



the NYSATA news



An Official Publication of the New York State Art Teachers Association
Volume 46, No. 1, Fall Conference Issue, 2016



Nathalie Miebach



Olivia Gude



Dennis Inhulsen



Kathryn B. Gabriel



Beth Giacummo

**GATHER
THINK
LEARN
TALK
LISTEN
CREATE
DISCOVER
CONSIDER
CHANGE
ENVISION
IMAGINE
EXAMINE**

TRADITION & INNOVATION
THE PIVOTAL VISION of ART EDUCATION

Inside: Special NYSATA Annual Conference Information Edition



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art is an art
in itself.



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Inside This Issue

Conference Overview	4
Registration & Hotel Info.....	4
President’s Message.....	5
Conference Registration Rates	6
Conference Contacts.....	6
Keynote Information	7,9,11,12
Conference FAQs	8
Conference Highlights	10
Pre-conference Information.....	13
Conference Survey Response	14
Workshop Descriptions.....	16-23, 26-28
Art After Dark Party.....	24
Extended Studio Workshops.....	25
President’s Reception & Dinner	29
Member & Student Exhibit Info	30
Award Winners	31
Gift Basket Raffle	32
Artisans Market.....	32
District Membership Information	34
Board of Trustees Information.....	35

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

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

Photo Submissions: Graphics should be in jpeg, tiff, or pdf format, 150ppi. Photographs and print-ready art are always welcome in jpeg or pdf format. For purposes of accurate identification and acknowledgement, photos sent to the NYSATA News must be accompanied by the following information: your name, phone number, and e-mail; name and address of photographer; and first and last names of persons in the photo (in order from left to right, front to back). If art work is presented, the artist’s name, school name, teacher name and NYSATA Region must be included. Additionally, any photos that depict students under 18 must have parental permission to be printed.

The sole purpose of this printed issue of the NYSATA News is to provide information related to the annual conference. The same information will appear in the Fall eReader edition along with other content. It will be published in mid September.



Have You Moved or Changed Your E-mail Address?

Be Sure to Login to your NYSATA Profile and Update Your Contact Information

Conference Information & Overview

TRADITION & INNOVATION

THE PIVOTAL VISION of ART EDUCATION

Conference 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 and 2:00 PM-5:00 PM
Workshops.....	10:00 AM-1:00 PM
Lunch.....	11:00 AM-2:00 PM
Super Session I: Olivia Gude.....	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 Business, Student Scholarships)
Art After Dark Party (Ticket Required).....	8:30 PM-11:00 PM High Street 2nd level

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: Dennis Inhulsen.....	9:00 AM-10:00 AM
Workshops.....	9:00 AM-1:00 PM
Lunch.....	11:00 AM-2:00 PM
Super Session II: Nathalie Miebach.....	1:00 PM-2:00 PM
Workshops.....	2:00 PM-5:00 PM
Artsonia Presentation (Free ticket required).....	3:00 PM-3:50PM
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 to D.J. "Dr. Kwazy Tunes".....	9:00-12:00PM

Sunday

Special Session II: Emerging Artists.....	9:00 AM-10:00 AM (Beth Giacommo and Kathryn Bilharz Gabriel)
Region Awards Breakfast.....	10:00 AM-12:00 PM (Regional Art Educators of the Year, Vendor Raffle)

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**Plan NOW to attend the 67th
Annual NYSATA Conference
Albany, New York
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Save \$30

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and
\$129 Hotel Room Rate is
November 1, 2016**

**For Conference Registration
& Meal Rates (See page 6)**

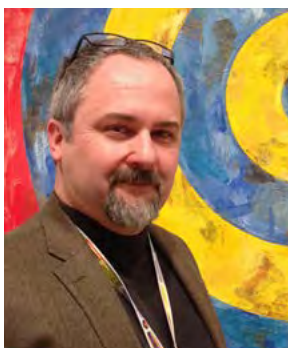
**To Make Room Reservations:
Link directly to The Desmond
Reservations when you register
on the NYSATA website
or**

**Use Group Code 12A77L
if booking through the
Desmond Hotel Website or
making reservations by phone
1-800-448-350 or
518-869-8100**

REGISTER NOW!

**Visit www.nysata.org to register. Payment options will include on-line transactions,
and mail-in checks or POs.**

President's Message from Robert Wood



“Innovation is creativity with a job to do.” – John Emmerling

Welcome back fellow art educators! As I begin my second and final year serving as your NYSATA president, I do so with an abundance of exciting developments in Visual and Media Arts education in New York State. We are in the midst of a transformational shift in art education!

The path from traditional methodologies to a focus on critical thinking, communication, collaboration, and creativity, continues to be woven into the fabric of our profession. Our pivotal role is to provide opportunities for all students to build literacy, communication, technology, social and cultural skills as well as responsible, creative artistic behavior. Art education raises a critical consciousness and acts as a catalyst to engage individuals in their community.

To those new to art education in New York State, congratulations and welcome to the supportive community that is NYSATA. We are here to foster professional growth for the advancement of art education in New York. This is a historic time in arts education, as we build on the past and embrace the innovative educational perspectives of 21st century learning. You serve an integral role in shaping the future of our students. With you, NYSATA serves a fundamental role in shaping the future of art education.

Our 2016 Conference, “Tradition and Innovation, The Pivotal Vision of Art Education,” will highlight methodologies supporting this historical transformation in art education. Held this November 18-20 in Albany, NY, our 68th annual conference will provide professional development in contemporary practices and celebrate excellence in our field. Our pre-conference on Thursday, November 17, will feature two collaborative workshops. Olivia Gude’s “No Mix Color Workshop,” will provide innovative and experimental ways to develop students color sensibilities.

Complementing this workshop will be a forum of educators versed in Model Cornerstone Assessment, Media Arts Standards, and the use of media technologies in Visual and Media Arts Education. The day concludes with a panel discussion on transformative changes in art education,

featuring State and National Standards leadership.

This progressive theme resonates throughout the Conference. Substantive workshops will be offered for all levels of interest: from Pre-K through higher education. Presentations and hands-on opportunities focus on strengthening creative culture, cultural traditions, metacognition, collaboration, advocacy, and community, while exploring traditional and technological components. Olivia Gude and Dennis Inhulsen, both nationally recognized in the field of art education, will provide insight and inspiration regarding the exciting direction and future of our profession. Not to forget: bring your devices to the Conference, as Artsonia will be present to provide their innovative workshop on publishing artwork in the classroom; an interactive app to develop and publish student work and artist statements via modern personal media devices!

This issue of our award winning *NYSATA News* is dedicated to our 2016 Conference. Embedded throughout this comprehensive publication is a catalog to address your crucial needs in this time of transformation. In this issue, you will find a wide range of in-depth and forward thinking keynote events, progressive workshops, and valuable presentations. From innovative perspectives at our Thursday pre-conference, to constructive interactions with our Friday and Saturday Keynotes, you will come away with new inspirations and ideas for quality art programs. This opportunity will empower you to uphold and strengthen the arts as an integral part of every person’s education in New York State. Wherever you are in your professional journey, I encourage you to attend. See you at the Conference!

To an excellent year in art education,

A handwritten signature in black ink, appearing to read "Robert Wood".

Robert Wood
NYSATA President



Conference Registration Rates
Early Bird rates effective until Nov. 1, 2016

Member Registration:

Early Bird rate: \$149
 After Nov. 1: \$179

Student/Retired/Unemployed Member Registration:

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

Non-Member Registration:

Early Bird: \$225, After Nov. 1: \$255

**Full Meal Package* (Save \$12!)
 \$190 (includes all meals.)**

Individual meal pricing:

Friday Lunch: \$25
Friday Dinner: \$50
Saturday Lunch \$25
Saturday Dinner and Reception \$60
Sunday Brunch \$42

*** All meal prices include a 20% service charge**

Registration Payment Policy

Full payment of the registration fee must be made at the time of registration unless paying by school purchase order. You will not be fully registered until payment is received. Payment can be made by credit card (Visa, MasterCard, Discover, American Express) or check (payable to NYSATA). Check payments delay processing and should be received no later than November 13, 2015; include a printed copy of your registration payment form along with your payment and mail to: NYSATA Conference Registrar, 9200 Sixty Road, Phoenix, NY 13135

Registration Cancellation and Refund Policy:

All requests for a refund MUST be received in writing.

- Registration refund requests received by November 1: Full refund less a \$25 administration fee.
- Registration refund requests received from November 1 through 15: 50% refund less a \$25 administration fee.
- Registration refund requests received after November 15: No refund.
- All paid workshop fees are non-refundable.

After the conference starts, cancellations due to extenuating circumstances (i.e. death, accident, serious illness) must be submitted in writing, include appropriate verification and must be received by NYSATA (at the address noted above or via email: tkonu@nysata.org) prior to the last day of the conference. No refund requests will be granted for any reason if submitted after the conference has ended. Please allow 6-8 weeks for processing of refunds.

