Student Work
xtine burrough

View an unedited video documenting this project at the unlisted link:
https://vimeo.com/662837383/7a0a8d7d1e

Symptom of Here is an interactive audiovisual installation that responds to the
toll COVID has taken on everyone. To create a new experience out of the
discordance, Symptom of Here compounds individual experiences into a collective.
The project utilizes a bank of words curated by the group members to articulate
their own experience with the global health crisis. Each word is paired with an
animated illustration inspired by the emotion it evokes. Through a midi controller
synced with a monitor, the installation encourages participants to compose with
the audiovisual elements. In creating this unified cacophony, the project gives way
to a collective voice that rings brighter than the words themselves.

Graduate Student Collaborations in ATCM 6377 Creativity as Social Practice

Hear Us Testify readings from

ARTISTS against POLICE BRUTALITY

A COMIC BOOK ANTHOLOGY edited by Bill Campbell
Jason Rodriguez | John Jennings

Archived Readings ▶ | Attack of the 14 year old Black Girl
Artists Statment ◀ | Untitled pin-up
Volunteer to Read ◀ | Profile

Rosarium Publishing/buy the book

above | three examples of volunteer reading contributions
Attack of the 14 Year Old Black Girl

Please interact with this web-based participatory artwork at
https://www.apbreadings.org/

Hear Us Testify is an interactive digital archive inspired by Bill Campbell, Jason Rodriguez, and John Jennings' *APB: Artists Against Police Brutality*. The main body of the project exists on the website itself, in the form of audio recordings provided by volunteers based off of selected works from the anthology, in this case Lola Alcaraz's Attack of the 14 Year Old Black Girl, Damian Duffy, Robert Love, and John Jennings' Profile, and Gregory Garay's Unnamed Pin-Up. The recordings consist of descriptions and interpretations of the comics, ranging from two to fifteen minutes, depending on the length of the comic and level of analysis participants engage in. Viewers of the website are welcomed to view the selected comics, collect their thoughts, and add their own recordings to be archived on the website itself.

We intended this project to be in conversation with the APB anthology, continuing the issues it brought to light regarding racism in America, violence against Black bodies via police brutality, and how the narrative we are fed by the media can warp our perceptions of reality.

We chose these comics not just for their commonality on the topic of racism, but on how perception can twist a teenager into a monster, a father and his unborn son into targets, and blind us to the truths of a broken system. While there is much to be done to fix these issues, our goal is to begin by creating a safe space for self-reflection, because there are few that live without prejudice. Unlearning that and moving towards empathy and understanding paves the way towards change, however small.

The dialogue grows with each new addition and is preserved accordingly, creating a plethora of interpretations whose focus ranges from a study of artistic composition, background details, and the text itself, as well as the context of sociological issues that are presented.
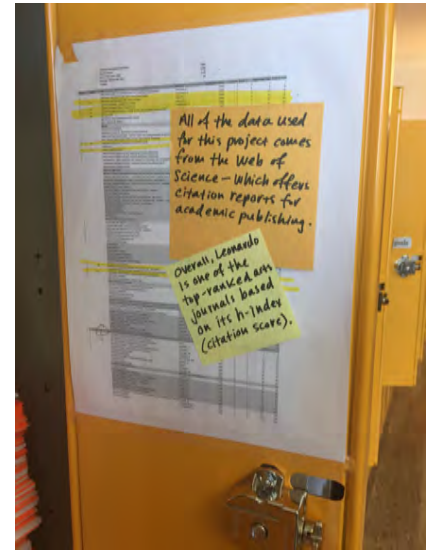
Individual Student Projects

Charles "Chaz" Lilly
Uncited: Dark Matter in Academic Publishing
Emerging Media Studio II 2017

Charles Lilly's *Uncited* was installed in the **ATEC Pop-up Locker Exhibit** that I co-curated with Associate Dean Dale MacDonald in May 2017.

Lilly writes in the process paper for this project, "Utilizing the metaphor of dark matter, this project exposes the dark spaces of academic publishing by taking inventory of the unobserved and unseen. This paper-based visualization demonstrates the number and ratio of journal articles in the corpus of the academic journal Leonardo (MIT Press) that have zero citations since the publication's conception in 1968 to those that are cited…As a form of data visualization, the performative aspect of this project aims to critique the 'publish or perish' paradox of the scholarly communication system." Charles brought his interests in alternative forms of publishing to a studio class, where he developed a creative visualization that "shows" rather than "tells" his research.

