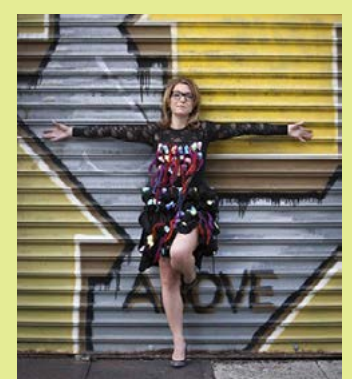




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Building Bridges

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We build bridges to understand our past, to be able to return to it. We build bridges to get to the unexplored. We build bridges to reach our goals.

The theme of this edition of the NYSATA News is “Building Bridges”. It is so obvious to me that that is exactly what art provides. The art exemplars and traditional techniques we share with our students build a bridge to the past. These things inform us about the societies, cultures, and influences of our shared histories and perhaps the histories we do not directly share but impact those we teach. Artists exploring new media, inventive methods of using traditional media and unique subject matter are building bridges to the unexplored. These bridges take us towards that which we did not expect: sometimes successful and sometimes not. We, as teachers and artists, build bridges, whether through reading a colleague’s blog or posting on our own blog, sharing on Facebook or Pinterest, advocating for our programs and students, or through attending a regional, state level or national event. We are building bridges to those that can benefit from our experiences. Building bridges to those who impact the future of art education; building bridges to those who can assist us in promoting and expanding art education.

In March I attended the National Art Education Association (NAEA) Convention along with Bob Wood, NYSATA President Elect and Cindy Henry, NYSATA Vice President. Bob Wood and I served in the NAEA Delegates Assembly where we helped make recommendations on position statements for the national organization. We built bridges by making connections with other state leaders and by speaking with those also dealing with revamping their state’s visual arts standards as we are now doing in New York State. We also had the opportunity to speak with the regional Vice Presidents, officers and Executive Director Deborah Reeve. We attended with an eye towards gathering as much information as we could regarding the new visual art standards. In addition, we had the opportunity to sit down with NAEA President (now Past President) Dennis Inhulsen to get some background about the standards development and ask the question, why Visual Art standards AND Media Art standards? We also attended convention sessions concerning the new visual art standards. Building bridges to those who actually helped create the new standards will positively impact our work in New York State as we review and revise our standards. Attending the President’s Reception, although a casual event, gave us an additional opportunity to converse with other state and national leaders who could be possible resources to us in New York.

This year the Delegates Assembly recommended five new position statements to the NAEA Board in the following areas:

- The Importance of Visual Arts Supervisors/ Administrators
- The Value of Collaborative Research
- Art Education and Social Justice
- Media Arts
- Instruction
- Assessment
- Student Learning in the Visual Arts.

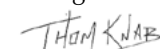
In addition to recommending new positions statements, the Delegates Assembly reviews existing position statements every three years. This year the Delegates Assembly reviewed position statements on:

- Equity for All Students
- Collaboration between the Art Educator and the Teaching Artist
- Excellence in Art Museum Teaching
- The Relationship of Art Educators to Decision-Makers
- The Benefits of Art Museum Learning in Education.

I share these with you because up until a few years ago I did not even know these position statements existed. In 2008, the NAEA began creating these position statements on many issues impacting visual arts education. These position statements can be used by you to support an initiative or help you to navigate a situation within your district or the state. You can use them to inform decision makers as they create and/or implement policy. These position statements can be found on the NAEA website (www.arteducators.org). They are a bridge to your National Association; a bridge to help us reach our goals.

On a personal note, at the close of the NAEA Convention, I began my two year term as the NAEA Elementary Division Director. I was excited to be introduced on stage and now sit on the NAEA Board. It will be yet another bridge between NYSATA and NAEA. I encourage you to build bridges, utilize the bridges others have created and, most importantly, build bridges to each other. Each of us is and can be a wonderful resource to our colleagues!

Take good care,


Thom Knab

About the News

The NYSATA News publishes official announcements for NYSATA as well as commentary and research on topics that are important to art educators. The opinions expressed in editorials and articles are those of the authors and do not represent NYSATA policies. NYSATA News encourages an exchange of ideas, and invites submission of news or articles for publication. To submit news or articles, please contact Dr. Beth Thomas at nysatanewseditor@gmail.com. Advertising inquiries should be sent to Pat Groves at phgroves@aol.com.

Inquiries About Receiving the News should be directed to the Membership Chair: Terri Konu, 9200 Sixty Road, Phoenix, New York 13135, (315) 695-2500, e-mail: tkonu@tvcny.rr.com. To change your address, please log into the NYSATA website and update your own address and contact info in your profile.

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An Award Winning Publication The NYSATA News has been named winner of the National Art Education Association State Newsletter Award Category 3, 2011, 2012 and 2014. Chosen by a panel of visual art educators from across the nation, this award honors art education publications that demonstrate outstanding achievement and exemplary contributions to the field of art education.

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Connecting, reaching out, and overcoming obstacles: building bridges

Dr. Beth A. Thomas

On the eastern edge of the small town where I grew up there is a park where, when I was a child, my friends and I spent most of our summer days. A river defined the outer boundary of the park; to enter the park visitors could drive or wade through the river, which during dry times was only a few inches deep at that point, or cross a bridge by foot or bicycle. When heavy summer rains caused the river to swell, the road crossing through it to the park would close. Getting into the park on those occasions was possible only by crossing the bridge. As a child I loved walking across the bridge into the park, especially when the river was too swollen and the current too heavy to drive or wade through. It gave us a way into the park despite the otherwise impassable river; we could look down at the water rushing by just inches from our feet from the safety of the bridge. The bridge let us overcome the obstacle of the flooded river and cross over to the place where we wanted to be.

The things bridges let us do in real life form the basis on which the concept of the bridge can act as a powerful metaphor in speech and thought. Bridges are used as a way to talk about surmounting problems; creating connections between ideas and situations; and making overtures between people who may seem to be very different. We think and talk about building bridges to address questions of difference, inequity, and isolation. We often use the bridge metaphor to see ourselves as bridge builders, actively constructing a mechanism for making a difference in our lives and the lives

The things bridges let us do in real life form the basis on which the concept of the bridge can act as a powerful metaphor in speech and thought.

of others. As teachers, we think about building conceptual bridges that will help our students see things from new perspectives, understand themselves and others in new ways, and connect with their communities.

The bridge metaphor can help us consider other possibilities as well. A bridge is a platform that lets people from different sides come together and meet each other half way. We say we'll "cross that bridge when we come to it" to indicate something we're apprehensive about or aren't sure how to handle, and ideas that are simply out of the question are "a bridge too far." Bridges can be treacherous if they connect us to things that are dangerous, aren't built with care or aren't well maintained. And when bridges break, the result can be damage that is extensive, disastrous, or difficult to repair.

In this issue of the NYSATA News, contributors have drawn on the bridge metaphor to reflect on important aspects of art education. Some articles in this issue describe ways art curriculum and community art events can create connections between people, foster community and encourage sensitive engagement with the environment. Others explore ways art educators can move toward a more socially just educational system, span the broad divides our country is struggling with and provide insights into ways art educators are reaching out to young people in and outside of classrooms. Several features also demonstrate how art educators across New York State are crossing difficult terrain through professional development and advocacy.

Building bridges and forging connections between art educators, advocates and supporters across New York State is one of the primary goals of the NYSATA News. I hope that as you read this issue you find yourself recognizing commonalities between the bridges our contributors are exploring and those you build, cross and meet others on in your professional life.

Beth Thomas
Editor, NYSATA News



Walking in town for the video walk project

Creative Connections Macks Warner

All of the schools that we teach in are part of a community and a culture with unique characteristics.. An important part of our work as educators is helping our students become engaged, thoughtful members of the communities in which they live. This isn't always easy [work](#). [How](#) do we, as art educators, figure out what our students need? How do we help our students create meaningful connections to their communities and to their world? How do we teach them how to continue making connections no matter where they are? The answer, for me, has been to create curriculum that is place-based with an intense focus on stopping, being still, and looking deeply into objects, people, places, and ideas. I want my students to be able to take the time to see and appreciate the world around them because with appreciation comes a sense of responsibility to a place and a people.

Place-based education uses the local community, culture, and environment as the classroom. It values the local as a starting place for students to begin understanding and valuing their unique places in the world by becoming active participants in their education, often developing their own questions and inventing their own curriculum goals. Place-based education emphasizes project-based, hands on, real-world learning experiences. It strives to foster children's connections to others, to their community, and to the land. As this type of learning creates appreciation, understanding, and love for a region, it also creates a group of people willing to sustain and protect it (Graham, 2007).

The art classroom is a natural home for place-based education because it is a place where divergent thinking and individual perspectives on curricular content are valued. Art teachers constantly seek to connect their lessons in meaningful ways to the lives of their students through connection, inquiry, investigation and reflection, the very same elements that make up place-based education.

In this article I'd like to share two place-based projects I've done with my high school students that focus on creating

connections to place. The first, called Video Walk, creates opportunities for students to look more closely at their everyday surroundings in order to find beauty, meaning, and a sense of place within their landscape. The second project, "Capturing Wisdom", creates community connections through deep and meaningful interactions with people.

Project: Video Walk

In Video Walk, my students and I viewed work from Soundwalk Collective, an innovative art collective that creates video capturing intense sensory experiences. The documentary video and audio that the collective creates are sensitive explorations of places and experiences from around the world. Soundwalk Collective's work places focus on the forgotten, the mundane, the microscopic, or the sensory by filming with intense focus and sensitivity, essentially creating a throbbing, overwhelming, magnified experience, an experience that may actually be more truthful and closer to what one actually feels in a space. This was exactly the type of experience I wanted my students to have when video walking and to ultimately portray in their finished work. I wanted them to see past the big picture and focus on what it actually feels like to walk through their town.

I find that my students tend to overlook detail. They are always rushing, looking towards what's next. I wanted to find a way to help them slow down, notice details, and appreciate what exists around them. The Video Walk project does just this by prompting students to take a closer, more thoughtful look at the place they live in order to know it better or differently. During the project, my students and I go out walking throughout town for 2-3 class periods. Each student chooses a very specific theme ahead of time to focus on and they photograph and film that theme as they notice it. Some examples of themes students chose were: Decay, Growth, Words, and Lines. There is a catch: the students are not allowed to take photos from an ordinary perspective, instead, they must get close to the subject or photograph it from an interesting angle in order to see the object or landscape in a



Student Yasemin Erkan taking photograph

Connecting with the Community Project: Capturing Wisdom

Like Videowalk, the project titled Capturing Wisdom gives my students an opportunity to connect with their community, this time by engaging and interacting with people. We begin with the work of Sophie Calle, a French artist who created a body of work called “The Blind”. She photographed a series of blind people and asked each what her or his idea of beauty was. She then presented the photo along with the subject’s quote about beauty and Calle’s representation of that beauty. I wasn’t sure how my students would react to Calle’s work because while I find it beautiful it can also be disconcerting. All of Calle’s work is voyeuristic and places people and their doings almost too close for comfort. I was surprised when my students were completely taken with this series. They absolutely loved it and asked me to find higher quality images so that we could read all of the quotes.

new or unexpected way. In preparation for the project, we discussed the following questions and ideas as a class:

- How do small moments, details, seemingly inconsequential things add up to make you who you are?
- What changes when you approach a place in a different way? Does it make you view the place differently or with “new eyes”?
- How does perspective play a role in experience?
- What is the difference between the inner vs. the outer identity of things/people?
- What changes when we look closer at something or dig deeper into an idea?
- As an artist, how can you present a new or original experience to the viewer? Is it possible to give another person the same view or experience that you have?

