**

**Page 2, paragraph 3 – “...the Departments of Theatre and Art, as well as the Bo Bartlett Center in the Corn Center building, form the College of the Arts.”**

### **REPLY:**

Correction: The College of the Arts also consists of the Department of Communication.

### **B. Size and Scope**

**Page 4, paragraph 2 – “The institution’s aspirations for increased reach and stature coupled with the faculty members’ goals for the programs and professional work suggest that a strategic consideration of the balance among full-time faculty teaching loads, the use of artists-in residence and adjuncts as instructors, and adjunct salaries would be beneficial to all stakeholders.”**

### **REPLY:**

Since the visitation, the department has hired an additional part-time faculty (Sarah Butler West) to teach drawing and painting. The department also identified a temporary faculty to teach one course (Digital Arts and Design 2) in spring 2014 through the Visiting Artist and Scholars Residency Program, which will allow a course release for a full time faculty. The Institution has increased salaries for all part-time faculty beginning in Fall 2013.

### **N. Programs, Degrees, and Curricula (Credit and Time Requirements)**

**Page 10, paragraph 1 - The information provided in items 1. through 6. below needs to document how the institution’s policies and practices are in compliance with the NASAD *Handbook* 2012-13, III.A. “Credit and Time Requirements.” The institution is asked to submit this documentation with its Optional Response.**

- 1. The institution’s definition of a semester- or quarter-hour of credit, including calculations for determining credit hours in lecture, studio, independent study, and other types of courses.**
- 2. The institution’s policies concerning granting course credit to transfer students at undergraduate and graduate levels.**
- 3. Institutional publication of (a) credit definitions and methods and (b) transfer of credit policies.**
- 4. The procedures the institution uses to make credit hour assignments for courses, programs, and other requirements consistent with its credit hour policies applicable to its offerings.**
- 5. The means employed by the institution to ensure accurate and reliable**



application of its credit hour policies and procedures.

6. **If the art/design unit uses new or experimental or atypical formats or methods for delivering instruction and awarding credit, information demonstrating that they are logical, fair, and consistent in applying fundamental principles that base credit awarded on verifiable relationships among instructional and study time, achievement, and lengths of courses and programs.**
7. **Documentation that credit-hour and transfer policies are published.**
8. **For institutions for which NASAD is the designated institutional accreditor, information demonstrating that the art/design unit makes readily available to enrolled and prospective students a list of any institutions with which the institution has established an articulation agreement.**

**REPLY:**

The Institution submitted a progress report in Spring 2013 with a completed Time and Credit Questionnaire, which was reviewed by the Commission in April and accepted. The approved document is attached along with a copy of the acceptance letter from the Commission.

- N. Programs, Degrees, and Curricula**  
**Page 11, paragraph 2 – “Developing a more effective recruitment plan will be key to attracting a critical mass of engaged students to challenge each other to excel.”**

**REPLY:**

Since the visitation, the department is refining a recruiting plan. This includes new publications, and working more closely with the office of Enrollment Services. A marketing staff member was recently hired to assist all College of the Arts departments with social media and other PR.

- N. Programs, Degrees, and Curricula**  
**Page 14, paragraph 3, Re: Bachelor of Arts (Art History) – “(4) Development of Competencies: The degree program builds from a group of introductory courses in the first year, the BFA Foundations Curriculum, that is intended to develop technical skills and leads through a sequence of progressively advanced courses that are organized to develop personal vision through critical thinking and experimentation. The courses Arts 2000 *Foundation Review* and 3000 *Pre-exhibit Review* serve as evaluation points in the curricular sequence that culminates in a final exhibition. The intention is to develop particular competency in at least one studio area though there are no stated concentrations.”**

**REPLY:**

Error – This appears to be a duplicate description of the Development of Competencies copied from page 12 (Bachelor of Fine Arts – 4 years: Art number (4)).

Suggested replacement if none exists:

Development of Competencies: The degree program builds from a sequence of Art History survey experiences, intended to develop analytical, expository, and critical thinking skills and leads through a sequence of progressively advanced courses that are organized to develop an understanding of the common elements and vocabulary of art/design and of the interaction of these elements, and acquire the ability to place works of art/design in historical, cultural, and stylistic contexts. Competency in all of these areas is demonstrated by a required grade of “C” or better for all coursework in the major.

**N. Programs, Degrees, and Curricula**

**Page 14, paragraph 5, Re: Bachelor of Arts (Art History) – “A potential weakness for the program is library support as a source for research materials for the curriculum. A closer working relationship between the Art History faculty and the Dean of the Library is suggested to analyze the extent of this problem and to find solutions to providing ready access to the materials needed to support the research components of the curriculum.”**

**REPLY:**

Since the visitation, the Institution has shown strong support for a capital campaign item that would potentially create an arts library on the RiverPark Campus, adjacent to the College of the Arts, thereby greatly improving access and potentially improving the quality and quantity of research material. The department is strongly encouraging this initiative.

**N. Programs, Degrees, and Curricula**

**Page 14, paragraph 7 – “If the required three students have graduated, the institution is encouraged to submit three properly coded transcripts with its Optional Response.”**

**REPLY:**

Three properly coded transcripts are attached to this Optional Response.

**N. Programs, Degrees, and Curricula**

**Page 16, paragraph 8, Re: Master of Art in Teaching – “To be eligible for Final Approval for Listing, the Institution will need to provide two transcripts to the national office.”**

**REPLY:**

The Institution does not yet have the requisite transcripts.

**P. Standards Summary**

**Page 18, paragraph 1:**

**“1. It is not clear how the institution meets standards regarding credit and time as outlined above (NASAD *Handbook 2012-13*, III.A.)”**

**REPLY:**

Please refer to reply above (page 2) under “N. Programs, Degrees, and Curricula (Credit and Time Requirements) Page 10, paragraph 1”

**“2. The wet gang darkroom in Corn Center has general dispersal ventilation with a dedicated external air source for efficient evacuation of air. Since there was no use of chemistry during the visit, the visitors were not able to determine the adequacy of the system. There were neither hood vents nor vented sinks for localized ventilation, and definitive information on the CFM of the dispersal system in place was not available.**

**In other studios in the Corn Center – printmaking, sculpture, ceramics – large slot hoods are used for general dispersal ventilation, as well as localized ventilation of a specific area, and run continuously. The system seems adequate though unusual, but is loud and makes verbal instruction and lecture difficult. In printmaking, the vents are motion activated and have been put on a timer to allow for instruction, perhaps this could also be done in ceramics, sculpture and the wood shop.**

**Based on the visitors’ observation of the wood shop, students do not regularly use protective safety equipment such as goggles though there is signage instructing them to do so.**

**Not all equipment in the sculpture shop appeared to have emergency shut off switches.**

**Therefore, it is not clear how the institution meets standards regarding health and safety as listed in the NASAD *Handbook 2012-13*, II.F.1.”**

**REPLY:**

**“The wet gang darkroom...”** Since the visitation, the Institution reviewed the photography darkroom dispersal system and determined the CFM. It was determined that the dispersal vent currently at ceiling height over the sink does not appear to draw fumes adequately. An engineering and fabrication company was contracted to design and install an appropriate sink fume dispersal vent hood. The engineered drawing, CFM confirmation, and a letter of commitment to complete the retrofit from the Institution’s Plant Operations are attached to the Optional Response.

**“In other studios...”** Since the visitation, the Institution reviewed the ventilation systems elsewhere and noted the following:

(1) The “wood shop” vent has a manual override accessible to staff and faculty for the particulate collection system, no other dispersal vents exist, and no further improvements are required.

(2) The “ceramics kiln room” vents are active only during firings. Kiln room vents are off during all other times and no modifications are required.

(3) The “ceramics glaze mixing room” vent does not require a manual shut off, as no lecturing/instruction takes place in this limited access space other than occasional intern training.

(4) No other dispersal vents are required or exist in Ceramics.

(5) The Sculpture facility including “3D Design” and the “Plaster Room” would benefit from (four) manual vent override systems similar to the printmaking area.

A letter of commitment from the Institution’s Plant Operations to complete the retrofit is attached to the Optional Response.

**“Based on the visitors’ observation...”** Since the visitation, proper use of safety equipment such as goggles throughout the facility has been an increased area of focus. New safety signage with stronger and more specific language has been ordered for installation this semester. Punitive action for non-compliance is in place.

**“Not all equipment in the sculpture...”** Since the visitation, the Institution reviewed the sculpture studio and determined the following:

(1) All equipment in the facility has a single, accessible emergency shut off switch.

(2) That the disk-sanding machine installed in sculpture in 2012/13 continues to spin through inertia after the power has been turned off. This machine is not equipped with a brake to cease the rotation. Specialized student training and access (machine is equipped with key switch access only) will now be required including following manufacturers recommendation on proper manual braking of the disk after power is turned off (or) a mechanical brake will be retrofit to this machine if offered by manufacturer or aftermarket supplier (or) the machine will be limited to faculty research.

**Q. Overview, Summary Assessment, and Recommendations for the Program**  
**Page 19, paragraph 10 – “The visitors recommend that the department look at HEADS data trends among similar NASAD schools to help guide in short and long term decision making and attempt to find new ways of structuring and delivering the curriculum.”**

**REPLY:**

Since the visitation, the department is developing a new strategic plan to align with the new

Institutional plan finalized in summer 2013. We are including a review of HEADS data trends as part of this process.

**Q. Overview, Summary Assessment, and Recommendations for the Program  
Page 20, paragraph 2 – “...suggest that a strategic consideration of the balance among full-time faculty teaching loads, the use of artists-in-residence and adjuncts as instructors, and adjunct salaries could be beneficial to all stakeholders.”**

**REPLY:**

Please refer to Reply above (Page 1) under “B., Size and Scope, Page 4, paragraph 2”

# Friends of ART

FALL 2013

News, commentary, and vision from the Columbus State University Department of Art and our supporters

Dear Friends of Art Members,

The Department of Art is on an exciting trajectory, reaching new milestones and transforming itself through dedication, hard work, and the extraordinary support of our partners. Our College of the Arts supports and accentuates our accelerating track, while providing the framework essential for faculty and student success.

We recently entered the fifth year of our engaging Visiting Artists and Scholars Residency Program. This successful program has widened our curriculum, breadth, and reputation in immeasurable ways. An apartment steps away from the Corn Center now benefits the program by providing our visitors with close proximity to the school while enjoying the thriving Uptown lifestyle. The cluster of residences supports the synergy between Columbus State University and its visiting faculty, as well as furthering the goals of internationalization and a vibrant campus culture.

Our acclaimed Norman Shannon and Emmy Lou P. Illges Gallery continues to spearhead discourse, robust curriculum, and public programming. By providing rich experiential learning opportunities for students combined with public outreach and partnerships, the gallery anchors essential components of our program

while contributing to the transformation of Columbus into an ideal place to thrive.

The new Seaboard Depot Art Studio complex is evidence of accelerating support and programming. The individual studios for faculty and students are designed to reflect our incubator-style creative environment while enhancing recruiting, retention, and graduation. Vigorous new interdisciplinary programming, such as Artspace Gallery, will be injected into the space and plans are under

way for Phase II of the Depot's renovation.

Furthering our transformation, the department launched Digital Arts and Design this fall, propelling the department toward a more comprehensive curriculum. Art History produced its first graduates and the ever-expanding levels of student distinction reflect the high bar we are setting. To better attract motivated, well-prepared students, the *Funding Future Artist: Friends of Art Scholarship* was developed, supported by a



Above: Woodcut by Mike Houston and Martin Mazorra from *The Cannonball Press* exhibition in the Illges Gallery last spring.

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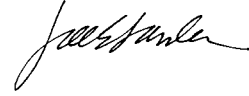
core of founding contributors and ongoing projects like *Beyond the Limit*.

We welcomed our new colleague David Houston, Executive Director of the Bo Bartlett Center, this summer and Friends of Art's own Marleen De Bode-Olivié was appointed by Governor Deal to serve on the Advisory Board of the Georgia Council for the Arts. Exhibitions, presentations, international

residencies, teaching and research awards, collaborations, and service attest to the engagement, productivity, and enthusiasm of our faculty.

As a closely-knit community, we share in the satisfaction of these and many other accomplishments and milestones, and eagerly anticipate future achievements. We are grateful for the dedication of our Friends

of Art and other partners. We look forward to seeing you this year and thank you for your continued encouragement and support.



*Joe E. Sanders*

The Alan F. Rothschild Distinguished  
Chair of Art

## *Friends of Art Annual Meeting*

Over 60 Friends of Art members attended our very first FOA Annual Meeting in March this year. During the celebration of donors to the Department of Art, attendees viewed the Juried Student Exhibition and prints from The American Print Alliance Collection and The Cannonball Press. Scholarship students spoke at the meeting and thanked FOA members for their generous support of academic and travel scholarships.



Bo Bartlett and Betsy Eby examine work in  
*The Cannonball Press* exhibition at the Illges  
Gallery during the Friends of Art Annual  
Meeting.

## *Second Edition of Beyond the Limit: Funding Future Artists Announced*

The Department of Art is excited to announce that we are in the process of creating a 17x22" limited edition photography portfolio inspired by the regional landscape for the new *Beyond the Limit* series. The photographs will include an image by an art faculty member, an art alumnus and a nationally known artist. All photographs will be made this fall so that the artists can respond creatively and thoughtfully to current conditions in the region. In addition to the photography portfolio, professor Rylan Steele's photography students are actively creating a photography book that documents the landscape and people of Columbus. Proceeds from the sale of the *Beyond the Limit* photographs will benefit the *Funding Future Artists: Friends of Art Scholarship Fund* to attract outstanding incoming students to our program.

"I've been here for just three weeks and I already feel at home at CSU. I am enjoying the personal interaction and attention ... the professors know my name, unlike other institutions with huge classes."

—Jacob Danowitz, Freshman Art Major



# A Message from Marleen De Bode-Olivié, Friends of Art Chair

## The Department of Art Creates Value

As you can see and read in this newsletter there are plenty of reasons to support the Columbus State University Department of Art, but let us take a moment to think about the contribution of the Department of Art to Columbus, to our community, and to our lives.

Although very relevant, the main focus is not so much economic benefit, but rather intrinsic value. We all know that Columbus State University is a major economic force in Columbus.

Art is a universal language that unites human kind no matter what color we are, what religious or political beliefs we have. It allows for meaningful experiences, exchanges of ideas and interactions that impact our lives. Can't we but agree with Professor Camille Paglia who says in her book *Glittering Images* that "Art is not a luxury for any advanced civilization; it is a necessity without which creative intelligence will wither and die."

Columbus State University offers us the opportunity of learning. As you know, the mission of the Department of Art is to deliver the best arts education. This means that local and regional students can get an excellent and affordable arts education - an education that stimulates critical thinking and creativity. Excellence is guaranteed through the quality of staff, faculty, a strong curriculum, and imaginative programming.

The Department of Art faculty and staff are a unique group. Not only are they highly qualified artists, arts educators, and administrators but they are committed to their students, to Columbus, and to our community. During the past year they have considerably and personally contributed to community arts initiatives such as *Artbeat*, *Time for Art*, and *Sculpture Walk*. They challenge us through the creation of contemporary artworks, exhibitions, lectures, talks, and trips. They share their rich backgrounds and heritage with us. They take students to New York, Japan, Italy, and the UK. They bring national and international artists and scholars to Columbus through the highly



*Funding Future Artists: Friends of Art Scholarship recipient Julianna Wells (left) with Marc Olivié and Marleen De Bode-Olivié.*

successful Visiting Artists and Scholars Residency Program. We are fortunate to learn from them and to be their Friends.