Individual Student Projects

Josh Brumett
**Ecoephemera**
Emerging Media Studio II 2017

Josh Brumett writes: "*Ecophemera* is a digital publishing project accessible from QR codes printed on trail markers throughout the trails of the Trinity River Audubon Center. The goal of this project is to bring people closer to the natural world through exploration and observation of their surroundings, by publishing prose, poetry, and multimedia art for mobile devices used on location. Ecophemera is more than a one-time exhibition; it is a platform that engages local artists, writers, and community members, and makes visible the complexities, subtleties, and mysteries of our native ecosystems."

Brumett developed this project throughout both semesters of Emerging Media Studio (I and II). In the fall semester, he arrived at the concept. In the spring he tested ideas for executing the project that lead him to print QR codes on flower-shaped acrylic signs placed along the trail that hikers of all ages could access to encounter digital poetry on their smart phones.

Josh began a doctoral program at Arizona State University in the fall of 2018.

Individual Student Projects
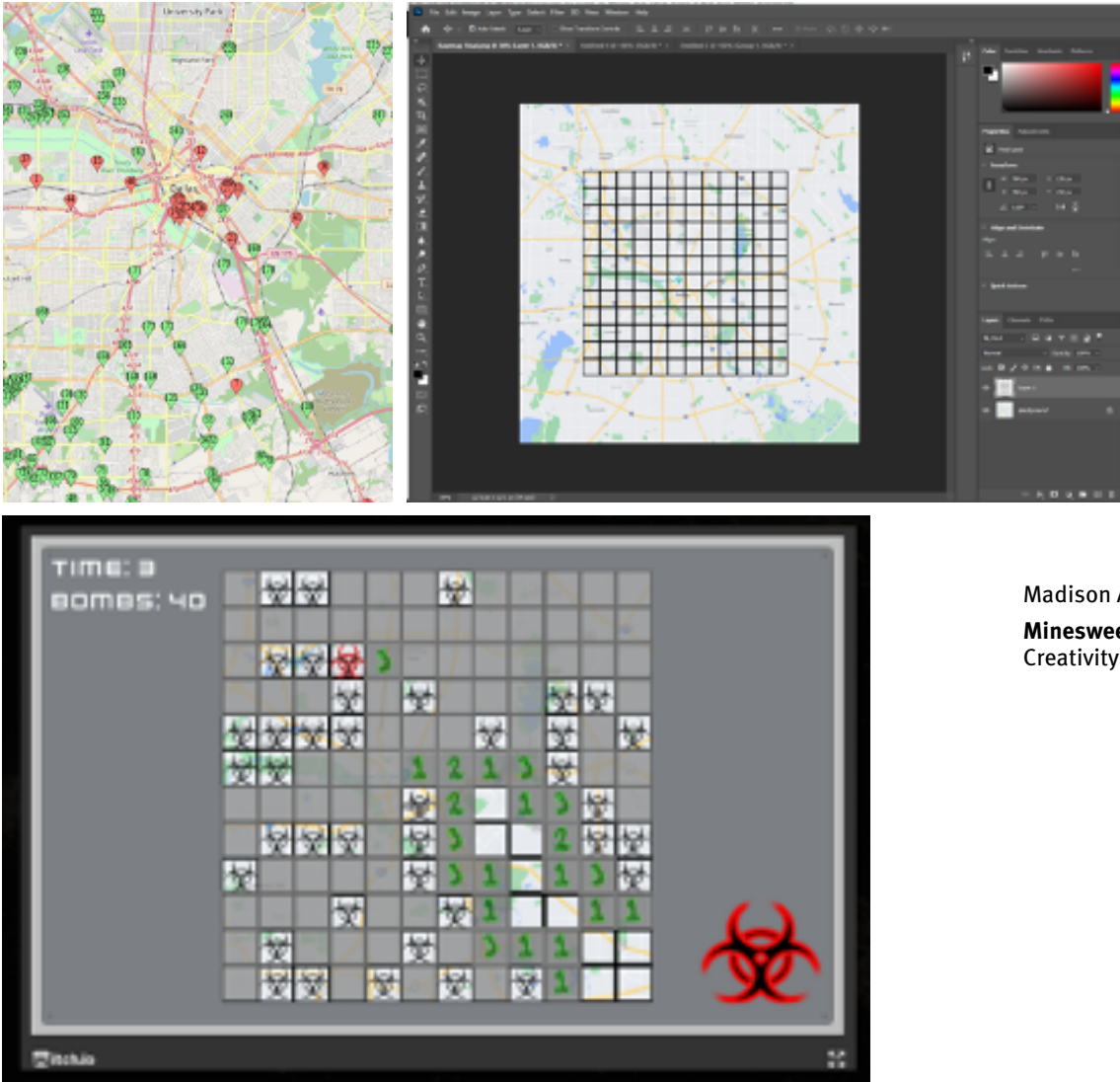
Madison Armstrong
Minesweeper
Creativity as Social Practice 2020

