



the NYSATA news



An Official Publication of the New York State Art Teachers Association

Volume 43 No. 1, Conference Issue 2014

# WHAT DO YOU STAND UP FOR?

*To stand up for something: To actively defend a position and send a clear, public message of solidarity, support, approval, and encouragement.*



**STAND UP  
FOR ART EDUCATION!**

Inside This Issue: Complete 2014 Conference Info, Advocacy, and more...

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Executive Editor .....Dr. Beth Thomas

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## NYSATA News is Going Digital!

Beginning with the Fall 2014 issue in November all issues of the NYSATA News will be posted online! This means that all of our regular issues will be in full color and accessible anywhere you can access the NYSATA website. Additionally, anyone in the world will be able to read about the excellent, inspiring work in art education being carried out here in New York State.

The exception to our online-only format is this **Conference-only issue** featuring the Conference Schedule, workshop descriptions, and information about our keynote speakers. In addition to receiving this issue in print, you can also find it posted digitally on our website at <http://www.nysata.org> under the Conference tab. Be sure to check the website in early November for our Fall issue. You can find it, and all past issues of the NYSATA News, at <http://www.nysata.org/nysata-news>. The Fall issue will contain the regular features you've come to rely on in the News, as well as new voices and fresh ideas from members of our recently established Contributor's Board.

The staff of the NYSATA News thanks you for your interest and readership, and looks forward to providing you with thought provoking and motivating content throughout the coming year.



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## President's Message from Thom Knab



*The NYSATA Annual Conference is a terrific opportunity to immerse yourself in high quality professional development and build your leadership skills for advocacy of your art program. ...The conference theme of **Stand Up for Art Education** reminds us that it is important to not only hone our craft but also to **advocate** and **lead** within the field.*

I hope your summer was simultaneously relaxing and invigorating. As we all have headed back into another school year I wanted to share with you some things that have been going on behind the scenes. As you may be aware, the new National Core Arts Standards (NCAS) were released in June. I along with Vice President Cindy Henry and NYSATA members Michelle Agosto and Michelle Schroeder have been partnering with other New York State Arts organizations to shape feedback for the Board of Regents. This group, led by Leslie Yolen, Associate in Visual Arts Education Curriculum and Instruction Team

NYSED, has been developing a survey to send out to each organization's membership to gather feedback concerning the familiarity with, knowledge of, and opinions regarding the National Core Arts Standards. To that end, please take the time to complete this survey should it come to you. It should arrive around the third week of September. It will take a bit of your time but your feedback is important to whether NYS will adopt or adapt these standards or even stay with the current standards. If you haven't reviewed the new standards please build some time into your schedule to do that as well. This will help you respond to the survey. I strongly encourage you to be a part of this decision making process.

I have also, along with VP Cindy Henry and President-elect Bob Wood, attended Team East and the NAEA Leadership Institute. This year the National Art Education Association invited leaders from all states and regions to a Leadership Institute to coincide with Regional meetings in beautiful Santa Fe, NM. NAEA is looking at the option of doing this every other year. Participants explored core leadership competencies and reflected upon their own leadership capacities. Dr. William Baker, co-author of *Every Leader is an Artist*, shared a message that art educators have a wealth of skills and experiences that position them well for leadership roles. Next, a team from Strategy Arts (Ingrid Boucher, Elizabeth Guman and Jim Nuttle), lead us through activities to explore personal strengths, determine areas for future growth as a leader, identify 'art educator skills' that can be applied in a leadership role, and create strategies for enhancing leadership communication. Sandra Ruppert, Director of the Arts Education Partnership (AEP) discussed ways participants could become more effective advocates and change agents for

stronger public policies in support of art education. Cheri Serman, who leads Crayola's Education Department and has served on numerous boards, shared the idea of Creative Leadership Teams using fine art to help colleagues build creative capacity and confidence school-wide. A special treat was a session by Jaune Quick-to-See Smith and her son Neal Ambrose Smith who shared the synergy that happens as a result of collaboration and personal experiences of their collaborations. It was enlightening to discover how we each possessed varied approaches to leadership. The insights gained concerning advocacy and working with other leaders, nationally, statewide and locally, will definitely add to the work we do for NYSATA.

The NYSATA Annual Conference is a terrific opportunity to immerse yourself in high quality professional development and build your leadership skills for advocacy of your art program. This year's conference will occur in Albany, November 21 -23 at the Desmond Hotel in Albany, NY. The conference theme of *Stand Up for Art Education* reminds us that it is important to not only hone our craft but also to **advocate** and **lead** within the field. This year's conference will offer many sessions on lesson ideas, assessment, advocacy, hands-on art making, vendor exhibits, and much more. It will also host four terrific keynote sessions.

In addition to being a keynote speaker, **Bruce Taylor** will also be our Pre-Conference presenter. Bruce will offer a concise overview of Common Core principles illustrating how to adapt the Common Core expectations using artistic content. I like to describe his presentation as making the Common Core work for the Arts rather than the other way around.

**Charles Simonds** is an American sculptor born in New York. He has attended the New Lincoln School in Manhattan, the University of California at Berkeley and Rutgers University. Charles Simonds work involves sculpture, performance, activism, street art and utopian city planning. His work is exhibited at MOMA, NY; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; and the Museum of Contemporary Art, Chicago to name a few. Charles Simonds website is [www.charles-simonds.com](http://www.charles-simonds.com).

**Dr. Aaron Knochel** is the Graduate Coordinator of Art



Education at the State University of New York at New Paltz and received his doctorate from Ohio State University. His keynote will review trends in understanding data as a form of performance measurement, as a phenomenon for artistic exploration, and as a pathway to understanding learning in the arts. You can follow Aaron on Twitter at <https://twitter.com/artisteducator>.

**Forceperunit** (force per unit) is a collaborative artist team founded by Timothy McMurray and Jacqueline Weaver and also includes Michael Cunningham. Jacqueline Weaver is an artist, educator and curator; Timothy McMurray is a multidisciplinary artist and art educator; and Michael Cunningham is a mixed media and digital artist. Forceperunit involve themselves in projects that examine contextual relationships, particularly those that reconsider and repurpose public space, using a minimalist approach that employs light, geometry, video and installation. You can discover additional information about them at [www.forceperunit.com](http://www.forceperunit.com).

It is essential for you to design your own space to get inspired and develop your leadership capacity. I look forward to seeing many of you at the NYSATA Fall State Conference where we will **Stand Up for Art Education!**

Take good care,

*Thom Knab*

Thom Knab



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## Conference Info Contacts

### Registration and/or Membership

Terri Konu ..... [tkonu@twcny.rr.com](mailto:tkonu@twcny.rr.com)

### Conference Coordinators.....

Pat Groves..... [phgroves@aol.com](mailto:phgroves@aol.com)

Cindy Wells..... [cynthia296@aol.com](mailto:cynthia296@aol.com)

### Workshops

Julie Gratien..... [workshops@nysata.org](mailto:workshops@nysata.org)

### Member Exhibit .....

Beth Atkinson..... [bethatkinson12@hotmail.com](mailto:bethatkinson12@hotmail.com)

### Student Exhibit

Lisa Lawson..... [lgart@roadrunner.com](mailto:lgart@roadrunner.com)

### Exhibitors/Vendors

Jessica Bayer ..... [jessbayer@verizon.net](mailto:jessbayer@verizon.net)

### Silent Auction

Dianne Knapp ..... [dmjknapp@gmail.com](mailto:dmjknapp@gmail.com)

### Artisan Market

Donnalyn Shuster ..... [d\\_shuster@yahoo.com](mailto:d_shuster@yahoo.com)

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Alyssa Lindstrom..... [alyssa.lindstrom@gmail.com](mailto:alyssa.lindstrom@gmail.com)

### Program Advertising/Conference Sponsorship:

Pat Groves..... [phgroves@aol.com](mailto:phgroves@aol.com)

## Conference Registration Rates

### Early Bird rates effective until

**Nov. 1, 2014.**

### Member Registration:

Early Bird rate: \$145, After Nov. 1: \$175

### Student/Retired/Unemployed Member

### Registration:

Early Bird \$110, After Nov. 1: \$140

### Non-Member Registration:

Early Bird: \$215, After Nov. 1: \$245

**Full Meal Package\* (Save \$10): \$180 (includes all meals.)**

### Individual meal pricing:

Friday Lunch: \$25

Friday Dinner: \$50

Saturday Lunch \$25

Saturday Dinner Party \$50

Sunday Brunch \$40

\* All meal prices include a 20% gratuity

# Letter From the Editor



## *Letter from the Editor*

**Dr. Beth A. Thomas**

Dear Colleagues,

This issue of the News is dedicated to our upcoming annual conference, but before I comment on the conference I'd like offer sincere thanks to Jennifer Childress, Pat Groves, and all those connected with the NYSATA News, for their support while I've prepared to step into being the new Executive Editor. Their leadership has set a precedence of excellence by creating a newsletter that supports membership in navigating challenging shifts in the educational landscape through thoughtful presentation of varied topics from a number of perspectives. They've given us a venue where we could see evidence of excellent arts education that is happening all the time throughout New York State, and tools we can use to advocate for our field and our practices. I'm look forward to picking up and carrying forward the mission of the News as a site for information about, advocacy for, reflection on, and celebration of arts education in New York.

### **Standing Up for Art Education**

This year our Annual Conference takes place from November 21 to 23 at the Desmond Hotel and Conference Center in Albany, New York. The theme - *Stand Up for Art Education* - is one that speaks clearly to informed advocacy for and celebration of the work of our students, colleagues, and field, and presents each of us with a challenge to think carefully about what it means to "stand up for" for art education in today's world.

"Standing up for" is similar to, but not quite the same as "standing for." We *stand for* things that are in line with our principles and beliefs, but when we *stand up for* something or someone we're going beyond that by actively defending a position and sending a clear, public message of solidarity, support, approval, and encouragement. It's possible to *stand up for* something frivolously or automatically; we might take *standing up for art education* for granted or automatically, without taking the time to carefully think through just what we're standing up for or why, but this can lead to support that is weak, trite, inarticulate or at worst incomprehensible. Standing up for art education in ways that can make a

difference means being able to express clearly what we stand up for and why, and finding ways to act on our convictions.

**At this year's conference** you'll find a wealth of opportunities to learn from colleagues and arts advocates who are standing up for arts education in different ways. Each of our keynote speakers approaches education and art from a unique perspective, from Charles Simonds's iconoclastic artmaking practice, to Bruce Taylor's engagement with the demands of the Common Core in public schools, Aaron Knochel's thoughts on imaging and re-imagining "data" in art education practice, and Forceperunit's focus on collaboration, community, and collectivity in making art that provides a blueprint for going about a life of contemplative action with respect to our present conditions. In addition we have a number of excellent workshops and presentations from colleagues around the state that will provide us with new ideas, opportunities to question and debate perspectives and approaches, and help give us more language to talk about why art education matters, deeply and critically, for students, communities, and the world.

Undoubtedly some of our values and beliefs will be validated at the conference, but we'll also find ourselves challenged and inspired by ideas that push us outside our comfort zones and help us think critically and carefully about our practices and the condition of our field. I hope you will join me in taking advantage of this opportunity to reflect on what you believe in and what you stand up for in art education. Education is facing a number of challenges, and art education in particular is vulnerable. There is never a better time to know where you stand and what you stand for than now.

Sincerely,

Beth Thomas  
NYSATA News Executive Editor

# Conference Information & Overview



## Schedule Overview

### Friday

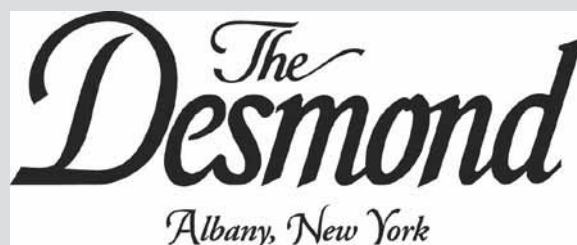
Continental Breakfast (Vendor Area) .....	8:00 AM-10:00 AM
Commercial Exhibitors Exclusive.....	8:00 AM-10:00 AM
Commercial/College Exhibition .....	10:00 AM-1:00 PM
.....	2:00 PM-5:00 PM
Workshops .....	10:00 AM-1:00 PM
Lunch .....	11:00 AM-2:00 PM
Super Session I: Bruce Taylor .....	1:00 PM-2:00 PM
Workshops .....	2:00 PM-5:00 PM
Regional Hospitality/Meetings .....	5:30 PM-6:30 PM
Awards Dinner .....	6:30 PM-8:30 PM
(Ray Henry Award, Special Citation Institution, Student Scholarships)	
Friday After Dark Workshops (Pre-Registered).....	8:30 PM-11:00 PM

### Saturday

Continental Breakfast (Vendor Area) .....	8:00 AM-10:00 AM
Commercial Exhibitors Exclusive.....	8:00 AM-9:00 AM
Commercial/College Exhibition .....	9:00 AM-1:00 PM
Special Session I: Dr. Aaron Knochel.....	9:00 AM-10:00 AM
Workshops .....	9:00 AM-1:00 PM
Lunch .....	11:00 AM-2:00 PM
Super Session II: Charles Simonds .....	1:00 PM-2:00 PM
Workshops .....	2:00 PM-5:00 PM
Artisans Market .....	3:00 PM-5:00 PM
Member & Student Art Exhibit Opening .....	6:00 PM
President's Reception & Dinner .....	6:30 PM-9:00 PM
(Art Educator of the Year Award)	
Dancing and Scavenger Hunt.....	9:00-12:00PM

### Sunday

Special Session II: Forceperunit .....	9:00 AM-10:00 AM
Region Awards Breakfast .....	10:00 AM-12:00 PM
(Regional Art Educators of the Year, Vendor Raffle)	



**The Desmond Hotel &  
Conference Center  
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Plan NOW to attend the  
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Deadline for  
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\$125 Room Rate is  
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**For Conference Registration  
Rates (See page 4)  
To Register go to [www.nysata.org](http://www.nysata.org)**

**To Make Room Reservations:  
Link Directly to The Desmond  
Reservations when you register  
on the NYSATA website, or  
Use Group Code 1254LT  
if booking through the  
Desmond Hotel Website or  
calling: 1-800-448-3500  
If using a PO: Please call to make  
reservations.**

## REGISTER NOW!

Visit [www.nysata.org](http://www.nysata.org) to register. Payment options will include on-line transactions, and mail-in checks or POs.