Registration and/or Membership

Terri Konu..... tkonu@twcny.rr.com

Conference Coordinators

Pat Grovesphgroves@aol.com
 Cindy Wells..... cynthia296@aol.com

Workshops

Amanda Measerworkshops@nysata.org
 Anastasia Arriaga.....workshops@nysata.org

Member Exhibit

Beth Atkinsonbethatkinson12@hotmail.com

Student Exhibit

Gerry Linkgmslink2002@yahoo.com
 Jill Accordinojkaccordino@yahoo.com

Exhibitors/Sponsorship/Advertising

Pat Grovesphgroves@aol.com

Basket Raffle

Angela Galante..... ang2511@yahoo.com

Artisan Market

Donnalyn Shuster d_shuster@yahoo.com

Pre-Service Student Volunteers

Amanda Wilmierawilmie4@mail.naz.edu



Super Session Keynote

Olivia Gude

CHROMATOPIA: *Geographies of Color* *Rethinking the Culture of Curriculum*

Chromotopia: Geographies of Color explores philosopher Jacques Rancière's maxim "Everything is in everything" as well as his theory of "universal teaching," suggesting that a more expansive approach to color curriculum will promote better mixing, critical thinking, metacognitive awareness, and more sensitivity to color in multiple contexts. The presentation features easy-to-do "out of the box" (and out of the wheel) color experiences, including abstract paintings, narrative collages, public art, GIFS, and animations.

Understand and teach color in relation to history, science, and economics as well as to the everyday uses of color in popular culture. Did people of the past see the same colors we do? Do people see color differently in various contemporary cultures? How do other creatures see color? Are the color perceiving capacities of humans evolving? Consider the profound cultural implications of color symbolism. Where and when did the pink/blue gender binary for babies originate? Are cultural associations with dark and light innate and universal, or cultural and contextual?

Slip into something colorful for this fast-paced tour of the world of color as we reconsider, not just the color curriculum, but the underlying implications of all of the

media, methods, and structures that shape our art teaching and curriculum.

Olivia Gude is the Angela Gregory Paterakis Professor of Art Education at the School of the Art Institute of Chicago and a Professor Emerita at the University of Illinois at Chicago. In 2014 she was awarded the National Art Education Association's "art education article of the year" Manuel Barkan Award as well as the Illinois Art Education Association's Higher Education Art Educator of the Year.

Gude received the 2009 NAEA Viktor Lowenfeld Award for significant contributions to the field of art education. Gude is a member of the Council for Policy Studies in Art Education and of the Educational Advisory Board of the PBS series Art 21. From 2012 to 2014, Gude was a member of the Visual Arts writing team for the Next Generation National Core Visual Arts Standards.

Remap color curriculum with open-ended experiments that morph into amazing artmaking!

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, you may also call for reservations. Make your reservations early so you don't miss the special conference rate! The hotel will NOT accept purchase orders. 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.

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.

What is the NYSATA refund policy?

NYSATA has a cancellation refund policy this year. See page 6 of this publication. Refunds are not processed until the conference account is reconciled. This may take up to 6-8 weeks.

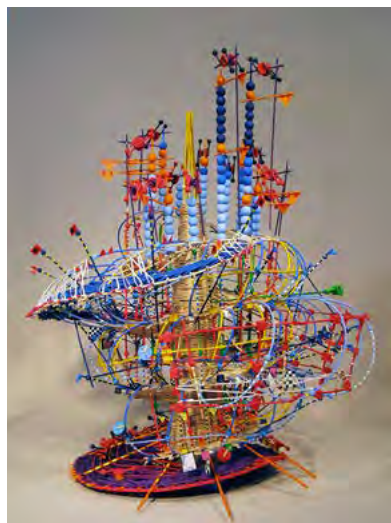
Go to www.nysata.org to register now!

Super Session Keynote

Nathalie Miebach



Nathalie Miebach explores the intersection of art and science by translating scientific data related to meteorology, ecology and oceanography into woven sculptures and musical scores/ performances. Her main method of data translation is that of basket weaving, which functions as a simple, tactile grid through which to interpret data into 3D space. Central to this work is her desire to explore the role visual and musical aesthetics play in the translation and understanding of



Hurricane Noel

complex scientific systems, such as weather. By utilizing artistic processes and everyday materials, she is questioning and expanding the traditional boundaries through which science data has been visually translated (ex: graphs, diagrams), while at the same time provoking expectations of what kind of visual vocabulary is considered to be in the domain of 'science' or 'art'.

Miebach is the recipient of numerous awards and residencies, including a Pollock-Krasner Award, TED Global Fellowship, Massachusetts Cultural Council Fellowship and a recent nomination for the World Technology Award, Brother Thomas Award, and the Women to Watch Smithsonian Award. She did her undergraduate studies in Chinese and Political Science at Oberlin College. She received an MFA in sculpture and an MSAE in Art Education from Massachusetts College of Art. Her work is shown nationally and abroad, and has been reviewed by publications spanning fine arts, design, and technology. She lives in Boston.

“The method that I use is basket weaving because basket weaving is a very simple three dimensional grid that I can use to translate data with,” said Miebach. “Everything in the sculpture, whether it is a colorful bead, a string, whether it’s a dowel or reed, represents a different data point. Nothing is put on there for purely aesthetic reasons.”

Highlights & New this year

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 will also be available. Participants may register for paid workshops along with regular conference registration online, or on site if spaces are still available. **Paid workshop fees are non-refundable.**

Artsonia: Publishing Artwork via Classroom Mode Workshop: This BYO Device workshop will feature instruction and first-hand experience of publishing artwork via the Artsonia app, specifically using classroom mode. The classroom mode feature gives students the ability to photograph, edit and submit their artwork for the school's digital gallery on Artsonia. One attendee will win a new iPad. This workshop will be held on Saturday at 3:00 PM. It is a ticketed free workshop. Sign up for this workshop when you register. Space is limited, any remaining tickets will be available onsite.

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 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.

Art After Dark Party: On Friday evening NYSATA will hold an art making party. Participants will enjoy socializing as they choose from a variety of art making stations, based on the conference theme of "Tradition and Innovation". This will be a ticketed event. Cost is \$15 pp advanced ticket sale sold during the registration process. A limited number of tickets will be available on site for \$20 pp. Pre-service student tickets: will be \$10 presale/\$15 on site. Ticket includes all supplies, an advocacy bracelet, and a beverage of your choice (2 sodas or 1 glass of wine or beer). There will be a cash bar available all evening. Casual, comfy clothing is recommended. Friday After Dark Workshops will not be offered this year.

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, only plexiglass will be permitted.**

Gift Basket Benefit the NYSATA Scholarship Fund: Once again we will hold a basket raffle 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 a gift basket they will be greatly appreciated. Please bring them to the registration area on Friday morning. The region who brings the most baskets will have student work be featured in a future issue of the *NYSATA News*.

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 Pre-conference will take place through the NYSATA website only. There will be no mail-in registration forms available.

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 dancing to a DJ.



Special Session Keynote

Dennis Inhulsen

A Conversation with Dennis Inhulsen

In this session, NAEA Chief Learning Officer and NAEA Past President Dennis Inhulsen will be joined by NYSATA President-Elect Sharon Ciccone in a unique conversation regarding National and State standards, service, leadership and the importance of vitality in 21st century Art education.

Dennis Inhulsen is a Past-President of the National Art Education Association; previously he served as Vice-President and delegate for NAEA, President of the Michigan Art

Education Association and Convention Chair for MAEA and NAEA. Dennis is a frequent presenter related to arts and general education. Dennis is recently retired as Patterson Elementary principal in Holly, Michigan. He has served in school administration for 13 years. Dennis taught art in grades kindergarten through university for twenty-one years. He served as the Writing Chair for Visual Arts for the National Coalition of Core Arts Standards. Dennis holds BFA, MA EdS. Degrees in Art and Education Leadership.

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Emerging Artists Keynote

Beth Giacummo & Kathryn Bilharz Gabriel



Beth Giacummo-Lachacz, Per Abbracciare e Tenere, 2015

Beth Giacummo (top left) is an artist, curator and educator living and working on Eastern Long Island. She holds a BFA from the School of Visual Arts and an MFA in New Forms from Pratt Institute. As an artist, she has exhibited her work both regionally and internationally in places including New York, Romania, Russia, Spain, Italy, and Denmark. Her interest in blown glass and travel has led her to many cities and countries where she has had the opportunity to live, study, and participate in artist residencies. Giacummo has received a number of grants from the New York Foundation for the Arts (NYFA) and the NY State Council for the Arts (NYSCA) in support of her projects and residencies. Wearing many hats within the art world, Giacummo's professional experiences range from arts education, higher ed, curriculum building, curatorial work, museum management, gallery management, exhibition direction, non-profit building, arts activism, fundraising and international program development for artists and students. In 2010 Giacummo was appointed Exhibition / Curatorial Director and Senior Curator at the Islip Art Museum. Dedicated to the development of arts and culture on Long Island, Mrs. Giacummo has created a number of new programs and collaborative initiatives on behalf of the Islip Art Museum.



Kathryn Bilharz Gabriel (bottom left) was born in Syracuse, New York, in 1984, and currently resides there with her husband on a gentleman's farm and studio outside the city. In 2010 she concluded eight years of academic and professional work in Albany, New York, with a BFA in Painting from The College of Saint Rose, a dual degree in Art Education, and an MFA in Fine Arts from The University at Albany. Kathryn spent several years instructing undergraduate drawing courses at The University at Albany before returning to her hometown of Syracuse to unreservedly accept a full-time faculty position at Fayetteville-Manlius High School, where she currently teaches fine art. Kathryn takes pleasure in teaching others how to see, continuously bringing regional and national attention to the students that she educates, while maintaining her studio and exhibition routine as a professional artist.