Once we are back in the studio, each student combines her or his still images and short video clips to create fast moving, experiential videos that reflect the journey taken through town. Since the students’ imagery is all very thematic and zoomed in to detail, the videos turn out to be abstract, innovative and beautiful video journeys. I did this lesson with students who had little photography experience and no video experience. We worked with the photographs in Photoshop and brought both the photographs and video into Moviemaker to construct the final video. I found that scaffolding the project into small parts made it less intimidating for the students. Many times, the students did not even know what was coming next in the project.

After creating their videos my students created pieces of writing about the small, inconsequential things that make them who they are. They began with prompts from the famous “I Am From” poem by George Ella Lyons. The students had fun with this writing piece because it is almost like filling in a mad-lib and it almost always comes out sounding beautiful and amazing. Many students decided to add the reading of this poem to their videos.

(To see an example of a video from Macksi’s video walk assignment please go to <https://www.youtube.com/watch?v=5uWChvYFuxY>.)

Taking my cue from Calle, I asked my students to connect with an older person in their family or community. by photographing, drawing, and interviewing the person. From this group of imagery and writing, each student would then develop a creative and meaningful way to present the work that included a piece each from their photography, their interview and their drawings. In order to understand how connections to older generations, storytelling, and memory create community, we discussed the following ideas:

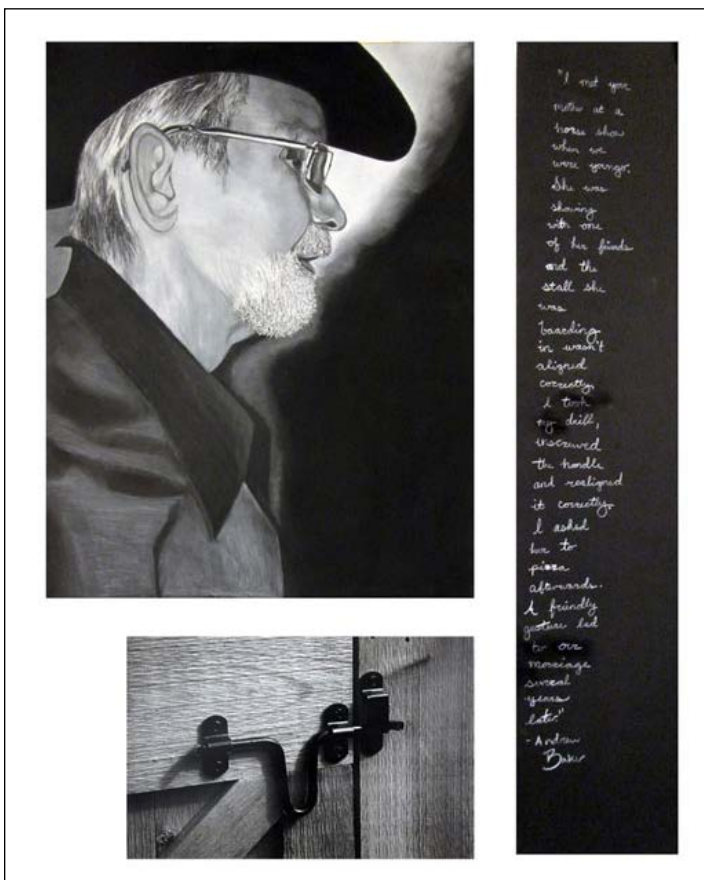
- What can you learn from elderly members of your family or your community?
- What can you teach or give back to elderly people?
- How are elderly people treated in our society?
- How do stories passed down from generation to generation create memory and a sense of identity?
- As an artist, how can you represent a person or idea with select imagery and writing?
- Is history truth? How does memory or perspective affect history?

After discussions about these ideas, my students created questions to ask the older person they had chosen to connect with within an interview and also research how to conduct a successful interview in order to find out meaningful information through sensitive conversation rather than just superficial discourse. I knew my students would find it awkward to take these photographs. I knew it would be difficult for them to take a leadership role with an elderly person in order to pose them or get close to them at odd angles. To be ready for these challenges we brainstormed ideas as a class to come up with ways to deal with this situation so the students would feel prepared and confident.

Armed with their interview questions and tons of in-class preparation, my students set off on their interviews outside of class time. The project resulted in some beautiful pieces but, most of all, it generated meaningful conversation. My students came in with stories and anecdotes to tell after their interviews. Each story led to another story and I found my students involved in animated discussions about identity, history, and memory. Many class periods were spent simply talking, which at first worried me since there wasn’t any art



Artist Leigha Aitchison- "I knew he was the one"



Artist Kyleigh Baker

Creating a place-based focus in my curriculum has inspired lessons that connect my students and their art to the community and the landscape around them.

being made but I soon realized that this was indeed art in the making.

The final projects were exceptionally sensitive portrayals of people that showed understanding, respect and genuine interest in another person. All of my students ended up using parts of their interview within their final work. One student photographed, drew portraits of both of her grandparents and interviewed them. She was told the story of how they first met and it is this memory that she focused on in her work. In her final piece, she displayed both portrait drawings and framed one quote that she thought was particularly telling; "I said that he was the guy I was going to marry as soon as I saw him".

Creating a place-based focus in my curriculum has inspired lessons that connect my students and their art to the community and the landscape around them. I have found that, through this type of work in the classroom, my students are more engaged and their art is more meaningful. Most of all, art has become a purposeful endeavor that results in important work that records history, culture, time, and nature.

Place-based art education has tremendous potential for art education. It is work that can expose us, along with our students, to our surroundings in a way that makes us, together, face what is beautiful and what is ugly so that we know what it is we want to protect and what it is we want to change. In the end, it helps us teach our students that, as artists, they have great power. They are simultaneously protectors and change-makers of their worlds. When creating place-based lessons to engage in with your students, ask yourself: What is special or unique about this place? What defines the area? What are my students taking for granted? Is there something that deserves a closer look? What or who has shaped my students into who they are today? Most importantly, how can my students shape their own worlds?

Reference: Graham, M. A. (2007). Art, Ecology, and Art Education: Locating Art Education in a Critical Place Based Pedagogy. *Studies in Art Education*, 48 (4).

Editor's note: Macks Warner teaches grades 9-12 at Cincinnatus High School in Cincinnatus, New York (Region 4). She has a BFA from Cornell University and a MAED from The College of Saint Rose.

You can find resources on place-based art and education in Miwon Kwon's book *One Place after Another* (2002, MIT Press), and by looking at the Place-based Education Evaluation Collaborative's report on the value of place-based education at http://www.peecworks.org/PEEC/Benefits_of_PBE-PEEC_2008_web.pdf, and the Center for Place-based Learning and Community and Engagement's website at http://www.promiseofplace.org/About_Us.



Macks Warner



From the Desk of Leslie Yolen

Associate in Visual Arts Education, Curriculum and Instruction Team
New York State Education Department

NATIONAL CORE ARTS STANDARDS

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Student-made Empty Bowls displayed for an Empty Bowls Dinner in Hastings-on-Hudson High School in 2010

Building Bridges Through Community Service: the Empty Bowls Project Marty Merchant

An art teacher's dream: a project that involves an impassioned response from both student artists and their community.

The reality: an Empty Bowls event, which combines the best aspects of artists in service and communal response to need.

"Empty Bowls" is an endeavor started 25 years ago in Michigan that sought a way to bring students, artists and those in need together. Its mission was "to create positive and lasting social change through the arts, education and projects that build community." Empty Bowls events have taken place continually throughout the United States and Canada for over two decades, along with related activities like community gardens and public mural construction. The premise and process is simple: students construct and glaze ceramic bowls, which are sold for charitable proceeds. Some events combine the preparation of simple foods (rice, beans, soups) served by students in a communal space like the school cafeteria to bowl-buying guests (in other words, guests purchase the bowls they eat from).

Some art teachers begin with bowls made by local artisans that are decorated and glazed by students, building and supporting collaboration with the community of artists in the school's area. Other Empty Bowl project advisors bring in a local artist to demonstrate and coach students in their bowl construction. The Empty Bowls process has the potential for building bridges that crisscross, connecting art students to their peers, to adults in their community, and to the service of a wider world in need.

Three teachers in Delaware and Schoharie Counties, New York, have inspired each other and combined their skills to stage unique variations of the Empty Bowls event in the last few years. Their intense engagement with the process and meaning of the event showcases art teachers making bridges

to and between their students, reaching the support and administration staff in their buildings and out to the community at large.

It started with Sue Kliza in 2010 when she challenged her Art Club students at Gilboa-Conesville Central School to construct and glaze ceramic bowls throughout the year. Sue stages "community" days for building staff and local residents to come in and make their own bowls, which allows students to tutor adults in clay construction and glazing. Sue is passionate about her mission: "I really believe in exposing kids to needs outside of themselves, and that artists can use their creative talents to help others." Over the years she's seen wonderful things happen as people who have never had the opportunity to work with clay, like a parent or senior citizen, make a bowl in clay as a student walks them through the process. She is delighted by the way the Empty Bowls project connects her students to powerful, meaningful creative acts.

By the annual Empty Bowls event in 2012, Sue and her students were producing over 100 bowls and raising several hundred dollars for the Regional Food Bank. Since then things have continued to develop. Starting in 2013, Sue had expanded her fundraising efforts to include a handmade quilt designed and sewn by a retired teacher with donated material, and last year Sue's superintendent suggested that the Empty Bowls Dinner take place the night of the budget vote. At each event local businesses donate foodstuffs to serve guests during the Empty bowls Community Dinner. The cafeteria staff, often with the help of Culinary Arts students from BOCES, prepares some simple soups for the diners. The music department furnishes entertainment MC'd by Art Club members. The High School writers club has given spoken word performances in the past. Her Empty Bowls Dinner excels at building bridges within and between school and district communities with partnerships and collaborations.



Art club student (standing) helping younger students make their bowls with a school staff member



Art Club students picking tomatoes at the Patroon Farm, part of the Region Food Bank of Northeastern NY farm



Student made "empty bowls"



Gere Link and Jill Karen Accordino.

Inspired by her Empty Bowls events, other art teachers in NYSATA Region 4 have followed Sue Kliza's lead. Two of her long-time friends, Jill Karen Accordino and Gere Link, both Otsego-Northern Catskills BOCES art teachers, have joined the Empty Bowls bridge-building process. Jill Karen and Gere are itinerant teachers who travel within their districts to different schools every day, and work after school with their C.R.O.P. students (Creating Rural Opportunities Program) providing academics and enrichment for Delaware County students. These art teachers were alert to local issues and challenges: Delaware County and the surrounding counties were hard hit by Hurricanes Lee and Irene and watched whole towns disappear off the map; Hurricane Sandy arrived in 2012 and this region has been affected by the dramatic decline in dairy production qualifying more students for free and subsidized meals.