PS 1, New York, 1974

American Sculptor Charles Simonds was born in 1945 in New York. The younger son of two Vienna-trained psychoanalysts, he was raised on the upper West Side of Manhattan. He attended the New Lincoln School in Manhattan, then the University of California at Berkeley where he majored in art, receiving his Bachelor of Arts degree in 1967. He then attended Rutgers University, New Brunswick, N.J., where he earned his Master of Fine Arts in 1969. From 1969 to 1971 he taught at Newark State College. In 1970 he began his ritualistic Mythologies series of sculptural installations built around and on his body, in the Sayreville, N.J., clay pits. He was close friends with fellow artists Gordon Matta-Clark and Robert Smithson; who each believed in removing art from the preciousness of the gallery setting. Simonds and Matta-Clark also created impromptu street activities around New York and the vicinity.

Stephanie Weber, Curatorial Assistant at MoMA, New York wrote in BOMB magazine (24 April, 2013) that, "While Smithson and Matta-Clark have come to represent the status-quo, largely credited with the redefinition of site-specificity and the disposal of the white cube, Simonds is perceived as the somewhat odd dreamer, operating on the margins, whose fantasy world could not withstand the reality of the system. Simonds's puzzlingly complex, erudite, and radical practice encompassed utopian proposals for alternate ways of living and surrealist (yet realized) community projects, combined with an overarching acute civic responsibility and a formal inventiveness" (<http://bombmagazine.org/article/7170/charles-simonds-s-absence>). MoMA NY's website relates, "Since the beginning of the 1970s, New York-based artist Charles Simonds has developed a unique practice at the intersection of sculpture, performance, street art, activism, and utopian city planning. Addressing the condition of being human through its fundamental relation to Earth and the built

## Super Session Keynote *Charles Simonds*

environment, Simonds's work is an inquiry into building as a way of thinking and architecture as an indicator of who we are. As a young man, Simonds built miniature "dwellings" in gutters and crevasses of buildings in Manhattan's Lower East Side—habitats for the Little People, an imaginary population whose history, sociology, and beliefs Simonds documented in films and writing" (<http://www.moma.org/visit/calendar/film screenings/17797>).

Mr. Simonds' work is among the collections of many of the foremost museums and galleries in the world. These include The Museum of Modern Art, NY; New Mexico Museum of Art, Santa Fe; Storm King Art Center, Mountainville, NY; The Walker Art Center, Minneapolis; Wallraf-Richartz-Museum & Fondation Corboud, Cologne, Germany; The Whitney Museum of American Art, NY; Hirshhorn Museum and Sculpture Garden, Washington, D.C; Israel Museum, Jerusalem; Institut Valencia d'Art Modern (IVAM), Spain; Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France; The Museum of Arts and Design, NY; Museum of Contemporary Art, Chicago; and the Denver Art Museum.



Dwelling 58, Dublin Ireland, 1989

# *How The Arts Can Thrive In an Era of Common Core*

*with Bruce Taylor*

**Thursday November 21, 2014 at the Desmond Hotel, 9AM-4PM.**

*"Within the next decade there will be a fundamental rethinking on how kids will learn and what they should be learning. Because of the adoption of Common Core State Standards (CCSS) across the country, there will be a shift from just knowing content to the transfer and manipulation of it. There will be more of a need for understanding rather than simple recall. Much of what kids will need to develop is how to think, create and communicate effectively. But these very same abilities are in reality arts skills! In order to succeed in an increasingly complex, conceptual, and globalized world kids will have to acquire skills that require them to analyze, interpret, evaluate and demonstrate understanding (among others) -- skills artists have employed for centuries.*

*The irony is that a fundamental aspect of our humanity, contained in the 1% of our DNA that distinguishes us from chimps, is our very artistic capability to imagine what isn't, create what wasn't, and transmit the essence of ourselves to others of our species who exist only in the future. This is tied to the seminal means by which we communicate with each other through the transmission of narrative, proficiency with which is more and more imperative in our hyper-connected world.*

*The charge then is to significantly recalibrate how we teach the arts. Common Core gives us that opportunity. Because CCSS will require a different mind set in regard to teaching and learning; one that can be developed through the arts in ways that are not arts dependent. The challenge for education's policy makers is to develop assessment tools that measure students' ability to employ those "action" terms cited above; such as analyze, evaluate, delineate, develop, or demonstrate, which are replete throughout the Common Core State Standards and Cognitive Strategies."*

Bruce Taylor, Chicago 2012

**NEED:** In the short term it is unlikely that learning about the arts will be thought of as required for graduation, going to college, or getting a job. Nevertheless, we in the field of arts education are on the cusp of an unprecedented opportunity. An understanding of, participation with, and creating in the arts will eventually be seen as valuable contributions to overall student learning, a factor in collegiate achievement, and success in an increasingly arts-infused 21st century economy.

**WHY?** Common Core State Standards (CCSS) are now the agreed upon educational currency across the country for the coming decade. The workshop described herein outlines ways in which the "Common Core Way of Thinking" is directly related to what can be easily taught through the arts.

**WHAT:** All Common Core standards can be modified through an artistic lens. Mr. Taylor's approach to Common Core puts less of an emphasis on increasing the amount of content and more on what strategies can be employed with content from any art form and enable transfer into contexts that might not be arts specific or dependent.

**HOW:** Participants are provided with a concise overview of Common Core's basic principles, key concepts and critical terms. The majority of the remaining time is spent illustrating how to adapt to Common Core expectations using artistic content. The goal is to demonstrate how arts education can be seen as contributing to overall student achievement within the context of this new paradigm for teaching and learning.

**REGISTRATION:** Member: \$75 Non-member: \$105  
Registration includes lunch.

**PRECONFERENCE REGISTRATION DEADLINE:**

**Nov. 1, 2014**

**Go to [www.nysata.org](http://www.nysata.org) to register**



# Super Session Keynote

## *Bruce Taylor*



Bruce Taylor began his career in the professional performing arts after graduating from the Royal Academy of Dramatic Art in London, England. Subsequently, he worked at every job one can find in the theatre except that of usher and orchestra conductor.

He has worked for dance, theatre, and opera companies along with symphony orchestras throughout the United States, Canada and South America. He was the production manager for Maury Yeston's Broadway bound musical "Nine," was commissioned by the Rogers and Hammerstein Organization to write and direct a revue that premiered at New York's Town Hall in honor of Oscar Hammerstein entitled All Kinds of People, and has been a cultural envoy for the US Dept. of State.

He been a stage director, lighting designer, stage manager, production manager and education consultant for Seattle Opera, Pennsylvania Opera Theatre, Opera Company of Philadelphia, The Metropolitan Opera Guild, Royal Opera House (London), Teatro Real (Madrid), Opera Metropolitana (Caracas), New York Philharmonic, Little Orchestra Society, Orchestra of St. Luke, Canadian Opera, Opera America, and Pacific Northwest Dance.

Throughout his career as a professional arts practitioner, his passion and avocation was always working with kids and their teachers that ended up in his role as Director of Education for the Washington National Opera prior to his present capacity as an internationally recognized innovator

for arts education and arts consultant for Chicago's Urban Education Institute and Utah State University, among others.

Beginning with his book *The Arts Equation* a comprehensive guide to arts in education published in 1999, Bruce has been recognized as an innovative arts educator. He developed the Metropolitan Opera Guild's Creating Original Opera project, cited in the document *Champions of Change*, which has been implemented in hundreds of schools in more than a dozen countries, given workshops and seminars for arts providers in the US and other countries along with educational entities such as ASCD, the International Society of Education Through Art, and teachers' unions in five states.

Most recently he was invited to be one of only one hundred teaching artists from twenty six countries to participate in the first ever International Teaching Artist Conference which was held in Oslo, Norway this past year.

Presently, he is developing a K through 12 Common Core focused arts curriculum for a consortium of schools in Illinois, New York and Tennessee. This forms the basis of his book *Common Sense Arts Standards*, now available on Amazon's website. Amazon has also published his guide to arts education, *The Arts Equation*, Second Edition which is available both through the Amazon website and as a Kindle version

# Frequently Asked Questions

### ***Why one registration fee?***

This simplified registration gives attendees the most flexibility for conference attendance. For one fee, participants can attend an event in the evening, such as a Friday After Dark Workshop or dinner, and attend the whole conference the next day. Previously this was not possible. A participant had to pay for each day they attended. It also allows us to hold the line on registration costs.

### ***Can I register for the conference if I am not a member of NYSATA?***

Yes. NYSATA offers non-members the opportunity to join us for this exciting weekend of professional development but at a higher fee than for members.

### ***How do I make my hotel reservations?***

You must make your own reservations directly with the hotel. You can link to the hotel's reservation system right from the NYSATA website, make a reservation through the Desmond's own website, or you may call for reservations. Make your reservations early so you don't miss the special conference rate! **The hotel will accept purchase orders for final payment**, BUT, attendees will need to guarantee their reservation with a credit card and they will need to **call** to reserve. They must provide the purchase order at check in and it will be processed for payment. Their cc would be charged if there is a problem with the PO. If your district is paying for your room, at checkout **you will have to provide the hotel with a copy of your school district's tax exempt number** and a district check, district credit card, or cash.

### ***Will NYSATA assign me a roommate?***

No, NYSATA does not randomly assign roommates.

### ***If I have to register online, can I still have my district office send in payment?***

When you register online you will have the option of mailing in the payment. You can have your district mail in a purchase order or school check but **you MUST attach a copy of the online receipt**. To avoid any possible problems make 2 copies of the receipt generated at the completion of your registration. Give one copy to your district office to attach to your payment (PO or school check) and keep one to bring with you. Make certain they are aware of the deadline for sending the payment to NYSATA.

You will not be considered registered if we do not have your payment. Please ask them to include your name as a notation on the check or purchase order. NYSATA can accept Purchase Orders for conference registration, meals, and workshops (not hotel rooms). When you register online **PLEASE BE CERTAIN TO PRINT A COPY OF THE TRANSACTION RECEIPT** to attach to your PO or check. You will not receive any other confirmation of your registration other than the online transaction receipt.

### ***What happens if I miss the hotel room reservation deadline?***

The discounted hotel room registration deadline is not flexible. If you do not register before the deadline, rooms may not be available, and if they are they will not be at the conference rate.

### ***What is the NYSATA refund policy?***

NYSATA has granted refunds to people who have mitigating circumstances, however refunds are not processed until the conference account is reconciled. This may take up to 6-8 weeks.

### ***Do I have to pay to attend workshops?***

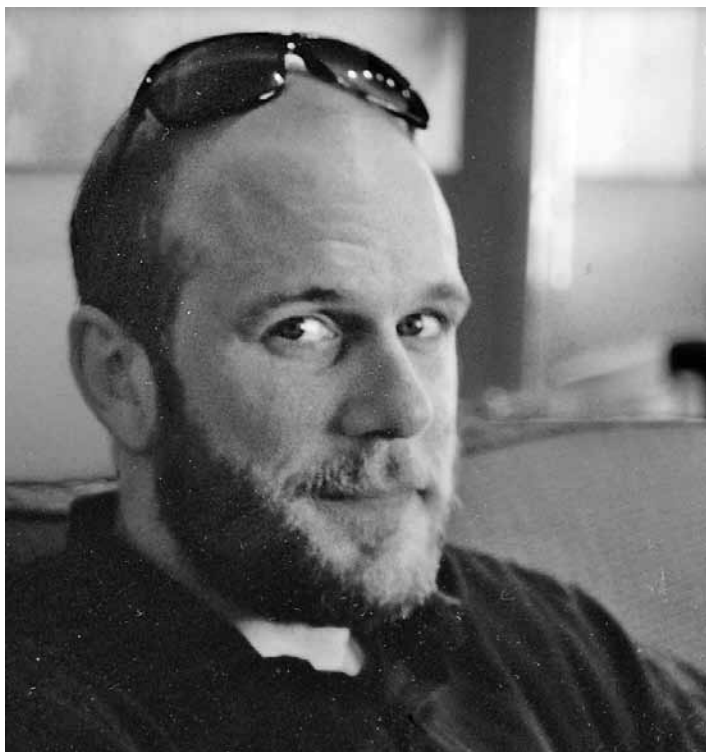
Most of the conference activities are included in your registration. There is an extensive array of workshops and speakers that require no additional payment or registration (in some cases a moderate materials fee may be collected on-site by the presenter). A few specialized workshops, including the "Friday After Dark" selections and extended hands-on workshops require pre-registration and payment.