Top Left: Map of Brownfield Properties in DFW; Right: Hand-drawn map for *Minesweeper*; Bottom: *Minesweeper* game screenshot.

Although Madison Armstrong is a current MA student in ATEC, this is her second time in my classroom. I worked with Madison during her final semester as a BA student in our spring 2020 course, ATCM 4330 Culture Jamming. So I was delighted to see her again in the fall, during her first semester as a graduate student in Creativity as Social Practice.

Her final project for the class, *Minesweeper*, is a game built in Unity with a hand-drawn map that reveals the land destroyed by waste in the Dallas-Fort Worth Metroplex to expose parallels between Brownfield properties and lower-income areas. I am excited to see how this project may inform her later graduate work.

Individual Student Projects

Deja Rollins writes: "A collection of all of the 5x7 canvases completed by collaborators (as shown above) would be combined to make one large visual installation to be placed in a public space. A description of the art piece and its message would be placed alongside the large canvas to provide spectators with overall meaning and depth of the experience. The beauty of *The "Good Hair" Experience* is that it begins as a collaborative participation (level 4) art experience for a few, but transforms into a nominal participation (level 1) art piece that continues to deliver the same message to a much larger audience (Helguera, 2011)."

Deja Rollins
The "Good Hair" Experience
Creativity as Social Practice 2018

*The "Good Hair" Experienc*e project developed in Creativity as Social Practice became instrumental to further research Deja conducted while in the MA program in ATEC. In her final process paper, Deja wrote of the project, "This 'good hair' experience is informed by the pedagogy of Grant Kester's *Conversation Pieces*, John Dewey's *Art as Experience* and Pablo Helguera's *Education for Socially Engaged Art* to engage participants in performing the physical traits of a beautiful woman by having them cut and paste beautiful selections from pre-selected magazines. Upon completion of the project, the group discusses why they chose specific characteristics, with a large focus on hair textures, while engaging in dialogue about hair biases they may or may not be aware exists in today's society."

Ms. Rollins is a PhD student at The University of Illinois at Urbana Champaign.

Recently, she visited UTD to deliver a key note talk at The Big Dinner: African American Heritage Celebration on March 4, 2021 to discuss the Black D.R.E.A.M. (Dedication, Resistance, Endurance, Ambition, and Mobilization) and call for people to keep DREAMing.

Individual Sudent Projects

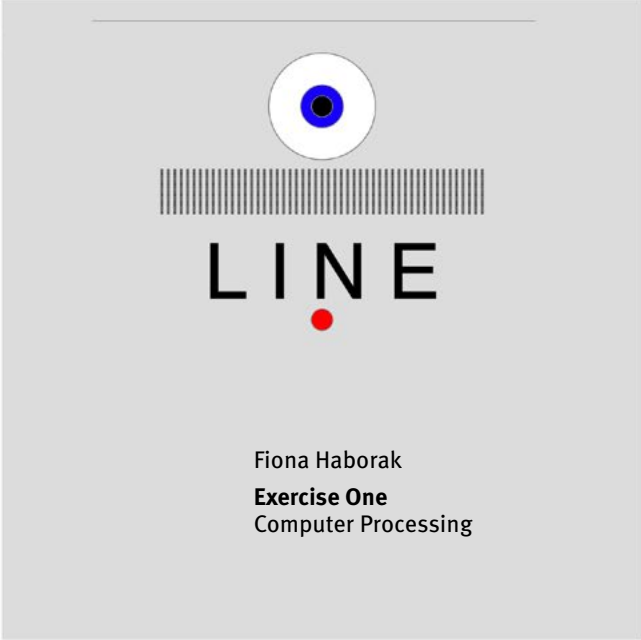p5*   File ▾   Edit ▾   Sketch ▾   Help ▾   English ▾   Hello, xtineburrough! ▾