Gere knew she wanted to be an art teacher in third grade and has a deep love of the craft of ceramics. She thinks the success of an Empty Bowls event comes from connection, the bridge students feel, between the tangible object they've created to its contribution to fighting hunger. Students are very possessive of their own bowls and often families go to great lengths to "purchase" their child's bowl. Gere uses a variety of strategies, such as credits and exchanges, to be sure that the maker ends up with her or his bowl. The relationship students feel to their work in this setting continually impresses her. Her students feel "[they] made something that helps people like [them]," she says. She keeps the donations local, as does her close friend Jill Karen Accordino.

Jill Karen feels that an important component of an Art Club's function is to instill the values of being a good citizen artist in students through community service. Sharing her passion for art making, Jill Karen says "When I show them something and they see that they can accomplish that [making a bowl]... they get so excited and so involved." Because the communities that Sue, Gere and Jill Karen serve are economically stressed, Empty Bowls projects forge a connection to circumstance through a proactive art making that not only benefits the community in a positive and practical way, but empowers students with the ability to make changes through creative effort and the knowledge that they are not passive consumers, but potential agents of change.

One extra feature of Sue Kliza's Empty Bowls project is taking her Art Club students on a field trip to the regional food bank and farm where they volunteer for a day. "They get a sense of what they're supporting," she says, because the day includes presentations by the food bank staff. She tries to engineer a choice or specific benefit for her students' fundraising, like the "BackPack" Program, which provides backpacks full of nutritious foods on Friday afternoon to students, because there is no access to free and reduced meals on the weekend. Her students were both surprised and dismayed by this kind of need, and eager to direct their funds to that use. Another bridge built, made of awareness and compassion.

There are many other community service projects for art teachers – Bottles of Hope, The Memory Project, One Million Bones to name a few, – but Empty Bowls is a scalable method of addressing local and global hunger issues that gives students a tangible method of contributing their help. Sue, Jill Karen and Gere have taken their limited resources and modest contact time with after school students, along with their expansive classroom responsibilities, and built bridges with projects that engage and involve young artists persistently and viscerally. Their Empty Bowls projects are not only tributes to their persistent, enlightened passion to empower their young artists, but wonderful examples of how talented, dedicated teachers and students, seeing and reaching beyond their own personal boundaries, build bridges of compassion and connection to their peers, their communities at large, and the world beyond.

Resources:

The Empty Bowls homepage: <http://www.emptybowls.net/>

Sue Kliza's quilt fundraiser for this year's Empty Bowls Dinner can be seen at:

<https://www.crowdrise.com/QuiltRaffleforEmptyBowlsEvent/fundraiser/kathybruce>

Creating Rural Opportunities Program homepage: <http://www.oncboces.org/crop.cfm>

Backpack Program at the Regional Food Bank of Northeastern New York

<http://regionalfoodbank.net/services-programs/regional-programs/backpack-program/>

Dear Fellow Teacher Candidates...

As we write this both of us are deep in our student teaching semester. We believe that connecting to our students is a crucial component of teaching, and through student teaching we have opportunities every day to build connections with our students. It is one of the greatest ways to build them up, to understand what makes them the unique individuals that they are, and to figure out how to engage them in not only our lessons but also the world beyond our classrooms. However, we're also learning that the ways teachers go about building those bridges and making connections is not as simple as paint by numbers. Considering the multitude of students in our classrooms and their different beliefs, backgrounds, ideas, styles and personalities, coupled with the fact that as teachers we come along with our own sets of idiosyncrasies, it is logical that there are many different ways to approach connecting with our students. To that end we want to share some thoughts on the question of making connections with students that we've developed through student teaching along with those of two other current student teachers.

It has been a pleasure working with the NYSATA News staff over the past year. We are going to graduate in May (YAY!) and will no longer be teacher candidates but full-blown teachers, so we will be stepping down from our roles as co-writers for the Teacher Candidate section of this newsletter. It has been an honor serving you and we rest assured that you'll be in good hands with our successors.

Sincerely,

Sara and Joe



Sarah Ann Platt and Jose Feliciano

"In my student teaching experience, I've learned that the climate of a lesson can set the conditions for deeper connections between students and the teacher. I was able to learn a great deal about my students from a graffiti lesson that I taught. It enabled students to express their interests, communicate a personal perspective, and make meaningful, personal connections with their work. It allowed me the opportunity to connect with the students by relating to their interests, learning about their personal perspectives, and identifying their meaningful expressions. The reciprocated learning experience of the graffiti lesson helped strengthen my ability to establish a positive rapport with the students."

— Jose Feliciano, Student Teacher

"I believe that more important than being able to tell the difference between a Cezanne and a Renoir is the person a student is growing up to be. I want them to realize that they have potential—no matter what their background is—and to believe in their ability to reach it. I try to connect to my students by learning about who they are outside of my classroom; what sports they play, what their favorite bands are, what hobbies they have, how many siblings they live with, what their best subjects are... I take an interest in them and their lives. It helps them to know that I care about them and in turn they are more open to me and my teaching. They also become excited to share their successes with me—and I love that!"

— Sarah Ann Platt, Student Teacher



"One way that I connected with my students in my first placement was making myself available whenever possible. I would often stay after school or make many of my free periods time that I was available for them. I think it made the students feel like 'she cares.' I also noticed that during these out-of-class times students were more open to trying new things and I was able to give them more personalized attention.

After students would stay after with me I also noticed that they were more relaxed and open in class. It wasn't something I expected to make a difference but it really did.

— Amanda Long, Student Teacher



"I had an experience with a student that was very rewarding. The student was extremely introverted, and very hesitant to ask for help. We had just finished up a painting project, and I decided to try a game-style critique, which ended up going rather poorly. I asked my students for feedback on the assignment, as well as advice for me since I'm a new teacher. The quiet student suggested that the critique could have been more successful if everyone

had the opportunity to discuss their work. The next class, I took her advice, and re-did the critique in a more traditional manner. When she realized that I had taken her criticism seriously, and therefore acknowledged her right to have input in her own education, she became much more outgoing and engaged in class discussions. I think building rapport with one's students is key to having an engaged population; the art room is where self-expression happens thus a secure environment is a necessity. It's not only important to listen to, but also challenge one's students. These young adults want to be treated with respect, and to be given enough latitude to make their own decisions with their work. In addition, enthusiasm and kindness are truly pivotal in creating meaningful relationships in the classroom."

— Alyse Roe, Student Teacher

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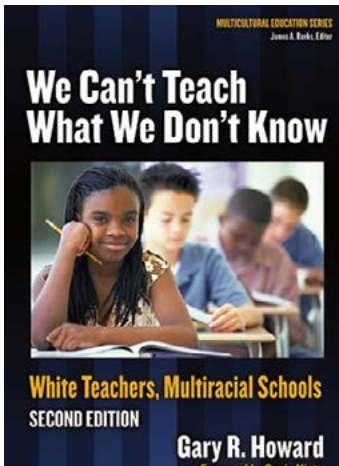
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We Can't Teach What We Don't Know: White Teachers, Multiracial Schools by Gary R. Howard

Reviewed by Dr. Samantha Nolte-Yupari



Bridges cross divides, connect gaps, and provide a framework to support meeting in the middle. The divide between the institutions of education and the populations they are meant to serve continues to rapidly increase. In contemporary public education, predominantly White educators, face increasingly diverse student populations (Knight, 2006). As a White, female educator of pre-dominantly White,

female, middle-class pre-service/teachers, I constantly search for resources to facilitate discourse with White educators that will result in comfort, competency, and power (rather than stagnation) to bridge the divide between themselves and their future students in socially just ways. In this book review, I consider Gary Howard's (2006) text *We Can't Teach What We Don't Know: White Teachers, Multiracial Schools* as a didactic starting place for any White educator searching for strategies for the bridge building necessary for socially just educational practices.

As President and Founder of the REACH Center for Multicultural Education, Howard's introductory text, part of the James A. Banks Multicultural Education Series, blends theory with narrative and practice lending itself an accessibility that makes the very serious content less intimidating.

Fear and defensiveness are often an initial response by White educators experiencing conversations about White dominance and race (Howard, 2006; Knight, 2006). In chapters 1-3, Howard scaffolds the reader's understanding by first introducing his own narrative and then segueing into a theoretical and historical conversation of White dominance. He introduces theories like minimal group paradigm, social positionality, and social dominance as a means of de-naturalizing White dominance for the readers. He tasks the reader to engage with the "methodologies" of dominance enacted historically against indigenous peoples—disease, warfare, land theft, religion, missionaries and bureaucrats, education, and alienation and alcohol. Finally, he breaks down racial implications of the "American Dream" ideology, the melting pot metaphor, and the notion of colorblindness. Most importantly, he unpacks the legacies of ignorance, privilege, wealth, and voice that cocoon White people/educators in a cultural space where they unknowingly become complicit in maintaining cultural practices of dominance. Howard is conversational and accessible:

I have come to realize that our efforts to 'reeducate White America' must go beyond the mere recitation of other groups' suffering at the hands of White people. It must also go beyond 'appreciating other cultures.' And it must go beyond acknowledging our own racism, complicity, and privilege. (p. 23)

In the second half of the book—chapters 4-8—Howard builds on this theoretical and historical foundation, advocating for White educators to be integral in transforming school places into socially just environments for students. He suggests the strategies of honesty, empathy, advocacy, and

action and reminds us, White identity “must be defined not only in terms of racism but also in relation to an authentic sense of racial identity for White people” (p. 92). Fighting racism, he argues, lies in the hands of White individuals as much as those who have been historically oppressed. Understanding various orientations to White identity and White identity development provides a continuum for teachers in evaluating their own positionality. He goes on to present a triangle of pedagogy as a framework for a teacher beginning on the path of socially just teaching. Knowing yourself, your students, and your pedagogy creates junctions of rigor, relevance, and relationships that facilitates “cultural competence” and “culturally responsive teaching.”

“To be aware of one’s Whiteness is to be in conflict, at least to some degree, with the social marker of race that we carry” (p. 137). Many educators have not investigated and unpacked their own positionality and biases, especially in relation to their pedagogy (Knight, 2006). Yet educators are in a unique position to act in especially powerful ways to advocate for and transform education (Howard, 2006). Reflexivity and working towards socially just pedagogy is not a one-off episodic activity but a “lifelong commitment to continuous improvement, constant review, and consistent

refinement” (Knight, 2006, p. 40). Howard’s text provides a first step for White educators across the bridge separating educators from a manifestation of education where all students are honored.

Howard, G. R. (2006). *We can’t teach what we don’t know: White teachers, multiracial schools* (2nd Ed.). New York, NY: Teachers College Press.

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Knight, W. B. (2006). Using contemporary art to challenge culture values, beliefs, and assumptions. *Art Education*, 59(4), 39-45.

Dr. Samantha Nolte-Yupari is Assistant Professor and Director of the Art Education Program at Nazareth College of Rochester, Rochester, N.Y.