### ***Can I register for the paid workshops without registering for the conference?***

No. If you wish to attend any of the paid workshops such as the Friday After Dark workshops you may do so when you register for the general conference. You must register for the conference to attend any conference function, including open and paid workshops.

### ***Can I renew my membership with my conference registration?***

Yes, you can renew online as part of your registration process. If you are not a member or your membership has expired you will not receive the member rates when you try to register.



# Special Session Keynote

*Dr. Aaron Knochel*

Dr. Aaron Knochel is the Graduate Coordinator of Art Education at the State University of New York at New Paltz. He completed his doctorate in Art Education at the Ohio State University in 2011 focused on critical media literacy, software studies and art education. He has worked in a variety of visual arts learning spaces including schools, museums, and community arts programs; both domestically and internationally. He has taught many aspects of art including art and design, and computer science and web design, in Seoul, Korea; Tegucigalpa, Honduras; the Chicago Public Schools; and the School of the Art Institute of Chicago in addition to Ohio State and SUNY New Paltz. He has worked as a community arts organizer and/or artist-in-residence at Vassar College in Poughkeepsie, NY; at the Museum of Contemporary Art in Chicago, IL and several Ohio settings.

Dr. Knochel has presented his research at a range of national and international conferences including the National Art Education Association, and at the International Society for Education through Art World Congress in Budapest. Aaron was also chosen as a 2011 Digital Media and Learning Summer Research Institute Fellow funded by the MacArthur Foundation. Dr. Knochel's research focuses on the intersections between art education, social theory, and media literacy discourse. From community-based media production to engaging digital visual culture in the K-12 art classroom, his interests follow the complexities of civic engagement both

through the arts and through network connectivity. Publications include articles in Visual Arts Research, The International Journal of Education through Art, and Kairos. Generally, he tries to live up to his @artisteducator twitter bio: artist-teacher-visual culture researcher-digital media flaneur-novice hacker and pixel stacker (<http://www.newpaltz.edu/arted/profile/aaronknochel>). His keynote will review trends in understanding data as a form of performance measurement, as a phenomenon for artistic exploration, and as a pathway to understanding learning in the arts. Dr. Knochel will be presenting a workshop immediately following his keynote address on Saturday from 10-10:50.

### **Seeing Data: Workshopping Assessment**

Data-driven assessment in an arts education context involves seeing data both as a quantitative and qualitative set of markers by which educators understand student learning. This workshop will engage participants in evaluating different assessment strategies that utilize forms of both quantitative and qualitative data. These strategies will be evaluated for effectiveness as assessment in the arts and as assessment within broader public education policy such as Annual Professional Performance Review (APPR). Emphasis of the workshop will be on developing assessment strategies that value ways of knowing in the arts while continuing to meet rigorous standards in public education.



# *Highlights & New this year*

**Preconference:** *How the Arts Can Thrive in an Era of Common Core.* On Thursday there will be an exciting preconference with Keynote speaker Bruce Taylor. This is your opportunity to work in-depth Mr. Taylor as he guides you through strategies to relate the Arts to the Common Core.

**Workshops:** Conference workshop offerings are plentiful and include hands-on workshops, product demonstrations, lecture workshops, and round-table discussions on a variety of current interest topics. Approximately 90 workshops will be available at no additional cost to participants. Extended Studio workshops and the popular Friday After Dark Workshop will also be available. Participants may register for paid workshops along with regular conference registration online, or on site if spaces are still available.

**Exhibitors Showcase:** This is your chance to talk to representatives face-to-face. Find out about new ideas, new products, and new ways to use tried and true materials. They have everything from the latest technology, curriculum resources, and visual aids, to traditional drawing, painting and sculpting media. Over 30 exhibitors are expected.

**Conference Student Exhibit:** There is no fee to participate, but you **MUST** pre-register at [www.nysata.org](http://www.nysata.org) to reserve a display board. **No extra boards will be available on site.** You must be a member of NYSATA to participate in this exhibit. Registration is by individual member, not school district. Please do not bring work of non-member colleagues to be exhibited.

**Artisans Market:** On Saturday afternoon from 3-5 PM you will have an opportunity to purchase work by fellow member artists. If you wish to rent a table, please sign-up through the NYSATA website by November 1st.

**Annual Members Exhibit:** Conference attendees can show their work at the member exhibit held during the conference. The fee is \$25 to enter with a limit of 2 entries per member. Bring your work to the conference by Friday at 1:00 PM. No pre-registration is required. **PLEASE no glass.**

**Silent Auction to Benefit the NYSATA Scholarship Fund:** Once again we will hold a silent auction to benefit the

NYSATA Scholarship Fund. Individual members and Regions will be donating gift baskets. If you or your school art club wish to make a donation of original art, art books, or an art themed gift basket they will be greatly appreciated. Please bring them to the registration area on Friday morning.

**Conference Registration:** ALL conference registration will take place through the NYSATA website. Processing all registrations online enables NYSATA to streamline records and insure that your registration and contact information are accurate and complete. You will be able to renew your membership and register for the conference at the same time online using our secure server. You will be able to select from a number of payment options that include mailing a check or purchase order or paying online with a credit card. If you opt to mail your payment, please be sure to mail a copy of your on-line registration transaction receipt with the corresponding purchase order or check. Pre-registration for the Student Exhibit, Artisans Market, and the Preconference will take place through the NYSATA website only. There will be no mail-in registration forms available.

**Off-Site Extended Studio Workshops at The College of Saint Rose:** On Saturday NYSATA will offer several extended hands-on workshops in the studio space at the College of Saint Rose. Shuttle bus transportation will be provided and is included in the price of these workshops.

**Lunches:** For those attendees who purchase the full meal package or individual lunch tickets, there will be 3 lunch time seating options. Ticket holders will need to exchange their lunch ticket for a timed ticket of 11:00AM, 12:00PM, or 1:00PM. Also please remember that the price of lunch includes a 20% gratuity.

**President's Dinner and Reception:** NYSATA will host the President's Dinner and Reception on Saturday evening. This evening of celebration is to honor the State Art Educator of the Year, all other awardees, and our presenters. The opening reception will feature a cash bar with hot and cold hors d'oeuvres. A full buffet dinner will follow. Immediately after dinner and the awards presentation there will be a NYSATA Scavenger Hunt and dancing to DJ -Dr. Kwazy Tunes. Please plan to join us for this fun-filled evening!



# Special Session Keynote *Forceperunit*

Forceperunit (force per unit) is a collaborative artist team founded by Timothy McMurray and Jacqueline Weaver in March 2012, and also includes fellow artist Michael Cunningham. They seek projects that examine contextual relationships, particularly those that reconsider and repurpose public space, using a minimalist approach that employs light, geometry, video, and installation. They are interested in working with a wide variety of people from across disciplinary fields to develop work that engages the public in the discussion of contemporary art and society.

Jacqueline Weaver is an artist, educator and curator living in Troy, NY. She received both her undergraduate (BS in Art Education) and graduate (MA in Studio) degrees from The College of Saint Rose, Albany. Her current work focuses on art as a collaborative and participatory endeavor. Jacqueline's work in video and installation addresses the culture's interpretation of histories—personal and universal, recent and long past. In addition to her work with forceperunit, her recent curatorial activity includes the Second Annual Catskill Film and Video Festival and Wall Street to Main Street in collaboration with the Greene County Council on the Arts and Occupy with Art; In Line and The Foundry Film + Video Series (2012 & 2013) for the Foundry for Art, Design + Culture in Cohoes, NY.

Timothy McMurray is a multidisciplinary artist and art educator living and working in Troy, NY. McMurray received his BFA in photography from the University of Arts in Philadelphia and his MS in Art Education at The College of Saint Rose. Formerly owner of his own graphic design business, McMurray left the business to develop as an artist and educator. His current work uses seriality and minimalist formal concerns to question the nature of origin stories and how those stories address social and personal narratives. McMurray's work also looks at the relationships between the concept of authenticity, new technology and our expanding means of social connectivity.

Michael Cunningham is a mixed media and digital artist whose work addresses the effects of spatial and spiritual displacement, disillusionment and "the problem of good/evil" on societies. Originally from the west coast, he now works and resides in Troy, NY. His work has recently been shown at Art Basel in Miami and Fountain New York. Michael has been working with forceperunit since August 2012. Both Weaver and McMurray have been art educators in Capital District schools, but are now working as higher education adjuncts and free-lance artists. Cunningham works as a bartender at Athos in Guilderland and as a freelance graphic designer.

*"As we push into the twenty-first century, it appears more relevant than ever for art to be conducted on a group, even communal level. When we look at the contemporary landscape, we see a vast network of connectivity-- one which invites a dialogue that sifts through the inherent commonalities and striking differences of the human experience."*

Excerpt from Artist's statement



# *Standing Up as Part of the Profession: Learning and Professional Development*

**Jose Feliciano and Sarah Ann Platt**

NYSATA offers many events throughout the year that range from regional professional development opportunities and symposiums to an annual statewide conference. Like many of you, we once believed that these events were for teachers only—then we were invited to take part in some of them. These events changed our perspective of NYSATA and helped to usher us forward in our journeys of becoming successful art educators.

Our experiences at NYSATA events have given us knowledge and insight into the education system beyond what we could learn in our college classrooms. They have provided us with fresh ideas, lesson plans and, most importantly, confidence. We also made connections with really wonderful people who are already working in school systems, and have a great deal of experience and advice that they are willing to share.

By the way, did we forget to mention that NYSATA events are a ton of fun? They really are and, with that being said, we encourage you to attend some of the events. If money for registration is an issue (and as poor college students ourselves, we know that it probably is) there are volunteer opportunities available. The upcoming 66th Annual NYSATA Conference will take place in Albany from November 21st through the 23rd. Each year, in return for a few hours of volunteer time, NYSATA waives pre-service student volunteers' conference registration fees. If you are interested in volunteering at the NYSATA conference, talk to your Art Education program director or your advisor for more information.

*I was granted the opportunity to attend the 65th Annual NYSATA Conference last year. It did not take long before I was overwhelmed—in a good way. From the decoration table for name tags to seminars and workshops that spanned topics including technology in the classroom, implementing academic language, lesson plans, projects and materials, and all things in between—everything made me feel like I had died and gone to art teacher heaven! The conference was full of talented speakers, incredible teachers, great vendors (with a lot of awesome vendor freebies), and hundreds of like-minded people who share a passion for art and education. I was constantly being challenged, always learning and mentally preparing for the day I have my own classroom. It was such an incredible experience; I cannot wait to return for the 2014 NYSATA Conference!*

Sarah Ann Platt

*As I think about the approaching 66th Annual NYSATA Conference, I look back at my experience as a volunteer at the 2014 Art Education Symposium that was hosted by NYSATA Region 7 at SUNY New Paltz. The symposium at SUNY New Paltz gave me insight into the world of professional Art Educators, and into the development of integrating art making with modern technological tools. Being a participant provided me with opportunities to connect with professional Art Educators and discuss valuable creative methods in lesson planning. I also learned about new ways to encourage creativity by promoting inquiry into artistic practices. The 2014 NYSATA Conference will be full of workshops, fun art making activities, and opportunities that will help you prepare for that day you have a classroom of your own!*

Jose Feliciano



## Getting Funded to Attend the NYSATA Conference, by Alyssa Lindstrom

*Are you an Art Education student interested in attending the annual conference but aren't sure how to fund your trip? If so, read on to learn how students from Nazareth College in Rochester, New York, leveraged University resources and worked as NYSATA Conference volunteers to successfully fund their trip to the 65th Annual NYSATA Conference in Albany in 2013.*

Twenty eight Nazareth College undergraduate and graduate students worked together alongside faculty to raise money to attend the annual NYSATA conference. The group was able to gather enough funding to pay for a majority of their trip. The students also worked as volunteers at the conference that allowed all of their conference registration fees to be covered by NYSATA. The students worked through many Nazareth associations and departments to successfully accomplish their fundraising. Through the Nazareth Art Club the students presented the trip to the Undergraduate Association and were able to receive funding to cover the costs of the bus. Funding for the hotel and food was received through the campus Student Leadership fund. Finally, students received funding through the College of Arts and Sciences as well as from within the art department.

In order to receive the funding through these associations and departments the students had to present detailed budgets, itineraries, and plans for attending the conferences. Art education student representatives presented in front of the Undergraduate Association financial panel, which consists of students and faculty, in order to prove the need for funding. Students also had to give substantial reasoning explaining how the NYSATA conference would improve their education. Different areas of the college were able to fund various aspects of the trip due to the nature of the conference and its ability to support our academic growth and further leadership within our field.