Kathryn Bilharz Gabriel, Walk on Water



Examining Tradition and Innovation in Contemporary Practice

NYSATA proudly presents two unique opportunities to understand and explore new shifts in the Visual and Media Arts. Participants will attend two workshops during the day. One in the morning and one in the afternoon. The *Chromatics: No Mix Color Workshop* session will focus on innovative perspectives on the traditional content of color theory. The *Next Generation Standards, Assessment, and the Democratization of Technology* workshop session will feature interactive discussions regarding the new, soon to be adopted, NYS Standards in Visual and Media Arts, as well as, the strengths technology brings to the classroom experience. Both workshops will be held during Session I (9:00-11:30AM) and then repeated during Session II in the afternoon (12:15-2:45PM) when participants will switch groups. Each workshop session is limited to 30 participants. At the conclusion of the workshop sessions, there will be a general session: *Transformational Shifts in Art Education*. This session will be held (3PM-4:30PM).

Workshop descriptions:

Chromatics: No Mix Color Workshop

Presenter: Olivia Gude, Angela Gregory Paterakis Professor of Art Education, School of the Art Institute of Chicago

Implement “No Mix Color” experimentation in your classroom and experience the pleasure of hearing a student say, “I need a pale dull yellow,” seeing other students search, then graciously offer colors that fit the description, and then hearing the student say, “Thank you, that’s just the color I needed to make this work.” Ever feel demoralized because after years of color wheels and color harmony projects many students still don’t make thoughtful, nuanced color choices? In this workshop, participants will experience lots of fun, fast, inexpensive, and smart solutions to developing color vocabulary and color sensibilities. Even the experienced art teacher will find that after this workshop their understanding of the pleasure and possibilities of color in their own work will be vividly enhanced.

Next Generation Standards, Assessment, and the Democratization of Technology Workshop

Presenter: Robert Wood, NYSATA President and Chair of NYSED Media Arts Writing Team,

Guests: Members of the NYSED Media Arts Writing Team.

In this session, presenters will discuss the forward developments in the next generation of New York Standards, present exemplars of NCAS Model Cornerstone Assessments, and facilitate discussion regarding the growing democratization of technology in education. This workshop will include interactive discussion and break-out sessions where participants will have the opportunity to explore possibilities in developing learning experiences, assessments, and incorporating current digital and trans-media technologies in the classroom. Personal and hand-held devices are encouraged.

General Session/Panel Discussion: Transformational Shifts in Art Education.

Moderator: NYSATA President Robert Wood, NYS Chair of Media Arts Standards Writers

Panelists: Olivia Gude, Angela Gregory Paterakis Professor of Art Education, School of the Art Institute of Chicago, Dennis Inhulsen, NAEA Chief Learning Officer and NAEA Past President, Leslie Yolen, NYSED Associate for Visual Art, Cindy Henry, Chair of the Visual Arts NYS Standards Writers.

This session will focus on the current trends in art education pedagogy and initiatives at the state and national level that are transforming art education. Discussion will center around shifts in the culture and content of curriculum. Registered Annual Conference attendees should bring their online receipts for admission to this session.

Pre-conference Registration Fee for Regular/Student/Retired Member: \$105 (includes lunch)

Non-Members: \$135 (includes lunch)

Register by going to the NYSATA website. Deadline for registration is November 1, 2016

Conference Survey Response



We Heard You

The NYSATA Conference Coordinators Pat Groves and Cindy Wells, respond to some of the questions raised by the recent Annual Conference survey.

This past spring a survey was sent out to the membership regarding the Annual NYSATA Conference. Over three hundred members responded. The majority of respondents were K-12 educators. The results will be used to inform decisions for this coming year and future conferences. Having the opportunity to attend discipline specific professional development, having opportunities to make art, and connecting with colleagues and friends were identified as extremely important to the respondents. Location, dates, and cost were also important factors for members when deciding to attend.

Many of the questions raised surround issues regarding how the actual conference sites are chosen, why there is a lack of compensation for presenters, and other cost factors. Of course, everyone would like it to be held close to their own region. The majority drive to attend. The survey responses showed we needed to clarify the many factors that influence holding an event of this magnitude. We'd like to shed some light on the process of planning the conference and many of the factors that influence our decisions.

NYSATA has two conference Coordinators. There is a committee of members from across the state, including the President of NYSATA, and the people who have specific roles in making the conference happen such as the conference registrar, workshop coordinators, registration team members, and exhibitor coordinators. Each committee member takes on a variety of responsibilities. It's always been a team effort. Planning is ongoing the entire year. Even before one conference is over we begin planning the next. Everyone on the committee is a volunteer, and most are full time active art teachers.

Q: Why doesn't NYSATA just use a college, school, or convention center. Wouldn't they be cheaper?

A: Colleges are in session during the school year so their space is limited and if they had the room they charge usage fees that are not inexpensive. They also require NYSATA to have a big insurance liability policy. Convention centers charge big fees as well. For instance, we looked at using space for the keynotes at the convention center in Rochester and they wanted \$1800 for one hour to rent just one space.

Q: What are the advantages offered by using a hotel?

A: The big hotels let you use their breakout space without additional charge if you can meet certain thresholds for room nights, food, and beverage sales. It's called "performance." It's usually in the realm of \$35,000-\$40,000 in food and beverage sales and 350 total room nights. Those are minimums. The expectation is for more than that. The latest troubling trend, particularly downstate, is for hotels to charge conference space rental fees regardless of performance. One hotel wanted to charge us \$18,000 for space rental. Another wanted \$32,000. That makes it nearly impossible for us to hold the conference at a reasonable cost.

Q: Aren't there lots of hotels to choose from?

A: Our conference is space intense, which means we need a lot of breakout rooms and exhibit space. We also prefer to have people in one location rather than spread out among various sites, so we need a hotel that has 10 or more breakout rooms, a big exhibit hall, and over 200 guest rooms available on both Friday and Saturday nights. That means we are very limited to hotels that are big enough to accommodate our needs. We have been trying to move the conference around the state. That's getting harder to do as prices keep going up.

Downstate is always more expensive. New York City hotels, because of the unions, are just out of an affordable price range. The biggest considerations are how affordable the hotel is, location, and how convenient it is for the membership to get there.

Q: How are the hotels and locations chosen?

A: We recently started using a service that works with non-profits to negotiate the contract. They send out a request for proposals to all the hotels that meet our specifications. The hotels who have the dates available and are interested, make initial proposals that are reviewed. Then site visits are made and real negotiations begin with the few hotels that are big enough and that we can afford. The service (Helms Brisco) has really helped with all of this. It's been a big plus and doesn't cost NYSATA any additional fees. They know more about what's important to have in the "fine print" than we do. Prior to working with Helms Brisco, had some sticky situations in which we had issues because we didn't foresee the need to have things certain details spelled out precisely in the contract.

Q: Why are the meals so expensive?

A: We have a choice. We can either offer meals to help meet performance or pay rent on the meeting space. We believe that agreeing to sell meals rather than pay rental feels is better for our attendees. It's more convenient for them and it allows us to keep the registration fee reasonable. Unfortunately, hotel meals are typically far more expensive than going to a regular restaurant. If you've ever arranged a wedding or event at a hotel you know how expensive they are. The hotel also adds a mandatory 20-22% service charge to everything. You don't get to decide how much you want to tip like you would in a regular restaurant. That makes a \$45 dinner \$54. NYSATA makes nonprofit on the meals we offer.

Q: How are the Keynote speakers selected?

A: The President of NYSATA working with the committee tries to find speakers who are relevant to current trends in art and art education. It's very difficult to secure big name speakers. We are a not-for-profit, all volunteer association and can't offer big honorariums like other organizations. Well-known artists and education experts often want thousands of dollars to speak. We have been very fortunate throughout the years, as some of the "biggest name" speakers we have had have taken accepted less because they believe in what we are doing. We think we have been able to achieve a nice balance between emerging artists and those with more notoriety. We try to find people who art teachers can relate to and those who will provide them with relevant information about current pedagogical trends.

Q: Why aren't the presenters compensated?

A: We would love to be able to compensate the presenters. However, the main purposes of holding the conference is are two-fold. One is to provide quality professional development to the membership and the second is to generate revenue to help keep NYSATA going during the rest of the year. If we paid presenters, waived or reduced their registration, or paid for

their meals we would operate at a deficit. The conference would not be sustainable. We also believe that it is a important to give back to your profession and hope that the presenters understand that we value their efforts and the sacrifices they in order to do so. We do our very best to honor their commitment by fostering a dynamic and rewarding professional community and valuable programs and services for all our members.

Q: Why was the one-day registration option eliminated?

A: The system of having a one-day registrations was not working. It was fraught with problems and a logistical nightmare. The year before we eliminated it, the one day price was over \$100. If we had kept going the cost would equal or have exceeded the full conference registration fee we now charge. Our costs are the same whether attendees attend for one day or all three. Setting one fee allows our volunteers to channel more of their efforts into programming rather than managing paperwork and tickets and gives attendees maximum flexibility for attending and the lowest overall cost.

Q: Is there a paid staff that puts on the conference?