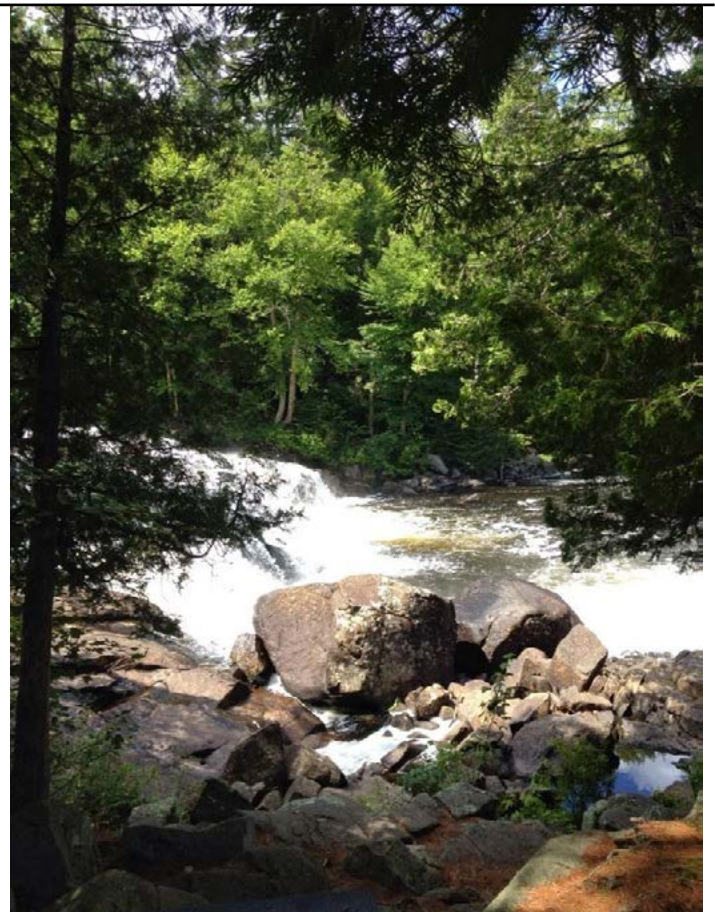
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Questions? Contact Beth Atkinson, bethatkinson12@hotmail.com or Michelle Schroeder, sodrawme623@roadrunner.com

To register go to www.NYSATA.org



Buttermilk Falls



Vanessa Lopez, Gr. 3

Building Bridges

Vanessa López
Maryland Institute College of Art

I grew up in Washington Heights on the corner of 180th Street and Cabrini Boulevard; the George Washington Bridge visible from each of our 10 windows. Growing up first generation Dominican-American, it became the first of many bridges I would cross, burn, and build.

That bridge has become the metaphor for my life.

First I built a bridge from Uptown to Midtown. I left the comforts of my 'hood', got on the "A" train, and landed smack in the middle of what felt like another planet – Midtown: Lincoln Center. I attended F. H. LaGuardia High School - met "Spanish" kids who didn't speak Spanish, Black kids with green hair, and "hard" White boys. It changed me, but I left feeling like art was for the privileged and the White. I was neither.

I love(d) Washington Heights, but growing up in the 90's, poor, with a single mother, was hard -by the time I finished high school, I needed to get out. I burned one bridge and built another.



Vanessa Gr. 6

Art wasn't on the list of approved professions for the children of immigrants, but Art History told stories. And stories are always important. They bridge time. Perhaps I could make a living that way [chuckle]. At SUNY Purchase I studied Art History and Latin American Studies, played with the idea of making things without the pressures of assessment, and became

the first person to graduate college in my family.
As valedictorian of my graduating class.
And a new, young mother.

Then I literally crossed the George Washington Bridge. With love and hope in my arms, I arrived in Baltimore where I built the bridge back to art and began working as a freelance photographer and not-for-profit administrator. I woke up everyday to planning parties for wealthy "patrons" and felt like I was eating my soul to feed by belly. I knew it was time to burn another bridge.

I found an alternative route into the classroom and spent eleven years building bridges between art, urban children and the community. I struggled, questioned and found my voice in the classroom. I became a bridge for my students. I said "look at what you could do with that fire, with that anger, with your voice, with art. You can build a bridge."

Then a new bridge emerged. And I decided to cross it. I left the public school system and came to the Maryland Institute College of Art -- little chicken head from Washington

My students push into the discomfort and find discoveries. They are learning to listen and hear, rather than just look. They are learning to build bridges.



Vanessa López with MICA students, 2015

Heights -- Who would have thought? And here I am. Still trying to build bridges.

As part of our program, students' first practicum experience in planning, teaching, and assessing art instruction in a classroom is a course called "Teaching Internship I". I model for my students' engagement strategies, classroom management, curriculum design and lesson planning. Students eventually take over and implement their own lessons. After spending so many years in the classroom and noticing how many new teachers struggled in urban settings, I felt it would be beneficial to have our soon-to-be art educators experience an urban setting and build their cultural competencies. With the help and support of my colleagues, I built a new bridge: this time between the small private elite arts college, MICA, I now work at and a new local urban charter school, Henderson-Hopkins.

Started by a local university, the intent of Henderson-Hopkins was to "breathe life back into the neighborhood" and serve as a community anchor. To serve, more or less, as a bridge. In the process, families were displaced, homes were knocked down, and promises were made. Then the housing market stalled and collapsed. The school was built, but the bridge was not.

The school is housed in a brand new beautiful building in a devastated part of town. The ride from MICA to Henderson-Hopkins is a snapshot of the issues of this city; segregation, extreme poverty, drugs, gentrification. A tale of two cities. The very issues I felt suffocated by on 180 Street and Cabrini.

No bridges exist between these worlds.

One day a week for 10 weeks, my students and I go to Henderson-Hopkins and try and build bridges. My students are Korean, Chinese, and White. The students at the school are not. They all feel the distance. They are all aware of themselves. My students push into the discomfort and find discoveries. They are learning to listen and hear, rather than

just look. They are learning to build bridges.

Author's Note: A lot happened between the time I wrote this essay:

Freddie Grey is dead.

People are mad. And tired. And disappointed. And frustrated. And confused.

The national media painted the same racist, classist picture for all to see.

And I have no answers. Just more and more questions.

How do we talk about race, class, in a still segregated city within an elite art school? How do we prepare student teachers to engage young learners with issues of race, inequity, and class? How do we prepare agents for change?

I feel the need to do more and talk less.

To build more bridges.

To cross more bridges.

To burn more bridges.

Editors note: Vanessa López is an artist and art educator originally from New York City. Vanessa taught art for eleven years in Baltimore City Schools, and is currently a faculty member at the Maryland Institute College of Art (MICA), also in Baltimore. In addition to her work as an art educator in classrooms, she served as a member of the National Core Arts Standards writing team, and continues to focus on issues of race, social justice, and emancipatory education through her work with pre-service and practicing art educators.

To learn more about ways people are working at the intersection of art and social justice in Baltimore and in New York City and visit The Baltimore Art + Justice Project at <http://artplusjustice.org>. Art for Change (New York) at <http://www.artforchange.org>.



Professional Development



Join us for a three day conference of museum educators, arts teachers, professors, gallerists, and artists. Over 65 sessions include best practices, panels, and hands on workshops. Registration includes two days of breakfast and lunch at the new museum café, an opening reception, a weekend pass to the Hall of Science, access to ongoing exhibits of Tiffany glass and the NYC panorama, plus designated time shuttles to and from the Willets Point [station](#). This year's USSEA Conference is a collective effort by local, national, and international organizations. The conference began as most things do – with conversation. At the NAEA Convention in San Diego, I expressed my desire to align An Inclusive World's ideology with the goal of USSEA's upcoming conference - intercultural dialogue through the arts. The board unanimously agreed.

An Inclusive World: Bridging Communities will examine arts and culture in classrooms, museums, and community organizations, and explore ways the participants can share resources, knowledge, and expertise to enrich their respective disciplines. Teresa Eca, President of The International Society for Education Through Arts, suggests, "It is a time for educators to reflect upon inclusion and exclusion in cultural and educational contexts and to construct bridges to increase tolerance and understanding in the world." This event is a wonderful opportunity to have New York State teachers and administrators join the conversation with local, national, and international leaders in the field and enrich our current dialogue of arts education for positive social change.

The conference topics are as follows: Inclusion in Learning Communities; Effective Tools for Diverse Community Engagement in the Museum; Debating the Stigma of "Outsider Art"; Art and Social Practice; and High and Low Tech Tools for 21st Century Art Education. The honorable Queens Borough President **Melinda Katz** will give the opening speech.

The renowned Keynote speakers are:

- **Tom di Maria** is the director of Creative Growth Art Center, the oldest art center for artists with disabilities in the United States. Located in Oakland, California, the center serves over 140 artists, many of whom are represented in permanent museum collections and shows throughout the United States and Europe.
- **Tim Rollins**, the founder of Tim Rollins and Kids of Survival (KOS), began an innovative program in the Bronx, New York, with former "at risk" youth. After becoming an art teacher at I.S. 52, he and his students imagined a ground breaking way of making art inspired by literature, which has since been exhibited in museums and galleries around the world.
- **Sherry Huss** is vice president of Maker Media and co-creator of the beloved Maker Faire. Her vision and passion for the Maker movement is instrumental in growing the Make: Brand within the Maker ecosystem.
- **Sree Sreenivasan**, the first digital chief officer at the Metropolitan Museum of Art, leads a 70-person team in areas of digital, social, mobile, video, apps, email, and interactive data. In 2014 he was named one of the most influential chief digital officers by DCO Club.
- Curator **Catherine Morris** will share her curatorial processes in the panel Bound and Unbound: Presenting the work of Judith Scott at the Brooklyn Museum's Sackler Center for Feminist Art.
- USSEA President **Alice Wexler** will share her expertise through presentations based on her research in the arts, which demonstrate her ability to find common ground to benefit all.

The first day of the conference will segue to the opening reception of the travelling exhibition, "An Inclusive World", which will provide an opportunity for attendees to network and enjoy the Queens Museum renovation. A new wing doubled the size to 105,000 square feet. The renovation also includes new galleries, a sky-lit atrium, a museum café overlooking the famous World's Fair Unisphere, in addition to ongoing exhibits at the museum: The Neustadt Collection of Tiffany Glass, the Panorama of the City of New York, and Collecting the New York World's Fairs.

The nearby New York Hall of Science will offer weekend passes to attendees and will give two sessions of their famous hands on maker workshops at the conference. Join us for a gathering of local, national, and international museum curators and educators, cultural arts programs directors, teachers and professors of the arts, and gallery owners and artists. Registration includes two days of breakfast and lunch. See all conference programming and register at: <http://www.aninclusiveworld.com/register-to-attend/>

I look forward to seeing everyone in July.
Sincerely,
Vida Sabbaghi
COPE NYC Founder and Director



Greystone volunteer and Queens Prep. Academy career building connection - sharing vital experiences

Creating Experiential Learning Communities – John Dewey, New York Cares, Greystone and the Queens Preparatory Academy Project.

Dr. Anu Androneth Sieunarine

Learning communities are very much in vogue and in line with John Dewey's philosophy of creating as an important part of real life experiences. Dewey believed that the problem with traditional schooling is that it is disjointed from the real workings of the world and therefore cannot prepare children for their adult lives. *He believes that the school must represent present life – life as real and vital to the child as that which he carries on in the home, in the neighborhood, or on the play-ground*. By transforming academic spaces and making curriculum connections with corporate and not-for-profit outdoor companies, students at Queens Preparatory Academy were exposed to that real life experiential learning through a career building and beautification project.