## Ways to Make the Most Out of Your Conference Experience, by Jose Feliciano and Sarah Ann Platt

Select the sessions and workshops that interest you most. There are many to choose from and choosing can be hard; since you can't see everything, do your best to see the things that will matter to you most.

1. When a conflict arises, see if a friend is also interested in both and split up. After the sessions are over or at the end of the day share your new knowledge with each other (and maybe some new friends you've met along the way).

2. Meet new people! Throughout the conference you will find yourself sitting next to interesting people with a lot of experience and advice to offer. Not sure how to break the ice? Start off with one of these:
  - "Hi, my name is \_\_\_\_\_, what's yours?"
  - "Where are you from?" or "Where do you teach?"
  - "What made you pick this seminar/workshop?"
  - "That's a nice scarf/sweater/necklace/hat..."
  - "Are you a student too?"
  - "Cool name tag! Tell me how you decorated it!"
3. Bring a note book/sketch book to take notes and sketch your ideas, and something to write with. There will be a wealth of information at the conference and it can be overwhelming. Notes can help you to digest the information you want to remember after the conference is over. A notebook also gives you a place to jot down the contact information for new acquaintances and professional contacts.
4. Ask questions. Presenters are interested in having conversations about the topics they're sharing. You might have a thought, experience, or question that helps them or others in the audience understand or think about the topic in a new way.
5. Travel around the vendor tables--more than once. Not only will you receive a bunch of great freebies, many tables have knowledgeable representatives who can tell you about their products. Some even give out basic lesson plans that you can add to your repertoire.

These suggestions may seem simple, but they are tried and true! If you're nervous, don't worry - just remember to be yourself and be friendly. Also keep in mind that whether the person sitting next to you is a student or a seasoned teacher, you have something in common -- a passion for art, children, and education.

**Editor's Note:** The NYSATA News is pleased to welcome Jose Feliciano and Sarah Ann Platt as writers of the Pre-Service Art Educator News feature. Both Sarah and Jose are currently seniors studying Art Education at SUNY New Paltz, and serve as Student Advisors to the NYSATA Board of Trustees. Jose's background as an artist includes working as a lead welder with artist Tom Sachs, and drawing everything from cartoons and caricatures to space explorations and the human condition. His artistic influences include the work of Guy Denning, Justin Barnes of JBGrafix, and the urban landscape of the Bedford-Stuyvesant section of Brooklyn where he grew up. Sarah has always enjoyed playing in the mud, so she fell naturally into her ceramics concentration. She loves taking long walks through the woods, Netflix, the color blue, and a good novel with a hot cup of tea. Her favorite artists include J.M.W. Turner and Caspar David Friedrich... Guess that makes her a Romantic!

# Workshop Descriptions



***Please Note:** The workshops listed in this issue of the NYSATA News are as of the printing of this publication and are not complete. They are also subject to cancellation or change. For more information and current listings, please check our website [www.nysata.org](http://www.nysata.org). Presenters are listed at the end of each workshop description.*

## **Olympics of the Visual Arts (OVA): Catch The Spirit!**

Learn about the Olympics of the Visual Arts (OVA), an extracurricular visual arts school program for students across New York State. Discover how OVA challenges and stimulates students in grades K-12 as they demonstrate original and creative problem solving in the visual arts. Problem categories include: Architecture, Media Arts, Fashion Design, Sculpture, Painting, Drawing, Illustration, and Industrial Design. Students' solutions are judged by art teachers and professionals directly from the field.

*Anne Manzella, Roger Hyndman,  
Laura Duffy and Helen Findlay*

## **Purpose Through Process in AP Studio Art**

How can students successfully develop a portfolio using creative, conceptual, and art historical concepts? This session will examine strategies to connect planning and intention to artistic goals in the development of a body of work in which student voice and critical thinking are prominent. Includes ways to document using VoiceThread with opportunities for dialogue, reflection, and discussion. Specific applications of research process documentation in the AP Studio Art portfolio will be presented and discussed. *M. Colleen Harrigan*

## **Inspired Integrations**

Connecting an arts curriculum to classroom content can be intimidating, but it is not that hard to do. A veteran teacher will share a number of classroom tested lessons that integrate art with science, math and literacy

without losing the creative component. A variety of media and lesson variations will be discussed.

*Molly Suwara*

## **Modified TAB: You Can Do It! Incorporating TAB (and Modifications) Into Your Classroom**

We will investigate approaches to using TAB in your classroom. It can be done even within the confines of the NYS standards, school district curriculums, SLO's and the APPR. Modifications and the incorporation of TAB will be discussed, examples will be given, slides will be shown, and there will be ample time to develop a lesson of your own. Teaching for Artistic Behavior (TAB) is a nationally recognized choice-based art education approach to teaching art *Dorothea Osborn*

## **Majolica Renaissance Glaze Painting**

In this session you will learn to re-create the historic in-glaze decorating technique of majolica with ease and minimal cost in the classroom. Versatile templates will be created using geometry to lay out compositions before painting personalized designs.

*Kevin Beckstein, Amaco Sr. Mgr. Acct. Sales*

## **Creative Texture & Dimension**

Students will learn how to make stencils to use with a dimensional glaze called "Sculpting Medium," as well as techniques that introduce concepts of depth and space. These projects can easily be adapted to meet a variety of cross-curricular objectives. *Nathan Klein, Mayco Colors Designer*

## **Art Starts With Ideas - A Contemporary Approach To Elementary Art**

Learn how to design elementary art lessons, inspired by cave art through contemporary art, that start with IDEAS. Several lessons will be discussed and a format for designing an entire idea-based curriculum will be shared.

*Katie Hujer*

## **Save Your Sanity In The Art Room! Tips & Tricks In Elementary Art Rooms**

Are you a beginning art educator, just moved to a different placement this year, or just want to tame the chaos of your art room? If so, this workshop is for you! In this session a veteran art teacher will share techniques for managing the mess, keeping organized, and maintaining sanity in the art room! Join me for fun ideas, helpful websites and apps, and ideas for creating a creative but organized space.

*Jennifer Matott*

## **Elementary Art, Science And The Common Core**

This workshop will focus on the integration of Science and the Common Core into elementary Art. Units and lesson plans on the history of the earth, astronomy, the human body, and animal habitats will be shared. Participants will have the opportunity to create an exemplar lesson to take home. *Abigail Castle Katherine Piedici*

## **The Brooklyn Bridge As Art**

Come see how Region 10's Brooklyn Bridge walking tour can be turned it into a STEAM based lesson that culminates with a painting. Participants will try a hands-on bridge experiment

# Workshop Descriptions

then create a mini bridge-inspired painting. *Cheryl Schweider*

## **Stepping Out In Style: Portfolios That Will Knock Their Socks Off**

First impressions count! Assembled and presented properly, students' art portfolios can provide a holistic portrait of learning and growth, and demonstrate professionalism, thinking abilities, and presentation skills. This workshop will cover art direction and critical choices in developing a versatile portfolio for both fine arts and graphic design. *Carla Senecal*

## **The Power Of Promotion: Standing Up For The Arts In Your District**

Through a series of shared examples, learn how to make your art program STAND OUT to your administration, Board of Education, and community at large. Hear how a district Fine Arts Steering Committee collaborates on creative advocacy efforts to keep colleagues aware of the positive brain power the arts provide to students, preparing them for challenges in today's creative economy.

*Anne Manzella and Laura Duffy*

## **Integrating Digital Portfolios Into The Art And Media Arts Classroom**

Teachers will learn how student-developed portfolios can be used for assessment of growth in terms of both the Arts Standards and the Common Core. Teachers will be exposed to two different portfolio models that they may choose to use in their own classrooms. *Scott Walroth and Stephen Honicki*

## **Pinch Pot Sphere Challenge**

Bring a little competition into your art room with this simple clay project challenge! Learn how to make a perfect sphere with two pinch pots!

*Jennifer Impey*

## **Stand Up For A Better World: Students Connect Through Small Works With Big Impact**

This session presents an international exhibition opportunity for students to

communicate personal ideas about relationships to family, community, culture, and the world, and understand the arts as a vehicle for social change. Lesson examples and student work will be shared. Don't miss this opportunity for your students' small works to become part of something really BIG! *Cindy Henry*

## **The State Of Arts Education In New York: Update From NYSED**

Want to know more about the National Core Arts Standards and what they mean for New York art teachers? Come hear NYSED Visual Art Associate, Leslie Yolen, provide pertinent and timely information regarding arts education in New York. A question and answer session will follow the presentation.

*Leslie Yolen*

## **Understanding Our World Through Puppetry**

Stories all over the world help people to understand culture, and shadow puppets have been used in many cultures to share and understand these stories. Come to this session to learn about the technical aspects of shadow puppetry and a lesson in which students write and create puppets to tell an existing story or a story about their own culture.

*Claire Cronin, Robin Alves, Annemarie Shovlin and Melissa Iamonic*

## **Chinese Calligraphy**

Art teachers gravitate to ink and brush in this hands-on Chinese Calligraphy class. Learn how to hold the brush and direct the ink into beautiful Chinese characters. History of this art form is included. *Joni Eaton*

## **Making It Look Real**

Ever have a student ask you what's "wrong" with their drawing, and you didn't quite know the answer? Take this workshop to discover how to control proportion, value, and perspective in order to create naturalistic artwork. Learn how to identify and avoid common mistakes students make that

destroy the illusion of believable space. *Amanda Hallenius*

## **What Do Creativity, Student Achievement, And The Common Core Equal? Visual Journals!**

This workshop will provide participants with fun ideas, creative examples, and successful student solutions to Visual Journaling assignments that provide opportunities for student growth and self-expression, meet the need for Common Core inclusion, and can easily be implemented into current programs and curriculums.

*Terry Crowningshield*

## **3-D Tree Houses**

A secret place, a hideout, a clubhouse, a tree house: children are fascinated by these. Come to this session and use recycled and found objects to create an original 3-dimensional tree house.

*Patricia Stork and Carolann Lally*

## **Higher Education Forum**

Roundtable discussion for higher education members to discuss current trends in art teacher preparation and education policy. *Dr. Beth Thomas*

## **Empty Bowls-a Community Service Project**

Empty Bowls is a project that began in the 1990s and has grown to be an international event that artists continue to do today to help fight hunger. Learn more about doing an Empty Bowls project with your school community and make a simple clay bowl as well. *Susan Kliza, Jill Accordino and Gerri Link*

## **Everything About Polymer Clay**

A hands-on exploration of the creative possibilities of working with polymer clay. Make negative relief molds and transform them into jewelry. Try working with textures, marbling, inlays, and gold-leaf. You'll have lots of fun and leave with great hand-outs!

*Elaine Goldman*



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## **Transform Favorite Art Projects Into Rigorous, Standard Aligned Lessons**

Participants will be guided through a series of activities designed to help them transform their favorite project into a NYS Visual Art and Common Core Standard aligned lesson.

Optional: Bring a favorite project idea with you to turn into a rigorous, well-aligned lesson. This workshop is open to all levels of art educators.

*Dr. Susan Lane*

## **More Mobile Learning In Art**

Mobile Learning is becoming essential for your Art curriculum. We will explore ways to incorporate the iPad, QR codes, Voice Recording Apps, and Smartphone Integration into K-12 art. You will be provided with lesson plans and numerous examples aligned with, New York State Art and Common Core Standards and 21st Century Skills.

*Heather McCutcheon*

## **Creative Connections: Fostering A Sense Of Place Through Art And Writing**

Through art and writing, students can create complex, meaningful connections to the land and communities in which they live. This workshop on place-based lesson design is by a teacher whose full-circle journey back to the place she grew up, to teach in a small, rural school, inspired lessons fostering connections to and responsibility for the land.

*Macksi Warner*

## **Build Your Portfolio**

Uncover the mystery of what admissions offices are looking for in portfolio submissions! Learn how to successfully build your own portfolio!

*Caitlin Alger*

## **Arts In Contemporary Culture:**

**Appropriation And Innovation**  
Focusing on hip-hop culture, an art history/studio art class hybrid leads students to explore the concept and practice of appropriation. Creating art has always involved borrowing, innovating, synthesizing and honoring tradition. This workshop showcases how one teacher integrates research, class presentations, and hands-on art-making.

*Martin Merchant*

## **Online Extension: Creating Curriculum-specific Videos For Elementary Art**

Explore the creation and use of teacher-generated, curriculum-specific extension videos. Stemming from in-class skills, videos include possible projects, museum visits, art history and contemporary art examples, online resources, and books. They are a resource for students that treats them as artist/researchers. Includes sample videos, trouble shooting, and best practices learned.

*Madeleine Stern*

## **Elementary Lesson Sharing**

Bring 20 copies of your best lesson plan and exemplars to share with your colleagues throughout the state. Share your expertise and quick tricks. This is a great way to network with art teachers throughout the state.

*Jane Berzner*

## **Street Art & Poetry: Integrating Art & ELA**

This project starts in the art classroom with the exploration of the international street art movement: prominent artists, intentions, locations, styles and techniques. In the ELA classroom, students simultaneously study poetry: authors, meanings, styles, etc. Students then create an art piece in the "Street Art" style, incorporating selected words and phrases from a poem of their choice.