As Friends we encourage them and support them through advocacy, memberships, and through the *Funding Future Artists: Friends of Art Scholarship Fund*, launched in 2012. Thanks to your generous contributions and your purchases of *Beyond the Limit: Funding Future Artists* prints, the Department of Art recruited the first recipient of the *Funding Future Artists: Friends of Art Scholarship*, Julianna Wells. We hope to bring more students like Julianna to Columbus and we need your help to do so.

Thank you for your continued support. Please bring a Friend to join, and extra donations for the scholarship program are so very much appreciated. Stay tuned for the second edition of *Beyond the Limit: Funding Future Artists!*

Marleen De Bode-Olivié  
Friends of Art Chair

CSU ART DEPARTMENT FACT: Marleen De Bode-Olivié, Chair of the Friends of Art Steering Committee, has been appointed by Governor Nathan Deal to represent Columbus on the Georgia Council for the Arts.



## New Art Studios to Open in “*The Depot*”

The Department of Art is very excited to announce that it will be opening the Seaboard Depot Art Studios in January 2014 to house individual art studios for faculty and advanced and senior art students, a Visiting Artists and Scholars Residency Program studio, a gallery, master class and workshop space, and seminar space. This renovated landmark structure will provide additional support to our incubator-style arts environment, nurturing the very best leadership, creativity, and scholarship.

“The Depot” is an attractive, historic brick building originally called the Seaboard Air Line Railway freight depot. It was built in 1902 to serve the mills and warehouses in the riverfront area. It is adjacent to the Corn

Center for the Visual Arts on Front Avenue just across the Lumpkin Glen on the RiverPark campus. The unique additional spaces the Seaboard Depot furnishes creates immediate synergy between our most advanced students, faculty, residents, and the public, while providing enhanced opportunities for program growth, productivity, and community interaction.

“Dedicated individual undergraduate studio spaces will make the department unique among our peers and many prominent institutions while heightening our ability to recruit top-quality students,” said Joe Sanders, The Alan F. Rothschild Distinguished Chair of Art.

With support from the Mildred Miller



New Seaboard Depot Art Studios will open in January 2014.

Fort Foundation and others, the CSU Foundation was able to secure gifts to make a major step forward for the CSU Department of Art.

Visit [railga.com](http://railga.com) for more information about the history of the Seaboard Depot.

## First *Time for Art* Event Huge Success

Last November a new creative partnership was formed between Friends of Art, the Greater Columbus Georgia Young Professionals, and the United Way. The result of this collaboration was *Time for Art*, a unique event that brought new audiences to the Corn Center and showcased CSU’s College of the Arts and the Department of Art students and faculty. During the three-hour event, held on November 15, 2012, attendees bid on art donated by invited artists within the region, including CSU faculty, students, and alumni, in a silent auction. During this unusual auction, rather than bid money for the artworks on display, visitors bid volunteer hours to local organizations. Over 165 people attended, 22 agencies participated, and 36 artworks were included in the auction. “I feel like I’m in an art gallery in New York,” an attendee was overheard saying.

Overall, 2,000 volunteer hours were raised for a wide range of organizations in our community, including Girls Inc., The Literacy Alliance, Valley Rescue Mission, Trees Columbus, Columbus Botanical Garden, American Cancer Society, Columbus Symphony Orchestra, American Red Cross, The Columbus Museum, and CSU Friends of Art!

“What an unbelievable event to come to and be able to purchase great art—not with your money, but with your time,” said Chris Woodruff, this year’s President of Young Professionals and member of the Friends of Art Steering Committee. “It’s what Columbus needs... what makes this town a better place.”

Congratulations go to the following participating artists who won awards:

**Federico Torres** (*Osiris*) – Corporate Sponsor Award

**Rylan Steele** (*Painting Booth*) – Distinguished Panel Award

**Erin Gregory** (*Beach Stroll*) – Young Professionals Award

**Bobby Jones** (*Riverwalk*) – People’s Choice/Most Volunteer Hours Committed Award

**Mark your calendars for this year’s *Time for Art* event, on November 7, 2013!**

## New Visiting Artists and Scholars Apartments

A recent gift to the CSU Foundation from the Mildred Miller Fort Foundation has enabled the university to build three new visiting faculty apartments in the Broadway Crossing building (25 West 10th Street). These apartments will serve as residences for visiting faculty teaching at CSU, particularly international visiting and exchange scholars. One of the new apartments will provide accommodation for the Department of Art's Visiting Artists and Scholars Residency Program (VASRP). Another of the apartments will accommodate both the annual fall semester Mildred Miller Fort Foundation Visiting Scholar in European Studies and the annual spring semester Elena Diaz-Verson Amos Eminent Scholar in Latin American Studies. The final apartment will be available for a variety of short-term visiting and exchange scholars, particularly those from CSU's two dozen international

partners, who are guest teaching, conducting workshops, or collaborating with CSU faculty members on research and teaching.

"The Department of Art is excited to partner with the Center for International Education to utilize the new Visiting Scholars and Artists apartments located on the RiverPark campus for our 2013-2014 Visiting Artists and Scholars Residency Program," said Hannah Israel, CSU's Gallery Director. "The close proximity to the Corn Center for the Visual Arts, Seaboard Depot Art Studios, and Carpenters Hall is convenient and will further enhance engagement with students and faculty of the Department."

The Visiting Artists and Scholars Residency Program invites nationally and internationally renowned studio artists, art historians, art critics, and curators to CSU to teach seminars, mount exhibitions, collaborate with students on special projects,



and give public lectures and workshops. Long term residents spend a semester, during which they teach a course and pursue their own research and creative production. Residents also agree to lead a cultural and academic exchange activity or event that will be of interest to the whole university and the community. This highly successful program would not be possible without the generous support of Friends of Art, the Mildred Miller Fort Foundation, and the Norman Shannon and Emmy Lou P. Illges Foundation.

"These apartments create a unique opportunity for our visiting scholars and artists to live in close proximity to the Corn Center and other visiting faculty, while immersed in the life of Columbus and CSU's RiverPark campus," said Neal McCrillis, the Mildred Miller Fort Foundation Eminent Scholar Chair of International Education and Director of the Center for International Education at CSU.



Above left: Attendees arrive at the Corn Center for *Time for Art* event in November. Above right: Nate Klein, Hannah Israel, Chris Woodruff, Cameron Bean, and Michele McCrillis. Left: Graduate art student, Steven Tette gives a painting demonstration during *Time for Art*.



"I feel like I'm in an art gallery in New York" —*Time for Art* attendee last November at the Corn Center

## FOCUS on Alumni

### A Conversation with Adam Forrester

BSEd in Art Education 2006

by Hannah Israel

It was a pleasure spending a couple of hours with **Adam Forrester** this summer at Iron Bank Coffee House talking about the past, present, and future. Over the years Adam and I have discussed his work and the art world. I met Adam when I was teaching as a temporary full time Assistant Professor of Art in 2006. He graduated in the spring of that semester with a BSEd in Art Education from the Department of Art at Columbus State University. Adam recently received his MFA in Photography from The Lamar Dodd School of the Arts at The University of Georgia, Athens, in May 2013. So over coffee, we discussed art, life, and his new position as the Assistant Professor of Art in Photography at Troy State University, Alabama. For a newly graduated MFA candidate, this is a remarkable and exciting event. Adam is also an exhibiting artist on a national and international level and was invited as the Artist-In-Resident at Crater Lake in Oregon in 2012. He also received the Wilson Center for the Humanities and Arts Research and Performance Grant in 2011. I am so happy for all the success and amazing work that Adam is doing. I wanted to share a part of our conversation that beautiful summer afternoon:

**H: My undergraduate experience was one of the most significant moments in my life. Can you talk about the most significant experience you had as an undergraduate in the Department of Art?**

A: I distinctly remember finding my way to Michele McCrillis' course, *The Art of Film*. This was one of my first introductions to the Art Department at CSU as well as the concept of merging art and film. It was also during this time that Michele brought in a filmmaker by the name of Les Blank. We examined Blank's film, *Burden of Dreams*, a documentary about the making of another film *Fitzcarraldo* by Werner Herzog. In his film, Blank depicts Herzog's sisyphian efforts to make his own film dreams a reality. Herzog decides to bring his German film crew to the jungle of the Amazon during a tribal conflict. *Burden of Dreams* follows Herzog as he struggles many times over with his actors, the jungle, venomous snakes, the tribespeople, and other unforeseen forces. The film culminates with Herzog's efforts to literally pull a steamship over a mountain and film it. Watching this filmmaker and artist struggle but eventually overcome various obstacles just to

create, impacted me greatly. I was drawn to that kind of determination and understanding of what it means to create. The image of Herzog's steamship cresting a mountain in the Amazon jungle is forever etched in my mind and it is because of this that I ended up making the kind of work that I do.

**H: Being in graduate school at UGA and now teaching as a full time professor at Troy State, your practice is going to change. As artists, we strive to find balance. What is your primary motivation in making art? Do you foresee your art-making changing as you take on these new challenges?**

A: Yes. Going to graduate school is a luxury; one's sole purpose while there is to make work and keep making work. I don't know that there will be many other opportunities quite like that. I had fantastic faculty members at UGA that showed me the aim of graduate school is to cultivate a self-directed practice. As my responsibilities expanded to include teaching at UGA, so did my ability to carve out large chunks of time devoted to art-making. I think this was good preparation for a full time teaching position with a 4/4 load.

My primary motivation for making work is storytelling. It is through a narrative that we can arrive at a greater understanding of what it means to be human. Much of my work is heavily influenced by the geographic location I am in at the time the work is made. Athens, Georgia is in close proximity to a beautiful rural landscape and much of my thesis work incorporated this kind of imagery. Troy, Alabama is also rural and the imagery utilized in my future work will incorporate a similarly sparse terrain, often recognized as markedly southern.

The beauty of being in a place like this is I can try pretty much any idea here with very little expense. If I want to build a tent in someone's yard and set it on fire with a flare gun, I just ask. Responses to questions like this generally sound something like, "Sure! Mind if I watch?"

**H: As an educator and practicing artist, can you describe yourself and how you see yourself fitting in the art world? What role do you see artists having in our society today?**

Left: Adam Forrester. Right:  
Sammie Saxon, *Lost in Blue*.



A: Since my first introduction to art was through my undergraduate studies at CSU, for me, art and academics are inextricably linked. I think that teaching provides an opportunity and a motivation to constantly be mindful of what is happening in and around the art world. For me, a contemporary artist creates work that is not just visually compelling but moves people beyond being uninformed or preoccupied. Today's artists are the silent ushers, escorting us to a place of contemplation that we may have been too reluctant to encounter on our own.

#### **Sammie Saxon**

BFA 2006

A photograph taken by **Sammie Saxon**, who graduated from the Department of Art with a BFA in 2006, was selected among thousands submitted as one of ten finalists in the Project Imaginat10n competition sponsored by Canon USA and Hollywood director Ron Howard.

Project Imaginat10n, created to inspire short films and creativity, launched with a photo contest inviting entrants to interpret ten storytelling themes through photography. After receiving tens of thousands of submissions, the 91 winning photos were announced. Then five celebrity film directors each chose 10 photographs, one from each theme, to inspire their films.

Saxon's image, *Lost in Blue*, depicts a woman falling, bathed in blue as if underwater, her eyes closed and arms askew. The photograph inspired the judges, including actor Eva Longoria and Twitter co-founder Biz Stone, and served as inspiration for two film projects by celebrity directors, who plan to premiere their work at a Project

Imaginat10n Film Festival in 2013.

Longoria, best known for her role on TV's *Desperate Housewives*, mentioned in a videotaped interview that she had chosen Saxon's photograph as an inspiration for her film project. "I thought this beautifully captured the mood of what this person's going through," Longoria said. "She's drowning, she's in trouble, and that's just a rich place for us to draw a story from."

Sammie has worked professionally as a photographer since he received his art degree and credits his undergraduate education for his success. "I learned a lot," he says of his time at CSU. Back then, the Department of Art was still on Main Campus before relocating to the RiverPark campus. "I'm jealous," laughs Saxon, who regularly attends exhibition openings and events at the Corn Center. "Now the Art Department has everything I really wanted when I was a student."

"Sammie's achievements in such a short time period are remarkable, and we are particularly proud of his distinction," notes Joe Sanders, CSU's Alan F. Rothschild Distinguished Chair of Art.

**Works by Adam Forrester, Sammie Saxon and other art alumni are now on view as part of the Faculty and Alumni exhibition in the Illges Gallery at the Corn Center for the Visual Arts until November 16.**

**CSU ART DEPARTMENT FACT:** Exhibitions of work by nationally and internationally renowned artists can be seen in our galleries six to eight times a year.



## Students Study Art and Art History in Florence

*My heart was beating fast at the thought of entering Florence. At last, I perceived the sombre mass of the cathedral and its dome, Brunelleschi's masterpiece. The noble city where Dante, Michelangelo and Leonardo da Vinci had all lived! I had seen many views of Florence before, and I was able to walk around without a guide ... I sat outside a café in a big square facing the Palazzo Vecchio; ... I appreciated the mysterious charm of the [Uffizi] gallery's columns, between which you could see the illuminated houses on the other side of the Arno... had reached the point of celestial feeling ... As I emerged from the porch of Santa Croce, I was seized with a fierce palpitation of the heart; the wellspring of life was dried up within me, and I walked in constant fear of falling to the ground. So Stendhal described the dizzying experience of his first visit to Florence nearly two hundred years ago. The palpitations, the feeling that they had been there before, the sense of being completely overwhelmed by the beauty of the city and its art – eleven students from CSU experienced*

the same sensations when they studied in Florence last June.

Thanks to the support of the Friends of Art, the Center for International Education at CSU, and other generous benefactors, nine undergraduates and two graduate students in Art Education had the privilege of studying art and art history in Florence with CSU professors Claire Black McCoy and Hannah Israel. The program, initiated by Professors Hannah Israel and Michele McCrillis, is housed in the 16th-century Palazzo Guadagni in the Oltrarno area a few steps away from Brunelleschi's elegant church of Santo Spirito.

As they studied art history, the students were able to walk with Dr. McCoy in the steps of Giotto and Michelangelo, and examine works of art in their original locations. Visiting the galleries, churches, and palazzos to study the architecture, sculpture, and paintings, the students also polished their skills in drawing with Professor Israel who arranged for them to draw onsite. Every student has different memories, of course, but few will forget

studying and drawing in the beautiful church of Santa Maria Novella, listening to their fellow students' presentations in the Santa Croce, and their first experiences of the Uffizi.

The Italy program always coincides with the Venice Biennale, one of the most prestigious exhibitions of contemporary art in the world. Apart from enjoying the breathtaking city on foot, in *vaporetti*, and on gondola rides, the CSU students experienced The Encyclopedic Palace curated by Massimiliano Gioni, the national pavilions housed in the Giardini, other exhibitions throughout the city, and the Peggy Guggenheim Museum. For students of nineteenth-century painting, the landmark exhibition *Manet: Return to Venice* offered a unique opportunity to view Manet's *Olympia* and Titian's *Venus of Urbino* side-by-side. On their free weekends, our students also traveled throughout Italy visiting Positano, Sorrento, Pisa, and Rome.