I have heard many educators complain that because of lack of funding and other obstructions they are prohibited from venturing with their classes past the gates of their schools. But there are many ways to bring vital virtual and volunteering communities inside the gates and into your classrooms and closets without spending a dime. New York Cares, a not-for-profit organization, does just that. They can bring a busload of volunteers from corporate companies straight through the gates into your school to form learning communities by doing work with students ranging from curriculum connections, beautifying your school through art projects, and gardening to cleaning closets. According to New York Cares, volunteering promotes trust and camaraderie by building a sense of community among employees as they work toward a common goal. *The time and resources that companies offer are critical to meeting the pressing needs of our community. But corporate volunteering isn't just a one-way street. Studies have shown that volunteering has measurable value beyond the satisfaction of making a difference*ⁱⁱ.

New York Cares was founded by a group of friends who wanted to take action against serious social issues that faced New York City in the late 1980s. Finding few options to help, they created their own organization to address the problems from the ground up. New York Cares is now New York City's largest volunteer management organization, running volunteer programs for 1,300 nonprofits, city agencies, and public schools. Nicole Thomas, Service Manager of program events at New York Cares, states that, *"Today's volunteers share our founders' vision that we all have a role to play in making our city a better place."* New York Cares staff works with partner organizations to identify their most pressing needs, create projects to bridge the gaps, and recruits, trains, and deploys teams of volunteers to make a difference. New York Cares enables thousands of New York City's leading companies to play an important role in the communities. *"When we work*



Queens Prep Students and Greystone Volunteer discussing curriculum development



Greystone volunteers and Queens Prep Students Improv skit.



Greystone volunteers painting lockers



The painting crew from Greystone



Greystone Volunteers building benches

with companies," says Nicole, "we are able to develop customized programs tailored to the priorities of the company."

This included companies like Greystone, whose founder Stephen Rosenberg talks about his company's humble beginning: "Two rusty file cabinets holding an unpainted, lumber yard door in the back of a friend's music store. Why is this important? Because while the door and file cabinets are no longer, the "humble" has remainedⁱⁱⁱ ." Philanthropy is at Greystone's core; working with students at Queens Preparatory Academy is not the first time they partnered with New York Cares. As part of the company's annual Day of Service, New York Cares built a custom project for Greystone incorporating Queens Prep Academy, one of the schools in the Springfield Garden campus in Queens, New York. They developed a curriculum for the Greystone employees to engage students at Queens Prep Academy through a workshop intended to improve the students' social and academic skills through resume building and addressing the aesthetic environment on the school campus.

On April 16, 2015, 47 employees from Greystone arrived at Queens Prep Academy armed with enthusiasm and life experiences ready to work with the students. Volunteers and students were paired in small groups. Students shared their names, grade level and future career goals; volunteers shared their names, college(s) attended, current profession, and any wisdom they picked up during their lives and careers. The Greystone volunteers told students about their first interview experience, how they prepared for it and their experience now working at Greystone. They helped the students craft their resumes by showing them examples. The goal of this activity was to build student morale, self-confidence and bring employees' outside experiences to the classroom. They were able to share career readiness skills with young adults in one New York City public school who are building their resumes and laying the foundations for their future goals through real life experiences.

The second part of the project involved the beautification of the Springfield Boulevard Campus. The volunteers from Greystone, with guidance from Nicole Thomas from New York Cares, painted an annex to the lunchroom, where students from all four schools enter the school building every morning. They transformed a dull room into a bright and cheery space within hours by adding some much needed color to the space for a long-lasting effect. (On June 25th, New York Cares will then take another group of volunteers from a different company to work with the students to paint murals on the walls and organize book closets). Greystone volunteers also built picnic benches with the guidance of Luigi Fu from New York Cares for the students to sit outside in the garden during their lunchtime.

Greystone, through New York Cares, supplied all the materials for the projects along with lunch for all the students and volunteers who participated. Mr. Lancaster, one of the teachers at Queens Prep Academy who oversaw the project at the school, treated the Greystone volunteers to an Improv

session, which he teaches at the school. The Greystone volunteers took part in this unconscious unity with the students through uncensored language and drama. Dewey believed that the only true education comes through the stimulation of the child's powers by the demands of the social situations in which he finds himself. Through these demands he is stimulated to act as a member of a unity, to emerge from his original narrowness of action and feeling, and to conceive of himself from the standpoint of the welfare of the group to which he belongs^v.

It was a day of dynamic collaboration, learning, doing and community building. For Dewey, experiences could be judged to be educative if they led to further growth, intellectually and morally; if there was a benefit to the community; and if the experience resulted in affective qualities that led to continued growth, such as curiosity, initiative, and a sense of purpose^v. And this is what was achieved; the real life experiences that Greystone and New York Cares volunteers shared with the Springfield Campus and Queens Preparatory Academy would have a lasting influence on the students' social and academic growth and development – on their lifelong experiential learning.

References

ⁱ My pedagogic creed – John Dewey's famous declaration concerning education. First published in *The School Journal*, Volume LIV, Number 3 (January 16, 1897), pages 77-80.

ⁱⁱ <https://www.newyorkcares.org>

ⁱⁱⁱ https://www.greyco.com/About/about_message_ceo.html

^{iv} My pedagogic creed – John Dewey's famous declaration concerning education. First published in *The School Journal*, Volume LIV, Number 3 (January 16, 1897), pages 77-80.

^v John Dewey (1859–1952), perhaps the most prominent American philosopher of the early twentieth century, expanded on the relationship between experience and learning in the publication of his well-known book *Experience and Education* (1938).

As a painter and a cultural researcher, Dr. Sieunarine teaches visual arts to High School students in New York using visual culture as a catalyst for motivation in the classroom. She also teaches an introduction to Art History from Pre-Historic to 20th Century Art at Boricua College in New York City.



The NYSATA News welcomes your comments about the ideas and issues addressed in each issue. If you wish to share your thoughts please address them to nysatanewsletters@gmail.com.

The Visual Arts at SUNY Buffalo State

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- Located in the Cultural Corridor with the Albright Knox Art Gallery & the Burchfield Penney Art Center
- The Visual Arts at SUNY Buffalo State were ranked 13th among the 50 U.S. colleges in *Where Art Programs Abound* by the College Database



BUFFALO STATE
The State University of New York

- 32 concentrations, majors & minors in 5 visual arts departments
- An urban location with numerous galleries and exhibition venues
- Affordable state tuition rates
- Overseas learning opportunities in Sienna, Italy



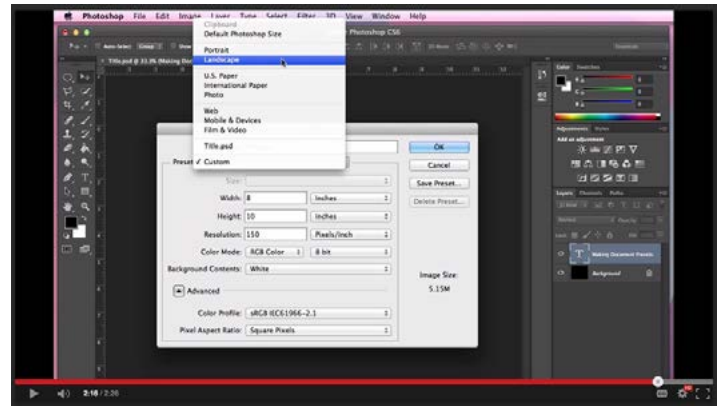
Making Video Demos

Emergent technology builds bridges in how it opens new avenues of communication with students and parents, regardless of physical location or time. I know of art teachers who regularly update class blogs so that parents can, at any time or in any place, check to see what their students have been up to in the classroom. It helps increase awareness for the art program, keeps parents informed, and lets the students feel like they are part of something larger. You might argue that this is not a new avenue of communication, but rather an updated version of the art classroom newsletter sent home every week or so. This new practice seems fundamentally different to me, however, in how much easier and more convenient it is for educators and parents. It's something that can be viewed from home, while on vacation, during the school day or at midnight.

So, how can we use this newly discovered ease of access to help us educate? One of the struggles of being an art teacher is making sure that all students receive the proper instruction and demonstration before starting a project or assignment. There will always be absent students, tardy students, or students that simply weren't paying attention and find themselves confused later on. I have implemented, in my classes, a system of posting all instructional materials online (rubrics, slideshows, handouts, etc...) and video recording my demonstrations. These video demos get posted with the other materials. Students who are absent or tardy, or who just want a refresher a few days down the line, all have access to the video demo whenever (or wherever) they need it.

This might seem like a lot of work to pile on top of your already overflowing responsibilities. I understand that sentiment wholeheartedly, and guarantee that the video demo process will not work with all art educators. For me, it has made my life easier and made information more readily available to all of my students.

I record my video demos using a classroom iPad. It takes me five or six minutes to give the full demonstration and results in a three or four minute video. It is easily exported to Google Drive, where I can share it with all of my students or post it on Google Classroom. If these services are not available to you, the videos would be just as easily uploaded to YouTube and posted on your school's web page. Ostensibly, these video demos only need to be recorded once every few years. If your video demos only cover technique and do not touch on assignment requirements or other instructional strategies, they might remain unchanged.



Video demo still - making document presets.

This practice was adapted from strategies used in the LATI (learner-active, technology-infused) classroom, written about by Nancy Sulla. In her model, the demos are prepared ahead of time and the students are self-motivated and actively move through the content individually and at their own pace. See her writings if you find yourself interested in her methodology. These video demos will never serve as a replacement for face-to-face instruction and demonstration, nor should they. I have found that the video demos posted online (for catching up or revisiting) increase the ease of access my students have to pertinent information. It seems like a win-win in my mind. If you are interested in seeing some of the videos I have created for my classes, I invite you to watch my video demonstration for making document presets in Adobe Photoshop (<http://goo.gl/pzWsgT>) or for slipping and scoring in Ceramics (<http://goo.gl/HhnJ2n>).



Video demo still - scoring and slipping



Pat Beary, Wantagh High School, Wantagh, NY with artwork from her district



Dr. Fale, Superintendent, Valley Stream District 24 along with a 6th grade student

The exhibit celebrates the efforts of art educators and acknowledges the districts that understand and support the importance of learning in and through the arts.

NYSATA Student Art Exhibition at the 95th Annual New York State School Boards Association Conference

Jessica Bayer

The annual NYSATA Student Art Exhibit at the New York State School Boards Association Conference took place in New York City in October, 2014. One hundred and one teachers from fifty-one districts submitted 285 student artworks. We gathered at the Sheraton with Administrators, School Boards Officers and Representatives from across the state, parents and students to celebrate at a gala reception.

This annual event has been part of the NYSATA Exhibition Calendar, and held in conjunction with the NYSSBA Conference, for the last 15 years. Alternating between Western New York and New York City, the exhibit celebrates achievement in the visual arts and demonstrates the wide range of learning that takes place in classrooms across the state. Student artists seek solutions to artistic challenges through research, problem solving, experimentation and perseverance. They build on prior knowledge and seek to find innovative alternatives. They analyze, interpret, anticipate and evaluate. Understanding that there can be more than “one right answer”, they pose and solve problems, make revisions and make discoveries. The work on exhibition was an impressive display of artistic creation.

The exhibit celebrates the efforts of art educators and acknowledges the districts that understand and support the importance of learning in and through the arts. We salute the School Boards Representatives who support visual art learning in their local districts. In a climate of lesson scripts and high stakes testing, this was an open window into the districts that honor our students as they design the future.