*Cheryl Jackson*

## **Legislative Student Exhibit Celebrates its 25th Anniversary**

See student exemplars from the

Legislative Student Exhibit, and learn how you can participate. The history of the exhibit will be presented as well as student images and writing from previous years. 2015 Guidelines and Registration form will be reviewed and a short film about the exhibit will be viewed.

*Joan Davidson, Kathleen Hallam-Bushek, CarolAnn Esmond, Jill Accordino, Geraldine Link, Pat Testo, Zita Rosen, Anu Sieunarine and Bob Woods*

## **Build A Better Art Room**

Need a fresh approach for managing your art room? Better organization? Increased efficiency? Great storage ideas? Over 60 proven ideas from two art teachers with 49 years of K - 12 experience for you in a fast paced 50 minute workshop.

*Donnalyn Shuster and Jody Wilmarth*

## **Using Art History To Enhance Learning In Life Drawing Classes With Adolescents**

This session presents a 3-year study involving research with adolescents drawing nude models, a new experience for many. Questionnaires, interviews and video-tapes framed the



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data collection. Discussions of Art historical examples depicting the evolution of conceptions of the nude from Greco-Roman to contemporary times, and their impact on students' attitudes about bodies, will be presented. *Rose Viggiano and Barbara Salander*

## **Embracing The Common Core: Elementary Art**

Learn how to embrace the Common Core, and how easy it is to incorporate the NYS Listening and Learning Strands into your K-2 curriculum. Common Core Math and ELA art lessons for students from 3rd-6th grade will also be discussed. *Jennifer Impey*

## **NCCAS, SLOs, And Brain Science - Together At Last!**

The new national arts standards are a fresh look at what's important in art, and fit well with current neuroscience of how learning best occurs. Participate in 1-2 NCCAS-aligned, neuroscience-based performance assessments that would also work well for SLOs in a simulated classroom experience. Complete the full session to receive a special PD Certificate in Assessment from The College of Saint Rose. *Jennifer Childress*

## **The Amazing Flexagon - Making Math Connections In Art**

A flexagon is a polygon that can be flexed to reveal faces previously unseen. Upper elementary through high school students will be fascinated by their easy magic. In this hands-on workshop, participants will construct and learn about different flexagon variations. Color and design will make these mathematical constructions with cultural connections to Islamic art into kaleidoscopically shifting works of art. *Phyllis Brown*

## **Using Sciart Connections To Justify Visual Arts Education**

The Buffalo Museum of Science believes that through Arts integration educators can reinforce core subject content engage students while

advocating for the importance of Arts education. This workshop will give you the tools to create interdisciplinary STEAM lessons using Science Math Engineering and Technology to justify the importance of Arts education.

*Sarah Murphy and Mollie Mincott*

## **Explore Mexican Hojalata (Tin Art)**

Hojalata, or Mexican Tin Art, is a simple and beautiful way to introduce the culture and folk art of Mexico to students young and old. An overview will be given on the history and process but the main focus will be creating your own ornament to take home!

*Krista Gillis*

## **Rethinking Media Art Education And Social Justice**

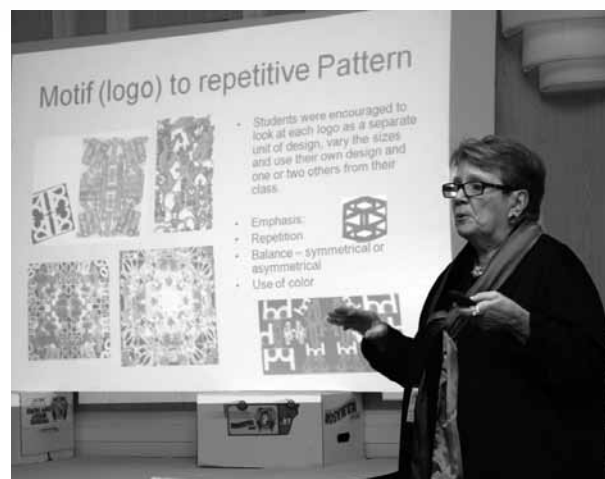
Going beyond didactic and moralistic approaches to media education, this workshop foregrounds a pedagogical shift toward playful, experiential, and experimental approaches to media art for social justice. Media projects designed by pre-service teachers and youth will be presented to highlight new pedagogical directions for the field. *Michelle Bae-Dimitriadis*

## **Assessment For Student Learning In Art**

Are you designing and implementing tests without proper training? In this session, teachers will learn the essentials for creating effective summative and formative assessments. Teachers will leave with strategies to improve the structure of their tests and increase student success through proven classroom techniques to improve student learning in Art! *Melanie Painter and Anne Manzella*

## **Google Drive- How To Use It And Make Your Room Paperless**

Are you using Google? Why not?



Google is full of resources for educators, and Google Drive is one of them. Come to this workshop to learn more about creating surveys, questionnaires, collaborative documents, and replacing your thumbdrive! Attendees are encouraged to bring a tablet, smartphone, or laptop. *Michele Gorham*

## **Picasso People Performance**

Performance for School Children in grades K-8th. The Picasso People brings to life the art of Picasso thru dance, puppetry and mime using colorful costumes and props all set to a musical background. This performance meets 3 out of 4 NYS Art Standards.

*Carlton VanPyrz*

## **Winning Grants For Foreign Travel**

How would you like to win a grant to travel in a foreign country or spend your summer immersed in your studio practice, then incorporate your experiences into curriculum? The presenter will share how to search for grants and residencies, write an exceptional essay, be a successful applicant, apply the knowledge gained to create curriculum, and share your experiences with other educators. The workshop will include three lesson plans, one from India, China and Ancient Mexico. *Pearl Lau*

## **Choice On The Go, Portable Centers**

Choice Based Art can happen anywhere when you know how to pack

# Workshop Descriptions



and present portable centers. Bag it, Box it, Bin it: create portable centers that can make it possible to offer choice on the go.

*Catherine Ibanez*

## **Mini Terra Cotta Herb Planters**

Participants will make planters using clay slabs with additions using sprig molds and their own designs. All materials are provided.

*Carla Flati, Standard Ceramic Supply Staff Artist*

## **A Brain Science Checklist For Your Classroom**

Experience two simulated classroom experiences based on recent discoveries in neuroscience, developed from findings presented at the May 2014 Learning & the Brain Society conference on creativity. What are you already doing that is supported by science? What more could you do? Complete the full session to receive a special PD Certificate in Curriculum and Instruction from The College of Saint Rose. *Jennifer Childress*

## **The Joy & Practice Of Zentangle**

We will discuss the roots of this art, discover the steps to draw your own beautiful tiles, and learn ways to teach this method to students 7 years and older. This is the right place to develop or deepen your knowledge of the philosophy and practice of Zentangle. You will create two gorgeous Zentangle tiles and leave with a hunger to learn even more! *Jill Greenbaum*

## **Design And Invention In Realism Painting**

What's the difference between copying everything you see and painting a

believable still life by applying design and invention? Join classically trained artist and K-12 art teacher Mandy Hallenius for this exciting oil painting demonstration that combines observation with design.

*Amanda Hallenius*

## **Picasso Still-life Collage**

This session will give you a workshop idea for any grade level that incorporates making collage with the study of Picasso. With a variety of colored paper you will create a collage after Picasso's actual work. All materials will be supplied.

*Carlton VanPyrz*

## **The Monster Mash**

*"Every child is an artist. The problem is how to remain one when we grow up."*

*-Pablo Picasso*

Learn about a High School and Elementary School collaborative illustration project where High School Art students were able to find their inner child and Elementary students discovered what the High School Art department had to offer.

*Beth Atkinson*

## **Community Mosaic**

Inspired by the fantastic work of Isaiah Zagar of Philadelphia, PA, a school installs a broken tile mosaic on a limited budget. From inspiration to installation, learn the steps in the process as a team of teachers share their journey. Details about supplies and techniques will be provided.

*Molly Suwara, Helen Martin and Jillian Hirsch*

## **Seeing Data: Workshopping Assessment**

Data-driven assessment in an arts education context involves seeing data both as a quantitative and qualitative set of markers by which educators understand student learning. This workshop will engage participants in evaluating different assessment strategies that utilize forms of both quantitative and qualitative data. These

strategies will be evaluated for effectiveness as assessment in the arts and as assessment within broader public education policy such as Annual Professional Performance Review (APPR). Emphasis of the workshop will be on developing assessment strategies that value ways of knowing in the arts while continuing to meet rigorous standards in public education.

*Aaron D. Knochel*

## **10 (Painless) Ways To Add ELA Reading, Writing and Art? You betcha!**

See how this teacher adds it all to her K-6 curriculum to incorporate the CCLS for ELA. Get handouts, resources, websites and tips on how to make it happen in your art room. Attendees are encouraged to bring a tablet, smartphone, or laptop.

*Michele Gorham*

## **Inch-a-gram**

This will be a fun and artful workshop! Using the postcard format, we will explore new approaches to mixed media collage. We will begin with a simple grid collage, then learn how to alter the images. Everyone will leave with the start (or finish!) of a miniature work of art! *Diane Segal*

## **Polymer Clay Inspired By Pakistan**

Using polymer clay, learn about the indigenous Truck Art of Pakistan and how to incorporate it into your art curriculum. Your students will be energized by the bright and colorful jingle art, thrilled by the infinite possibilities of polymer clay, and learn about elements of design and color in the process. Hands-on activity, film, and lesson plans included.

*Nan Josephson, Ph.d.*

## **Put Your Art Program On The Map With Youth Art Month!**

Keep the spotlight on your visual art program by planning a Youth Art Month Celebration! Tips and tricks to build community awareness and advocate for your program with proven event ideas. Learn how to write effective press



# Extended Studio Workshops



*Fragile by Seth Apter*

## ES Workshops Held On-Site

### Background Check

In this workshop you will learn a series of mixed media painting techniques for creating complex and colorful backgrounds. We will be using gesso, acrylic paint, glazes, and inks to create layers and texture. You will leave with a completed canvas and a host of new ideas.

*Seth Apter, Guest Artist*

### An Artist's Journal

In this workshop you will be learning a series of techniques to create and bind an art journal from scratch. Basic bookbinding techniques, page design and prompts for journaling will be introduced. You will leave with your own journal, and ready to use the techniques you've learned to teach this process to others.

*Seth Apter, Guest Artist*

### Still Life And Color Theory For Painters

In this session led by Joe Gyurcsak, a leading U.S. plein-air painter and instructor, students will learn a system of color theory for painters, see a quick demo of a still life in acrylic, then go on to apply their new knowledge to create a still life that reveals all the lessons!

*Joseph Gyurcsak, Blick/Utrecht Resident Artist*

**Go to:  
[www.nysata.org](http://www.nysata.org)  
to register**

**You must preregister for these workshops. On-Site Extended Studio Workshops are \$35. Workshops held at The College of Saint Rose are \$40 and include shuttle bus transportation. Space is limited to 15 per session for all of these workshops**

### The Encaustic Sampler

This workshop will focus on basic encaustic application techniques geared toward classroom application. You will learn how to prepare your surface, apply and fuse paint layers, apply simple collage and stencil methods, and create textures. You will leave with a finished encaustic sampler.  
*Kathryn Bevier, General Manager, Enkaustikos Wax Art Supplies*

## ES Workshops Held at The College of Saint Rose

### Google SketchUp & Intro to 3-D Printing

Google SketchUp provides a free and refreshingly simple approach to 3D graphic design and modeling, allows you to post your creations onto Google Earth, and is ideal for non-experts in CAD technology. This workshop, held in a Mac Lab, will provide instruction with tips for using several basic tools, present student work samples, and demonstrate workflow to 3-D printing. Bring your own flashdrive (minimum-size 2 GB) to save your work.  
*Abe Ferraro, Sculpture Instructor, The College of Saint Rose*

### Critical Concepts In Art Drawing Experience

In this session, learn about the innovative drawing class titled "Critical Concepts in Art," taken by fine arts juniors at The College of Saint Rose. Experience a drawing session that helps the artist move away from drawing as a record of observation to mark-making as a record of both internal and external experiences, focusing on conceptual and thematic development. The famous "drawing machine"

assignment will also be shared, and slides of former students' work presented.

*Andrea Hersh, Assistant Professor of Drawing and Painting, The College of Saint Rose*

### Intro to Adobe Lightroom

Adobe Lightroom is the Digital Darkroom! Part of the Creative Cloud Suite, Lightroom can be «leased» for only \$9.99/month while providing the photographer with digital equivalents of darkroom techniques and much more. This session will acquaint you with several Lightroom tools and processes in the digital labs at The College of Saint Rose where you will have printing opportunities. Bring a flash drive or SD card with a «roll» of saved images in the highest resolution your camera will produce. Once registered, special directions for image-taking will be sent to you before the conference.

*Rob O'Neil, Associate Professor of Photography, The College of Saint Rose*



*Cindy Henry*

# Workshop Descriptions



releases and build daily events, and how YAM can be used as a part of your APPR requirements.

*Donnalyne Shuster and  
Julia Lang Shapiro*

## **Black Velvet Mystery Painting**

In this Blick Art Materials workshop, participants create a pastel composition on black rayon velour, then add accents and embellishments with special UV paint. The images are invisible at first, but really come to life when placed under a black light.