A: Actually no. Everyone who works on putting this event together are volunteers. We couldn't hold this event without all the dedicated people who give so freely of their time and energy to make it happen. They spend countless hours making all the arrangements and attending to the details. When you are on summer vacation many of us are working on the conference. No one receives any perks from the hotels or the commercial exhibitors. We do it because we believe in how important the importance of this conference is to promoting a learning community of art educators and advancing the field of art education.

Q: Where will future conferences be held?

A: The survey results showed that many folks were not interested in traveling to densely populated areas downstate where driving is often difficult. They also don't want to travel great distances. It's hard to find central locations that meet our needs and everyone else's desires. In light of all of this, we recently signed contracts for the next three years. In 2017 it will be held in Binghamton, a location that accessible from most locations with no more than a 4 to 5 hour drive. In 2018 our 70th anniversary year, it will be held in in Buffalo, the site of the first Annual NYSATA Conference. In 2019, we will return to Tarrytown. It is impossible to accommodate the wishes of everyone, but we take seriously our responsibility to balance factors that our members have told us are important with the actual expense of holding this event. We heard you.

**Be sure to check the
NYSATA Website
for Up-to-Date
Conference Information
in November**

Workshop Descriptions

TRADITION & INNOVATION THE PIVOTAL VISION of ART EDUCATION

Please Note: The workshops listed in this issue of the NYSATA News are as of the printing of this publication and may not be complete. They are subject to cancellation or change. For more information closer to the conference, please check our website: www.nysata.org. Presenters are listed at the end of each workshop description.

Recycled Vessel Challenge – Put Some STEAM Into Your School!

Using Primary Source documents from the Fenimore Museum in Cooperstown, students gain knowledge of Native American culture in conjunction with 21st century skills, science, engineering, and design work in teams to create an aesthetically pleasing, functional vessel. Hands-on learning meshed with art and Common Core standards equals an exciting project based learning experience. Handouts and guidelines will be available.

Donnalyn Shuster, Christine Angotti

Creating A Choice Based Elementary Program: Honoring The Child as Artist

Learn strategies and tips for developing, maintaining, and growing a choice based elementary art program. Let students' art and ideas shine while teaching for artistic behaviors. Learn ways to incorporate art history, art vocabulary, material knowledge, elements and principles of design, interdisciplinary learning, and student reflection meaningfully into a choice based program.

Kerriann Armusewicz

Full Steam To The Olympics... of The Visual Arts – NYSATA Style

The Olympics of the Visual Arts NYSATA Program will be celebrating its 35th anniversary year this fall. Be a part of the excitement! Learn about the many ways to involve your teachers and students in this creative problem solving

design-thinking program. Category examples will be shared, and networking across the state is encouraged.

Anne Manzella, Roger Hyndman

Surrealism Collage, Stop-motion Movies, and More: Incorporating Technology at the Elementary, Middle and High School Levels

As technology becomes a more integral part of learning in the art room we worked on ways we could take a traditional lesson and add a technology twist to it.

Kathleen Buckley, Coleen Sieme, Laura Forman, Melanie Painter

Preschool Refugee Children's Explorations of Art, Literacy, and Play

Explore diverse ways that preschool refugee children, relocated to northern Colorado, communicate by creating artwork, by speaking, and through gesture. Learn about children's play-based, embodied learning through an investigation of children's affective expressions concerning engagement in the arts and literacy based activities.

Kevin Slivka, Julie Slivka

Emphasizing Metacognition in Your Classroom and Curriculum

It is so important for students to reflect on their artistic practice and articulate the reasons behind their creative decisions. This workshop will offer various forms of metacognition exercises and writing practices that can help build students' critical thinking skills and

inform the work they create in our classes.

Emily Dombroff

Positive and Negative Printmaking On Ceramics

Discover how to make your own Underglaze Printing Ink and then to use it to print onto ceramic bisqueware. In this workshop teachers will use craft foam sheets to create stunning printmaking effects. Discussions will include how to print onto moist clay with this technique.

Eric Gibbons, Lin Dongkui

Found Poetry/Found Art

Discover how a collaborative project between the English Department and the Art Department led students to create their own found poems and found art from random documents and abstract imagery.

Beth Atkinson, Arthur Mediate

Flip Your Art Room

In any art program, studio time is crucial for exploring ideas, experimenting, and developing skills. Learn how to deliver content, assess knowledge, and provide more time for students to apply their understanding. Flip your class utilizing Google Classroom, Google Forms, Screencasting, and YouTube to connect with students beyond the classroom.

Sharon Ciccone

Inquiry, Investigation, and Conviction in AP Studio Art

How can students successfully develop a series of artworks, which lead to creative, conceptual, and visual thinking concepts through investigation and discovery? This session will examine the development of a visual idea that demonstrates a sustained and thoughtful investigation, along with how to support the work through process documentation, research, and their artist statement. Participants will view and discuss examples of student works that show evidence of innovative thinking and informed decision-making.

Colleen M. Harrigan

Workshop Descriptions

Improvisation: Connecting Jazz and Art Making

American collage artist Romare Bearden created stunning images of his city block using techniques employed by jazz musicians; improvisation, rhythm, and repetition. See how fourth grade students experienced jazz music and utilized these techniques as they created collages of their own hometown spaces.
Stephanie Stillman

The Who, What, Where, When, How and Why of Arts Integration

Have you ever wondered about arts integration? One-third of this session will be dedicated to providing a brief historical and theoretical background for Arts Integration. Another third will focus on how to approach Arts Integration in your school. The final third will highlight successful arts integration lessons from around the country.
Mary Wolf

Next Generation Arts Standards In New York State

Standards revision is underway in New York State. Visual Arts writing team Chair Cindy Henry and Media Arts writing team Chair Robert Wood share updates and insights on the new draft standards.
Cindy Henry, Robert Wood

The Memory Project: Connecting Art and History

You will learn about the Holocaust through the lens of one family and how to turn that lens inward to investigate personal histories. The Memory Project workshop engages students in learning about the Holocaust through an observation-based technique of making portraits of victims, survivors, and rescuers.
Laurie Weisman, Roz Jacobs

Art and Autism

Learn different strategies of how to work with youths with autism. This workshop will include information about the diagnosis of autism as well as information about different communication tools, adaptive equipment, goal setting strategies, and collaborative work that can be used to benefit and enhance this population of students' art-making experience.
Callie Bryant

"Reimagining The Four Freedoms": Explore The Meaning of Freedom In The 21st Century

This is a perfect example of tradition meeting innovation. Celebrate the 75th anniversary of FDR's "Four Freedoms" speech, by examining a regional effort connecting a Studio Art lesson to the Norman Rockwell Museum and iconic

works by the commercial illustrator.
Anne Manzella, Sheila Elario

Tempera Mega Monoprint

Learn about the monoprinting process and learn a new technique using plastic poster board and tempera paint! Make an extra-large monoprint with affordable materials and a new, reusable printing surface! No printing presses or experience required.
United Art & Education

Zooming In On Clay Tiles

Come and create clay tiles. In this hands-on workshop we will be discussing the different ways to create textures and bas-relief, all from magnified images. We will be hand-building the tiles. This project was done with 7th graders but can easily be adjusted to any skill level.
Nicole Fabian

Connecting to Community: Art Education and Community Engagement

The Carnegie Foundation recognizes SUNY Buffalo State as a Community Engagement Campus. This session highlights how art education pre-service teachers, graduate students, alumni, and faculty are actively engaged in long-term and meaningful community-based projects. Teacher candidates and teachers foster a sense of agency that is passed along to PK-12 students.
Candace Masters, Alice Pennisi

Put The Power of Art to Work for You With Youth Art Month

Become a powerful advocate for your program by participating in Youth Art Month events. Learn how YAM can build visibility for your art classes, plus see other successful programs around the state. Become a part of the award winning YAM team in New York!
Donnaly Shuster, Heather McCutcheon, Julia Lang-Shapiro

Book Making in The Art Room

This workshop explores ways of integrating hand-made books into the art curriculum. Several examples of individual and collaborative books



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HOWTO'S LAYERING LESSON PLANS EVENTS GLOSSARY

Workshop Descriptions

using a variety of mediums will be presented and can be adapted to any level. A sample book will be made by participants to inspire the use of hand-made books in your classroom.

Denise Whalen, Kristie Bolsen

Special Needs and The Art Room!

In the art classroom, children with special needs such as autism, ADHD, and sensory issues, can present challenges for both the teacher and student. This hands-on workshop provides participants with skills and strategies to incorporate into your art curriculum that help address the communication and socialization deficits these students experience.

Melissa Slavin, Susan Ackerman, John Wandenbergh

Frank Lloyd Wright-inspired Stained Glass

Learn about the styles of Frank Lloyd Wright and create a brilliant faux stained glass window in his style using safe, inexpensive materials. Ideal for elementary to middle school grades.

United Art & Education

From Smartphones to Cyanotypes, Creating Alternative Photography Utilizing Personal Electronic Devices

In this workshop we will explore mixed media alternative photography and how it can be adapted from elementary to high school level. We will utilize photographs taken on cellphones, tablets, and other personal electronic devices with a combination of historical photographic processes. Safety, creative experimentation, and resources, will be detailed with handouts including a sample lesson plan.