☐ Auto-refresh   fhaborak.Exercise1   by fhaborak

> sketch.js   Preview

```
1  function setup() {
2    createCanvas(600, 600);
3  } // The canvas here is meant to be the space of the
   page in which Yoko Ono's poem sits. I've increased the
   dimensions to give me some leeway. It's a larger
   canvas than necessary, but I wanted it to mirror how
   expansive a page within a book like Grapefruit tends
   to be.

4
5  function draw() {
6    background(220);
7    line(500, 20, 85, 20); // This line represents the
   first stanza in "Line Talk" which is 'A line is a:'
8    stroke(126);
9
10   fill(255, 255, 255); // For the scelera of the eye.
11   ellipse(300, 100, 100); // The overlapping circles
   represent the following stanza: 'sick circle'
12   fill(0, 0, 255); // For the iris of the eye. I
   wanted the 'sick circle' to reflect an eye in terms of
   how we look at art and perceive these circles and
   lines.
13   ellipse(300,100,40,40);
14   fill(0);
15   ellipse(300, 100, 20, 20); // I learned how to
   overlap these circles by toying with the Robot 1
   exercise in the 'Make' text; refer to page 39.
16   fill(0);
17
18   for (var y = 160; y <= height-400; y+= 2)
19     for (var x = 150; x <= width-150; x += 6)
20       ellipse(x, y, 2, 2); // This section represents
   the stanza "billion lines that are cluttered into one
   space." I was running through the examples in Chapter
   4 of Make on variables while trying to understand
   repetition.
21
22   textSize(72);
23  textAlign(CENTER);
24   fill(0);
25  text('L I N E', 300, 280); // I inputted text here to
   represent the stanza "unfolded word." To some degree,
   we are exploring basic shapes, circles and lines,
   through Ono's poem. However, how do we visualize the
   word 'line?'
26
27   fill(255,0,0);
28   ellipse(300,300,20,20); // Here is the circle to
   represent the final stanza. Ono writes, 'aggressive
   dot.' For me, shades of red are synonymous with
   aggression.
29
30   // Overall, I aimed for a simplistic design in my
   interpretation of Ono's work.
31  }
```

Fiona Haborak

Exercise One
Computer Processing

The first exercise in ATCM 6304 Computer Processing asks students to interpret an early work of conceptual art as a computer drawing made with p5.js (Processing made for the web browser on a Javascript Library).

Students are taught best practices, such as explaining their thought process in the commented areas of the code. In Fiona's piece, the code and her conceptual and poetic analysis are explained—see the gray text following two slashes (//).

Individual Sudent Projects


```
p5*   File ▾   Edit ▾   Sketch ▾   Help ▾

▶   ■   ☐ Auto-refresh    Exercise1_Take2 -Nishanshi  by Nishanshi

>   sketch.js                                          Preview

1  //Replicating Schotter by Georg Nees, 1968 and adding
   greyscale
2  var num_sq_row=12; //number of squares in a row
3  var num_sq_col=22; //number of squares in a column
4  var sq_edge=20; //edge of square
5
6  function setup()
7  {
8    createCanvas(num_sq_row*sq_edge,
   num_sq_col*sq_edge);
9    background(255); //white background
10   noLoop(); //to run draw function only once
11 }
12
13 function draw()
14 {
15   var count_row=0;  //counter for row
16   var count_col=0; //counter for column
17   var sq_pos=0;  //for position of square
18   var rot_ang=0; //for angle of rotation
19   var color=255; //for fill color
20
21   for(count_col=0;count_col<height;count_col+=sq_edge)
22   {
23     for(count_row=0;count_row<width;
   count_row+=sq_edge)
24     {
25       push(); //saving current settings before making
   changes
26       var temp_r1 = count_row-sq_pos;
27       var temp_r2 = count_row+sq_pos;
28       var temp_c1 = count_col-sq_pos;
29       var temp_c2 = count_col+sq_pos;
30
    translate(random(temp_r1,temp_r2),random(temp_c1,tem
   p_c2)); //shifting origin
31       rotate(random(-rot_ang,rot_ang)); //rotating
   around the origin
32       fill(color);
33       square(0,0,sq_edge); //making square at new
   origin
34       pop(); //retrieving saved settings
35     }
36     rot_ang+=(PI/2)/num_sq_col; //increasing rotation
   angle
37     sq_pos+=((sq_edge/2)*(1/num_sq_col)); //increasing
   change in position
38     color-=(255/num_sq_col); //decreasing fill color
   from white to black
39   }
40 }
```