*Linda Carter, Blick Art Materials*

## **Artist-teacher: Crafting Ideas In Art Making And Teaching**

Three artist-teachers discuss how their teaching of artistic practice becomes a guide for art making, curriculum design, and facilitating K-12 studio art learning. Ways of incorporating this approach will be presented through examples from a teacher education studio course, curriculum design course, and an elementary art classroom.

*Candace Masters and Alice Pennisi*

## **Papier-mache Made Easy: The Nitty-gritty!**

Papier-mache is an inexpensive, versatile, and easy to use material, yet it often can be scary for the newbie. Learn tricks and tips for creating with papier-mache without the fear of overwhelming mess, and leave with tons of project ideas and all the information you need for guaranteed success. Fall in love with papier-mache! *Phyllis Brown*

## **Calder Fish Sculpture**

Recommended project for 3rd graders

and up. You will be instructed in how to make a colorful fish sculpture with a coat hanger, Twistez or phone wire, and pony beads. This will be a two day project for your students. Handouts and materials will be provided.

*Carlton VanPyrz*

## **Nasco Game Show**

This is an opportunity to share information on products, projects, and what's exciting in art education. We present a variety of products from manufacturers focused on art education. After a fun "infomercial" we shift into game show mode and raffle it all to those who attend.

*Kris Bakke, Nasco Arts & Crafts Sales Director*

## **10 Easy Assessments**

Learn 10 ways to incorporate summative and formative assessments in your art classroom. Assessments help you and your students reflect on learning and growth. From dry erase boards, to post-its to popsicle sticks, this is a workshop you don't want to miss! Attendees are encouraged to bring a tablet or laptop.

*Michele Gorham*

## **Transformational Art And Math Strategies Found In Indigenous Cultures**

Participants will engage in hands-on activities to simulate arts of various world cultures and their mathematical basis. Math concepts will include transformational geometry (translation, dilation, rotation and reflection) and the Cartesian coordinate system.

*Audrey Bennett*

## **Veterans In The Art Room**

Come learn how Ossining art rooms reach out and connect with our nation's veterans through an annual project called "A Living History". Come learn how we get our advanced photography students to work collaboratively with local veterans who served in WWII to Afghanistan.

*Ron Whitehead and Harry Quiroga*

## **Big Printing Ideas**

We will share how to make large scale mono-types and woodblock prints using a steamroller. Learn about new art processes, contemporary artists, how to build students' teamwork skills, and how to create a piece of art that can be shared with the community.

*Jacquelyn Kibbey, Luzmaria Cruz, Ashley Wilson, Adrianna Lambrecht and Liz Hunt*

## **United Art & Education 2014 Project Guide**

Come see what's new for 2014! Learn about our 13 new art lessons, make several of the projects, and discuss materials and ideas for incorporating the projects into the classroom!

*Mike Gugel, President United Art and Education*

## **Beautiful Writing! Learn Chancery Cursive Calligraphy**

Wonderful to be able to do, wonderful to teach! These days, when it is all about the computer, take yourself and your students into the world of beautiful writing by hand. Learn the flowing and elegant font of Chancery Cursive using the traditional dip method. *Joni Eaton*

## **Integrating Special Needs In Art Education**

This workshop helps art educators create an inclusive art room by providing creative ideas and adaptations for the participation of all students with behavioral, non-verbal, and physical disabilities. The content of this presentation includes behavioral modifications, aids to use while teaching, and adaptations for individual students. Handouts will be provided.

*Irene Savage*

## **Take It To The Streets! (Intro To Graffiti And Street Art)**

This is a presentation on the contemporary and popular art form of graffiti/street art that your students will go crazy for. Explore the world of street art through a range of artists, receive lesson plan and project ideas, view

# Workshop Descriptions

introductory video, and learn about incorporating the Common Core through an argumentative writing assignment. *Matthew Wilson*

## **Surviving Your First Year Of Teaching**

Top 10 Tips, provided by two first year urban art teachers in the hopes of assisting future art teachers, explain how they successfully survived their first year of teaching. The presenters will discuss how they went from theory to practice and learned to manage their classrooms through trial and error.

*Amanda Bucholtz and Anastasia Arriaga*

## **Carving Clay**

In this presentation you will be shown a lesson that can be adapted to many grade levels and abilities. You will create a slab-construction bell to take back to your classroom, using simple handmade tools to incise the surface. Depending on the clay used this can be a once-fired or a glazed project.

*Kathleen Hahn and Laura Forman*

## **Painted Paper Party**

Discovery, experimentation, materials management, and more! Come learn how to control the chaos of creating painted paper. Workshop participants will make their own painted papers and a collage artwork. Lesson examples, classroom set up, and management tips will be shared. Class limited to 30 participants.

*Bethany Heibel*

## **Ori Twist Fish**

Warning: This fish is addictive. If you learn only ONE origami in your art teacher's life, forget about the famous peace crane. Learn the Twist Fish! If you already enjoy origami, you will welcome this new addition to your repertoire. Simple geometry concepts can be applied to your lesson plan. All materials provided. *Kathryn Paulsen*

## **Google Drive For Art Teachers**

Come learn about ways Google Drive can make your classroom run

smoother. From preparing images for slideshows to collaborating on and evaluating written materials with students online, we will cover the basics of using Drive and how it might reinforce your instruction, support writing across the curriculum, and give you a quick and easy way to keep track of your students' progress.

*Cory Merchant*

## **Using The Unexpected - From Toothpaste To Roofing Felt And Beyond!**

It can be exciting to re-purpose unexpected materials for use in art projects. In this workshop, you will learn how to successfully use several materials, that are inexpensive and traditionally thought of as "non-art materials," in innovative ways, including toothpaste and lotion as a resist for imitation batik, shaving cream for marbling, roofing felt as a painting surface, and more. *Phyllis Brown*

## **Fostering Creativity And Innovation Through Design Thinking**

Learn about a range of design processes linked to fostering creativity and innovation through STEAM projects in the art classroom. We explore environmental, object, communication, and experiential aspects of design from conception to final project, providing concrete examples for K-8 and teacher education classrooms. Resources/connections to national art standards shared. *Cindy Maguire, Jane Judson and Alyssa Kurtzberg*

## **Art21: Season 7**

NYSATA members are invited to experience ART21's new Season 7 of Art in the Twenty-First Century. Providing unique access to some of the most compelling artists of our time, the new season features a dozen artists from the United States, Europe, and Latin America, and transports viewers to artistic projects across the country and around the world. Viewers will have the opportunity to hear some of

the new Season 7 artists in their own words and be provided with information to access all of ART21's free educational materials online. If you are interested in teaching with contemporary art, ART21 has so much to offer. Join us! *Loretta Corbisiero*

## **Powerpoint As An Animation Tool!**

This workshop is based on my action research on teaching students how to use PowerPoint to create animations. The workshop will include a demonstration, student exemplars, tools used, and the feedback from students, administration, and parents. It will also present how to incorporate the new NCCAS Visual Arts AND Media Arts Standards into a technology rich art unit. *Alyssa Lindstrom*

## **Abc's Of Art Assessment**

This workshop will look at practical solutions for formative and summative assessments in elementary and secondary art rooms. Presenters will offer practical solutions for assessment of students' learning in the visual arts. Presenters will furnish handouts, graphic organizers and necessary tools to hit the ground running.

*Kathleen Pfeifer and Brenna Gray*

## **The NYSATA Portfolio Project**

This workshop will focus on meeting with Regional Portfolio Project Coordinators, Adjudicators, and those interested in becoming involved with the project in their Region. Topics to be discussed in this round-table discussion will be: Regional updates, start-ups, adjudication training, benefits to your school, goals, troubleshooting, publicity and promotion, and the Project's increased value in the present national, state, and local assessment climates. *Christine Attlessey-Steger and Robert Wood*

## **Art & Science--A Thrilling Study In Difference And Sameness Through The Aesthetic Realism Teaching Method!**

The presenters demonstrate the beautiful drama of motion and stability

# Workshop Descriptions



in the evolution of ancient Greek sculpture and in aspects of human anatomy. They also show that the beauty present in art and science answers the questions of our everyday lives. *Rosemary Plumstead and Donita Ellison*

## Create A Collaborative Tile Mural

In this workshop you will learn how to take your students' drawings and mount them to a ceramic tile using a few simple and easy to find materials. Students will have their own individual pieces that become part of a class work of art. Suggestions will be shared for easy mounting and removal of tiles if permanent installations may not be possible. *Heidi Diponio and Wendie Feman-Piernice*

## Start Collaborating

Three educators who have collaborated on the Studio Art curriculum for over fifteen years will share how they standardized the management, assessment, and activities of the course while allowing for creative, engaging art making and instruction. *Elizabeth Randell, Tina Edholm-Mcnelis and Daniel Lynch*

## Creative Quill Pen

Imagine the stories, poems, and sketches that can be created with a hybrid quill and dip pen that is a work of art in itself! Participants in this Blick Art Materials workshop will assemble, decorate, and write with a feather pen of their own design. *Linda Carter, Blick Art Materials*

## Zentangle - All The Possibilities!

Explore this contemporary art form that elevates the art of scribbling with a

purpose. Zentangle builds confidence in students who are timid about art expression because it is almost impossible not to be successful at it. This class will teach you the basics, provide variations and resources, and show you how to use Zentangle with journaling. Includes hands-on activity, film, lesson plans, and PowerPoint. *Nan Josephson, Ph.D.*

## Inspired By Hopper: Seeing The Unfinished As Finished

After seeing a Hopper drawing show at the Whitney Museum in New York City, I became obsessed with pencil, paper and the looseness of Hopper's sketches. In the classroom I helped students visualize new perspectives in

unfinished lines that created finished sketches. Altering my perception of how art can be taught and learned expanded my pedagogy in the process of following my muse, Hopper. *Dr. Androneth Anu Sieunarine*

## Developing A Middle School Advanced Art Program

Join NYCATA Region 8 Art Educator of the Year nominee, Mario Asaro for a discussion and overview of his nearly 30 years of teaching Middle School in NYC. We will focus on successful projects and ways to set up an advanced art program and Senior Art Show at your school. *Mario Asaro*



7th Annual

## Artisans Market

Saturday, November 22nd, 3-5 PM  
at the NYSATA Conference

This is a great opportunity to show and sell your art and crafts at the NYSATA Artisans Market. This pre-registered event takes place Saturday, November 22, 2014 from 3:00 - 5:00 PM. Reserve your table now; space is limited. Table space rental fee is \$25.00 per table. Proceeds from the registration fee go to the NYSATA Scholarship Fund. Artisans are responsible for set up, collecting all sales and taxes, and dismantling their tables. Contact Donnalyn Shuster with any questions: [d\\_Shuster@yahoo.com](mailto:d_Shuster@yahoo.com).

Go to [www.nysata.org](http://www.nysata.org) to reserve your table now!



# Friday After Dark Workshops



## **Gel Together: Collage!**

Take printing and collage to a whole new level! Using Gelli Arts printing plates, create innovative papers to collage with. We will share creative printing techniques, clear steps to successful collage, and lesson ideas. Join us for a fun hands-on experience Friday night!

*Michelle Schroeder and Beth Atkinson*

## **Encaustic Mixed Media**

This is a HOT old technique that is enjoying a NEW resurgence! Learn how to infuse drawing paper with melted wax and create exciting drawings/ mixed media art. Please bring soft pastels, charcoal, or Pan Pastels for drawing (I will have oil pastels too), and a large board (cardboard or wooden panel) on which to transport your creation home. This ancient art is exciting and provides a unique surface in which to create. The possibilities are endless! Join me for a hot evening of art! *Jennifer Matott*

## **Watercolor Painting With Friends**

Relax, enjoy, and paint! This workshop is designed to provide everyone, from beginner to advanced, with an opportunity to enjoy the pleasures and

challenges of watercolor painting. Demonstrations, tips, and lesson ideas will be provided while you explore, practice, and paint. Feel free to bring your own visual references to paint from. *Dr. Susan Lane*

## **Sheetrock Carving!**

Sheetrock is a marvelous and versatile material for both relief carving and intaglio. It is easy to carve, and readily accepts a variety of surface treatments. Spend your Friday evening learning the secrets to successful use of this product, and, using a variety of carving tools and paints, complete your very own carved Sheetrock art!

*Phyllis Brown*

## **Viking Knit: From Basics To The Next Step In Jewelry Wirework**

Learn the foundation techniques involved in creating Viking Knit, a strong but delicate woven metal rope, using a centuries old technique that is similar to chainmail. Integrating beads, layering wirework, fashioning finishing components for presentation, and more will be explored. Participants in this hands-on workshop will leave with

**All FAD workshops are \$25.**

**You must preregister for these workshops.**

**Go to [www.nysata.org](http://www.nysata.org) to register. Space is limited.**

finished jewelry and wire working examples, handouts, and ideas for easy implementing in their own classrooms.