Amy Utzig

Art Integration and Collaboration

Explore various methods for developing and facilitating an art integrated program collaboration at any grade level. Learn strategies to create interdisciplinary learning plans that promote relevant and meaningful art integrated experiences. Respond to the diverse needs of students, using the NCAS

standards, visual literacy skills, and 21st century skills.

Sharon Ciccone

Creating Community Based, Arts Focused Partnerships with Urban Schools: Redhouse Arts Center and Syracuse City School District.

At Redhouse Arts Center, we believe art has the power to build community and change lives. Come and learn about our collaborative partnership with the Syracuse City School District. In our model, teaching artists from Redhouse push into five SCSD elementary schools daily. Teaching artists provide instruction in curriculum that uses the arts to teach math, science, social studies, and English. We currently engage over 2,200 SCSD students from diverse backgrounds in theater, music, and the visual arts. Our model provides exemplars on program development, facilitating and sustaining community partnerships, and working with diverse populations of students and families. Participants at our session can expect to hear first-hand accounts from SCSD teachers and teaching fellows about what participation is like for them. We will also share helpful information including lessons learned along the way. Additionally, participants will receive curricular

resources (aligned with NYS CCLS and NYS Arts Standards) and ideas/suggestions for program replication.

Hannah Samara

All of The "Others"

All of the "others" are those that you just cannot say no to. These "others" have the potential to make your program excellent. These "other" things such as grant writing, murals, art shows, guest artists, and working with other content areas, are important to make your program stand out. Heather will give specific examples, tips and tricks, share websites, and much more that have saved her program!

Heather McCutcheon

Critically Examining Museum Representations of American Indian Artists and Their Work

I examine institutional representations, the dynamics between power/knowledge discourses, and artist intentions concerning historical and contemporary American Indian art work exhibited in museum settings. Learn how contemporary artists, such as Gregg Deal, confront and challenge ethnocentric perspectives beholding American Indian culture as static, ethnographic artifacts.

Kevin Slivka



Workshop Descriptions

Create A Culture of Creativity with Art Journals

I started a culture of creativity at school by sketching in a journal just five minutes a day. Investigate different types of journals: Hand-made, store-bought, discarded books, and binders. Create journal page(s) inspired by unique prompts. Use various pens, watercolors, papers, etc. Leave with a tangible item you'll continue working on.

Leslie Gould

Lettering Art for Comic Books and Graphic Novels

Behind-the-scenes, common sense (i.e., "do-able") approach to set-up, workflow, and lettering art for comic books or graphic novels that can be accomplished in the arts classroom. This workshop includes basic concepts and demonstration of Adobe Creative Suites usage. A take-home template will be provided.

William DeForest

Funky Fun With Chalk Pastels

Do you despise the texture of chalk pastels? Do you dread the dust and mess in your classroom? Come and explore some unusual, easy, and versatile techniques for using this



traditional material. Leave with a heap of terrific ideas and a new outlook on using chalk pastels with your students!

Phyllis Brown

Big Thinking

Thinking about thinking, knowing about knowing, and understanding about understanding is METACOGNITION. It's important for students (and all artists) to become aware of their own process, to have active control while engaged in learning, and to be reflective. This workshop will guide you through a series of unique activities, that you can use immediately to help you and your students think about thinking in order to create more meaningful and innovative art.

Macksi Warner

Paper Sculpture - Not Just for Sculpture

This hands-on workshop will explore easy ways to manipulate paper into wearable art. Lots of examples will be provided to inspire you. The handout will give you a material list and short-cut directions for success.

Elaine Goldman

Let's Talk About Isolation in The Art Room

This is a two-part presentation of my Master's thesis research paper, "Professional Isolation of Specials Teachers". The second half will be a collaborative group discussion for sharing ideas, strategies and resources for teachers who feel isolated and/or have made strides to combat isolation in their workplace.

Tara Kleehammer

STEAM In Action!

Overview of STEAM programming underway in formal and informal education settings in the USA and internationally. Informed by an ongoing partnership between a university art and design education program and K-9 art department. Come see the teaching and learning encompassed by our projects from concept to final product. Lessons will be provided.

Cindy Maguire, Cassidy Del Orfano, Lisa Pastore, Rob McCallum

The Power of Art

The Lab School of Washington and the Robert Rauschenberg Foundation collaborated to provide a highly successful approach to teaching students with learning differences through an arts-based curriculum that is transferable to all classrooms of diverse learners. Learn how this organization empowers arts educators and school leaders to be persuasive voices in the national conversation about the critical relevance of the arts in the education for all children in all subjects.

Dr. Susan Lane

Rube Goldberg in The Art Room

Do you know Rube? Join the chain reaction machine craze in this interactive Rube Goldberg Machine building workshop where we cover how to integrate science, math, and engineering principles into your art room while having fun! Rube Goldberg is where STEAM starts!

Janine Napierkowski

Drawing Traditionally Using Innovative Methods

Do your students dislike drawing, particularly drawing a still life? Well, this hands-on workshop is your answer! Participants will learn and experiment with a variety of innovative methods designed to make drawing an exciting and successful experience. Paper and materials will be provided; participants may also bring their own journals and materials.

Terry Crowningshield

Leave A Trail!

In this workshop sponsored by Blick Art Materials, participants will make a dynamic paint-trailed book jacket with a nod to the textile-inspired designs of Henri Matisse. By combining painting and printmaking techniques on vibrant felt pieces, you'll create a new sketchbook or journal cover that really makes a statement!

Julie Swanson Davis

In The Eye of The Beholder

This is a PowerPoint and lecture style

Workshop Descriptions

presentation sharing the experience of painting a mural that caused controversy in a relatively new school building and how my students and I handled the experience and succeeded. An essay about this experience will be published in an educational journal in the coming months.

Kristin Buchholz

Literacy in The Middle or High School Art Classroom

The need for integrating literacy into the art room does not end with elementary school. Middle and High School students also benefit from it. In this presentation, you'll be shown to incorporate reading into your classroom, without making it infantile or cookie cutter. Participants will receive ideas and lesson plans.

Rebecca Dupree

Empowering Children Through Printmaking and Book Arts

How can book arts serve as a tool of empowerment? Hear how a SUNY Oswego pre-service teacher collaborated with local community groups to host printmaking workshops for children of all backgrounds and abilities, culminating in the production of a small edition of hand-printed letterpress books.

Gigina Long

The State of Art Education In New York: Update From NYSED

Want to know more about Arts Standards revision in New York and what new standards mean for NY art teachers? Want to learn about innovations in arts assessment in NY? Come hear NYSED Visual Art Associate, Leslie Yolen, provide pertinent and timely information regarding arts education in NY. There will be time for Q&A immediately following this presentation

Leslie Yolen

Art Circles

Art Circles is a Professional Learning Community that has been in place in Herkimer County for almost 10 years. It is a teacher-led collaborative group,

providing our own professional development (what we want and our way!) The presenters will discuss the In's and Out's of making and sustaining your own Art Circles, how to work with administrators and the local teacher center.

Heather McCutcheon, Donnalyn Shuster, Jody Wilmarth

Seneca Babcock Community Association: Through The Eyes, Hearts, and Art of Children

Ever consider collaborating with art education majors? Learn how students from Damien College worked with students in an impoverished neighborhood of South Buffalo to make money for art supplies while teaching them about photography/photographers. We would love to work with you and your students even if it's long distance. The possibilities are endless!

Mary Wolf, Samantha Lora

Tradition Meets Innovation: Mentoring Student Teachers Through Collaboration

This presentation will reveal how mentoring a student teacher in the field can be an opportunity for collaboration. Presenters will share how a synergistic and collaborative relationship between the mentor and student teacher benefited mentors. Introducing a contemporary

paradigm ignited a renewed passion for teaching in the mentor while allowing the student teacher to develop skills and confidence.

Corrie Burdick, Kendra Newall, Isabella Duncan

When's The Last Time You Drew a Realistic Still Life?

Get inspired by drawing! Take some time today to draw a simple still life using time tested drawing fundamentals that the Old Masters used. After participating you will know what notional space, blocking-in, and follow-through lines are. We will use simple white objects as still life and draw.

Camilla Haneberg

Start with Art

Looking for fresh ideas for your classroom? This workshop presents three meaningful, engaging and creative activities that start with art and get your students excited to create. Lesson specifics will be given including standards met, handouts, visual examples, display ideas, and much more! Lessons are adaptable for various grade levels.

Alyssa Lindstrom, Tess Hanna, Amanda Donovan





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ART AFTER

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Friday 9PM-11PM

Enjoy an evening of
Socializing AND Making Art!

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stations set up by the regions for you to make art.

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Talk

Create

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Learn

Gather

Collaborate



Workshop Descriptions

Exploring Global Art Opportunities with Heart for Art

Discover international art making opportunities through full art immersion in professional programs. Heart for Art, Inc. is a non-profit 501(c)3 bringing art experiences to artists and art lovers. Our Grassroots to Global art programming provides opportunities to exhibit, create, or appreciate both locally and internationally.

Loretta Corbisiero, Beth Giacommo

Glass Etching

Glass etching is a fun and functional way to teach positive and negative space or a great addition to a crafts class. Come to this hands-on workshop to learn the basics of glass etching with Armor Etch. You will learn step-by-step ways to etch any glass item. All materials provided. Handouts will be available via email.