The exhibition goes beyond the four day event with the NYSSBA Permanent Collection. Each year a NYSSBA team selects two or three artworks that are professionally framed and permanently on display throughout their Latham headquarters. To date fifty-two pieces have been collected and added to the NYSSBA collection of student art. In addition, an additional piece is selected each year and printed as the NYSSBA holiday card.

With thanks to the School Boards Association and their dedicated staff, students, teachers and districts that shared their art work with us, and our terrific NYSATA volunteers, we invite you to share some of the artwork on display.

NYSSBA Team: NYSSBA Director Eileen Eppelmann and Conference Manager Debra McDermott

NYSATA Exhibit Team: Jessica Bayer and Jane Berzner, Exhibit Chairs; Patricia Beary, Louise Edman, Jessica Garfinkel, Laura Donovan, Regina Russo, Display coordinators.

NYSATA Support Team: Cindy Henry and Terri Konu



Save the Date!

NYSATA

67th Annual Conference

November 20-22, 2015
Hyatt Regency Rochester,
Rochester, NY

Conference Highlights Include:

- Four amazing KEYNOTE sessions!
- **Workshops and Seminars:** Updates from NYSED, curriculum and assessment; motivational methods of teaching, media exploration, hands-on workshops, best practice, art from other cultures; and much, much more!
- The always popular **Commercial Vendors and College Showcase!**
- **Artisan Market:** Purchase items created by your talented peers!
- **Friday After Dark Hands-on-Workshops and Extended Studio Workshops!**
- **President's Dinner and Reception followed by dancing with DJ "Dr. Kwazy Toons"**
- **Scholarship Fund Silent Auction!** Bid on fabulous art, gift baskets and more!
- **Complete information will be available on our website later this summer and in the Fall issue of the NYSATA News. Registration will open in late summer.**

Submit your workshop proposal before you leave for the summer! The Workshop Proposal form closes on June 30, 2015.

2015 Keynote Speakers



William F. Baker

Dr. Baker directs the Bernard L. Schwartz Center for Media, Public Policy & Education at Fordham University. He is also a Distinguished Professor of management at IESE Business School, Barcelona, Spain, and President Emeritus of WNET-Thirteen, New York's public television station.

During his 21 year tenure as president of WNET in New York, America's flagship public broadcaster, Dr. Baker led the effort to raise over one billion dollars for the station. As a commercial broadcaster, Baker helped start many cable networks, introduced both Oprah Winfrey and Charlie Rose as talk show hosts, and oversaw the launch of the Discovery Channel and the Disney Channel. He was president of Westinghouse Television and Chairman of Group W Satellite Communication. He is the recipient of seven Emmy Awards, two Columbia Dupont Journalism Awards, and is the executive producer of the theatrical film and PBS documentary, *The Face: Jesus in Art*. He is co-author of the book *Leading with Kindness* (American Management Association, 2008) and hosts the series of the same name on public television. Baker is also the co-author of *Every Leader is an Artist* (McGraw-Hill, 2012), and *Down the Tube: An Insider's Account of the Failure of American Television* (Basic Books, 1998). He holds a B.A., M.A. and Ph.D. from Case Western Reserve University, and nine honorary doctorates from universities in America

and Europe. His interests include astronomy, horology, and polar science, and he is believed to be the eighth person in history to have stood on both the North and South Poles.

received his B.F.A. from Virginia Commonwealth University, and his M.F.A. from SUNY University at Buffalo and Visual Studies Workshop in Rochester, NY.

He has received numerous awards, including the New York State Foundation for the Arts Fellowship (printmaking/drawing book arts) and multiple Special Opportunity Stipends from NYFA/Rochester Arts & Cultural Council. McCarney's work is featured in many permanent collections, including those of the Getty Center in Los Angeles, Museum of Contemporary Art in Chicago, the Museum of Modern Art Library in New York City and the Photographic Resource Center in Boston, among others. Scott McCarney is a 2011 Artist Fellowship recipient of the New York Foundation for the Arts (NYFA). This presentation is co-sponsored by Artist & Audiences Exchange, a NYFA public program, funded with leadership support from the New York State Council on the Arts (NYSCA.) To see Scott's work: <http://scottmccarneyvisualbooks.com/>



L. Mylott Manning

Laura Mylott Manning studied at Rhode Island School of Design, BFA, 2001, Sculpture/Fashion Design, and holds an MFA, 2009, Interdisciplinary Arts, from Vermont College of Fine Arts. Manning has also studied at Pont Aven School of Contemporary Art in France. Selected exhibitions include: The National Arts Club, Gramercy Park, New York, NY; A:Live/A:Love, curated by Malcolm Harris-Perez, The Muse Creative, New York, NY; Push it, ArtNow NY, New

York, NY; Fibers & Threads, Carlton Hotel, located in the Caravan Stylist Studio, New York, NY; Art Inside, curated by Gigi Kracht, Baur au Lac, Zurich, CH; Group Suit: A Day in the Park, presented by New York City Parks & Recreation, Dag Hammarskjold Plaza, United Nations Headquarters, New York, NY; 700 Spools of Thread (Keep it Together) chashama, supported by the National Endowment for the Arts, New York, NY; Collective Spinning, as part of Fritz Haeg's Sundown Schoolhouse, presented at the Aldrich Contemporary Art Museum, Ridgefield, CT. Recent artist residencies include The Banff Centre, Alberta, Canada. Manning is a contributing artist to the World Council of the Peoples for the United Nations journal Centerpoint Now. The Associated Press, Boston Globe, Wall Street Journal, Chicago Tribune, Hartford Courant, Columbia Spectator, Brooklyn Rail and Time Out New York have reviewed Manning's work.

To see her work: <http://mylottmanning.com/>

Scott McCarney

Scott McCarney is a local Rochester book artist and teacher, with a far-reaching reputation in his craft. His work has been exhibited internationally, including at the Center for Book Arts and Printed Matter Inc. in New York City; Tower Fine Arts Gallery in Brockport, NY; Minnesota Center for Book Arts in Minneapolis; University of the West of England; and other locations throughout the United States, United Kingdom, Australia and more. He



G. L. Wolfe

Gary earned undergraduate degrees in Christian Ministries from Houghton College and in Psychology from the State University of New York at Buffalo. While working for local government in planning, developing and delivering health and human services to persons in need, Gary began producing and publicly showing his artwork with encouraging success. This ultimately led to a return to school and the completion of a Master's Degree in Painting and Art History from the University of Buffalo. Gary's varied life experiences and career have influenced his art. The elderly, children with disabilities, the disenfranchised and the poor, and even more abstractly, the problem of pain, suffering and alienation have consistently informed his work. Perhaps most significantly, Gary's Christian faith has been, as he puts it, "a formative influence and formidable adversary in the spiritual inflection and tonality of my art."

Gary's work has been shown in Chicago, Philadelphia, Houston, Ann Arbor, Buffalo, Rochester and other cities in the Northeast. Gary is a past-president of the Buffalo Society of Artists (est. 1891) and he continues to live and work in Western New York. To see a video about his work with the homeless and to learn more about Gary: <http://www.glwolfart.com/wp/>

NYSATA Region Updates



Jennifer Childress explains the National Core Arts Standards at a workshop in Region 2

Region 1

Region One was proud to establish a regional NYSATA Member's Art Show entitled Art Education: Our Impact, Our Influence. The show, held at the Peter & Elizabeth C Tower Gallery at Daemen College, represented work from 25 regional members. Major support was provided from Dr. Mary Wolf & the Daemen College Visual Arts Department and Kris Bakke & NASCO Arts supplier. The show was held May 28th-June 17th, 2015.

Region 2

In March, Region 2 sponsored a full day professional development workshop on the National Core Art Standards and the use of brain research to improve art instruction. The workshop was presented by Jennifer Childress, Associate Professor of Art Education at the College of Saint Rose, Albany.

NYSATA Region 2 Student Art Show

Region 2 is holding their annual student art show at Roberts Wesleyan College Art Gallery, North Chili, NY. The exhibit runs from Saturday, June 6 through Sunday, June 14. An opening reception at the Gallery will be held Saturday, June 6, from 11:00 AM to 2:00 PM.



R 3 Teachers at the Fenimore event - L to R Heather McCutcheon, Karen Sportello, Jody Wilmarth and Lauren Gould

Upcoming events: A summer picnic and a trip to Frank Lloyd Wright's Dawin Martin House complex in Buffalo is being planned for this summer. Dates and times to be determined.

Region 3

Region 3 hosted a number of events sponsored by the Herkimer County Art Circles throughout the winter and early spring. These included a workshop on Google Documents in the Classroom in February, during which Heather McCutcheon provided instruction in the use of Google Forms and Documents in the classroom. Teachers learned how to create an account, set up DRIVE folders, and create documents and quizzes by using Google Forms.

In March, Donnalyn Shuster, Christine Angotti and Liz Congdon provided an in-service workshop at the Fenimore Museum in Cooperstown focusing on the mechanics of collaboration, creativity and productivity through the design of a functional, watertight vessel, with symbolic imagery from repurposed materials as part of a hands on unit, designed for K-12 art educators and social studies teachers and focusing on 21st Century Skills. Twenty-five art educators participated in a full day conference including a tour of the Thaw Collection of Native American Art, received the full unit plan and completed a hands on session working on the actual design challenge.

Donnalyn Shuster hosted a follow-up to the Fenimore workshop in April, which included rubric and project review, ways to integrate with content area specialists and incorporating the new focus on Common Core Social Studies for the 2015 – 16 academic year. Donnalyn focused on the role of art teachers as mentors to classroom teachers in providing supporting the use of primary source documents (ex. artifacts, photos) in teaching using modified VTS strategies. NAEA wrap up, lesson plan and resource sharing, and a discussion of national trends toward STEAM and Project Based Learning completed the workshop.

Upcoming Region 3 events:

May 21, 2015 Tri Plexus Center, Verona 12 – 3 PM: Professional Learning Community FOR ART and ELA Teachers (Elementary and Secondary) This PLC will be for art teachers and ELA teachers. Each participant will create a handmade book and then will learn how to incorporate writing through visual journaling prompts. This is a great way for students to get excited about writing through art techniques. Register via My Learning Plan. More information at : <http://www.oneida-boces.org/>

Friday June 26, 2015, Munson Williams Proctor Institute, Utica: Monet to Matisse Exhibition and Docent Tour.

Join us for an Art Circles Professional Development Workshop tour of this exciting exhibition! Details and ticket information will be available shortly posted on the Region 3 Facebook page.

February – March 2016, Mohawk Valley Center for the Arts, Little Falls, NY: Herkimer County Art Educators Faculty

Student Art Show. Partnering with the Mohawk Valley Center for the Arts in Little Falls, area art educators will present an exhibition of student and teacher work in celebration of Youth Art Month in March of 2016. Heather McCutcheon and Donnaly Shuster are co-chairing this exciting event. Stay tuned for more news in the fall.

Region 6

Region 6 held a **Portfolio Adjudicator Training session** on March 21st at Shaker High School. Region Chairperson Kathleen Bushek trained an enthusiastic group of participants to become adjudicators for Portfolio Day at the College of Saint Rose on May 15th.