Nishanshi Shukla
Exercise One
Computer Processing

Nishanshi came to class with an understnading of Javascript. So, her first exercise (submitted on week four) incorporated variables, for loops, the translate function, and push and pop functions. These are course materials that would be new to students who entered the class with no prior coding experience during the next three weeks of class. Students are free to explore at their own pace in course exercise assignments.

Graduate Student Collaborations in ATCM 6377 Creativity as Social Practice

Please view the edited documentation of this performance at
https://vimeo.com/224541805

Students interpreted the Walt Whitman poem, "A Song for Occupations," which Dr. Starnaman read with her Fantastic Bodies literature course in the fall semester. Then, her students attended Professor burrough's and Hanlon's classes to read and teach the poem to their students. burrough's students created (Arduino-based) hardware, video for projection, post-production video editing, props (cardboard signs, cut with the laser cutter), and original music compositions for a dance that Professor Hanlon's students choreographed and performed.

We performed and recorded our "rehearsal" at a popular outdoor campus location (the plinth) on November 14, 2016 at 7pm.

Activity goals for all collaborations in this appendix:
- Students will create an interdisciplinary project in collaboration with students who are studying in other areas in the Arts and Humanities.
- Students will experience interdisciplinary creative production.
- Students will be able to contribute specialized knowledge based on our coursework to a project with students from other classes and schools.
- Students will have a video of a finished product to reflect upon and share with others as a published work at the end of the semester.
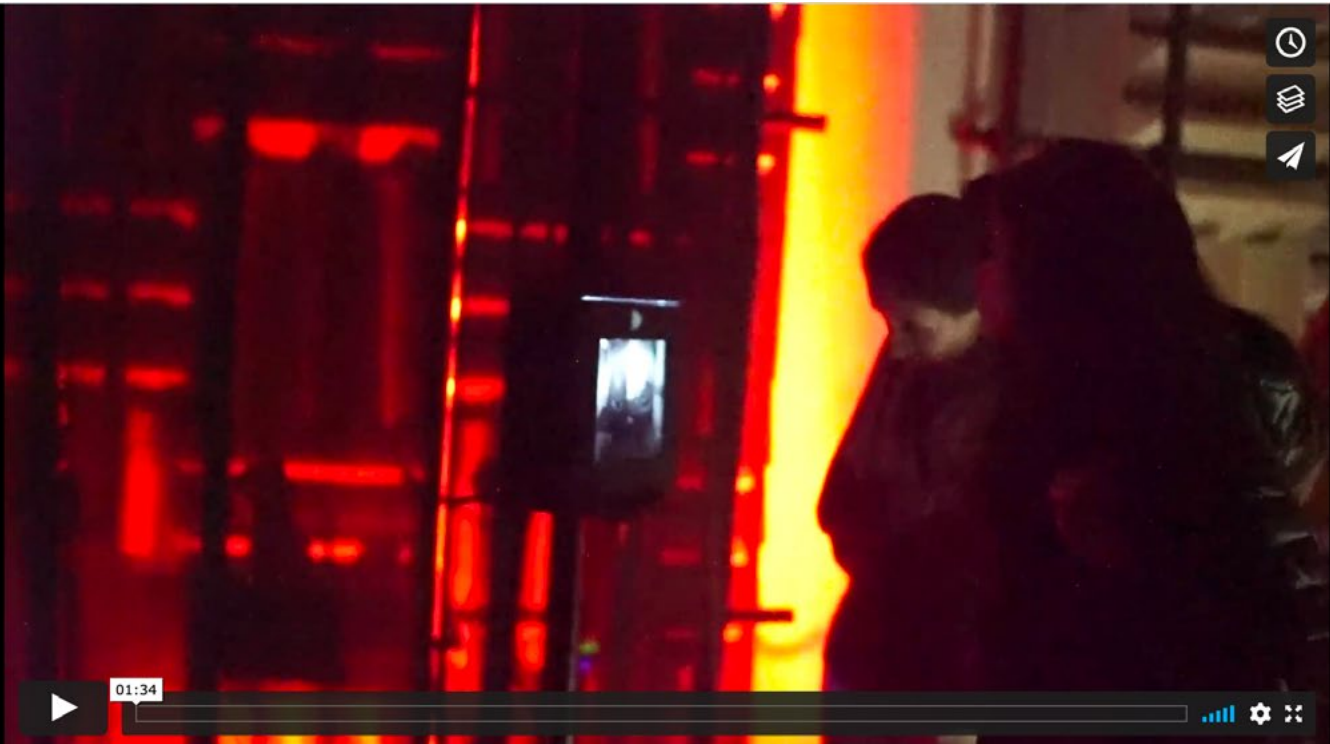
Fall 2016
Rehearsal for a Revolution: A Song for Occupations