Left: CSU in Italy students explore Siena.  
Right: Students draw in Florence.

**CSU ART DEPARTMENT FACT:** Department of Art graduates are thriving in prestigious M.F.A. programs such as Cranbrook Academy of Art, School of the Art Institute of Chicago, Columbia College, University of Pennsylvania, Washington University (St. Louis), University of South Florida, and the National College of Art and Design in Ireland.

## Study Abroad Scholarship Recipient *Thanks Friends of Art*

Dear FOA Members,

My name is Lauren Cantrell and I was a recipient of a Friends of Art Travel Scholarship. With this scholarship, I studied abroad in Italy this summer. Thanks to the opportunity you gave me, I was able to immerse myself in the art of the Italian Renaissance and see the artworks *in situ*. Being able to see the varied sights of Florence, Venice, and the surrounding areas allowed me to better understand the career path I want to take. Working within a museum setting, specifically as a curator, is what I strive to do now because of visiting places such as the Peggy Guggenheim Collection, the Uffizi,

and the Vatican. The influences of the different locations will leave an impression on my work as an art historian and curator.

I truly cannot express how thankful I am for this scholarship and the impact it has made in my life. I appreciate all that you do for this department and the opportunity to travel to a place that has given me so much inspiration.

Lauren Cantrell

*CSU Art History Major and FOA Scholarship Recipient*



Lauren Cantrell, Art History major and scholarship recipient, in Venice this summer.

## Students Participate in 2013 *Artbeat*

**A**rtbeat is a community wide effort that celebrates and supports creative individual and arts organizations in Columbus. Its mission is to provide culture, engagement, and education. This year the theme was “Arts in the Streets,” and featured street performances, art making, music performances, readings, and exhibitions in the streets of Uptown and surrounding areas.

The CSU Department of Art faculty and art students participated with exhibitions, film screenings, printmaking demonstrations, and student site specific public sculpture in Uptown Columbus.

Students also helped install the “Before I Die ...” wall in front of the Bradley Theatre, 1241 Broadway, and in Dinglewood Park at the corner of 18th Avenue and 13th Street. The “Before I Die ...” wall, an installation by artist Candy Chang of New Orleans, is a global public art project that

invites people to share their hopes and dreams in public spaces. Inspired by the death of a loved one, Candy Chang created the original “Before I Die...” wall on an abandoned house in her neighborhood in New Orleans. The project is about remembering what is important and creating public spaces that better reflect what matters to us as a community and as individuals.

Columbus Mayor Teresa Tomlinson was the first to sign the wall, followed by students of the Downtown Magnet Academy and St. Luke School. For the next two weeks, passersby contributed their own thoughts to the wall. “Most writings on the wall were inspiring and stimulating,” remarked Marleen De Bode-Olivié, Chair of Friends of Art and Artbeat organizer. “It ranged from ‘I would like to go to Italy’ to ‘I would like to make a difference’ and ‘I would like to save a life’. It was beautiful to share.”



Left and middle: CSU art students help install the “Before I Die ...” wall in front of the Bradley Theatre on Broadway and in Dinglewood Park. Right: Students give printing demonstrations outside the Corn Center as part of this year’s Artbeat.

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The presence of names in this report is based upon donations received during the period July 1, 2012 through July 31, 2013. The editors have carefully reviewed these names; nevertheless, in listings of this length, errors or omissions may occur. If your name has been misspelled or listed incorrectly, please accept our apologies and bring the mistake to our attention by emailing [mccrillis\\_michele@columbusstate.edu](mailto:mccrillis_michele@columbusstate.edu).

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“Our collective artistic stretch is transforming Columbus into an ideal place to live, work, study, and create, and is powering our continued growth.”

—Joe Sanders, the Alan F. Rothschild Distinguished Chair of Art



*continued from page 11*

**DEPARTMENT OF ART ENDOWED AND RESTRICTED FUNDS**

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 The William B. and Sue Marie Turner Distinguished Chair in Art History

**FUNDING FUTURE ARTISTS: FRIENDS OF ART SCHOLARSHIP FUND**

*The following Friends of Art members have contributed over \$38,000 to inaugurate this special scholarship for incoming freshmen.*

**Founding Contributors**

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*(in honor of Michele McCrillis)*

**Corporate Sponsor**

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**CSU ART DEPARTMENT FACT:** In 2012/2013 the Department of Art awarded a grand total of \$31,200 in scholarships.

## Tower Society Travelers *Tour Tuscany*

Michele McCrillis, Associate Professor of Art History, took her art talks on the road again this spring accompanied by twenty-two members of the Tower Society, including several Friends of Art members. This year they traveled to Italy, visiting many hill towns in Umbria and Tuscany including Cortona, Prato, Assisi, Siena, Arezzo, and Lucca, while based in a beautiful country villa. They also stayed in Florence for four days and visited the impressive 16th century palazzo that houses the classrooms, library, and offices used by our faculty and students during the CSU in Italy Summer Study Abroad program.

During the ten-day tour, Professor McCrillis gave informal art talks on the Early Renaissance in Italy, discussing topics such as “Virtue and Beauty: The Renaissance Image of the Ideal Woman,” “Art, Class, and Wealth in Renaissance Florence,” and “The Riddle of Botticelli’s *La Primavera*.” A special highlight in Florence was a private visit to the Vasari Corridor, the private walkway used by the Medici that runs from the Uffizi to the Pitti Palace. This was a particular treat for the visitors, as the Vasari Corridor is not usually open to the public.



Above left: The Tower Travelers visit the newly restored “Gates of Paradise” Baptistery Doors by Ghiberti at the Museo dell’Opera in Florence. Above right (left to right): Becky Averett, Joanne Hudson, Judy Peek and Ruth Yancey in Cortona, Italy. Right: The Tower Travelers outside the 16th century palazzo in Florence that houses the CSU in Italy Study Abroad Program.

## Donor Recognition Wall

A new Donor Recognition Wall was unveiled this spring in the Corn Center for the Visual Arts.

The plaque acknowledges donors who have contributed to the ongoing excellence of the Department of Art through endowments which support named faculty chairs, scholarships, and programs.



## Faculty News

For the past year Gallery Director and Associate Professor **Hannah Israel** has collaborated with Michele McCrillis on research for an upcoming exhibition of Minimal Art for the fall of 2014. She was included in an exhibition of notable Filipino Contemporary Women Artists in May of 2013 at the University of the Philippines. In October of 2013, she was invited as a visiting artist at Concordia University in Montreal to lecture and give a curatorial workshop. She also participated in shaping the 2013 ArtBeat for the Columbus community and curated several professional and student exhibitions for CSU.

**Dr. Barbara Johnston**, Assistant Professor of Art History, began last academic year by presenting a talk titled *Sunny Skies and Starry Nights: The Short Life and Timeless Art of Vincent van Gogh* to a large group of art enthusiasts at Spring Harbor. In October, Dr. Johnston presented “Apostola, Missionary,

Mystic: The Many Faces of Mary Magdalene” at the Southeastern College Art Conference in Durham, North Carolina. The award of a CSU Faculty Development Grant enabled her to attend the Renaissance Society of America Conference in San Diego, California in April, where she presented her paper, “The Politics of Devotion: Political Iconography and Subtext in Louise of Savoy’s *Vie de la Magdalene*,” in one of two sessions devoted to the publication of *Mary Magdalene: Iconographic Studies from the Middle Ages to the Baroque* (Brill, 2013), to which Dr. Johnston contributed a chapter. In the spring of 2013, she presented *Louise of Savoy and the ‘Vie de la Magdalene’: The Illuminated Manuscript as Passion Play* as part of the Department of Art’s *Dialogues* lecture series. Her research efforts were recognized by her colleagues when she was awarded the Columbus State University College of the Arts Faculty Research and Scholarship Award. Dr. Johnston was recently invited to join the Education Advisory Committee of the

Columbus Museum, where she looks forward to expanding the connections between CSU and this important cultural institution.

During the spring semester, Assistant Professor **Yuichiro Komatsu** had a solo exhibition at Clemson University in South Carolina, and his works were included in the *Cities: All Dimensions* exhibition at Tokarska Gallery in London, England, and the *Two (x) Two, Small Scale Ceramic Sculpture* Biennial at Eastern Washington University in Cheney, Washington. He also received a University Grant to participate in an international residency program at FAAP (Fundação Armando Alvares Penteado) in São Paulo, Brazil this summer. While at the residency, he focused on the development of his new body of work and presented an artist’s lecture at the University of São Paulo. He has also been invited to participate in an international conference on Art and Nature at the University of São Paulo and his work will



Above left: Hannah Israel in her studio. Above center: Yuichiro Komatsu presenting an artist’s talk at the University of São Paulo, Brazil. Above right: Critique of a student performance during a collaborative art project Heidi May worked on in Vancouver, Canada. Photo by Heidi May, published in Elkins, J. (2012). *Art Critiques: A Guide* (2nd edition).

be included in a group exhibition next year.

**Dr. Bret Lefler**, Assistant Professor of Art Education and Art Education Program Coordinator, was presented with the Georgia Art Education Association Higher Education Teacher of the Year award in October at the GAEA Professional Fall Conference in Savannah. He presented his research at the GAEA Conference in Valdosta, Georgia this year. The presentation, titled *Smartphone Technology and the Art Classroom*, focused on the emerging presence and use of smart phones within the classroom setting and how teachers can employ this technology to provide meaningful instruction for their students. Dr. Lefler also attended the National Art Education Conference in his home town of Fort Worth, Texas in the spring of 2013. Dr. Lefler exhibited his work, *Model Corporate Citizen*, in a Project Space in the Illges Gallery last fall, and participated in the *It's Not the Heat, It's the Humidity* exhibition in St. Louis, Missouri.

**Dr. Heidi May** began her first year at CSU teaching drawing and digital media, and developing a series of courses in digital arts and design. Most of her art research efforts were put towards writing her PhD dissertation titled *Educating Artists Beyond Digital: Understanding Relational and Network Art as Contemporary Pedagogy* – a thesis she successfully defended this fall, completing her doctorate in Curriculum Studies (Art Education) from The University of British Columbia. Last year, Dr. May received two scholarly awards from UBC: the Gordon and Marion Smith Prize in Art Education for excellence as an artist and art educator,

and the Dean of Education Scholarship. In addition, one of her videos was exhibited online in a recent issue of the *UNESCO Observatory Multi-Disciplinary Journal in the Arts* and she had photographs published in two peer-reviewed journals. In the fall of 2012, Dr. May presented at the Canadian Society of Education through Art annual conference and in the spring of 2013, she represented CSU at the National Art Education Association annual meeting in Texas and gave two presentations on her research.

**Dr. Claire Black McCoy**, William B. and Sue Marie Turner Distinguished Faculty Chair in Art History, received a University Grant in 2011 to pursue research on the subject of Academic sculptor Eugène Guillaume's 1875 essay on Michelangelo; she is currently putting the finishing touches on the resulting article for submission to *Nineteenth-Century Art Worldwide*. Her review of the Getty Institute's publication *Provenance: An Alternate History of Art*, edited by Gail Feigenbaum and Inge Reist, will appear in the SECAC Review this year. In October of last year, Dr. McCoy presented her paper, "Michelangelo of the Boulevards," at the annual Southeastern College Art Conference in Durham, North Carolina. Dr. McCoy also worked closely with Professor Hannah Israel to sponsor our second CSU in Italy study abroad program for students of Studio Art and Art History. As the Program Coordinator for Art History, Dr. McCoy and the rest of the faculty were happy to see our first Art History majors graduate in December and May.

**Michele McCrillis**, Associate Professor of Art History, was the recipient this year of Columbus State University's College of the Arts Faculty Service Award. In November, Professors McCrillis and Israel were awarded a University Grant for an interdisciplinary project to research and develop an exhibition and catalog for the fall of 2014 focusing on Minimalism. As part of this research project they traveled to Marfa, Texas and New York to visit important collections, foundations, and artists' studios. In April, Professor McCrillis accompanied twenty-two members of CSU's Tower Society to Italy, and explored the Early Renaissance in Florence and the hill towns of Umbria and Tuscany. During the summer, she visited the Venice Biennale, and attended the *Salon Suisse: New Aesthetics and Research*, a series of lectures and discussions on contemporary art, organized as part of the Swiss participation in the Venice Biennale. In Columbus she also gave several public lectures, including a lecture titled *Warhol: Making Impersonality a Style*, at the Columbus Museum in August.

This past spring, printmaking professor **Elizabeth Roberts McFalls** organized The American Print Alliance's 2013 Print Dialogue Day, *PRINTING: GREEN*. This event marked the first symposium hosted by the department and took place April 20, 2013. Throughout the day, participants discussed current thought, practice, and research in "greening" print studios and practices during print demonstrations, panel discussions, and presentations. The event was well-attended and brought international and regional artists to campus. This fall, Professor McFalls



*continued from page 15*

has a solo exhibit scheduled for October 2013 at the Open Gallery, Vincennes, Indiana.

This summer, sculpture professor **Mike McFalls** did a great deal of traveling abroad. In May he made a two and a half week site-visit to Japan in order to develop and prepare for the 2014 Art in Japan study-abroad program. From June through August, he did a residency at Australia National University. During the residency he produced drawings, bronze sculptures, dabbled with some video, and, of course, did a little exploring. While at Australia National University, Professor McFalls gave a public lecture and participated in several critiques with the master level sculpture students. His residency ended with a solo exhibition in the ANU School of Art, Foyer Gallery.

In the past year, photography professor **Rylan Steele** traveled several times to continue his photographic research in Ave Maria, Florida.

Work from his series, *Ave Maria: One Man's Vision*, was exhibited at the Ogden Museum of Art and the 1401 Gallery at the University of the Arts in Philadelphia. Additionally, Professor Steele was published online at *Lenscratch*, which is curated by photographer Aline Smithson, and *The Daily Mail*, published in London. He also attended the Photo Nola Photography Portfolio Review in New Orleans, which attracts the top photographers and arts professionals from the Southeast. During the spring semester, Professor Steele and photography students Emily Porter and Ben Lee traveled to Chicago to attend the 50th National Conference of the Society for Photographic Education, and during the conference, Rylan Steele took over the treasurer position for the Southeastern Region of SPE.

In 2013 Associate Professor **Orion Wertz** introduced a new body of paintings and drawings in an exhibition at Auburn University

titled *Future Perfect Tense*. Professor Wertz staged the exhibition with fellow painter Scott Anderson, a well-recognized artist and painting professor at the University of New Mexico at Albuquerque. At the opening, Professor Wertz delivered a public lecture and later taught a workshop for Auburn art students. He received funding from a University Faculty Development Grant to support this exhibition. Earlier in the year, Professor Wertz also presented a lecture at the Southeastern College Arts Conference titled "Embedded Images." This lecture surveyed developments in neuro-psychology that suggested new ways of defining imagination.



Above left: Elizabeth Roberts McFalls speaks at the American Print Alliance's Print Dialogue Day. Mike McFalls, *Forging a History of Place* (U.p: up), exhibited at the Australian National University, 2013. Above right: Orion Wertz, *Breeze*, 2012. Rylan Steele, *Ave Maria Garden*, 2013.