On April 23rd, fifteen Region 6 members attended a wonderful professional development afternoon at the Tang Museum at Skidmore College. We toured the vibrant exhibit of work by Nicholas Krushenick titled 'Electric Soup' and were led in a discussion using Visual Thinking Strategies (VTS). Then, participants all engaged in a hands-on activity, creating our own work, using colored foam. The exhibition of Krushenick's work will be at the Tang through August 16th, and is definitely worth a visit.

Upcoming Events:

Tuesday, June 16; 4:30-6:30: Year End Party. Scarboroughs, 496 Old Niskayuna Road, Latham. Celebrate the beginning of summer and honor our Region 6 Art Educators of the Year; social hour/open bar followed by hearty appetizers and dessert. RSVP by June 13 to mpainter@bcasd.neric.org, and send check for \$12 (made out to NYSATA Region 6) to Melanie Painter, Bethlehem Central School District, 700 Delaware Ave, Delmar, NY 12054. Complete information can be found here: <https://www.smore.com/rkkjw-nysata-region-6>

Other events are currently in the planning stages for the summer in Region 6, including a tour of the upcoming Andy Warhol and Winslow Homer exhibitions at The Hyde Collection in Glens Falls, and a 2nd annual 'Summer Art Blast' professional development day. Region 6 members will receive updates via email and can also check the Region 6 page on the NYSATA website, and the Region 6 Facebook page for the latest information.



Region 7 Symposium: In depth conversations about Surrealist methods

Region 7

Region 7 Symposium Reaching Beyond: New Visions for Art Education

On Saturday, April 25th, 2015, art teachers from throughout Region 7 were invited for the 10th Annual Art Education Symposium jointly presented by NYSATA Region 7, the SUNY New Paltz Art Education Department, and the Mid-Hudson Teachers Center, for a full day of professional development for art teachers and art professionals.

The Keynote address was given by Olivia Gude, and was followed by a dynamic workshop she conducted with all 100+ attendees in the SUNY New Paltz Lecture Center main auditorium. Titled "Artemaking: Surrealist Bureau of Educational Research", this workshop engaged participants in activities and games used within the Surrealist movement to access unconscious creative content. In the closing experience, teachers collaboratively brainstormed how core learning objectives could be observed, documented and assessed in the short term and within longer time frames. The afternoon was filled with 20 demonstration, lecture and hands-on workshops ranging from basket-making to creating website content and integrating special needs. Participants received lunch and a certificate for 6 hours of professional development.

Upcoming Region 7 Events:

June 18 and July 16, 5:30-8:30 PM: An Art Educators Collegial Circle - Teaching for Artistic Behaviors in a Student Directed Art Room. Vassar Lehman Loeb Gallery, 124 Raymond Avenue, Poughkeepsie, NY. This 6 hour, 2-part workshop will address the role of art education within a student directed classroom. Each participant will be responsible for purchasing and reading the choice of one or both of the following titles:

Engaging Learners Through Artemaking: Choice-Based Art Education in the Classroom by Katherine Douglas and Diane Jaquith.

The Learner-Directed Classroom: Developing Creative Thinking Skills Through Art, by Diane Jaquith and Nan Hathaway, Eds. Registration opening soon online through the MHTC: <http://www.mhtc.dcboces.org/professionaldevelopment>

Participant Cost: Free, Maximum Class Size 20.

June 29 and 30, 8:30AM– 3 PM: The Student Directed Art Room. Hagan Elementary, 42 Hagan Drive, Poughkeepsie, NY 12603. During this 2-day intensive workshop teachers will have the opportunity to explore various methods for developing and facilitating a student directed art room at any grade level. Focus is on creating an art-learning environment that supports diverse needs, student directed multi-modal learning, choice-based artistic behaviors, and multiple forms of assessment to support student and teacher growth. Presenter: Sharon Ciccone. \$75.00 for NYSATA members, \$90.00 for non-members. Registration opening soon online through the MHTC: <http://www.mhtc.dcboces.org/professionaldevelopment>.

Region 7 Upcoming Workshops in Partnership with the Mill Street Loft Director of the Art Institute Todd Poteet:



Region 7 Symposium: Seeing into and through the experimental art making process

—Friday May 29th, 5:30-8:30pm Figure Drawing Session 1
—Friday June 12th, 5:30-8:30pm Figure Drawing Session 2

Working with the Director of the Art Institute and professional artist Todd Poteet, participants will review basic human anatomy, gesture drawing, figure proportions, visual measuring systems, and foreshortening techniques. We will work from a live nude model and explore composition through the human form, observation, and discussion. This is intended to be a stress free course where everyone can explore, grow and learn.

July 11, 9:00AM-3:00PM: Drawings on the Trails.

Take a hike into the Catskill mountains with artist Todd Poteet and discover the joy of this landscape sketching and painting workshop. Participants will learn how to work in plein aire, approach light and texture and capture the sense of atmospheric perspective. We will examine landscapes as well as as found specimens from the forest.

September 25th, 6:00-9:00PM: Painting with Light
 Photographic Workshop. Work with noted artist John Rizzo from the Art Institute of Mill Street Loft and Foreign Free Press while learning about the fun and exciting painting with light process. Teachers will be able to take the process back to their classrooms where they can expand and experiment with its effects with students of all ages. Registration opening soon online through the MHTC: <http://www.mhtc.dcbooces.org/professionaldevelopment>



Opening night reception New York City Art Teachers Association Spring Artist Teacher Exhibition

July 23 & August 6, 5:30-8:30PM: An Art Educators Collegial Circle - Art Education in a Digital Visual Culture.

Vassar Lehman Loeb Gallery, 124 Raymond Avenue, Poughkeepsie, NY. This 6 hour, 2 part workshop, will focus on current issues and trends in the visual arts. The workshop will address the role of art education and digital visual culture. Each participant will be responsible for purchasing and reading:

Inter/Actions/Inter/Sections: Art Education in a Digital Visual Culture, R. Sweeney (Ed.). We will discuss our responses to the reading, implications for the art curriculum, student learning outcomes, educational strategies, and processes for implementation. Registration opening soon online through the MHTC: <http://www.mhtc.dcbooces.org/professionaldevelopment>. Participant Cost: Free. Maximum Class Size 20.

Region 8

Are you a New York City art teacher, or interested in art education related happenings in NYC? If yes, we encourage you to check out the New York City Art Teachers Association (NYCATA) webpage at <http://nycata.webs.com> and visit or join the NYCATA Facebook group page at <https://www.facebook.com/groups/nycata/>. You'll find announcements of upcoming conferences, exhibitions, receptions and much more.

May 15th, 2015, 5:30 - 7:30 PM: NYCATA/UFT Artist Teacher Exhibiton. Boricua College Gallery, 3755 Broadway, New York, NY 10032. Theme for exhibition: PORTRAITS

May 15th 5:30 - 7 PM NYCTATA/UFT Artist Teacher Exhibition opening reception, at the Boricua College Gallery in New York City. The exhibition consists of 20 art teachers who are artists. The Theme Portraits played a fundamental part in the identity and culture of our diverse group of artists. Joseph Zabar, one of the artists, said: It was really so fabulous!! We are a terrific group! To our LEADERSHIP you did a fabulous job in getting us all together and producing a beautiful array of work. Love t h i s group!!!!!!!!!!!!

NYCATA/UFT
at
BORICUA COLLEGE GALLERY
3755 Broadway (between 155th and 156th St.)
N.Y.C. 10032
212 694-1000 ext. 622

May 8 - 28, 2015
RECEPTION
Friday May 15th 5:30-7pm
Gallery Hours: Mon - Fri 9--6 pm

ARTISTS

Margarita Ballester. Brenda Bradley.
Jackie Cruz. Joan L. Davidson.
Michael J. Di Raimondo. Erin-Marie Elman.
Sandra Feirman. Albert Justiniano.
Lisa Kaplan. Gisele Lukmanova.
.Agnes Martinez. Clarice R. Mims.
Carol Rickey. Laurence Sachs.
Anu A. Sieunarine. Clare Stokolosa.
Simone Summers. Maxine Townsend-
Broderick. Jeanie C. P. Wing. Joseph Zarba.

Support the Visual Arts In Your School!



2015-16

DISTRICT MEMBERSHIP

NYSATA offers a wide array of opportunities for students. Included are numerous exhibits at the local state and national level; student scholarship opportunities; the Olympics of the Visual Arts Competition; and the Portfolio Project, a personal assessment of a guided portfolio. Our District Membership Program gives students access to all of these state-wide programs and local initiatives without the need for individual teachers in your district to also become members.*

District Membership = Access to Outstanding Statewide Initiatives

Make full benefits of membership available to all art teachers in your district!

- The NYSATA Portfolio Project
- The Olympics of the Visual Arts
- The NYSATA Legislative Exhibit (25% Discount on Registration)
- The NYSATA/NYSSBA Student Exhibit (25% Discount on Registration)
- Student Scholarship Opportunities--The Zara B. Kimmey, Bill Millikin, Barry Hopkins and Goldberg/Snow Scholarships
- Year-end Recognition Certificates, One per teacher to award to a deserving student
- Employment posting privileges on our web site www.nysata.org
- Access to Members-only Resources on the NYSATA website, including arts advocacy and APPR/SLO Resources
- Subscription for each teacher in your district to the award winning NYSATA News—three digital editions, one print addition each year
- Member rates/access to all art teacher registrations; including our annual conference, regional institutes and workshops, our Summer Institute at Sagamore, and numerous other professional development opportunities.
- Access to all student and teacher initiatives (exhibits, workshops, etc.) in the NYSATA Regional Chapter in which your district is located.

For the District Membership Fee Schedule, go to the NYSATA Website, www.nysata.org If you are interested in 2015-16 District Membership, please contact Jessica Bayer, jessbayer@verizon.net to set up a profile for your schools. NYSATA District Membership qualifies for funding through BOCES 403 Arts in Education Coser.

*Please note that registration fees do apply for certain programs and exhibits. Registration fees are additional and are not included in the District Membership fee.

New Reduced Pricing Schedule!

Spotlight on Region 2 Student Artwork

Building Bridges Bridges Through Art Making

During the 2014 Annual NYSATA Conference last November, all of the Regions were asked to provide gift baskets to be raffled off as a fundraiser for the Scholarship Fund. The region that brought the most baskets would have student artwork featured in the Spring issue of the NYSATA News. Region 2 brought the most baskets (seven) to the raffle. The student artwork featured on these pages, is work submitted by members of Region 2 that fit the theme of building bridges as provided by Beth Thomas, the NYSATA News editor.

Skoj Yase Primary School, Waterloo CSD

Teacher: Jean Gaylord

Art, Music and Character Education

Second graders made group self-portraits illustrating the lyrics to the song "Building Bridges" by Glenn Colton. Students sang the song during Get Together Time at the beginning of the year. The portraits were displayed in the halls along with the lyrics.