Jennifer Armbruster

Inkless Tessellation Prints

Think printmaking requires ink? Think again! Beginning with a simple technique for making tessellating tiles, this Blick Art Materials workshop will teach you how to use transparent etched film and water-soluble crayons to make repeating patterns that are inkless, imperfect, and intriguing!

Julie Swanson Davis

Teaching with Big Ideas: Exploring Place

Place: a particular position, point, or location. Places provide context for experiences. We live, work, inhabit, and embody places. They affect not only where we are, but who, what and how we interact. In this panel, Nazareth Art Education students present PreK–12 units exploring the “big idea” of Place.

Dr. Samantha Nolte-Yupari, Nazareth Pre-service students

Traditional Ways to Manage and Teach Innovation

This workshop will focus on the challenge of managing an art room while providing students with innovative art experiences. Presenters will focus on

how to manage the supplies, space, and time in order to provide students with the opportunities to truly be innovative. If you have any management challenges or want to get new ideas on how to use your time more efficiently this workshop is for you.

Julie Gratien, Terry Lindsley-Barton

Art and Advocacy: Service Learning In Action

How can you engage students in meaningful service learning projects? Learn how graduate art education students from SUNY Oswego collaborated with ARISE, a local non-profit that advocates for people with disabilities, to create a painted and (portable!) mural.

Gigina Long, Jacquelyn Kibbey, Kelly Allen, Kathryn Alonso-Bergevin

Navigating edTPA: Tips and Tricks for Student Teachers and Cooperating Teachers

This presentation will break down the edTPA process. We will discuss the language, sections, and requirements of the exam. Both presenters have taken the exam in 2015-2016 and passed with mastery. They will provide tips and tricks for completing and passing the exam.

Amanda Wilmier, Kelly Clancy

Davis Digital: K-12 Art Education in the Cloud

Davis Digital combines eBooks, ePortfolios, the Curriculum Builder for planning and presenting lessons, and a searchable library of more than 30,000 digital fine art images in a flexible, easy to use online platform. Learn how you can maximize your use of Davis Digital to save planning time and create engaging curriculums that combine resources from eBooks, videos, images and your own lessons. An overview of the platform will be followed by a question and answer session.

Gregory Barry

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

What is a portfolio and what should be

included in one? Assembled and presented properly the art portfolio not only demonstrates evidence of learning and growth in the arts, it provides a holistic portrait of a student and their experiences. The preparation in building a portfolio provides emphasis of the professionalism, thinking abilities, and presentation skills needed to obtain both college and career goals. This workshop will cover art direction and critical choices in developing a versatile portfolio for both fine arts and graphic design. The presenter speaks from experience of the effectiveness of portfolio development over standardized assessments and in support of the portfolio project. Best practices and examples will be shared, such as choosing and organizing the work for impact and preparing students to speak and write about content as well as lessons for the classroom.

Carla Senecal

Full STEAM Ahead! Making Interactive Art with Conductive Paint

Make a conductive painting – a simple, interactive project incorporating electronic circuits and other materials, including conductive paint, LEDs, batteries, and acrylic paint. This STEAM-based project can be a great foundation for creating more complex paintings with interactive audio and/or visual components. Presenter will provide supplies.

Lisa Pastore

Creative Cure for The Common Core – Go Urban

Take your observational drawing lessons to the next level. Get your students out into the community with Urban Sketching. Drawing, painting, architecture, perspective, math, ELA, history, science, and even community service are infused into this unit that starts with observational drawing in your own community. In the tradition of the French plein air artists, take the learning experiences outdoors.

Jody Wilmarth, Donnalyn Shuster

Workshop Descriptions

So You Have a Kiln. Now What?

Inherit a room with a kiln? Just snag a new job that has a heavy ceramics curriculum? Or just plain don't feel comfortable firing up that kiln? Come learn how to properly run all types of kilns and learn the phases of clay to ensure student success. Participants will also come away with several lessons for appropriate grade levels. Matt Wilson is the owner of Wilson Ceramics and a current Norwich Middle School art teacher.

Matthew Wilson

Transfer Plate Printing

Explore this simple process and build confidence in your students. This is a great introduction to a unit on printmaking. The results are graphic and can be taken to more sophisticated levels by older students. Lesson plans given to all participants. Materials to make several prints will be provided.

Julia Healy

Authentic Assessment Through Authentic Art Making

This presentation highlights how to imbed assessment in authentic art making processes, particularly by utilizing visual, written, and oral

reflection as a means for students to show what they are learning.

Alice Pennisi

Voices in The Street

Street art has grown from graffiti writing in the South Bronx of the '70's to a powerful international art movement that communicates socially relevant themes. This workshop explores the political and cultural commentary of contemporary urban artists in public spaces in the metropolitan area and throughout the world. Street art is a rich platform for investigation in the high school art room: issues of free speech, property rights, subversive expression, new media forms, and the genesis of personal expression can drive meaningful and engaging discussion and art making. From vandalism to sanctioned city murals on a grand scale, the style, motivation, and voices of street art illuminates the role of the artist in modern society.

Martin Merchant

Ancient Mexico and Aztec Masks

Fast-paced hands on workshop about the Aztec culture and the Repousse technique. Participants will walk-away with lesson plans, resources and have the opportunity to create their own example using Repousse techniques and aluminum tooling metal. All materials will be supplied for this workshop and is free of charge.

Kathleen Pfeifer

Do Your Moves! Low-tech Drawing Machines

Using a small hobby motor, one AA battery, and readily available materials, create your own sculptural drawing machine. This project brings together concepts and standards in STEAM (STEM+Art). Presenter will provide the materials to create your own drawing machine

including adding LED lights for those who finish early!

Robert McCallum, Cindy Maguire, Tatiana Bermeo, Alexis Camisa

Elementary-High School Collaborations

Come join us in a world of cardboard and found objects to see how we had our high school and elementary school students work collaboratively. Come participate in a hands on lesson where we incorporated Georgia O'Keeffe inspired texture bas-relief sculptures with cardboard insects to create a freestanding sculpture. We will share the different ways we have had our two groups of students interact and work together.

Cheryl Schweider, Patricia Stork

Preparing Students for Their Art College Application

Help your students apply to Art College! Tips to help your students prepare and submit the best college application materials they possibly can. Portfolios, Letters of Recommendation, and Essay are the most important aspects of the topic but we will also discuss Transcripts, Test Scores, Scholarships, and Financial Aid.

Liam Sullivan

Critical Manners

The detailed analysis and assessment of artwork (critique) can come in many styles: written, spoken, performed, and even through silence. Building upon previous NYSATA workshops this session will further develop manners of critique through a dialogue on the classic model, sharing of mutual experiences, and breakout critique groups.

Scott Seboldt

Mapping Tradition

Discover unique ways to help students make connections between an iconic piece of feminist artwork, Judy Chicago's *The Dinner Party*, and the history behind its creation. By studying the artist, her structure and process, students gain the background knowledge needed to push



Workshop Descriptions

their creative process deeper. Mapping tradition through specific examples not only provides students with evidence, but also allows them to use Judy Chicago's decisions and thought process as a catalyst for their own artwork.

Alyssa Goot

Need A Light? E-textiles in the Classroom

Make a bookmark book light - a simple e-textile project where you will learn how to make soft electronic circuits using conductive thread, LEDs, batteries, and fabric. This project can be a springboard into designing more complex e-textile projects including interactive 2-D and 3-D art.

Cindy Maguire, Cassidy Del Orfano, Rachel Herbert, Sarah Franzino

The Art of Weaving: Using Recycled Materials

Explore the history, vocabulary, and skills of weaving, one of the oldest art forms. Participate in a middle school weaving project, using cardboard looms, donated yarn and other materials. Examine examples of student work, including small wall hangings in which each color of yarn represents someone in their family or their friends.

Lisa Kaplan, Anu Sieunarine, Jackie Cruz

Look for The Girl with Kaleidoscope Eyes! Make and Take Session

Kaleidoscopes are an excellent tool in teaching the Elements of Art and the Principles of Design. One can incorporate scientific findings regarding optical effects, color theory, historical and cultural connections, and mathematical correlations. Participants will engage in actual construction of a kaleidoscope during this session.

Nancie Cooney, Joanna Jenkins

Finding It for Free: The Savvy Teacher's Guide to Finding Funding and Free Stuff

Learn how to stretch your classroom dollar at this interactive workshop. We'll investigate websites and often overlooked resources to find low-cost or free art supplies, funding, technology, lessons and much more. With the rise of

school district budgets being slashed, stretching your money and finding free stuff has never been more important! Come prepared with a device capable of accessing the Internet for interactive play!

Kathryn Stanley

Teaching with Big Ideas: Exploring Communication

We communicate our understanding of the world in a variety of ways: verbal, visual, embodied, musical, spatially. To communicate is to imagine, envision, share, and connect. In this panel, Nazareth Art Education students present Pre-K-Grade 12 units exploring the "big idea" of Communication.

Dr. Samantha Nolte-Yupari, Nazareth Pre-service students

Be Inspired by Your Local Art Community!

Discover how local art organizations and local artists can inspire you, great lessons, and your students! Learn how big ideas like nostalgia and technology can be addressed in unique ways in galleries, studios, and your classroom. Our lessons used simple materials but we are able to engage students in collaborative, contemporary, and challenging ways.