## Bo Bartlett Center *Update*

by David Houston

In February 2012 I was very pleased to join the College of the Arts as Executive Director of the Bo Bartlett Center. I was most recently the Director of the Curatorial Department at the Crystal Bridges Museum of American Art in Bentonville, Arkansas and prior to that appointment, the Chief Curator and Co-Director of the Ogden Museum of Southern Art in New Orleans. One of my ongoing interests as a writer and a curator has been the variety of realist revivals after the Second World War. The diversity of American painting, and especially realist painting, is often a challenge to historians and viewers alike. I have been fortunate to work directly with Bo on a major solo exhibition in New Orleans and included his work in several group exhibitions in New Orleans and Bentonville. Based on this experience I am looking forward to organizing an exhibition program looking at the work of Bo and his peers in the larger context of the recent history of art and culture.

Just this year, Bo and his wife, the painter Betsy Eby, relocated to Columbus after many years in Vashon, Washington. Bo and Betsy speak eloquently about this decision and their thoughts on living in Columbus and working in the South on his website [bobartlett.com](http://bobartlett.com) under the messages folder. I encourage you to read this, not only as a testimonial to their commitment to Columbus and the Center, but also as a glimpse

into his creative thinking and artistic practice. You also might want to get a copy of Betsy's newly released monograph on Marquand Press this fall. My thanks to Betsy for inviting me to contribute an essay to the book well before making my decision to move to Columbus and the Bartlett Center.

As the Bartlett Center begins architectural planning and looks forward to an opening date, it is important that our strategic planning fulfills its mission as Columbus's youngest cultural institution and that we realize our unique mission to the art of the region and the larger national and international scenes. I would like to acknowledge the ongoing work of Jan Miller and our dedicated board in significantly moving the Center forward as we look at the role and greater meaning of Bo's work and art in general.



David Houston, Executive  
Director of the Bo Bartlett Center

## Gift from the Columbus Artists Guild

A longtime supporter of CSU's Department of Art, the Columbus Artists' Guild gave a significant gift earlier this year to the department through Friends of Art. This generous gift is in addition to the annual scholarship funds that they already support and reflects the Guild's dedication to promoting the arts in Columbus and the surrounding valley area.

The Columbus Artists' Guild has many connections with the CSU Department of

Art. Several of the Guild's monthly meetings, which typically include an art-related interactive demonstration or presentation, have been held in the Department of Art's facilities. In addition, the Guild has used the Department of Art's Norman Shannon and Emmy Lou P. Illges Gallery to house its annual members' juried exhibition for the past two years. Many of the Guild's members are also members of Friends of Art.



The Columbus Artists' Guild presents a donation to Friends of Art. Shown from left to right: Bucky Bowles, current Columbus Artists' Guild President and Friends of Art member; Joe Sanders, the Alan F. Rothschild Distinguished Chair of Art and Professor of Art; and Richard Baxter, Dean of CSU College of the Arts.

## CSU Department of Art Scholarship Recipients

CSU's Department of Art is grateful to the individuals and organizations whose generous support provided scholarships for our talented students last year. A grand total of \$31,200 was awarded by the Department of Art in scholarships this year.

Due to the large number of applicants for the new *Funding Future Artists: Friends of Art Scholarship*, more scholarships were awarded to incoming freshmen than in past years.

### **2012/2013 Department of Art Merit Scholarships**

#### **Funding Future Artists: Friends of Art Scholarship**

Julianna Wells

#### **Friends of Art Academic Scholarship**

Brittany Shepard

Sarah Holloway

Rachel Kaiser

Laszlo Olah

Amanda Mitchell

Jeremy McCrary

Marisol Pena (*incoming Freshman*)

Lindsey Batts

Victoria Cantrell

Yadira Padilla

Tanieka Royser

Raijeim Douglas

#### **Columbus Artists Guild Scholarship**

Marjorie Pierce (*incoming Freshman*)

#### **Gerry Bosch Art Scholarship**

Miranda Draper

Sarah Holloway

#### **Bebe Smith Art Scholarship**

Jeremy McCrary

#### **Frances H. Ellis Art Scholarship**

Amanda Mitchell

#### **Columbus Junior Woman's Club Fine Arts Scholarship**

Marjorie Pierce (*incoming Freshman*)

#### **Janet B. Hollis Endowment for Art**

Brittany Shepard

Caitlyn Christian

Marjorie Pierce (*incoming Freshman*)

#### **Mary F. Passailaigue Art Scholarship**

Kaitlyn Underwood

#### **Edward Shorter Art Scholarship**

Abigail Summers (*incoming Freshman*)

Brianna Wright (*incoming Freshman*)

Sarah Holloway

### **2012-2013 Friends of Art Travel Scholarship**

The following students were awarded scholarships to study in the **CSU in Italy Study Abroad Program** this summer:

Lindsey Batts

Victoria Cantrell

Raijeim Douglas

Yadira Padilla

Tanieka Royser

In addition, Emily Porter and Benjamin Lee received **Friends of Art travel scholarships** to attend the Society for Photographic Education National Conference in Chicago



### **Award Winners from the 2013 Juried Student Art Exhibition**

Best in Show: Courtney Ryan, *Condensed*, 2013

Juror's Choice: Joshua Jarrett, *Untitled*, 2013

Honorable Mention: David Knapp, *Children of Fire*, 2012

Merit Award: Emily Porter, *Urbanized*, 2012

Merit Award: Victoria Dugger, *Untitled*, 2012

### **Dean Richard Baxter chose the following student work for the Dean's Purchase Award:**

David Knapp, *I Can Hear the Sound*, 2012

Kebbyn Shores, *Caverns*, 2013

Joe Sanders, The Alan F. Rothschild Distinguished Chair of Art, chose Victoria Dugger, *Untitled*, 2012 for the **Chair's Purchase Award**.

**Congratulations to all winners and participants in the Columbus State University 2013 Student Juried Art Exhibition at the Corn Center for the Visual Arts!**



Above: Incoming freshmen receive scholarships at the Juried Student Exhibition this spring. Left: Academic Scholarship recipients.

## Meet Our First *Funding Future Artists: Friends of Art* Scholarship Recipient

The Department of Art was delighted to welcome Julianna Wells to the RiverPark Campus in August for her first semester as an Art Major and our very first *Funding Future Artists: Friends of Art* Scholarship student. This new scholarship was created in 2012 to actively recruit the best students to study at CSU's Department of Art, and was funded by the generous support of a group of Founding Contributors together with sales from *Beyond the Limit: Funding Future Artists* limited edition prints created especially for this program by Bo Bartlett, Orion Wertz, and Jon Barwick.

The response from scholarship applicants was tremendous, but for the members of the department's Scholarship Committee one student stood out: Julianna Wells, a senior from Harris County High School who lives in Pine Mountain, Georgia.

With a 4.41 GPA, Julianna was in the top ten percent of her class with the highest SAT score in the Harris County School system. She was Salutatorian for her graduating class and was also recognized as the school's 2013 Student Teacher Achievement Recognition (STAR) student, a program that honors Georgia's outstanding high school seniors. She participated in the prestigious Governor's Honor Program in 2012 and received many awards during her high school education, including the AP Scholar Award and the Georgia Merit Scholar Award. She was Harris County High School's Page One representative and participated in many art competitions in Georgia, receiving numerous awards including Best in Show at Callaway Gardens Steeplechase Youth Art Show in 2012, and Best in Show at the Georgia National Fair Youth Art Show, among others.

Apart from her outstanding academic record and portfolio, the Scholarship Committee members were impressed by her involvement in many community projects. As president of Harris County High School's National Art Honor Society for two years, Julianna was in charge of the "Empty Bowl" event at which at least 500 bowls hand made by the students were sold to raise money for F.O.C.U.S., a non-profit charity that provides food, clothes, and medical services to those in need. She also volunteered at Artworks in Pine Mountain, Relay for Life through Beta Club, Callaway Gardens, and Harris County Library.



*Funding Future Artists: Friends of Art* Scholarship recipient Julianna Wells (right).

This year she volunteered at the State Capital Youth Art Show, setting up the show, greeting Georgia Congressmen and students, and giving live painting demonstrations.

Julianna was set to pursue a visual arts degree at the University of Georgia, with another offer from LaGrange College in her pocket, when she heard about the *Funding Future Artists Scholarship*, which was unlike anything the other universities offered.

She visited the RiverPark campus and was very impressed with the Corn Center for the Visual Arts, with its fourteen different study and work spaces. The college vibe on Broadway and all the cultural activities on the RiverPark campus also got her attention. "I just love being downtown. I'm inspired by everything around me and it makes me want to make art."

"We were very pleased to attract a student of this quality," said Joe Sanders, Chair of the Department of Art. "Ms. Wells was the top choice among all of our scholarship applicants. Clearly the *Funding Future Artists Scholarship* and our other recruiting initiatives are resulting in some excellent student applicants."

*Please consider making a donation this year to the Funding Future Artists: Friends of Art Scholarship fund, so that we can continue to attract outstanding students to CSU's art program.*

"The Funding Future Artists Scholarship is the reason I'm here at CSU and the reason I'm able to pursue my dream of a career in the arts."

—Julianna Wells, first *Funding Future Artists: Friends of Art* Scholarship recipient



## Student News

### Art History Major Studies at Oxford University

Art History Major **Ceallsach “Kelsey” Crouch** will spend the fall semester studying art history with Oxford dons, conducting research in the University’s renowned Ashmolean Museum of Art and Archeology, and exploring London’s plentiful resources, as the first art history participant in the CSU in Oxford Visiting Student Program. Building upon the intellectual foundation she has already laid at CSU, Kelsey will take tutorials at Regents Park College at the University of Oxford and looks forward to the opportunity to explore many works of art first-hand throughout the semester.

A graduate of Columbus High School, Kelsey’s first choice was Columbus State University. She has always loved and appreciated art and during her sophomore year she switched her major from English in Secondary Education to Art History with a minor in Philosophy. The art history faculty in CSU’s Department of Art and Regents Park College in Oxford were impressed by Kelsey’s dedication to her subject, her academic

success, and her commitment to the whole learning experience in Oxford.

Kelsey will spend late September through early December studying art history and plans to take tutorials in “The Transition from Antiquity to the Middle Ages” and “Art and its Public in France” while taking advantage of the amazing resources in Oxford as well as in London. Her courses will be taught in the British tutorial model.

This type of opportunity is only occasionally available to graduate students at well-endowed elite institutions, but Kelsey will have this experience as an undergraduate. Her period of study at Oxford will be generously supported by grants and scholarships provided by Mr. J. Kyle Spencer, the CSU Center for International Education, and Friends of Art.

Kelsey says that she loves the Department of Art at CSU and credits her art history teachers, Drs. Claire McCoy and Barbara Johnston, and Professor Michele McCrillis, with inspiring her to do her best and encouraging her to pursue this opportunity.

### Art History Minor Wins Research Award

The CSU Department of Art would also like to congratulate **Ashley Meadows** on winning first place for her paper and presentation at the first annual Georgia Undergraduate Research Conference, held at CSU in February, 2013. Ashley is pursuing an art history minor along with a major in secondary history education.

Out of the twenty-three research presentations given at the conference, Ashley was awarded first place for her presentation on the Roman Ara Pacis Augustae altar, built in 13-9 B.C.E. under the reign of Augustus Caesar.

Ashley wrote the paper that she presented for an art history class taught by Dr. Claire McCoy, who encouraged Ashley to present her paper at the conference. Through her research, Ashley argues that symbols found on the altar were meant to serve as propaganda for Roman emperor Augustus Caesar rather than the widely held view that the symbols were meant to refer to the goddess of mother earth or the goddess of love.

Ashley is currently a senior at CSU, and after graduation plans on attending graduate school at the University of Chicago in order to specialize in Ancient Civilizations of the Mediterranean. Her ultimate goal is a doctoral degree and a career in education.



Above Left: The Bodleian Library, Oxford, England. Above Right: Ashley Meadows wins first place for her paper and presentation at the 2013 Georgia Research Conference.

## Best of British Art Talk and Tea Series

In this continuation of talks showcasing a selection of quintessentially British paintings, Michele McCrillis, Associate Professor of Art History, will focus on two different depictions of women, each very much a reflection of its time and place.

These “Painted Ladies” include a famous 18th century actress and courtesan, and a Pre-Raphaelite depiction of a drowning Shakespearean character. Each representation reveals as much about the artists’ attitudes towards women as their models’ real lives.

Specially created for Friends of Art members and their guests, each talk will focus on a single painting, unveiling its meaning and cultural importance. Please join Michele, who grew up in London and teaches art history at Columbus State University, for one or both of these informal talks and enjoy a spot of afternoon tea provided by our gracious Friends of Art hosts.

### Monday, October 28, 2013

Sir Joshua Reynolds, *Mrs. Abington as Miss Prue in William Congreve’s “Love for Love”*, 1771

Hosted by The Joseph House Art Gallery

### Monday, December 2, 2013

Sir John Everett Millais, *Ophelia*, 1851-52

Hosted by Al and Brigitte Alvarez

Space is limited and reservations are \$20 per person for each Art Talk and Tea. For more information call the Department of Art at 706-507-8301.

**A very special thank you to last year’s hosts: Max and Ann Burr, Jim and Nancy Buntin, and Susan Schley Gristina. It is their hospitality that makes these art gatherings so special.**



Top left: Attendees at the Best of British Art Talk and Tea enjoy refreshments. Top right: Michele McCrillis discusses Hogarth’s *Marriage a-la-Mode* at Susan Gristina’s home in January. Above: Michele talks to Friends of Art members about British artist George Stubbs last November at the home of Jim and Nancy Buntin. Left: Sir Joshua Reynolds, *Mrs. Abington as Miss Prue in William Congreve’s “Love for Love”*, 1771.

**CSU ART DEPARTMENT FACT:** Undergraduates will have dedicated individual studio spaces in the new Seaboard Depot building on Front Avenue—a distinction among our peers and a springboard to their success.

## CSU Visiting Artists and Scholars Residency Program

The Department of Art continues to attract prominent studio artists, art historians, art critics, and curators to the RiverPark campus as part of the **Visiting Artists and Scholars Residency Program**, now in its fifth year. These energetic and creative individuals teach seminars, mount exhibitions, collaborate with students on special projects, and give public lectures and workshops, while engaging the Columbus community in an ongoing dialogue with the visual arts.

“By offering residencies to nationally and internationally recognized artists and scholars, we promote a level of creative exchange and student access to practitioners that is unique in an academic arts program” notes Gallery Director and Associate Professor Hannah Israel.

Long-term residents spend a semester at CSU, during which they pursue their own research and creative production. Short-term residencies, lasting two to four intensive weeks, include workshops, installations, and exhibitions.

Additionally, the **Summer River Fellow Residency Program** offers recent M.F.A.

graduates the opportunity to immerse themselves in our community for two to four weeks. This experience assists their professional development and adds value to our program and the local arts culture.

**Jessica Ingram** will be joining us in October as the short-term visiting artist. Ingram’s practice includes multi-media non-fiction narrative, public art commissions, and community-based programming. Her work is motivated by her desire to understand how people relate, what they long for, and what motivates the choices they make. Her recent bodies of work include *A Civil Rights Memorial*, about sites where atrocities were committed during the Civil Rights Movement and related stories and court cases in the American South, and *Hilltop High*, about young mothers attending an alternative high school for pregnant teenagers in San Francisco.

Ingram’s work has been published and exhibited internationally. She was awarded the 2012 Santa Fe Prize, was a recent Fellowship Artist in Residence at Kala Art Institute, and a featured artist in the 2010 New York Photo Festival. Her work has been published in the

*New York Times*, *GUP*, *OjodePez*, *Etiqueta Negra*, and *PDN*. Jessica is a contributing editor to *What We Want Is Free: Generosity and Exchange in Recent Art* (SUNY Press 2004).