Building Bridges

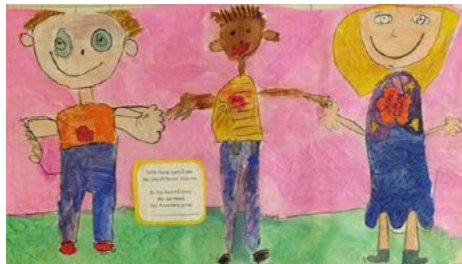
*With these eyes I see
You are different than me.
In this heart I know
We can make our friendship grow.*

*Everybody come together
Everybody join hands!*

*Raise our voices for healthy choices
Make a difference
I know we can!*



Madison M., Brandon D., Tavin C., Gr. 2



Shaun B., Claudio R., Mia A., Gr. 2



Kaelin L., Savannah F., Jordan P., Gr. 2



Blaze G., Aiden M., Andre K., Gr. 2

Geneva High School

Teacher: Christine DeTurck



Alexandra Turner, Gr. 11

Building bridges is all about looking past the physical appearances of humans and accepting and understanding their internal beauty. My artwork is not only my neighbor, but my best friend. Although we don't look the same it is not about what is on the outside, but what is on the inside.

Carolyn McGowan, Gr. 11 (at left)

Building bridges is about making connections. Art allows me to express myself in ways that are more relatable, allowing me to connect to the world around me. My piece shows me rooted to the ground, connecting to the earth, and my thoughts bursting from me into the world for whoever wants to listen and connect with me.



Building bridges is all about looking past the physical appearances of humans and accepting and understanding their internal beauty.

Churchville-Chili CSD

Teacher: Anne Clancy

Students shared how art is a way to show their understandings of the world. Making art allows them to build or make connections between who they are the world around them. Their artist statements express why art is important to them.



Ryan Amico, Gr. 2

I like making cool stuff. I like the different colors. Funky colors are fun. My parents say I have to match but in art class you don't have to match. I like exploring different colors because I just like seeing all different colors.



Leila Cody, Gr. 3

You can make you own creative stuff, by painting colors and patterns. I love art because it makes me feel good.



Danielle Metisi, Gr. 7

Art is a way to express my feelings and emotions. It lets me be able to release my inner self and just express everything inside with a drawing or painting. It's a way to show my life in one picture.



Gianina DeFrank, Gr. 7

Art isn't just something to do, its not just lines and colors, but it's what those lines and colors make. To me art is what's truly in someone's heart, a key to their mind and what they think. It's important to me because I've always been around art, and it has always fascinated me how someone could envision something then put it on a piece of paper, or paint it on a canvas. This is what art means to me.

Art allows me to express myself in ways that are more relatable, allowing me to connect to the world around me.



Youth Art Month

As a NYSATA member, you and your students are encouraged to participate in **Youth Art Month** as a strong advocacy tool for your program! Using our new five year theme "ART BUILDS BRIDGES". Demonstrate the value of art education to your district and community at large. For more information go to: <http://www.nysata.org/youth-art-month>

NYSATA IS A PROUD 7th YEAR OFFICIAL SPONSOR OF YOUTH ART MONTH (YAM)

Hillel Community Day School

Teacher: Alyssa Lindstrom

The students in my combined first and second grade class learned about landscapes and how they can represent different parts of the world. The students thought about what they wanted to share about the U.S. and the most meaningful place they could portray to “build bridges” with fellow students in another country. They thought about the best place to go either in their immediate community or a community they have visited. They used collages to create a specific part of that place to share with our school’s sister school in Israel. Throughout this project the students were pushed to think specifically about how they interacted with the place they chose, and how they could best represent it as they remembered it.



Ella Katz, Gr. 1

My landscape is of Israel. I chose this place because it makes me feel good.



Nadav Sofian, Gr. 1

My landscape is of Lake Michigan, Wisconsin. I chose this place because it is awesome



Victoria Sander, Gr. 2

My landscape is of Myrtle Beach. I chose this place because I like to go there with my family.



Raizel Glazer, Gr. 2

My landscape is of Grimes Glen Park. I chose this place because I like to go there and have fun.



Ari Spokony, Gr. 2

My landscape is of Vermont Woods. I chose this place because it is beautiful.



Rafi Zaretsky, Gr. 2

My landscape is of Darien Lake. I chose this place because it is where I have fun with my family.

Wheatland-Chili High School

Teacher: Valerie Savage

Professional performers (actors, dancers, musicians) have headshots taken to open the doors for auditions and future employment. Headshots are the primary tool performers use to promote themselves. Often the professional headshot is then used in the “Playbill” or program handed out at the performance.

Valerie Savage’s Photography students take the headshots each year for the school musical as part of their first year Photography Class. For most students this is the first time they have taken on the role as a formal portrait photographer. Bridges are built between the photography students and the actors and actresses during the portrait sitting as well as during the planning sessions. At each performance bridges are built with community members as they read the biographies of each performer, view the headshots and take note of the photographer of each photograph.



Portrait # 1 “Aaron” taken by Hailey Reslow

“I was assigned to take a headshot for my photography class for the school musical. I believe that this shows the building of bridges by showcasing how two forms of art (drama and photography) can come together to help further a talent or career.”



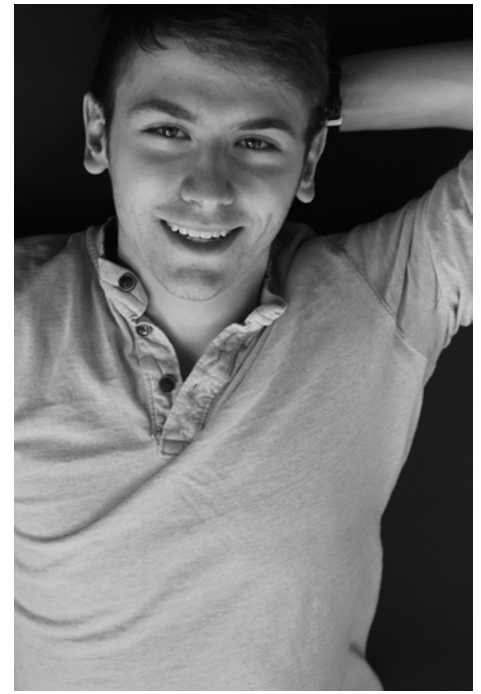
Portrait #3 "Stephanie" taken by Hayley Ziefel

I was assigned to take a headshot for the school musical. The headshot reveals character about a person and shows how the concept of building bridges takes place between the photographer and their subject.



Portrait #2 "Brooke" taken by Emily Avallone

As someone who not only took photos but was also featured in one, I can certainly say that photography builds bridges. The bonds that form between the photographer and his/her subject are incredible things, as they permit a connection that would have never occurred otherwise. Ultimately, it can be said that this connection benefits both people, and that it can lead to even deeper connections.



Portrait #4 "Alex" taken by Abbie Berl

The bridge that was built is the connection between the model and the photographer taking the picture. The connection between us helped a lot as we worked together to get the best picture. Also, a connection is built between the image of the model and the viewer. As the photographer, I tried to do this through focusing on the model's eyes and expression.



Portrait #5 "Maddie" taken by Heather Bayly-Henshaw

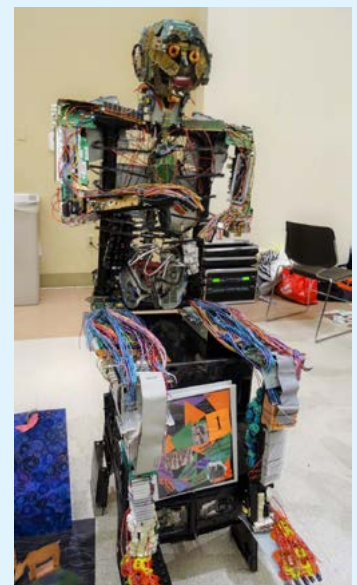
In photography class I was assigned to take a headshot for our schools musical production. In doing this created a bridge between Maddie and the community to highlight her role in the musical.

Plan now to be a part of...

The 34th Olympics of the Visual Arts

**April 21, 2016
Saratoga Springs
City Center
Saratoga, NY**

**2016 Problems
will be available on
the NYSATA website
this fall!**



2015 entry

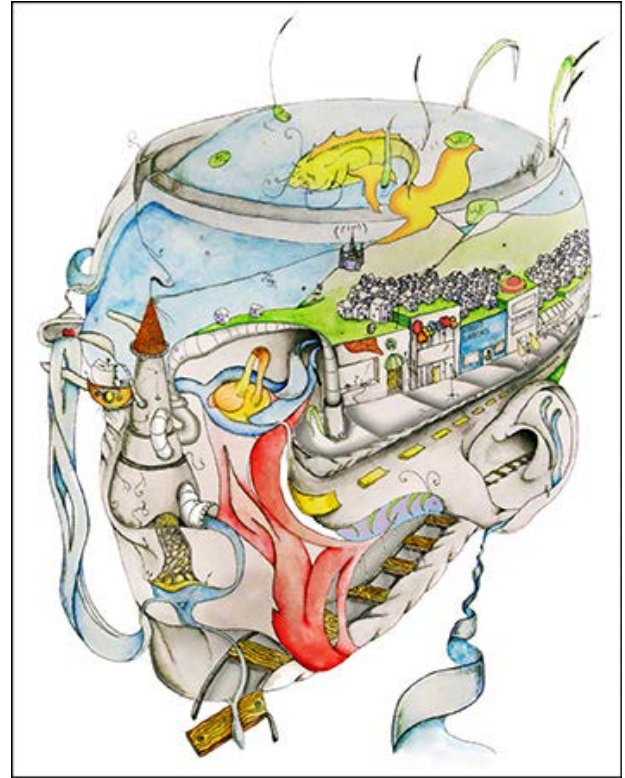


Annual Legislative Student Exhibit

June 8- June 10 in the Balcony of the “Well” of the Legislative Lobby Building (LOB), Albany, NY.

Over 250 student works from across our State will be exhibited.

June 10th 12:30-2PM Legislative Exhibit Reception in the “Well” of the LOB, Albany, New York



Ekaterina Koulakova, Huntington HS, Gr.10 “City of Curves”.



Region 7 Adjudication, 2014



The NYSATA Portfolio Project is an authentic assessment based on the work your students are already doing in your classroom. If you have never participated, make this the year that you do! It is a learning experience, an assessment instrument, and a powerful advocacy opportunity!

Need more information?

Contact Portfolio Project Chairs

Jessica Bayer jessbayer@verizon.net or

Christine Attlesey-Steger attlestine@verizon.net

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NYSATA welcomes your involvement. Contact Your Region Chair or any BOT member for more information on how you can volunteer.

NYSATA Region Counties

Region	Region Name	Counties Included in Each Region
1	Western	Cattaraugus, Chautauqua, Erie, Genesee, Niagara, Orleans, Wyoming
2	Finger Lakes	Allegany, Livingston, Monroe, Ontario, Wayne, Seneca, Steuben, Yates
3	Central	Cayuga, Herkimer, Jefferson, Lewis, Madison, Oneida, Onondaga, Oswego, St. Lawrence
4	Southern	Broome, Chemung, Chenango, Cortland, Delaware, Otsego, Schuyler, Tioga, Tompkins
5	Adirondack	Clinton, Essex, Franklin, Hamilton
6	Capital Eastern	Schoharie, Albany, Columbia, Fulton, Greene, Montgomery, Rensselaer, Saratoga, Schenectady, Warren, Washington
7	Southeastern	Dutchess, Orange, Putnam, Rockland, Sullivan, Ulster, Westchester
8	NYCATA/UFT	Bronx, Brooklyn, Manhattan, Queens, Richmond
9	LIATA-Nassau	Nassau
10	LIATA-Suffolk	Suffolk