Mary Wolf, Kaleigh White, Jennifer Smyczynski

Comic Research: Field Observation as Sequential Art

As a/r/tography, arts-based research, and creative avenues of qualitative research are on the upswing, comics are still a relatively new lens for research. Using a graphic novella I made from field note data, I show viewers how I turned observation at high school in Penfield, NY into comics.

Patrick Davis

Designing Experience for Democracy: Socially Engaged Art In Education

More than ever, democracy faces difficult questions related to equity, equality, and justice. This presentation explores relationships between socially engaged artistic practices and the

potential of art education to contribute to the democratic project.

Beth Thomas

Forming Art Teacher Partnerships in Your Area

This presentation will be a round table discussion showing ways to advocate for the arts in your community by having an art teacher coalition! We will show and talk about events that currently take place in Cortland County and in surrounding areas. Our group has a strong bond through teaching and through the time we have spent together outside the classroom. This will be fun and informative. Come see how you can create a positive support system of your own!

Lauren Flood, Michele Piotti, Nadia Bieber, Nicole Fabian

Rock Bowls

Bowls are made from many materials porcelain, clay, yarn, papier-mâché, plastic etc. Have you ever heard of a bowl made from rocks? In this workshop you will sculpt a bowl out of rocks. This is a fun lesson that will have students look at art and nature.

Dina Rose

The Sensational Still Life!

Do you avoid still life projects because you are afraid they will be boring? Get rid of those humdrum bowls of fruit and learn to build a lively still life and inspire student artwork with dynamic compositions. This 2-part workshop will have both an informational and hands-on component. Learn a new skill-set, complete a variety of thumbnail drawings, and find the confidence to bring the sensational still life back into your curriculum.

Phyllis Brown

Class Dojo: Be A Classroom Management Ninja!

Are you looking for a fun and easy way to manage student behaviors, parent communication and class rewards? Ditch the sticker charts and learn how to use ClassDojo! I have had great success in all my classes, grades Kindergarten

Workshop Descriptions

through 6th grade. This is the best system I have ever used and it is so easy! Learn more about it and how to get started simplifying your classroom management!

Jennifer Matott

Still Life Objects, DNA, and Ourselves: What Do They Have in Common?

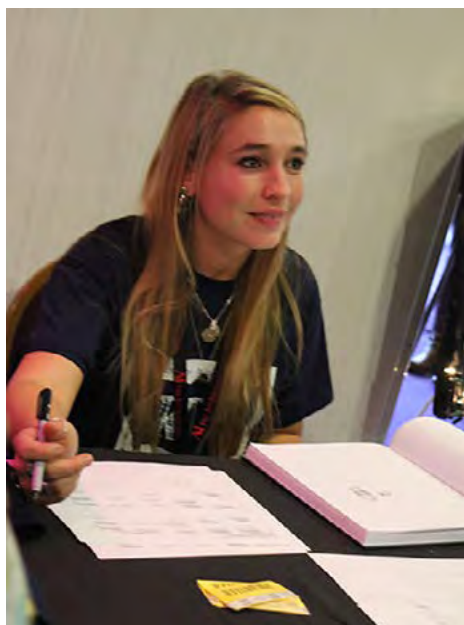
Learn about a surprising, deep relation between objects as seen by artists from Vermeer to Oldenburg and the DNA snugly within the nucleus of our cells: both are a oneness of opposites! As students learn through the Aesthetic Realism Method that the beauty in art and science are related, they see how each stands for a well-made world that is akin to ourselves.

Rosemary Plumstead, Donita Ellison

Museums: Creating Common Groundwith The Common Core

Are you looking to breathe new life into your art curriculum while figuring out ways to collaborate with classroom teachers? Look no further than the MUSEUM! In this workshop, we will discuss ways to make connections to Common Core content without compromising creativity through utilizing museum collections and offerings.

Amber Geary Spadea



Become an Art Ed Advocate

This workshop will show you how to become an art education advocate. My NAEA Webinar www.artedguru.com/home/naea-webinar-recap.

Eric Gibbons, Dongkui Lin

Hungry for Art and Activism

From cave paintings to contemporary sugar drawings, humans have created art about food. We'll explore the history of food as artistic subject and medium. Workshop includes an overview of a food-inspired ceramic bowl project and Empty Bowls fundraiser, a food sensory lesson, drawing activity, group discussion, and unit plan packet.

Lara Held

Tag Style

Street art is being recognized as a true art form. Tag style is writing used by street artists. A tag is a street artist's signature. You will learn the different styles, create your own, spray paint with liquid watercolor, and enhance it with markers. A lesson in hand with take-aways.

Connie Lavelle

Picasso People

Art Teachers School Assembly – Picasso's Art and Life comes alive through novel costuming, props, masks, puppetry, dance, and mime that are set to a musical background. Highly recommended by art teachers and Parent Teacher Associations.

Carlton VanPyrz

Building The Foundation: Scaffolding Art Instruction Through Elementary School

Elementary Art Education builds the foundation for our students' careers in high school classes, as well as potentially in their career path. Make sure that you are giving your students a solid foundation of skills and positive art experiences! Presentation includes K-8 curriculum discussion and planning worksheets.

Elizabeth VanHouter

Language, Emergent Bilingual Youth and Ideologies In Art Education Policy

The growing number of emergent bilingual youth in U. S. schools has brought attention to academic language instruction in all disciplines, including art. This presentation considers ways language is approached in the edTPA and NCAS, connections to language ideologies, and implications for art education.

Beth Thomas

Art Education Advocacy

Come learn about the exciting ideas NYSATA's Advocacy Committee has been working on. This workshop will focus on ideas that will be useful to you as you return to your schools. Participants will take ideas back that they can use to advocate for their own programs.

Dr. Susan Lane, Donnalyn Shuster

Elementary Lesson Sharing Roundtable

Bring 25 copies and examples of your favorite K-6 lesson and share your expertise with your colleagues from across the state. If you are traveling a distance bring your iPad or tablet and share your files, photos or Artsonia works. You will leave this session with a plethora of new ideas.

Jane Berzner

Weebly Websites For Art Teachers

Learn how you or your students can create and publish a Weebly website. These visually appealing websites are a powerful tool inside the classroom and beyond. Weebly sites allow even novice users to easily add elements such as photos, videos, and text. Attendees must bring their own laptop and images.

Lisa Federici

Sponge Activities That Have Nothing To Do With Clean Up

Madeline Hunter originated the term sponge activities to describe "learning activities that soak up precious time that would otherwise be lost. Five to ten minute hands on activities that develop

critical thinking. From Art History to inferences and more these were designed to boost focus and achievement while creating a classroom culture in which every student begins and/or ends on-task. Come dig into vintage paper ephemera and leave with resources for the classroom.

Leslie Gould

Transform Your K-12 Classroom Into An Artist Studio To Stimulate Creativity and Imagination.

DaVinci's studio and sketchbook were filled with mechanical drawings, countless objects, and designs. This was my inspiration as I transformed my classroom into an imposing and impressive art studio with broken bicycles and everyday objects. I wanted a space filled with awe and wonder, mystery and magic, creativity and imagination. We can design K-12 studio spaces to create new imagery of ordinary things. Student artists will take a fresh look at objects devoid of their original form and function. The panel will discuss their experiences with this kind of studio and the effect it has on students and their work

Dr. Androneth Sieunarine

Finding Funding with Donors Choose

Is your art room lacking funding? Learn how to write winning proposals, time of year to write proposals, and finding partner funding with donorschoose.org.

Jessica Sinclair

One Day Wonders: Lessons In One Day Or Less

This is a repeat class from the 2015 conference...back by popular demand with a few added elements! Ever struggle with what to do with students who finish projects early or have had trouble developing simple, self-directed sub plans? Worry no more. Learn how to create a number of fun and creative one day lessons that your students will love. Be prepared to learn, share, and try some out for yourself.

Kathryn Stanley



Special Bring Your Own Device Workshop

Artsonia: Publishing Artwork via Classroom Mode – It's THAT easy? Really?

Attendees will walk away with first-hand experience of publishing artwork via the Artsonia app, specifically using classroom mode. The classroom mode feature gives students (whether a 1:1 setting or just one device to share) the ability to photograph, edit and submit their artwork for the school's digital gallery on Artsonia. Built into the process is a section where students can also include their artist statements. Teachers have an easy way to provide "prompting" questions, as well as related vocabulary/concepts in this statements section, to help provoke more thoughtful and meaningful artist statements. Once submitted by the student, the teacher has an easy method of reviewing both artwork and statements, giving the final approval to show in the gallery or sending it back to the student for edits. Our session will explain some of the basic concepts to getting started with Artsonia, but focus mainly on the app and classroom mode. The attendees will have the chance to experience classroom mode both from a student and a teacher perspective, so that both sides of the feature are clearly understood. Download the free Artsonia app to get the most out of this BYO Device session!

Saturday at 2:00PM Town Hall

One attendee will win a new iPad!

This is a ticketed FREE workshop.

**Sign up to attend when you register.
Any remaining tickets will be available
on Saturday at Registration.**

Extended Studio Workshops



Cindy Henry at Critical Drawing Workshop, 2014



Collage (middle), Image Transfer (lower), Kathryn Bevier

You must preregister for these workshops Extended Studio Workshops are \$35 Fees are non-refundable

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 at The College of Saint Rose

How About A Little Relief!