Ingram is a principal member of Cause Collective, along with artists Hank Willis Thomas and Ryan Alexiev. Cause Collective has received multiple public art commissions in the San Francisco Bay Area, including the Oakland International Airport, Oakland Museum of California, and SF Camerawork. *Along the Way*, a video she completed with the Cause Collective, was an Official Selection at the Sundance Film Festival. Cause Collective just completed a large scale installation at the Birmingham International Airport.

While at CSU, Ingram will teach a workshop exploring the histories and memories of local participants, and researching the history of the Columbus area. The workshop will begin with a discussion of artists exploring the emotional and physical aspects of memory. She will also exhibit work created during her stay in the Fulcrum Gallery on Broadway from October 9 to November 16.

In the spring of 2014, **Yeon-Jin Kim** will join the CSU faculty to teach a Special Topics course on video art and installation. Kim will teach students various methods of video editing by using video editing softwares such as Adobe Premier and Final Cut Pro.

Yeon-Jin Kim was born in 1978 in Seoul, South Korea and received her BFA from Seoul National University in 2002 and MFA from Hunter College in 2008. She has most recently



Yeon-Jin Kim, *Spaceship Grocery Store*, 2011 Installation.

shown her work in *Eclectic Visionaries* at Gana Art Gallery in New York City; in *View Points: Artifice and Reality*, a two-person show in Livingston Manor, New York; *in to: Night* at the Times Square Gallery in New York City; and in *Collage Logic* at the Ann Street Gallery in Newburgh, New York. Screenings of her work have been presented in the Reel Venus Film Festival at Anthology Film Archive in New York City and the Third Video Festival in Cairo, Egypt. She has recently completed several residencies in New York State, including at Yaddo in Saratoga Springs and the Constant Saltonstall Foundation in Ithaca, and she will be doing residencies at

Sculpture Space in Utica and BRIC/BCAT in Brooklyn.

### Summer River Fellow

This year's Summer River Fellow will be **Emily Orzech**. Orzech works with a combination of printmaking and photographic techniques to explore the ways in which people inhabit constantly changing urban spaces. She studied etching at Smith College and went on to receive her MFA from the University of Michigan, Ann Arbor. She then spent over a year in China, first studying language and contemporary art history, then completing

a Fulbright Fellowship in lithography at the Central Academy of Fine Arts in Beijing. Orzech is currently a lecturer in the Department of Art and Art History at the University of New Mexico in Albuquerque.

The generous support of CSU Friends of Art, the Mildred Miller Fort Foundation, and the Norman Shannon and Emmy Lou P. Illges Foundation has made possible these extraordinary opportunities for students, faculty, and our visitors to discover new directions in the experience and making of art.

## FOA Members Tour *Promises* Exhibition at the Columbus Museum

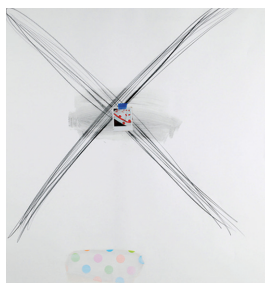
In January CSU art faculty, students, and Friends of Art members toured The Columbus Museum exhibition, *Promises of Great Things to Come: Future Gifts to the Collection of the Columbus Museum*. Kristen Miller Zohn, Curator of Collections and Exhibitions at the museum, led the special tour, and FOA members who were lenders to the show also discussed pieces from their personal collections and their approaches to collecting art.



Above left (from left to right): Tom Butler, Kristen Miller Zohn, Richard Baxter, David Houston, Joe Sanders, Bo Bartlett, Rex Whiddon, Betsy Eby, and Jan Miller. Above center: Sally Gates talks about a piece from her collection at The Columbus Museum. Above right: Dr. Philip Brewer discusses a work from his collection for FOA members, CSU students, and faculty.



## 2013 – 2014 Exhibition and Public Lecture Schedule



Work by Craig Drennen

**August 27 – September 28**

Exhibition

*Painterly Gesture*

Location: Illges Gallery, Corn Center

**September 9 – 30**

Exhibition

Student Exhibition

Location: Bay Gallery, Corn Center

**September 17**

Gallery Talk

*Painterly Gesture*

Location: Illges Gallery, Corn Center

Time: 12:00 noon

**September 25**

Dialogue Lecture Series

Heidi May, *Becoming the Medium*

Location: Crit Space, Corn Center

Time: 7:15 pm

**October 9 – November 16**

Exhibition

*Photographs by Jessica Ingram*

Location: Fulcrum Gallery, Broadway

**October 15 – November 16**

Exhibition

Faculty and Alumni Exhibition

Location: Illges Gallery, Corn Center

**October 22**Opening Reception Hosted by  
Friends of Art

Faculty and Alumni Exhibition

Location: Illges Gallery, Corn Center

Time: 5:30 – 7:30 pm

**October 29**

Gallery Walk with Alumni

Faculty and Alumni Exhibition

Location: Illges Gallery, Corn Center

Time: 12:00 noon

**November 5**

Gallery Walk with Faculty

Faculty and Alumni Exhibition

Location: Illges Gallery, Corn Center

Time: 12:00 noon

**November 7**

Reception and Art Auction

Time for Art, in collaboration with  
Young Professionals and the United  
Way

Location: Corn Center

Time: 6:00 – 9:00 pm

**November 18 – December 13**

Exhibition

Thesis Student Choice

Location: Fulcrum Gallery, Broadway

**November 19**

Public Lecture

Wendy Teakel

Location: Carpenters Hall

Time: 7:15 pm

**December 3 – December 13**

Exhibition

BFA/BSEd/MSEd Senior Thesis

Location: Illges Gallery, Corn Center

**December 7**

Reception

BFA/BSEd/MSEd Senior Thesis

Location: Illges Gallery, Corn Center

Time: 6:00 – 8:00 pm

**January 22**

Dialogue Lecture Series

Yuichiro Komatsu

Location: Crit Space, Corn Center

Time: 7:15 pm

**January 28 – February 28**

Exhibition

Yeon-Jin Kim

Location: Illges Gallery, Corn Center

**February 11**

Public Lecture

Yeon-Jin Kim

Location: Carpenters Hall

Time: 7:15 pm

**March 11 – March 29**

Exhibition

CSU Student Art Exhibition

Location: Bay Gallery, Corn Center

**March 14 – 29**

Artbeat

Location: Corn Center and many  
other venues**March 18 – April 19**

Exhibition

*Foreign and Domestic*

Location: Illges Gallery, Corn Center

**March 19**

Reception

*Foreign and Domestic*

Location: Illges Gallery, Corn Center

Time: 5:30 – 7:30 pm

**March 20**

Gallery Talk

Michael David Murphy, curator of  
*Foreign and Domestic*

Location: Illges Gallery, Corn Center

Time: 12:00 noon

**March 22**

Family Art Day

Location: Corn Center

Time: 1:00 – 4:00 pm

**April 29 – May 10**

Exhibition

BFA/BSEd/MSEd Thesis

Location: Illges Gallery, Corn Center

**May 10**

Reception

BFA/BSEd/MSEd Thesis

Location: Illges Gallery, Corn Center

Time: 6:00 – 8:00 pm

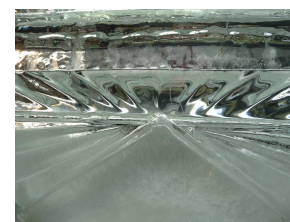


Photo taken by Rita Irwin



Work by Betsy Eby



The **Norman Shannon and Emmy Lou P. Illges Gallery** and the **Bay Gallery** are located inside the Corn Center for the Visual Arts, corner of Front Avenue and Dillingham Street, CSU RiverPark campus. **Carpenters Hall** is located on the corner of Broadway and 9th Street. **Fulcrum Gallery** is located at 1009 Broadway.

**NEW GALLERY HOURS:** Sunday and Monday: Closed  
Tuesday: 12 – 4  
Wednesday: 12 – 4  
Thursday: 12 – 6  
Friday: 12 – 4  
Saturday: 11 – 4



**COLLEGE OF THE ARTS**  
COLUMBUS STATE UNIVERSITY

Visit our website: [www.ColumbusState.edu/art](http://www.ColumbusState.edu/art)  
For more information call Michele McCrillis at  
the CSU Department of Art 706-507-8313

# FRAMING THE FUTURE



COLUMBUS STATE  
UNIVERSITY

COLUMBUS  
STATE  
UNIVERSITY  
DEPARTMENT  
OF ART

## *MESSAGE FROM THE CHAIR*

Overlooking the Chattahoochee River and its 17-mile linear park, and steps away from historic Uptown Columbus, our RiverPark campus anchors a lively arts district. More than 30 organizations, from the Springer Opera House to the city's Jazz Society, Museum, Artists' Guild, Symphony Orchestra, and Ballet, are key partners. Exhibitions in our acclaimed Norman Shannon and Emmy Lou P. Illges Gallery, our engaging Visiting Artists and Scholars Residency Program, and the new Seaboard Depot Art Studios form the bedrock for a vibrant future. Our collaborations include the new Bo Bartlett Center and Artbeat of Columbus, a two-week celebration that fills the city with 40 different artistic events, including a Sculpture Walk, every year. As our notable Residency Program enters its fifth successful year, this publication provides a snapshot of our recent history while underscoring our rapid trajectory.

This groundswell of cultural vitality is matched by the extraordinary investment the city, university and private partners have made in cultural expansion. Our collective artistic stretch is transforming Columbus into an ideal place to live, work, study, and create, and is powering our continued growth. It is a story we are just beginning to share regionally and nationally with prospective students, faculty, visiting artists and scholars, and patrons of the arts—a work of imagination we invite you to experience firsthand.

### **JOE E. SANDERS**

*The Alan F. Rothschild Distinguished Chair of Art  
College of the Arts  
Columbus State University*

**“LIFE IMITATES ART FAR MORE  
THAN ART IMITATES LIFE.”**

—OSCAR WILDE

COLUMBUS  
STATE  
UNIVERSITY  
DEPARTMENT  
OF ART



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Message from the President

One of the finest arts facilities in the region, with over 4,500 square feet of galleries. Innovative programming and curriculum, including new digital arts and design in 2013. Teaching-focused faculty mentors who also lead study tours in New York and abroad. Master classes and workshops with visiting artists. Academic and travel scholarships. Undergraduate research/creativity grants. Professional internships. Advanced placement/honors opportunities. Apartment-style housing in the heart of Columbus, Georgia's arts and entertainment district.





**23** VISITING ARTISTS AND SCHOLARS bring fresh energy to our community through long- and short-term residencies—a program that is a unique asset for an academic art department.

**14** EXHIBITIONS by nationally and internationally renowned artists bring solo and group shows to our galleries six to eight times a year.



**7** RIVERPARK CAMPUS comprises some of the finest arts facilities in the Southeast. Our multidisciplinary campus is turning Columbus into a cultural center for the region.





**STUDY ABROAD** enables talented art majors, supported by travel scholarships, to expand their intercultural and artistic literacy in such locations as Japan, Italy, Ireland, and England.

30

10

**PROGRAMS IN STUDIO ART, ART HISTORY, AND ART EDUCATION** are incubators for young talent, offering them a progressive curriculum, dynamic programming, and the guidance of productive artist/scholar mentors.



17

**FACULTY IN THE ARTS AT CSU** are culturally and professionally diverse. Our practicing artists and art historians conduct research, exhibit, publish, present, and curate projects across North America and overseas.



8

**STUDENT SUCCESS**, measured by our graduates' acceptance into leading M.F.A. programs and their growing reputations as artists and scholars, is helping to propel our emerging national presence.



32

**A VIBRANT COMMUNITY** long dedicated to the arts, the city of Columbus understands that rigorous art education is key to its next level of cultural expansion.



31

**CSU ARTS IN NEW YORK** regularly immerses students across disciplines in the city's iconic museums with courses in photography, art appreciation, and narrative illustration/drawing.





**The Columbus State University Department of Art** is an accredited Member of the National Association of Schools of Art and Design (NASAD).



The arts are central to Columbus State University's educational mission and the city's visionary urban planning.

## AT THE THRESHOLD

In 2006, creativity and scholarship grew exponentially when our department moved into the Corn Center for the Visual Arts on our RiverPark Campus. As we've continued our expansion into other buildings, our reputation has grown. Award-winning facilities are fueling that growth; so are an innovative curriculum, talented, engaged faculty and visiting artist/scholars, robust programming—at a level usually found at research-centered institutions—and international study opportunities for students and professors.

We are now at a tipping point, and expect the momentum of our progress will accelerate our ability to recruit top-quality students. Prospects, peers, and donors can already see that the arts are central to Columbus State's educational mission. Few universities make investments on this scale, especially paired with visionary urban planning. For example, civic partnerships have turned our stretch of the Chattahoochee River into the longest urban whitewater course in the world, which is boosting tourism and our local economy. Just 1,000 feet from the riverbank, we are unleashing creative energy that is just as powerful—and vitally important to our community.

Columbus State University's College of the Arts at RiverPark includes the Schwob School of Music, housed inside the city's RiverCenter for the Performing Arts, the Department of Communication, and Riverside Theatre, creative home of the Department of Theatre. With the city's other cultural assets, we have fostered a healthy and diverse arts ecosystem. Our community's significant artistic presence reflects widespread support for educating future arts leaders, visual artists, and arts educators. Today we're poised at the threshold of even more growth—exactly the place where every artist and scholar wants to be.







Undergraduates will have dedicated individual studio spaces in Seaboard Depot—a distinction among our peers and a springboard to their success.





## BUILDING A PORTAL TO POSSIBILITY



### FACILITIES

Visual artists transform paint, clay, wood, metal, ink, and digital images into works that inspire, make us think, and bear witness. At Columbus State University, another kind of creative process has adapted a cotton warehouse, cannon foundry, and union hall into some of the best arts facilities in the Southeast.

Our students and faculty began creating, learning, and exhibiting in these soaring studios, classrooms, galleries, and digital media labs in 2007. That year the energy and visibility of CSU's Department of Art surged—a growth spurt that continues with the conversion of the Seaboard Depot into a Studio Complex, planned for completion in early 2014. Our department occupies four facilities:

**THE CORN CENTER FOR THE VISUAL ARTS**, our department's award-winning creative home, features studios architecturally tailored to painting, printmaking, sculpture, ceramics, drawing, and photography.

Next door **THE YANCEY CENTER AT ONE ARSENAL PLACE** houses faculty and administrative offices, digital arts and design labs, and art education classrooms.

**CARPENTER'S HALL**, two blocks away, accommodates the Art History Program's lecture halls, a reading and seminar room, Gallery 4, and the college's Department of Communication.

The studios, gallery, specialized labs, and classrooms that will occupy **SEABOARD DEPOT**, the historic train station adjacent to the Corn Center, will promote synergy among our students, faculty, resident artists and scholars, support the development of new degree programs, and enhance our community outreach. Visiting artists and scholars can walk to a residency apartment one block away. CSU's College of the Arts plans additional exhibitions, student internships, and collaborative activities for the nearby Bo Bartlett Center.