*Amy Utzig*

## **The Adventures Of Tin Tin - Using Metal In The Classroom K-12**

This workshop will showcase three projects using aluminum foil, metal sheeting, and aluminum cans to create works of art. These materials can be used in K-12 classrooms and the lesson possibilities are endless. Come be inspired, create, and discover the tin-tin adventure. *Heidi Diponio and Wendie Feman-Pernice*

## **The Art Of Weaving Using Recycled Materials**

After Hurricane Sandy and the loss of my backstrap loom, I was encouraged to create a simpler loom I could use with my students. In this hands-on art project you will learn how to create a weaving with recycled materials, designing as we work, and about the history of weaving, weaving as an art form, and the Kente Weavers in Africa.

*Lisa Kaplan and Androneth Anu Sieunarine*



**Have You Moved  
or  
Changed  
Your E-mail Address?**

**Make Sure you Login to  
your NYSATA Profile and  
Update Your Contact Information**



# MSEd NEW PALTZ

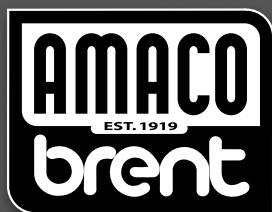
## MSEd IN VISUAL ARTS EDUCATION

Contemporary studio practice and  
art pedagogy

Revised low-residency program  
15 months: 2 summers in residence at  
SUNY New Paltz; 2 semesters online

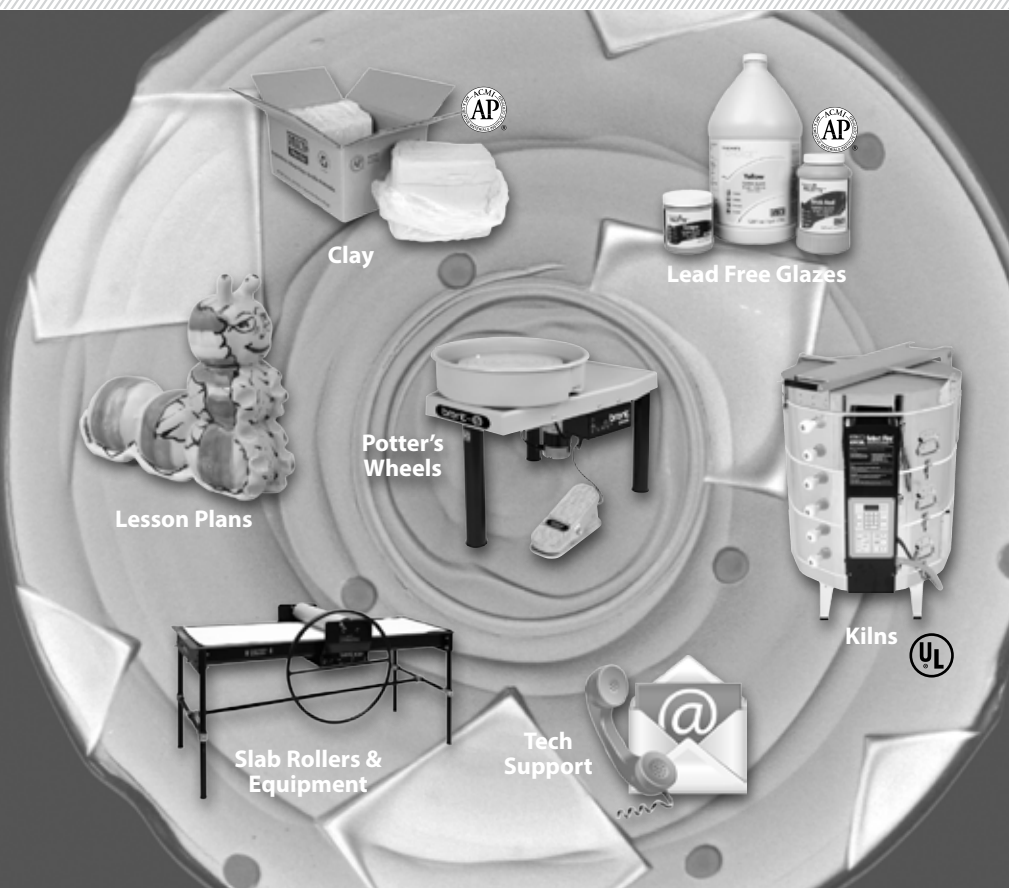
Application Deadline: March 15  
[www.newpaltz.edu/arted](http://www.newpaltz.edu/arted)

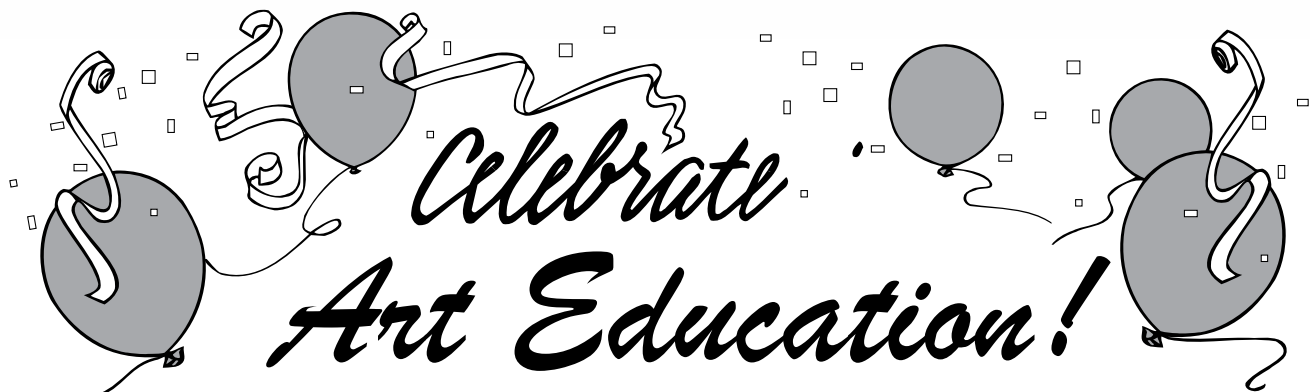
Faculty:  
Aaron Knochel  
Jessica Poser  
Beth A. Thomas  
Alice Wexler



**EVERYTHING  
YOU NEED TO TEACH  
CERAMICS**

**amaco.com**





Please Join the Leadership of NYSATA for the  
**President's Reception and Dinner**

**Saturday, November 22nd from 6:30 until Midnight**  
**We Will Honor Our Awardees, Presenters,**  
**and Celebrate the Members and Student Art Exhibits**

This fun filled evening will feature:

- President's Reception from 6:30-7:30 with cash bar and an assortment of hot and cold Hors d' oeuvres.
- A Full Buffet Dinner! See Menu.
- Dancing to DJ Dr. Kwazy Tunes 9PM-Midnight
- The 1st ever NYSATA Scavenger Hunt!

**\$50 per person**

Includes 20% gratuity

Included with Full meal package.

Single tickets may be purchased online or  
at Registration

### Buffet Dinner Menu

Carved Watermelon And Fresh Fruit,  
Caesar Salad Tossed Greens  
with Assorted Dressings  
Imported Penne Pasta and Roasted  
Vegetables With Pesto Infused Olive Oil  
Freshly Baked Rolls  
Hunter Style Chicken Breast  
Lemon Sole with Caper Butter  
Au Gratin Potatoes  
Seasonal Vegetable Medley  
Dessert  
Desmond Bread Pudding  
English Custard  
Chocolate Layer Cake  
Mini Viennese Pastries  
Coffee or Tea



# *Annual Members Exhibit*



### **Exhibit Guidelines:**

- Entry fee: \$25.00 for up to 2 works of art. 10% of the proceeds go to the NYSATA scholarship fund. Cash awards will be given.
- Members may enter a maximum of two works per member.
- 2D Work may be submitted unframed and matted with a sturdy backing, or framed with lightweight frames and Plexiglas.  
**NO GLASS PLEASE! Entries with glass will not be accepted.**
- Maximum size for 2D work is 32 x 40 in. No exceptions.
- Deliver work and register Friday, November 21st, from 9:00 AM to 1:00 PM.
- There will be limited 3D display space. You may bring your own pedestals.
- NYSATA makes every attempt to take good care of the work but can not be held responsible for any loss or damage that may occur. Security will be provided. However, all work is exhibited at the risk of the artist.

# *Annual Student Exhibit*

### **Exhibit Guidelines:**

- Due to space limitations, there is a limit of 25 participants this year.
- Participating teachers must be members of NYSATA. Work of non-members will be removed if displayed.
- Each participating teacher will have a 4' x 8' coroplast panel on which to hang artwork.
- Work should be appropriately mounted and labeled using the label provided as a pdf on the NYSATA website.
- 3-D pieces can be exhibited on sturdy, teacher supplied pedestals.
- Each teacher will be responsible for hanging their students' work.
- Identify your display with a 9" x 12" sign that includes district, school, and teacher.
- Consider sharing information about your display with descriptive material mounted on the panel along with the student work.
- Bring work to Student Exhibition area beginning Friday morning at 10 AM.
- Display must be completely installed by 10 AM Saturday.
- Teachers may download a Certificate of Participation from the NYSATA website to distribute to participating students.
- Display must be dismantled by 10 AM on Sunday.
- **You must pre-register for space by November 1st. Go to [www.nysata.org](http://www.nysata.org).**



**Deadline to register for this exhibit is November 1, 2014**

Questions? Contact Lisa Lawson: [lgart@roadrunner.com](mailto:lgart@roadrunner.com)



## REGION ART EDUCATORS OF THE YEAR

Region 1 .....	No Nominee	Region 6 .....	Sue Kliza
Region 2 ....	Dr. Patricia Wheelhouse	Region 7 .....	No Nominee
Region 3 .....	Michele Gorham	Region 8 .....	Mario Asaro
Region 4.....	Jill Accordino	Region 9 .....	Elizabeth Nafte
Region 5 .....	No Nominee	Region 10 .....	No Nominee

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### SPECIAL CITATION SCHOOL OR HIGHER EDUCATION INSTITUTION

Dowling College, Region10

#### RAY HENRY AWARD

Jennifer Childress, Region 6

#### ZARA B. KIMMEY AWARD \$1000

Casey L. Leach

Bellport Senior High School, Brookhaven, NY

Attending: Maryland Institute College of Art (MICA)

Art Teacher: Susette Fandale

#### BILL MILLIKEN AWARD \$500

Jacob F. Nemec

Pleasantville High School, Pleasantville, NY 10570

Attending: Maryland Institute College of Art (MICA)

Art Teacher: James Maron

#### AIDA SNOW AND ELAINE GOLDMAN AWARDS \$500 EACH

Alexandra M. Belsky

Floral Park Memorial High School

Sewanhaka High School District, Floral Park, NY 11001

Attending: SUNY Purchase

Art Teacher: Sydell Glasser

Alecia Fuschetto

Farmingdale High School, Farmingdale, NY 11735

Attending: Fashion Institute of Technology (FIT)

Art Teacher: Regina Nicholas

#### BARRY W. HOPKINS AWARD \$500

Matthew Rooney Payne

Skaneateles High School, Skaneateles, NY 13152

Attending: Oberlin College and Conservatory

Art Teacher: Linda Torrey

## NYSATA STATE ART EDUCATOR OF THE YEAR



**NYSATA**  
is pleased to  
announce the  
2014

**State Art Educator  
of the Year  
Kathleen Pfeifer  
Region 4**

Art Educator at  
Perry Brown  
Intermediate School  
Norwich City  
Schools  
Norwich, NY





**District Membership is  
ALL NEW for 2013-14!**

## DISTRICT MEMBERSHIP

### SUPPORT THE VISUAL ARTS IN YOUR SCHOOL

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 Assessment, to name a few. All new this year, the District Membership Program gives students access to all these great programs without the need for individual teachers to also become members.\*

District membership includes access to all student programs and opportunities:

- The NYSATA Portfolio Project\*
- The Olympics of the Visual Arts\*
- The NYSATA Legislative Student Exhibit\*
- The NYSATA/School Boards Association Student Exhibit\*
- Student Scholarships Opportunities: The Zara B. Kimmey, Bill Millikin, Barry Hopkins and Goldberg/Snow scholarships.
- 25% discount on registration fees for the NYSATA/School Boards Association Exhibit and Legislative Exhibit
- Award/Recognition certificates printed on high

quality paper for outstanding visual art students (up to three certificates per School Membership, or three certificates per school with a District Membership).

- Employment posting privileges on our web site [www.nysata.org](http://www.nysata.org).
- Access to members-only resources on the NYSATA website [www.nysata.org](http://www.nysata.org), including arts advocacy and APPR/SLO resources.
- Regular E-News Information and Advocacy Alerts
- Subscription for each art teacher in your school or district to the NYSATA News print publication - 1 times a year and 3 E-News electronic editions.
- Member rates on all art teacher registrations for our annual conference, regional institutes and workshops, the Summer Institute at Sagamore, and other professional development opportunities.
- Full benefits of membership for every art teacher in your school or district.

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

For the District Membership Fee Schedule go to the NYSATA website. If you are interested in 2013-14 District Membership, please contact Jessica Bayer [jessbayer@verizon.net](mailto:jessbayer@verizon.net) to set up a profile for your school. District Membership qualifies for funding through BOCES 403 Arts in Education CoSer.