Relief printing can have a number of problems that keep educators away from teaching it as part of their curriculum. Do your students get confused with reversing the image? Are you worried about students cutting their hands? Is the material too difficult to work with? What about the mess? This hands-on workshop will address all of these issues with simple solutions. And, you can even apply the relief image to the ceramic classroom as well!

Beth Atkinson, Hicksville High School

Intuitive Painting: Free Your Spirit, Satisfy Your Soul!

Let go of expectations, free your spirit and overcome obstacles!

Have you ever meditated through art? In this workshop, we'll focus on art as a process that can energize our thoughts, push away some of the stress, and bring us back to balance and well-being. Participate in a guided exploration and be inspired to create freely. We'll throw

rules to the side and use paints, inks, collage materials, markers, spray bottles, and anything else we can find! Make this creative date with yourself and renew your artistic spirit!

Michelle Schroeder, Buffalo Public Schools

Collage and The Encaustic Process

Collage helps us tap into design and composition instantly. Using wax as the binder instead of glue adds to the overall visual effect, yielding a sense of depth and intrigue to your art. In this workshop you will learn the basic application techniques of working with encaustic wax medium to assemble your collage. You will also learn glazing techniques with encaustic paints and various ways in which you can enhance the surface of the wax layers through stenciling and carving. We will also discuss safety in the classroom and proper encaustic procedures.

Kathryn Bevier, Artist, Rochester New York

Image Transfer and The Encaustic Process

There are many ways in which to approach image transfer with encaustic paint and in this workshop you will learn an easy-to-follow way to achieving successful results. In addition to learning basic techniques of transferring images, you will also learn ways in which to enhance your art with the use of encaustic paint and pastel applications. We will also discuss safety in the classroom and proper encaustic procedures.

Kathryn Bevier, Artist, Rochester, New York

Conference Special Event



Please Join the Leadership of NYSATA for the
President's Reception and Dinner
Saturday, November 19th
6:30PM until Midnight

We Will Honor the NYS Art Educator of the Year, All Awardees, Presenters
and Celebrate the Members and Student Art Exhibits

This special 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! Dancing from 9:00 PM-Midnight

\$60pp includes 20% gratuity. Included with Full Meal Package or single tickets may be purchased online or at Registration



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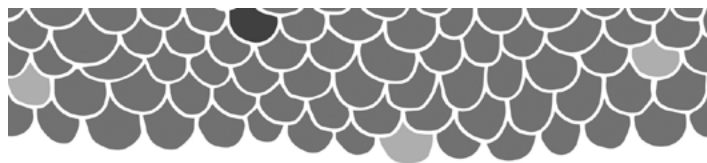
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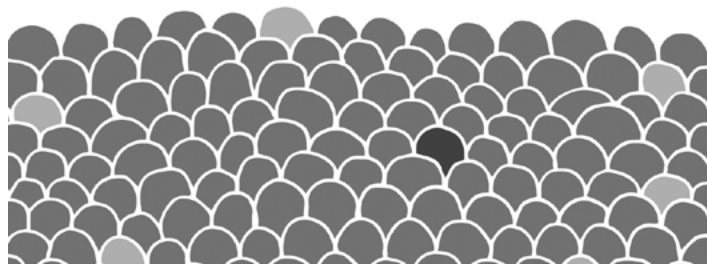
Programs for Youth & Adults

PRE-COLLEGE

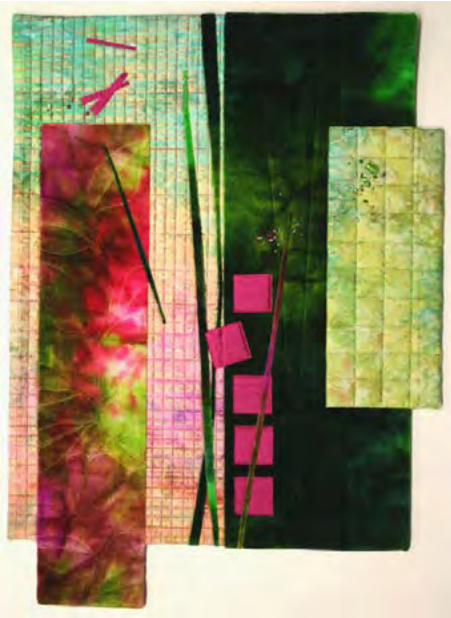
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Annual Members Exhibit



La Primavera, Cindy Henry

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 20th. 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.



Deadline to register for this exhibit is November 1, 2016

Questions? Contact Gere Link and Jill Accordino at gmslink2002@yahoo.com

REGION ART EDUCATORS OF THE YEAR

Region 1 Connie Lavelle Region 6 Sheila Elario
Region 2 Jonathan Woodard Region 7 Sheryl Levine
Region 3 Heather McCutcheon Region 8 Jackie Cruz
Region 4 Macks Warner Region 9 Louise Edman
Region 5 No Nominee Region 10 Elizabeth Anziano



SPECIAL CITATION BUSINESS

Bassett Health Care, Herkimer, New York

SPECIAL CITATION INSTITUTION

The Great Camp Sagamore, Raquette Lake, New York

OUTSTANDING SERVICE AWARD AT THE TIME OF RETIREMENT

Martin Merchant, Region 7

RAY HENRY AWARD

Michelle Schroeder

Buffalo Public Schools, Buffalo, New York
Region 1

ZARA B. KIMMEY AWARD \$1000

Rebecca N. Piascik

Niskayuna High School, Niskayuna, New York
Attending: School of the Museum of Fine Arts, Boston
Steven Honicki – Art Teacher

BILL MILLIKEN AWARD \$500

Max L. Tunney

Long Beach High School, Long Beach, New York
Attending: Pratt Institute, New York
Julia Lang-Shapiro – Art Teacher

AIDA SNOW AND ELAINE GOLDMAN AWARDS \$500 EACH

Nia Scott

William Floyd High School, Mastic Beach, New York
Attending: Suffolk Community College, Selden, New York
Theresa Bianco – Art Teacher

Ezra Ray Posner

Niskayuna High School, Niskayuna, New York
Attending: Tisch School of the Arts, New York University, New York, New York
Steven Honicki – Art Teacher

NYSATA STATE ART EDUCATOR OF THE YEAR



Jennifer Childress
Region 6

**Associate Professor
of Art Education at
The College of
Saint Rose
Albany, NY**

**NYSATA
Past President
1997-98**

**NYSATA News
Editor 2006-2014**

**Region 6
Art Educator
1999**

Conference Special Events

NYSATA GIFT BASKET RAFFLE

The Annual Gift Basket Raffle to benefit the NYSATA Student Scholarships needs your help! Plan now to bring a gift basket to donate. Baskets may be dropped off anytime on Friday during the conference. Come to the auction table and bid on a basket that you would like to take home. Bidding will close at 5:00 PM on Saturday. Questions?

Contact Angela Galante: ang2511@yahoo.com



- Regional food, wine, and/or specialty items
- Small artworks and/or handcrafts
- Jewelry making supplies (beads, etc.)
- Spa/Bath Products
- Movie Night (DVD's popcorn, movie theater candy)
- Candy/Chocolates
- BBQ sauces & specialty cooking sauces
- Flavored Mustards
- Art supplies kids/teens/adults
- Painting/Watercolor supplies
- Sketching supplies
- Teas or Coffees
- Museum passes or passes for local attractions
- Seasonings & Spices
- Wine and gourmet snacks
- Party paper goods/cocktail napkins
- A variety of snacks/nuts/popcorn

9th Annual

Artisans Market

Saturday, November 19th, 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 19, 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.

Go to www.nysata.org to reserve your table now!

K-12 Art Textbooks & Resources

Flexible Resources for Every Art Educator!

All of Davis' core textbook programs are **written by experienced art educators** who provide a wealth of ideas, fine art images, and studio experiences to enhance your instruction.



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SUNY Buffalo State's art education program, established in 1930, is among the oldest and most prestigious state-sponsored preparatory programs for art teachers in the United States. Our students learn the theory and practice of teaching art in pre-K-12 settings while fulfilling personal artistry requirements. The new B.F.A. program is a balanced pedagogy and studio program. Our graduates are well prepared to teach in schools in the U.S. and around the world and contribute to an artistic legacy through their extensive training as artists.

- > Bachelor of Fine Arts in Art Education
- > Master of Science in Art Education
- > Postbaccalaureate Certification in Art Education

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DISTRICT MEMBERSHIP

District Membership = Access to Outstanding Statewide Initiatives

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

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

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

For the District Membership fee schedule and registration instructions, please visit www.nysata.org/district-membership. Questions? Contact our District Membership Committee at districtmembership@nysata.org. NYSATA District Membership qualifies for funding through BOCES 403 Arts in Education COSER.

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

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NYSATA Region Counties

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

Face Book

Lesson Plan
 for Grades 3-12



Step 1: Press Fast Mache into a mask form in an even layer about 1/2" thick. Allow to dry.



Step 2: Glue to book or journal cover. Personalize by adding Blick Modeling Paste. Allow to dry.



Step 3: Customize even further by adding Blick Studio Acrylics.

Create your own high-relief "face book" for a sketchbook or journal

A simple papier mâché face becomes very personal when customized with modeling paste and paints and attached to a journal, sketchbook, or recycled hardcover book.

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