# FRAMING THE FUTURE

## ACADEMIC DEGREE PROGRAMS

In such prestigious M.F.A. programs as Cranbrook Academy of Art, School of the Art Institute of Chicago, San Francisco Art Institute, the University of Georgia-Athens, and the National College of Art and Design in Ireland, our graduates are building on the artistic strides they took here. We nurture student success in multiple ways:

- one of the finest arts facilities in the region, with over 4,500 square feet of galleries
- innovative programming and curriculum, including new digital arts and design in 2013
- teaching-focused faculty mentors who also lead study tours in New York and abroad
- master classes and workshops with visiting artists
- academic and travel scholarships
- undergraduate research and creativity grants
- professional internships
- advanced placement and honors opportunities
- apartment-style housing in the heart of the arts/entertainment district



Research and Creativity Grants · Global Connections · Vigorous Programming · Master Classes · Lectures and Workshops · Innovative Curriculum · Academic Scholarships · Purpose Built Studios · Travel Scholarships · Freshman Scholarships · Award Winning Facilities · Public-Private Partnerships · Engagement · Experiential Learning · Collaboration · Value · Diversity · Empowerment · Inquiry



### **ART EDUCATION (B.S.ED., M.ED., M.A.T.)**

*Mission:* prepare highly qualified teachers of art for instruction in elementary and secondary schools

*Process:* challenging course work in pedagogy, curriculum content, and assessment consistent with the national, state, and local standards and goals

*Outcome:* knowledge and skills necessary to promote learning through the creative process with critical thinking, visual literacy, aesthetic inquiry, technology, and cultural understanding

*Certification requirements:* field experience, observed student teaching, and a passing score on the Georgia Assessments for Certification of Educators

*Graduate programs:* The M.Ed. is for certified art education teachers, and the M.A.T. is for those seeking certification. Both programs provide opportunities to further knowledge through investigation and research of current issues and curriculum in art education, and to pursue creative work in the studio.

### **ART HISTORY (B.A.)**

*Mission:* provide opportunities to study Western and Non-Western Art from pre-history to the present day

*Process:* develop and refine skills in visual analysis, historical research, and written and oral communication; cultivate an understanding about how the objects studied reflect the lives and cultures of the artists who made them

*Outcome:* prepared to pursue advanced studies in art history at the graduate level, or opportunities as diverse as museum work, public relations, advertising, publishing, business management, medicine, and law. A minor degree in Art History is also available.

### **STUDIO ART (B.F.A.)**

*Mission:* foster a challenging environment of diverse artistic philosophies that promotes research, creativity, critical thinking, and experimentation, to prepare students for success in the fields of art and design

*Process:* deliver a strong curriculum through which students explore interdisciplinary and traditional approaches in ceramics, digital arts and design, drawing, painting, photography, printmaking, and sculpture

*Outcome:* technical skills, visual literacy, aesthetic inquiry, and proficiency in verbal and written communication; contributing to the students' knowledge, studio practice, and individual artistic vision. A minor degree in Studio Art is also available.





When we immerse ourselves in another culture, that learning experience becomes a new beginning—one that can dramatically shape our future trajectory.



# TAKING STUDENTS TO THE LEADING EDGE

## STUDENT OPPORTUNITIES

### FUNDING FUTURE ARTISTS: FRIENDS OF ART SCHOLARSHIP FUND

Designated for incoming freshmen, this program gives outstanding students financial support when they pursue a degree in our department. Once they enter, students immerse themselves in an engaging, intense world that invites them to dig deep, creatively and intellectually.

**SMALL CLASSES** with nationally and internationally recognized faculty and an Honors Program cultivate students' best work; undergraduate **RESEARCH AND CREATIVITY GRANTS** support the development of professional skills; travel scholarships fund study with CSU professors in New York and abroad in such areas as textiles, ceramics, and narrative illustration in Japan, and drawing in England, Ireland, and Italy providing **GLOBAL PERSPECTIVES**; a **HIGH LEVEL OF PROGRAMMING**—usually found at research institutions—develops visual and intellectual sophistication; **MASTER CLASSES, LECTURES, AND WORKSHOPS** with visiting artists broaden their knowledge about such issues as *Art and Activism*, or *Process and Invention*; and an **INNOVATIVE CURRICULUM**, including a new digital arts and design course sequence, which fosters their ability to challenge themselves.

As a Department of Art embedded in a College of the Arts, a diverse university, and a supportive arts community, we offer our students varied opportunities to grow personally and professionally. Patrons of the arts have been generous and consistent in their support, endowing and providing the following funds and scholarships:

**STUDENT SCHOLARSHIP ENDOWMENTS:** Bebe Smith Art Scholarship; Columbus Artists' Guild Scholarship; Columbus Junior Woman's Club Fine Arts Scholarship; Edward Shorter Art Scholarship; Frances H. Ellis Art Scholarship; Gerry Bosch Art Scholarship; Mary F. Passailaigue Art Scholarship

**EQUIPMENT ENDOWMENTS:** J. Tom Morgan Department of Art Equipment Fund; Norman Rothschild Media Art Fund

**OTHER DEPARTMENTAL SCHOLARSHIPS AND ENDOWMENTS:** Alan F. Rothschild Chair of the Department of Art Endowment; Friends of Art Scholarships; Funding Future Artists: Friends of Art Scholarship Fund; Janet B. Hollis Endowment for Art; William B. and Sue Marie Turner Distinguished Faculty Chair in Art History Endowment



#### **ZACHARY TITTEL '14**

##### **Sculpture concentration**

When Signal Fire: Wide Open Studios wilderness arts program selected Zachary Tittel to participate in its California Stars initiative, he and seven other students immersed themselves for five weeks in the great outdoors—an experience supported in part by the CSU Department of Art. After completing the journey through coastal redwood forests, the Klamath Mountains and the Sierra Crest, Zach declared, “This experience has been life changing. Words cannot describe how excited and appreciative I am to have been able to attend. I don’t feel the trip will ever really be left behind, but carried with me each day.”



#### **SAMMIE SAXON '06**

Winner: Canon U.S.A. Project Imaginat10n competition, selected by Hollywood director Ron Howard

A recurring dream inspired Sammie to capture the sensation of being underwater by using his camera, artful lighting, and baby powder. The resulting image, *Lost in Blue*, served as inspiration for two film projects by celebrity directors for the Project Imaginat10n Film Festival. Sammie has worked professionally since he received his art degree from CSU. The quality and interests of students like Sammie persuaded the department to develop a curriculum in digital arts and design.







## EXPANDING PERSPECTIVES

### EXHIBITIONS

Although our curriculum is not overtly conceptual, many of our courses, exhibitions, and events emphasize ideas as much as objects. Recent examples curated by Gallery Director Hannah Israel include *Space Reliant: An erasure of the border between the screen and the body*, and *Soft Science: Matters between Art and Science*, co-curated with Erika Adams. As Robert Atkins points out in *Artspeak*, conceptual art—which dates back to Marcel Duchamp and the Dada movement and was embraced internationally in the 1960s—has influenced traditional-format painters and sculptors to incorporate storytelling, political topics, and images from art history and popular culture in their works.

Our major exhibitions in 2012-13 embraced a range of ideas and practices.

**Six Pack: Working Abs** combined six painters who utilize nature, technology, and psychology in works that combine digital and conventional media and play with spatial reconfigurations.

**Blane De St. Croix: (Un)Natural History II** explored the geopolitical landscape by employing a combination of natural and industrial materials. The exhibition examined humankind's desire to take command over the earth, revealing distinct conflicts with ecology, politics, and ourselves.

**Telarian** exhibited works by four artists who investigate human beings and specifically “wild” animals in relationship to domestic space, in an effort to question what it means to be animal, human, and wild.

**The Cannonball Press: Selected Prints** focused on Brooklyn, New York-based Martin Mazzorra and

## GALLERIES

**THE NORMAN SHANNON AND EMMY LOU P. ILLGES GALLERY** presents 6 - 8 exhibitions per year, both national and international in scope, often with accompanying lectures and gallery talks. Its design accommodates both professional and such student exhibitions as the annual Senior Thesis Show.

**THE BAY GALLERY** hosts student exhibitions and community outreach programs, and provides teaching support.

**THE FULCRUM GALLERY**, a small window-front space in Uptown Columbus, showcases exciting contemporary arts 24/7 and updates about public programming offered by the Department.

**GALLERY 4** displays artwork from the CSU Permanent Collection as well as student exhibitions.

**ARTSPACE** gallery will provide innovative exhibitions of leading-edge works including student exhibitions in Seaboard Depot.



Mike Houston, who have been publishing and screen printing since 1999. Around 2004 they added large-scale collaborative woodcut prints, sculptures, and installations to their repertoire.

The American Print Alliance Collection and Print Dialogue Day: Printing:Green Symposium showcased green applications and environmental technologies being used at six universities in North America.

In addition, the Graduating Senior Thesis Exhibition showed our students' dedication to continually testing their artistic ideas and capabilities in a variety of media as they launched their careers as artists.



### ADAM FORRESTER '06

Photographer and video artist

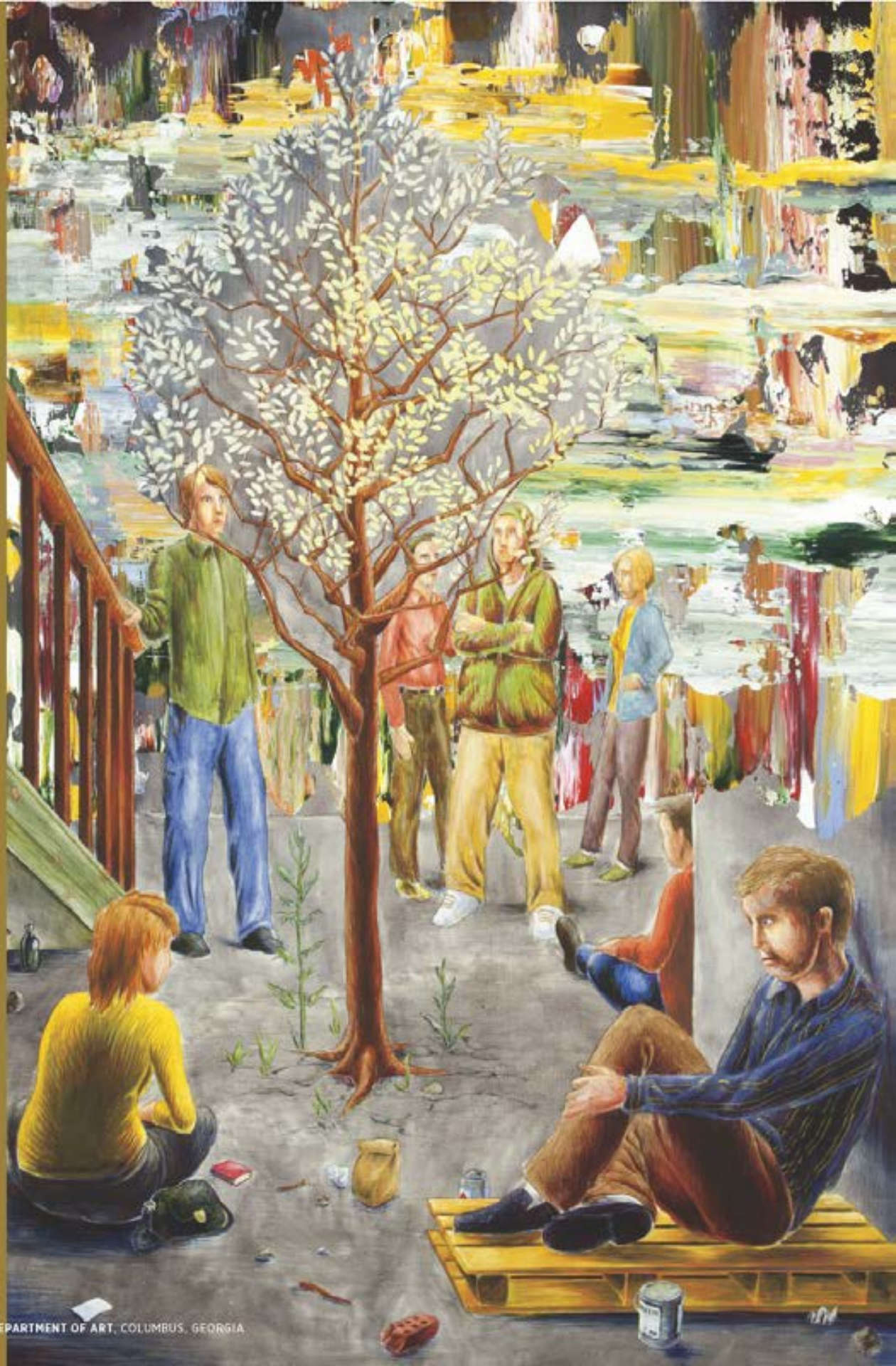
Greece, Germany, Poland, Russia, and Canada are just some of the countries that have exhibited or screened Adam Forrester's work in 2013. Yet the Phenix City, Alabama native continues to draw on his roots for inspiration. Filming his documentary, *EAT WHITE DIRT*, took him to the prehistoric Fall Line in Georgia, where he researched kaolin, the white clay which local people eat. Because the practice of earth-eating occurs around the world, the theme exemplifies Forrester's ability to connect the particular and the universal—a vision he continues to hone through residencies, grants, and awards.







**Funding Future Artists:** Friends of Art Scholarship Fund is designated for incoming freshmen, providing outstanding students with financial support.





# BRINGING FORTH TALENT

## FACULTY

With experimental zeal and original scholarship, our faculty members don't simply instruct students on how to make or teach art, or conduct research. They coach them to live the process by exploring ideas and materials; articulating concepts on their feet, on paper, and in practice; developing a professional identity; discovering the relationships between personal and collective themes; and opening themselves to the revelation that occurs through the creative process.

At Columbus State University, the maturation of young artists occurs through many kinds of encounters: professor and student, one-to-one; classroom and studio discussions; formal critiques; and interdisciplinary events such as DIALOGUES—conversations led recently by CSU faculty artists, an art historian, and a performer-scholar.

### *Faculty Profiles*

#### **Hannah Israel**

M.F.A., University of Illinois at Urbana-Champaign; B.F.A., Indiana University of Pennsylvania

Associate Professor of Art and Gallery Director

Before her appointment as Gallery Director, Professor Israel worked at the International Studio and Curatorial Program and James Cohan Gallery in New York City. She has curated several group exhibitions, served as visiting lecturer at Cornell, exhibited her own work nationally, and worked on collaborative projects with other artists. Hannah Israel received The Elizabeth Art Foundation Studio Arts Grant, The Daedalus Art Foundation Grant, and The Creative and Performing Arts Fellowship.



#### **Dr. Barbara J. Johnston**

Ph.D., Florida State University; M.A., B.A., B.F.A., Virginia Commonwealth University  
Assistant Professor of Art History

A recipient of numerous grants and awards, Dr. Johnston received the CSU College of the Arts Faculty Award for Research and Scholarship in fall of 2012. It recognized her ongoing work with the *Vie de la Magdalene*, an illuminated Renaissance manuscript depicting the life of Mary Magdalene. Dr. Johnston teaches a variety of classes, specializing in European art and architecture of the Medieval, Renaissance, and Baroque eras. An active member of professional organizations, she has presented numerous papers at conferences in the U.S. and abroad.