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## Conference Special Events

# NYSATA SILENT AUCTION

The Annual Silent Auction to benefit the NYSATA Student Scholarships needs your help! Plan now to bring something to donate to our auction... Consider any of the following items:



- Handmade jewelry
- Crafts
- Ceramics
- Themed Gift baskets
- Gift certificates
- Tickets to an art museum or gallery

- Original artwork
- Art books
- Art supplies
- Wearable art
- Non-perishable food
- Wine
- Even chocolate!



Items may be dropped off anytime on Friday during the conference. Come to the auction table and bid on a treasure that you would like to take home. Bidding will close at 5:00PM on Saturday. Questions? Contact Dianne Knapp: [dmjknapp@verizon.net](mailto:dmjknapp@verizon.net), or Angela Galante: [ang2511@yahoo.com](mailto:ang2511@yahoo.com)

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## *Talking the Talk*

Dr. Beth Thomas

Have you ever found yourself in a situation where you have a perfect opportunity to advocate for art education, but you had a hard time finding the right words to convey all you wanted to say to the people around you? Articulating the things we stand up for in art education for can be challenging when talking with people who might not have much experience with the arts or who haven't experienced positive benefits of arts learning. It's can also be challenging to put into a few sentences the complex and nuanced ways that art education matters in the lives of individuals, our society, and the world.

That said, there are a number of things we can do to be ready to advocate for art education in any situation.

### ***1. Talk with your colleagues about your ideas. Challenge them and yourself to dig deeply into what you believe and why.***

Attending professional development opportunities like the NYSATA conference provides terrific opportunities to engage in critical conversations about the importance of visual arts learning in the lives of young people and for our society in the 21st century. We can hear how other people are talking about what they stand up for in art education, ask questions, and share our ideas. The more we learn from each other and talk about what matters and why, the easier it becomes to talk with non-arts professionals about the value of a good visual art education.

### ***2. See how art educators around the country are articulating their values.***

The National Art Education Association provides a number of excellent resources that explore values supporting visual art education that you can access at <http://www.arteducators.org/advocacy>. Here are a few we took note of:

#### **What We Believe**

<http://www.arteducators.org/about-us/What-We-Believe-Goals-for-Qual-Arts-Ed.pdf>

The NAEA Board developed this five-point set of goals aimed at "gaining a place for art as an equal partner in the total school enterprise" with the explicit assumption that art educators are constantly striving to improve art instruction for all students.

#### **What We Believe and Why – Chapter 2 of the Report of the NAEA Commission on Art Education**

<https://www.arteducators.org/learning/learning-in-a-visual-age/1977-NAEA-Statement.pdf>

This 10 page document recognizes that the purposes for teaching art change over time, and discusses a number of values including art education as aesthetic experience,

- a source of human understanding,
- a means of developing critical consciousness,
- a means of developing creative and flexible thinking,
- and helping students understand and appreciate visual and material forms.



This was written in 1977 but remains a fantastic resource. Its message is updated and extended in the document Learning in the Visual Age.

### Learning in a Visual Age

[http://www.arteducators.org/learning/learning-in-a-visual-age/NAEA\\_LVA\\_09.pdf](http://www.arteducators.org/learning/learning-in-a-visual-age/NAEA_LVA_09.pdf)

This 16 page pamphlet discusses the critical importance of visual arts education. It talks about the current work environment and ways creativity and aesthetics are as important as technical knowledge in the new economy. It talks about:

- what high-quality arts education provides,
- how high quality arts education prepares students for the future,
- what excellent visual arts teaching looks like
- how to infuse the arts into learning environments
- ensuring excellent visual arts education for every student
- recommendations for the federal government

### 3. Practice what you want to say.

Write down ideas that matter to you; make a list of the most important points; talk to yourself in the shower and the car on your way to work; talk to your family, friends and colleagues – and keep talking. The more you talk about and explore the ideas with others the easier it will be to talk when you encounter skeptics or have limited time to make a strong point.

### 4. Share resources.

All of the resources above, along with many others, are free and publicly available. Share them with your colleagues and administration, your students, their parents, community leaders. NAEA advises that we communicate a clear message

- be visible to decision makers and
- harness the influence of an advocacy network – like the one you have here in NYSATA!

### Other advocacy resources:

Arts Action Fund <http://artsactionfund.org>

Americans for the Arts State Action Network <http://www.americansforthearts.org>

Animating Democracy: Fostering Civic Engagement through Art <http://animatingdemocracy.org>

Arts Education Partnership <http://www.aep-arts.org>

Keep Arts in Schools <http://www.KeepArtsInSchools.org>

National Endowment for the Arts <http://www.arts.gov>

**The Advocacy information on pages 34-35 are used with permission of the National Art Education Association. Reston, Virginia.**

**To download a copy of this advocacy flyer, visit [http://www.arteducators.org/advocacy/ARTS\\_ED\\_e-FLYER\\_3.pdf](http://www.arteducators.org/advocacy/ARTS_ED_e-FLYER_3.pdf)**

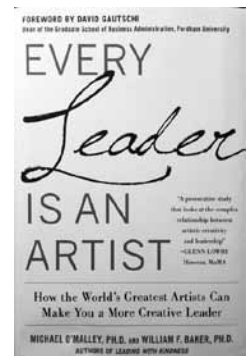


### ***Every Leader Is An Artist: How The World's Greatest Artists Can Make You A More Creative Leader.* Reviewed by Thom Knab**

Michael O'Malley and William Baker (2012). New York NY: McGraw Hill. 208 pp. ISBN 0071778572.

*"...many descriptions of leadership are thoughtfully executed and clear, but they are incomplete because they address only certain aspects of leadership."*

This statement from *Every Leader is an Artist* sums up the main topic of this book. Leadership is often difficult to define and assess. O'Malley and Baker define and explain the qualities of leadership in a very interesting manner. They view leadership as an art form and in so doing offer examples from the arts (visual art, music, dance, etc.) to further each leadership criteria they offer. For example, in chapter three he uses Rodin's *Burghers of Calais* to exemplify the skill: If you are incapable of doing it, it can't be done. The authors explain that Rodin had to practice, practice, practice. Rodin had to understand his techniques and know his materials. He also had to comprehend the gravity of this story and then be able to interpret it for the viewers. Rodin had to develop these incredible capacities in order to create this incredible work of art. Just as we as leaders must develop our capacities of leadership to perform credible leadership.



As I read this book I was able to consider my own leadership within my classroom, within my school my region, at the state level, and even nationally. And yes, we are leaders in our classrooms as well as in these other areas. It was astounding to realize how many of the leadership criteria are also criteria we consider as essential for the art room. O'Malley and Baker present twelve leadership criteria: *Intent, Focus, Skill, Form, Representation, Imagination, Authenticity, Engagement, Pleasure, Human Significance, Context, and Criticism*. The book was an easy read and the chapters on each leadership criteria were quite relatable to my role as an educator. In addition, I could also see connections to other areas in my life where I am called upon to be a leader. In today's climate, art educators are called upon more and more to be leaders in their classrooms, in the field, and to lead advocacy efforts for visual art education. One of the best quotes in the book was in the chapter on Engagement; *"If you don't know who is responsible, assume it's you."* I don't know who is responsible for leading in my art room. I don't know who is responsible for advocating for my program. I don't know who is responsible for leading others in my district to lift art education to its highest potential. So....I will assume it is ME who is ultimately responsible! I would recommend this book to anyone wishing to become better leaders!

# The Visual ARTS:

So much **MORE** than what **you see...**

➤ **Learning to draw and think creatively helps prepare students for the future!**

➤ **The truth is** that learning to paint, create a website, or design an energy-efficient home requires mastering skills which are often invisible to the naked eye, but are developed through a strong visual arts education.

“While students in art classes learn techniques specific to art, such as how to draw, how to mix paint, or how to center a pot, they’re also taught a remarkable array of mental habits not emphasized elsewhere in schools.”

—Lois Hetland and Ellen Winner (Educational researchers at Harvard’s Project Zero)

➤ Our nation’s economic and social landscapes are changing before our eyes.  
**Now, more than ever, our kids need the lessons the visual arts teach.**

### Did you know that . . .

- We live in a **visual age**. Most children and youth spend 10 hours per day in front of screens composed of pictures and words, often two types of screens at once.
- **The arts provide jobs**. 1.25 million Americans currently work in the visual arts. Jobs for artists and designers are predicted to increase by 43% by 2016.
- **Art education equips students** to form mental images, which can be used to solve problems—an ability that chemists, engineers, and architects use to create models and that inventors use to think up new ideas.
- **Art education requires students** to use their eyes and hands to give form to ideas generated in the brain—a discipline that Nobel Prize winner Eric Kandel proved boosts brain power.
- Research also indicates that high school art programs engage students and keep in school those at-risk of dropping out.

➤ **A “little” visual arts education is simply not adequate** and would be considered unacceptable in any other core academic area. Teaching students to be creative is a deliberate process, much like teaching literacy or mathematics, and is certainly just as important. The skills learned through participation in the visual arts help to equip our nation’s youth for the challenges they will face in shaping the future. **The visual arts are essential to a high-quality and balanced education.**



**Find out what YOU can do. Turn the page! >>**

## 10 LESSONS the ARTS TEACH

by Elliot Eisner, Art Education Researcher and Scholar

- 1 The arts teach children to make good judgments about qualitative relationships. Unlike much of the curriculum in which correct answers and rules prevail, in the arts, it is judgment rather than rules that prevail.
- 2 The arts teach children that problems can have more than one solution and that questions can have more than one answer.
- 3 The arts celebrate multiple perspectives. One of their large lessons is that there are many ways to see and interpret the world.
- 4 The arts teach children that in complex forms of problem solving purposes are seldom fixed, but change with circumstance and opportunity. Learning in the arts requires the ability and a willingness to surrender to the unanticipated possibilities of the work as it unfolds.
- 5 The arts make vivid the fact that neither words in their literal form nor numbers exhaust what we can know. The limits of our language do not define the limits of our cognition.
- 6 The arts teach students that small differences can have large effects. The arts traffic in subtleties.
- 7 The arts teach students to think through and within a material. All art forms employ some means through which images become real.
- 8 The arts help children learn to say what cannot be said. When children are invited to disclose what a work of art helps them feel, they must reach into their poetic capacities to find the words that will do the job.
- 9 The arts enable us to have experience we can have from no other source and through such experience to discover the range and variety of what we are capable of feeling.
- 10 The arts’ position in the school curriculum symbolizes to the young what adults believe is important.

**Teachers, administrators, community leaders, and parents** must **WORK TOGETHER** to give **all students** equal access to visual arts education.

## What YOU can do:

### Spread the word!

Make sure your family, friends, and community are aware of the value of visual arts education for all students.

**Connect** with your child's art teacher and principal to learn about the visual arts education program your child receives. Let them know that you feel that a strong visual arts education is a requirement, not an option.

**Involve** parent support groups in championing the visual arts! Form an art education network of caring, concerned community members.

**Contact** local media outlets with stories about how the arts impact learning. Keep them updated on what is happening (or not happening) in the visual arts in your community.

### Support visual arts everywhere!

You have the power to advocate visual arts education from your living room to across the nation!

**Include** the visual arts in your home and family life. Cultivate your child's exploration of creative thinking through the visual arts.

**Offer** to volunteer for the visual arts education program activities at your child's school, and community art programs through fundraising, advocacy, or other efforts.

**Attend** school and community arts shows and fundraisers. Invite everyone you know (and even people you don't). Use flyers, e-mail, and social media such as Facebook to get the word out.

**Pass this flyer on!** Give a copy of the document you are reading now to everyone. Make printed copies or send it electronically.

### Get political!

Shape the future by reaching out to the elected officials and community leaders who make the BIG decisions.

**Make sure** your local, state, and federal elected officials know how important the visual arts are to our children and ask them to ensure that all students receive a strong visual arts education. Encourage others to do the same.

**Research** the views and voting history of candidates regarding the arts and education before you vote.



## Helpful Resources

**Art educators** in your community are a great resource. Find an active network of people like you who know that visual arts education is necessary. Get involved!

**The National Art Education Association** website ([www.arteducators.org](http://www.arteducators.org)) offers tools for advocating visual arts education on the local and national levels.

**Artsonia.com** is the world's largest gallery of student artwork and a great way to involve your community in celebrating school art programs while raising funds.

NAEA

*Advancing Art Education*

National Art Education Association

The National Art Education Association is the world's largest professional visual arts education association and a leader in educational research, policy, and practice for art education. NAEA's mission is to advance art education through professional development, service, advancement of knowledge, and leadership.



## Voices for Visual Art!

**Don't just take our word for it. Hear firsthand how art impacts lives...**

"Although I may not become a professional artist, I have no doubt that I will continue to use what I learned in the art room for the rest of my life."

—Leslie Moore,  
Maryland High School  
Honor Student

"We live in an age when the most valuable asset any economy can have is the ability to be creative—to spark and imagine new ideas, be they Broadway tunes, great books, iPads or new cancer drugs."

—Thomas Friedman, *New York Times*, August 4, 2010

"The arts are not time off from academics but accelerators to learning."

—Dr. Richard Siegesmund

**Find out more!** The NAEA website is a great resource for visual arts education advocacy resources. [www.arteducators.org](http://www.arteducators.org)

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