EMAC 6373 Emerging Media Studio I with with ARHM 3342 Advanced Interdisciplinary Studies in the Arts and Humanities and DANC 3333

Collaborative Work

A complete list of students who participated in this project is found at the end of the video documentation linked above.

Graduate Student Collaborations in ATCM 6377 Creativity as Social Practice

Please view the edited documentation of this installation at
https://vimeo.com/453074892

How the Other Half Invades is an interactive art experience that criticizes the work of Jacob Riis' book "How the Other Half Lives" on his intrusion into New York City slums in the 1800s. Although Riis uses photojournalism to expose the living conditions of the poor, in his book, he passes along a nearsighted and racist attitude toward many ethnic groups in that area. The installation includes three photographs of Riis' work, along with interactive components (motion sensors, lights, speakers) presented in a dark room. As participants navigate through dark passageways, they trigger motion sensors attached to each of the installations that light up the images - in a brief flash-like action - and activate speakers that play the voice overs from Riis's selected passages.

In experience, participants are situated between invading and witnessing these lives through the unawareness and sudden triggers of the harmful discourse raised by Riis' book. Participants question where and how they see themselves: as either spectators, viewers, or observers in their moment of spatial invasion. They also question how this act of discrimination would still apply in today's socio-cultural context. This installation is encouraged for those who are open-minded to an alternative way to address the problems relating to discrimination and class struggles in an evocative manner.

Fall 2018
How the Other Half Invades

ATCM 6377 Creativity as Social Practice
with LIT 2329 Introduction to Ethnic
American Literature

Collaborative Work

A complete list of students who participated
in this project is found at the end of the video
documentation linked above.

Graduate Student Collaborations in ATCM 6377 Creativity as Social Practice

Please view the edited documentation of this installation at
https://vimeo.com/xtineburrough/what-was-lost

What do you lose in order to gain?

Inspired by Safia Elhillo's poem "To Make Use of Water," this participatory project materializes each stanza, and invites participants to engage with the themes in "Dilute," "Blur," "Swim/Dissolve," and "Drown."

By simulating the immigration process, participants face echoes of what is lost in the process. A primary focus on language as signifier of identity and culture, paired with the act of losing or "forgetting," creates a diasporic experience that is not easily reconciled.

Participants begin at an entry table that distributes "passports" printed on yellow document paper that is filled out as they advance through the project, receiving a stamp to indicate the completion of each part of the poem, one stanza at a time. By doing so, participants are encouraged to reflect on the time, energy, and bodies lost in the transition of immigrants and their descendants.

This collaboration was especially exciting for two reasons:

1. We contacted Safia Elhillo, who gave us permission to use a recording of her voice in the installation and documentation for the piece. She also delivered her handwriting for part of the passport artifact we created.

2. The participatory installation took place outside of the large lecture hall in ATEC, before Dr. Balsamo's Technoculture class of more than 300 students. Students in our classes created an interaction at a scale of exchange with this large body of stuents in a short time-frame.

Fall 2019
What Was Lost?

ATCM 6377 Creativity as Social Practice with LIT 3319 Contemporary American Women's Literature

Collaborative Work

A complete list of students who participated in this project is found at the end of the video documentation linked above.