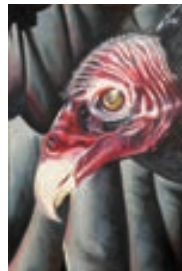


### **Yuichiro Komatsu**

The DAAD Postgraduate Research Fellowship, Berlin, Germany; M.F.A., New York State College of Ceramics at Alfred University; B.F.A., State University of New York at New Paltz

Assistant Professor of Art

A native of Tokyo, Japan, Yuichiro Komatsu has held artist residencies at the European Ceramic Work Centre, the Banff Center and the FAAP in São Paulo, Brazil. His work has been exhibited in the U.S., Canada, China, Germany, South Korea and the United Kingdom. His experiences in different cultural environments have shaped his critical awareness and influenced his work, which primarily deals with notions of space in the contemporary architectural landscape. He has led our Study Abroad program in Japan.



### **Dr. Bret Lefler**

Ph.D., Florida State University; M.F.A., Texas Christian University; B.F.A., School of the Art Institute of Chicago

Assistant Professor of Art, Art Education Program Coordinator

Working in a wide variety of media, especially painting and drawing, Dr. Lefler explores common lived experiences and how we often interpret and reinterpret imagery in order to discover and reconstruct new meaning within our visual environment. He has exhibited work at The Illges Gallery in Columbus, Georgia and the St. Louis Artist Guild in Clayton, Missouri. Presentations to art educators have focused on *Smart Phone Technology and the Art Classroom* and *Thematic Approaches to Art Education*.

### **Dr. Heidi May**

Ph.D., M.F.A., University of British Columbia; B.A. University of Toronto

Assistant Professor of Art

Dr. May works with two-dimensional and multimedia forms, including video and digital productions. She has exhibited her artwork in a variety of venues including online, and has worked collaboratively on creative research with other artists and mentors. Her art practice is informed by her academic research involving intersections of art, technology and learning, and she has published in *Art Education*, *Canadian Art*, *Media-N* and *The Journal of the International Digital Media Arts Association*.



## Faculty

Hannah Israel, Gallery Director

Dr. Barbara J. Johnston, Art History

Yuichiro Komatsu, Ceramics

Dr. Bret Lefler, Art Education

Dr. Heidi May, Digital Arts and Design

Dr. Claire Black McCoy, Art History

Michele McCrillis, Art History

Elizabeth Roberts McFalls, Printmaking

Michael McFalls, Sculpture

Joe Sanders, Chair and Printmaking

Rylan Steele, Photography

Orion Wertz, Painting and Drawing

Please visit our website to see a complete listing of our faculty and staff.



### Dr. Claire Black McCoy

Ph.D., Virginia Commonwealth University; M.A., The University of Texas at Austin; B.A. with Distinction, University of Virginia  
William B. and Sue Marie Turner Faculty Chair in Art History  
Associate Professor of Art History, B.A. in Art History Program Coordinator

Dr. McCoy specializes in nineteenth-century interpretations of Renaissance artists and their impact on the reception and criticism of sculpture in France. Her recent publications include “This man is Michelangelo”: Octave Mirbeau, Auguste Rodin and the Image of the Modern Sculptor” in *Nineteenth-Century Art Worldwide* and “Stendhal’s Michelangelo and the Discourse of Modern Sculpture” in *Prism(s): Essays in Romanticism*. Her current area of research is French responses to the city of Florence in the mid- to late-19th century.



### Michele McCrillis

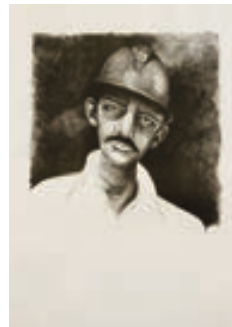
M.A., The School of the Art Institute of Chicago; B.A., University of Leeds, England  
Associate Professor of Art History

An award-winning teacher, Professor McCrillis specializes in 19th- and 20th-century art and teaches a variety of courses including Modernist Art, Postmodern and Contemporary Art, The Art of Film, Popular Culture 1950 – 1980, and Documentary Photography and Film. In her dissertation on the South American artist Roberto Matta Echaurren, she explored his career in Chicago and that city’s art culture. Currently, she is conducting research on new transdisciplinary engagement between artistic practice and research in Europe and America.

### Elizabeth Roberts McFalls

M.F.A., Cranbrook Academy of Art; B.F.A., Columbus College  
of Art & Design  
Associate Professor of Art, Foundations Coordinator

Professor McFalls has been included in numerous exhibitions, including The Dartmouth Invitational Print Exhibition at Jaffe Friede Gallery, Hopkins Center, Dartmouth College, Hanover, New Hampshire, and *New Narratives: Stories and Messages in Contemporary Art*, Cade Center for Fine Arts, Baltimore, Maryland. She was selected for an artist’s residency at the Osage Arts Community. Her research focuses on the rural southeast as a departure point for discussing issues of mortality, sacrifice, and beauty in the mediums of drawing and lithography.







### Mike McFalls

M.F.A., The University of California at Davis; B.F.A., Columbus College of Art and Design  
Associate Professor of Art, B.F.A. Program Coordinator

The recipient of numerous scholarships and awards, Professor McFalls has undertaken residencies at Sculpture Space, Inc., The Djerassi Resident Artists Program, and The Australia National University. He has had solo exhibitions at art centers, university and independent galleries, and has participated in numerous group exhibitions at art centers and galleries in Indiana, Florida, Maine, and New York. He has lectured at many universities and art institutions including Dartmouth College, Georgia Southern University, and Furman University.



### Joe Sanders

M.F.A., Arizona State University; B.F.A. with Distinction, Florida State University  
Alan F. Rothschild Distinguished Chair of Art

Professor Sanders' interests include exploring intersections of art, science, and technology. Reflecting the contemporary movement toward an expanded print aesthetic, Sanders' work has delved into sculptural installation as well as prints and books. He served as President of the Southern Graphics Council, Chair of Printmaking at the Lamar Dodd School of Art, and Chair of Art at Florida State University. His work has been included in numerous projects, in over 180 exhibitions, and in many public collections.



### Rylan Steele

M.F.A., The University of Georgia – Athens; B.F.A., Florida International University; A.S., Southeastern Center for Photographic Studies  
Assistant Professor of Art

Professor Steele has exhibited nationwide at such locations as the Light Factory in Charlotte, the Houston Center for Photography, and the Ogden Museum of Art in New Orleans. His work has also appeared in many traditional and online platforms by *Oxford American*, *Newsweek*, *Fraction* and *Onethousandone.org*. Through artist residencies at the Hungarian Multicultural Foundation in Budapest and the Atlantic Center for the Arts, he has continued his photographic research. His current work focuses on Ave Maria, Florida.



Recent Faculty Achievements: One of first scholars to conduct research at the Eugène Guillaume archive at Musée d'Orsay, Paris · Artists' residencies in Hungary, Brazil, Australia · Delegate, London Symposium and Film and Media Conference, University of London, England · Participant, *Nothing to Declare* international exhibition, Vargas Museum of Art, Manila, Philippines · Such community-based art initiatives as "Time for Art" and raising 2,000 service hours for the community · Presentations at American Print Alliance Print Dialogue Day, Renaissance Society of America, Georgia Art Education Association · Participant, Think Art exhibition conference, University of Boston, Boston, Massachusetts · Photography exhibited Atlantic Center for the Arts, Detroit Center for Photography, Light Factory · Graphic novel presentations, Small Press Expo, Bethesda, Maryland · Solo exhibition, AVA Gallery, Chattanooga, Tennessee · CSU nominee, University Regent's Excellence in Teaching Award · Georgia Art Education Associations (GAEA) Higher Education Teacher of the Year Award.

#### Orion Wertz

M.F.A., University of Illinois at Urbana-Champaign; B.F.A., Indiana University of Pennsylvania

Associate Professor of Art

Born and raised in Pittsburgh, Pennsylvania, Professor Wertz creates artwork that is influenced by the derelict industry and forested hills of that region. He has exhibited paintings, drawings, and installations in a variety of venues including presenting his graphic novels such as *Tales of the Near Present* at related expos. More recently he has produced paintings with the goal of developing visual mythologies suitable to a consumerist era. Themes of desire, apathy, and the sublime struggle against each other in his artwork.







#### *MESSAGE FROM THE GALLERY DIRECTOR*

Artistic growth, while often a solitary process, also requires exposure to new and different concepts and techniques. By offering residencies to nationally and internationally recognized artists and scholars, we promote a level of creative exchange and student access to practitioners that is unique in an academic arts program.

These prominent studio artists, art historians, art critics, and curators energize conversations and creativity in our community. Teaching seminars, mounting exhibitions, collaborating with students on special projects, giving public lectures and workshops—their contributions are individually designed by each artist or scholar. Long-term residents spend a semester, during which they pursue their own research and creative production. Short-term residencies, lasting two to four intensive weeks, include workshops, installations, and exhibitions.

Additionally, the Summer River Fellow Residency Program offers recent M.F.A. graduates the opportunity to immerse themselves in our community for two to four weeks. This experience assists their professional development and adds value to our program and the local arts culture.

The generous support of CSU Friends of Art, the Mildred Miller Fort Foundation and the Norman Shannon and Emmy Lou P. Illges Foundation has galvanized residents, students, and faculty to discover new directions in the experience and making of art.

#### **HANNAH ISRAEL**

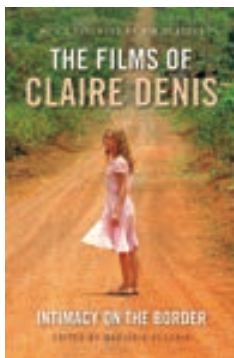
*Gallery Director*

*Norman Shannon and Emmy Lou P. Illges Gallery*

# INVITING US INTO NEW WORLDS

## VISITING ARTISTS AND SCHOLARS RESIDENCY PROGRAM

### *Visiting Artists and Scholars Residency Program: Long Term*

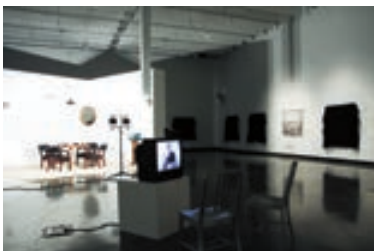


#### **MARJORIE VECCHIO**

August – December 2009

Course: Curatorial and Arts Management

A prolific curator, Marjorie Vecchio has worked with 250 artists, developed exhibitions on a variety of subjects, themes, and formal concerns, and designed residencies for filmmakers, scholars, and artists. She has lectured, juried fellowships, guest curated, and provided critiques at diverse institutions. Before becoming a curator, Vecchio exhibited her large-scale abstract photographic work, served as president of Artemisia Gallery and was a photography faculty member. Her book, *The Films of Claire Denis: Intimacy on the Border*, comes out in fall 2013.



#### **SUSANNAH SAYLER AND EDWARD MORRIS**

The Canary Project

January – May 2010

Course: Art and the Environment

Exhibition: *Double Blind*, 2010, Illges Gallery

Student Exhibition: *It All Started with a Dripping Barn Roof...*, 2010



Working with photography, video, writing, and installation, Susannah Sayler and Edward Morris strive to develop ecological consciousness and the possibilities for art within a social activist praxis. In 2006 they co-founded The Canary Project, a collaborative that produces visual media and artworks that deepen public understanding of climate change and have been exhibited in diverse venues. Loeb Fellows at Harvard University's Graduate School of Design in 2008-2009, Sayler and Morris teach in the Transmedia Department at Syracuse University.





### **FRANK POOR**

Residency: January – May 2011

Course: Mapping Memory

Frank Poor's work revolves around issues of memory and place. Images gathered on visits home to the South become the surfaces of sculptures based on vernacular architectural forms. His multi-disciplinary course at CSU focused on the conceptual connection between memory and object making. Featured in solo exhibitions and professional journals, he teaches at Rhode Island College and has taught at Rhode Island School of Art and Design, University of Connecticut, School of the Museum of Fine Arts, and Brandeis University.



### **SHANNON FITZGERALD**

August – December 2010

Course: Contemporary African Art and Art of the African Diaspora

As a contemporary art curator, museum professional, writer, and educator, Shannon Fitzgerald's work reflects her interest in the diversity of global art making and how culture informs art, which impacts society and improves communities. She has produced original exhibitions, projects, and publications with a prestigious roster of artists, worked as a curator independently and for institutions, contributed to national art journals, and taught at several universities. She is Executive Director of Rochester Art Center, Rochester, MN.

### **IAN JOHNSTON**

January – May 2012

Course: Process and Invention

An architect-turned-sculptor based in Nelson, British Columbia, Ian Johnston has pursued an interest in ceramic and large-scale installations that often include ceramic. During five years at the Bauhaus Academy in Berlin, Germany, he collaborated on a series of workshops around themes of urban renewal and public intervention in a tumultuous time of cultural transformation. His recent body of work, *Refuse Culture: Archaeology of Consumption*, examines our relationship with the environment in a series of installations using ceramic and mixed media.



**DR. LAURA M. AMRHEIN**

January – May, 2013

Course: Mayan Art and Architecture



The recipient of numerous research grants from prestigious organizations, Dr. Amrhein has worked onsite in 11 countries including Peru, Brazil, India, China, and the nations of Central America. Her scholarship focuses on two main areas: ancient Maya art and architecture, and environmental artists and their impact on global awareness. An associate professor of Art History in the College of Arts, Humanities, and Social Sciences at the University of Arkansas at Little Rock, she has written a study of Terminal Classic Maya ritual, performance, and related iconography.

### *Visiting Artists and Scholars Residency Program: Short Term*



**PETER DUDEK**

October 15 – October 31, 2009

Workshop and Exhibition Collaboration: Sculpture Students

Exhibition: *Cut, Shuffle and Draw*, Group Exhibition curated by Hannah Israel, Illges Gallery, 2010



A teacher and award-winning artist, Peter Dudek explores the interplay between function and non-function, found and fabricated, incorporating playful doodles or sketches and photography in his installations. By mixing together new and old works, he creates a dialog between forms made in different years, and between his art and architectural history.

**KRISTY DEETZ**

February 15 – 28, 2011

Workshop: Encaustic

A longtime educator in universities, art schools, and art centers, Professor Deetz has also exhibited widely throughout the U.S. Her Veil paintings have played with ideas of “the fold” in painting, while her “book” series—carved wooden reliefs painted with encaustic—are visual metaphors of the book form and autobiographical explorations, operating as visual puns and connecting ideas of language to body and earth.

“During the inaugural residency, I conducted the primary research for my book, *The Films of Claire Denis: Intimacy on the Border*. As an exciting result of my CSU residency, the book came under contract with a large, respected press, I.B. Tauris in London, England.” Marjorie Vecchio, Long Term Fall 2009 Resident Scholar



### **DEBORAH ASCHHEIM**

October 25 – November 5, 2010

Workshop: Memory Mapping, a research project with CSU students about the Underground Tunnel in the Chattahoochee River; installation made with the students in Bay Gallery

Deborah Aschheim makes installations based on invisible networks of memory and perception. For the past five years, she has been trying to understand and visualize memory, a subject that has led her to collaborate with musicians and neuroscientists. Her most recent work considers the interrelationship of memory and place. This Pasadena, California-based artist has had exhibitions across the United States.

### **DAWN BLACK**

October 1 – 22, 2011

Workshop: Narrative Illustration Students

In her work, this Louisiana-born artist examines the practice of masquerade and its role in relation to conceptions of identity and power by depicting scenes of figures meticulously drawn in gouache, watercolor, and ink on paper. The figures in her work are selected from various sources, societies, and time periods and are composed to create tableaux influenced by the ideas of James Hillman, Joseph Campbell, and mythmaking in general.



### **LIZ RODDA**

October 27 – November 9, 2011

Workshop: Creating Videos; Special Class with Expanded Media

A multimedia artist working primarily with video and sculpture, Liz Rodda has exhibited work nationally and internationally. Her projects are the result of questioning the intersection between what we believe and what we know. Like enigmatic experiments or riddles that lack the necessary information to be solved, the works produce moments of confusion in which expectations are set and dashed just before judgment can be made.





**MARK CLARE**

February 1 – March 1, 2010

Workshop: Sculpture Students; Exhibition: *Remote Control*, Illges Gallery, 2010

In the spring of 2010, Mark Clare joined the program for one month to give a workshop and present a lecture. Using a variety of mediums and techniques—from video and photography to facilitating collaborative projects, and producing large site-specific sculptures—he has consistently explored issues of social value in his work. The challenge of seeking out and engaging with new people and new environments infuses energy into the work and allows for distinctive projects and works to be developed.

**BLAINE DE ST. CROIX**

October 26 - November 10, 2013

Exhibition: *(Un)Natural History II*; Workshop: Students assisted with installation of the work in the gallery

Professor De St. Croix has exhibited his sculptures, drawings, and installations across the country and around the world, including venues in New York, Los Angeles, London, Lithuania, and Tokyo. He is the recipient of numerous national and international awards, grants, fellowships, and residencies, and serves as Associate Professor and Head of Sculpture at the Indiana University, Bloomington.

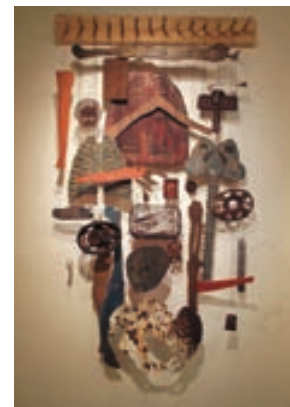
**SUMMER RIVER FELLOWS RESIDENCY PROGRAM**

Another catalyst for artistic growth is our Summer River Fellows Program, which invites recent M.F.A. graduates from top art programs to work with our art students and faculty, and to give public lectures and workshops. These two- to four-week residencies provide studio space, lab facilities, housing, and a stipend. By assisting young artists in their professional development, we add value to our program and the arts culture of Columbus.

**AMY FLEMING, M.F.A., FLORIDA STATE UNIVERSITY, 2010**

June 15 – 27, 2010

Amy Fleming's rural childhood landscape, where junkyards and automotive salvage yards took up several acres, inspired her to incorporate junkyard landscapes into her work—first as a series of drawings, and now as collages, assemblages, and dioramas. She continues to explore ways in which a traditionally two-dimensional process can be expanded to include sculptural forms.





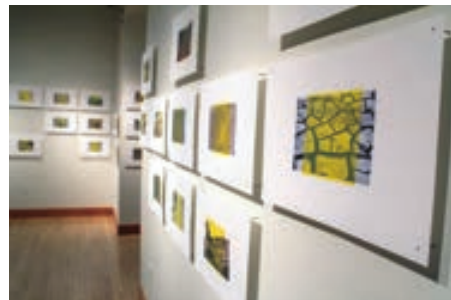


**JOSHUA DUDLEY GREER, M.F.A., THE UNIVERSITY OF GEORGIA- ATHENS, 2009**  
June 1 – 14, 2010

Joshua Dudley Greer's photography focuses on the perception and mythology of the American landscape as it relates to acts of violence, history, and popular culture. Named one of the New Superstars of Southern Art by Oxford American in 2012, he is a visiting assistant professor of photography at East Tennessee State University.

**MATHEW ZEFELDT, M.F.A., THE UNIVERSITY OF CALIFORNIA AT DAVIS, 2011**  
July 1 – 31, 2011

Mathew Zefeldt uses fantastic illustrations of heaps of paint, objects covered in paint, cross-sections of imaginary impasto paintings, and figures that are altered in a painterly abstraction to construct compelling alter egos for the self. Hailed for his exciting sense of exploration, this artist-scholar has exhibited widely in the U.S. and abroad.



**CLAIRE ZITZOW, M.F.A., UNIVERSITY OF CALIFORNIA, SAN DIEGO, 2011**  
July 1 – August 5, 2012

Claire Zitzow is committed to exploring environments that occupy abstract and distant spaces in our social psyche. Various project grants and awards have funded her development as an artist; one grant enabled her to travel to the Atacama Desert of Chile, where she explored and researched the nitrate factories, abandoned miner's housing, and battlefields. She has exhibited in galleries and museums across the country.

# DWELLING ON THE CUSP OF LEARNING

## STUDY ABROAD

“The stone stairway leading to the Golden Gallery in St. Paul’s Cathedral is a portal... As I climbed the 530 steps, I felt myself physically becoming part of the structure and its history.” —Nam Hoang, B.F.A., ’11

When we immerse ourselves in another culture, that learning experience becomes a new beginning—one that can dramatically shape our future trajectory. For sculptor Hannah Moore ’11, a semester in Ireland became a launch pad to her acceptance at the National College of Art and Design in Dublin. Study in Cortona, Italy introduced Taylor Deane ’10 to antiquities and archeology, leading the studio arts major into graduate work in Classical Archaeology or Egyptology.

What makes this immersion so seminal is that our undergraduates don’t simply learn about art or art history. They also interact with local people—taking music, textile, and cooking lessons, shopping for food, and making friends. These experiences crystallize more theoretical knowledge and set out new directions of learning based on a much more nuanced sense of place. Encountering ancient heritages, our undergraduates tell us they also absorb cultural characteristics like compassion and a willingness to understand others.

These are truly threshold experiences, which resonate within the psyche, shaping creative and intellectual exploration for years to come. To help students fully assimilate what they live through abroad, and to translate their reflections into new works of art, scholarship, or other creative activity, almost all study abroad courses at CSU incorporate a capstone requirement that cultivates a thoughtful response to the experience. Students may also prepare through a pre-departure cross-cultural class and, upon their return, process the experience through an integration class.

As a direct outcome of study abroad, our art students have created exhibitions. *Recollection and Reflection: A Collective Journey from Japan* included audio recording, book journals, and video production as well as performance that reflected our students’ stay in Kiryu, Kyoto, and Tokyo, Japan. During their March 2011 visit, the island’s coastal communities were devastated by an earthquake and tsunami. Some of the exhibition works addressed these experiences, while others took a much broader or introspective approach. Overall, the exhibition articulated the students’ desire to reach out to the Japanese people and began a healing process for the community.

An increasing number of CSU Art students are taking advantage of cultural study opportunities. In 2011-13, students received scholarships to study abroad and to attend the CSU Arts in New York Program.



Typical experiences include:

- *Suibokuga*, traditional Japanese ink drawing (CSU Japan Arts)
- Drawing and Art History in Florence and Venice, Italy (CSU in Italy)
- Digital photography and art appreciation in Paris (through USG European Council)
- Japanese aesthetics, ceramics, and textiles (CSU Japan Arts)
- Painting and drawing the Irish landscape (through USG European Council)
- Studying Giotto's 14th-century frescoes at the Arena Chapel in Padua (CSU in Italy)
- Touring the Venice Biennale, showcasing global developments in contemporary visual art (CSU in Italy)

## CSU ARTS IN NEW YORK

Scholarships from Columbus State University's Friends of Art underwrite much of the cost of a regular three-week immersion in New York City for our art students. This intense, varied, and extended experience with the CSU English Department combines visits to major arts institutions and walking tours of iconic neighborhoods with specialized courses, such as a photography course that culminated in the production of a photography book.

### JON BARWICK '05

Artist, New York City

Jon constructs paintings, mixed media collages, and installations that reflect our hyper-paced, technology-driven, and media-saturated society. Since he moved to New York in 2009, after honing his craft in The University of Georgia's M.F.A. program, his multi-layered compositions have been included in major exhibitions and featured in New American Paintings. He calls his experience at CSU profoundly formative, especially "the intimate scale of the department and close personal relationships with professors, plus the London study abroad and NYC cultural immersion programs."





# DESIGNING A GATEWAY FOR ARTISTIC DEVELOPMENT

## ADDING VALUE TO OUR COMMUNITY

"I've done a lot of residencies, and CSU was one of my favorites. I really liked the way our project used the city and community as a laboratory for field explorations." —Deborah Aschheim, Short Term Fall 2010 Resident Artist

The beauty of a threshold is that it does not set a limit, but rather offers us a beginning—whether it literally welcomes us into a space or metaphorically ushers us into artistic creation or pioneering scholarship. A threshold reminds us how far we have come and beckons us forward into the future. It is a place to pause and reflect, to gather our energies before embarking on the next phase of development.

For members and benefactors of our Department of Art, artistic development is both highly individual and communal. Our Friends of Art group brings together a remarkable group of individuals who understand that cultivating the next generation of artists, scholars, and patrons of the arts will substantially benefit not only our educational mission, but also our city and region. As a department, we take our civic role just as seriously. For example, when artists Susannah Sayler and Edward Morris spent spring 2010 in residence, we invited them to speak about their Canary Project—one of only two organizations in the United States exclusively dedicated to producing art about climate change. To highlight the connections between art and advocacy, our department also hosted a presentation by GreenLaw, a Georgia-based nonprofit law firm that assists environmental and community groups in Georgia adversely impacted by pollution.

Widespread participation in the arts has a significant impact in a city of our scale. As we imagine and create new opportunities with our Friends of Art and fellow arts and civic organizations, we feel confident that we can forge a stronger, better educated, and more diverse cultural community.



## KELSEY CROUCH '14

Art History Major

Kelsey will undoubtedly look back on fall 2013 as a season of firsts: her earliest opportunity to spend an extended period of time in Europe as the first art history participant in the CSU in Oxford Visiting Student Program, taking her maiden tutorials at Regents Park College at the University of Oxford. She will spend the semester studying art history with Oxford dons, conducting research in the University's renowned Ashmolean Museum of Art and Archeology, and exploring London's plentiful resources. The opportunity to revisit works of art throughout the semester will build upon the intellectual foundation she laid at CSU.

**"Every horizon,** upon being reached, reveals another beckoning in the distance. Always, I am on the threshold." —W. Eugene Smith, American photojournalist

## PAUSING AT THE THRESHOLD OF CONTINUED GROWTH

We can measure our department's growth since 2007 in tangible assets: world-class facilities; an array of curricula offered across academic programs; consistently high participation in study abroad; a level of proportional University state-budget funding for programs; and a record level of support from private sources.

Just as important, we point to the overall quality and diversity, both culturally and professionally, of our college and university faculty in teaching, scholarship, and creative activity; the prominence of the Visiting Artists Series in Art, Music, and Theatre; and the internationally acclaimed faculty and reputation of CSU's Schwob School of Music, which serves as an aspirational model for our department.

Equally valued as strengths are the quality and quantity of our service, public exhibitions, performances, and media production, and our community outreach to K-12 and cultural arts organizations.

All of these features and benefits have not just enlarged our scope. They've propelled economic development in Uptown Columbus and serve as catalysts for the opportunities now unfolding:

- the continuing evolution of a Creative Multi-disciplinary Campus, the linchpin of Columbus's reputation as a cultural center in the Southeast
- enhanced recognition of the visual arts through the Bo Bartlett Center, home to works by the American painter and Columbus native as well as dynamic programming which will raise the level of regional, national, and international recognition of the College of the Arts and Columbus State University
- creation of an Arts Education Center offering arts experiences for children and the expansion of Columbus State University's Nonprofit and Civic Engagement Center
- a parallel rise in the level of academic recognition, and our plan to recruit high-ability students who can perform and present to national and international audiences or exhibit in national galleries and museums
- better preparation of graduates for the global economy and increased enrollment, thanks to our strategic reshaping of our curricula
- convergence of technology, encouraging a culture of collaboration among academic programs and cultivating creative options at the intersections of different programs
- development of an arts and entertainment district in Uptown Columbus that complements the city's whitewater tourism initiatives

This publication is a snapshot in time. It captures our department's exciting surge of expansion and innovation from 2009 to 2013, as we pause on the verge of fresh inspiration. We invite you to experience our community, our campus, and our city firsthand. Visit [www.columbusstate.edu/art](http://www.columbusstate.edu/art) to learn about current events and to plan your visit. We hope to see you soon.

**MARLEEN DE BODE-OLIVIÉ, CHAIR**

Our Friends of Art group provides supplemental financial support to the Department of Art, to participate in building an art program of preeminence in the Southeast. Funding made possible through the Friends of Art provides a margin of excellence not possible through state appropriations.

*FUNDING FUTURE ARTISTS: FRIENDS OF ART SCHOLARSHIP FOUNDING CONTRIBUTORS*

The following individuals contributed over \$38,000 to inaugurate this special scholarship, which will help attract diverse and exceptionally gifted students of the highest merit who want to study art at CSU. The keystone of our efforts to build a premier arts campus in the South, this ongoing initiative builds upon the sustained support of our Friends of Art, an organization that models how patronage can be mutually energizing and productive.

*Dr. and Mrs. A.C. Alvarez  
Mr. and Mrs. Thomas Black  
Dr. and Mrs. Philip Brewer  
Mrs. Donald Broda  
Mr. and Mrs. Lovick P. Corn  
Mrs. Ruth Evert  
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Marc Olivie and Marleen De Bode-Olivie  
Mr. and Mrs. John Page  
Mr. and Mrs. W.B. Turner, Jr.  
Pat and Jack Wilensky  
Dr. and Mrs. Sidney H. Yarbrough III (in honor of Michele McCrillis)*

*Corporate Sponsor: The W.C. Bradley Company*

For a current list of our Friends of Art Steering Committee, please visit the Department of Art website.







One of the finest arts facilities in the region, with over 4,500 square feet of galleries, innovative programming and curriculum, including new digital arts and design in 2013 teaching-focused faculty mentors who also lead study tours in New York and abroad

#### *MESSAGE FROM THE PRESIDENT*

A vibrant, globally connected campus is essential to Columbus State University's strategic growth into a first-choice institution. Our College of the Arts is powering that development in exciting ways. The Department of Art, Schwob School of Music, Department of Theatre and Department of Communication have turned our RiverPark Campus into a destination for talented students, faculty and internationally known visiting artists. Just as important, our Study Abroad participants integrate their experience through courses and creative work as soon as they return, and then for years to come.

The vitality of the RiverPark campus has galvanized the support of community leaders and savvy talent-spotters. Through the generosity of the Mildred Miller Fort Foundation, for example, the University has acquired the Seaboard Depot building on Front Avenue and is converting this historic structure into studio space for the Department of Art. This along with our Corn Center, the Saunders Center for Music, the Riverside Theatre Complex and the Bo Bartlett Center will create a vibrant and dynamic hub for the arts along the shores of the Chattahoochee River.

Creativity is one of the core values that underpin our strategic planning—one we define as the pursuit of distinction through inquiry and innovation, challenging convention and focusing on solutions.

Our artists, scholars and researchers in the Department of Art have helped bring us to the threshold of distinction. Please join us at some of the thought-provoking, emotionally moving and career-building events that showcase our talented students and faculty. We have come far, and we anticipate exciting days ahead.

**TIMOTHY S. MESCON, PH.D., PRESIDENT**

*Columbus State University*



COLUMBUS  
STATE  
UNIVERSITY  
DEPARTMENT  
OF ART

## ACKNOWLEDGEMENTS

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*The Alan F. Rothschild Distinguished Chair of Art*

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**INTERESTED IN BECOMING A STUDENT?**

**SCAN HERE FOR MORE INFORMATION**