

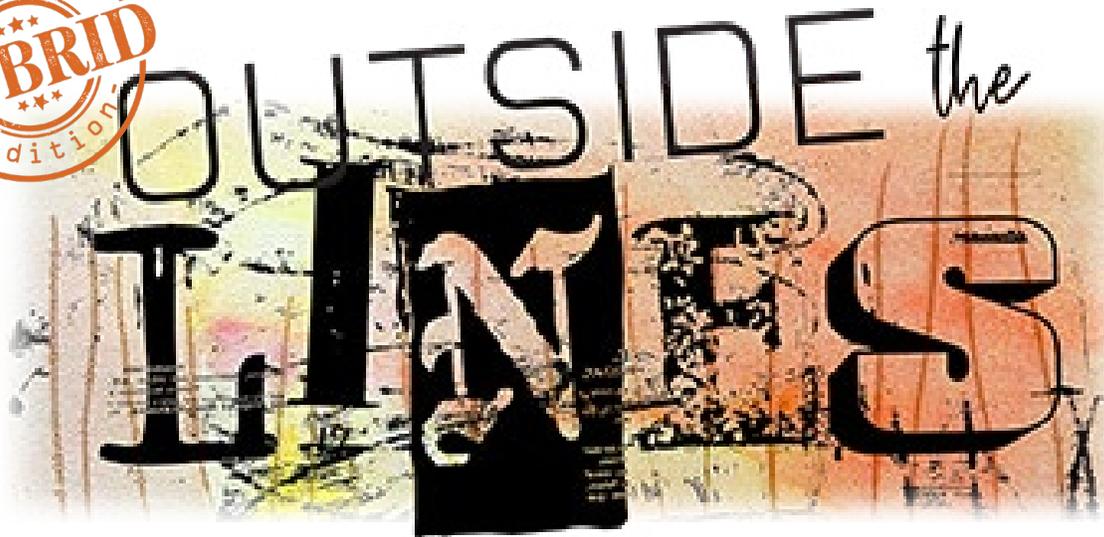


the NYSATA news

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An Official Digital Publication of the New York State Art Teachers Association

Volume 51 • No. 1 • Fall 2021 & Conference Issue



NYSATA 73rd Annual Conference



James Haywood Rolling Jr.



Darryl "DMC" McDaniels



Nan Park



Nicolas Bruno

WORKSHOPS • ARTISAN MARKET • STUDENTS' & MEMBERS' EXHIBIT • KEYNOTES
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Printed Pattern Portrait

Lesson Plan for Grades 5-12

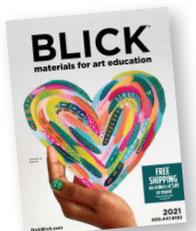


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President's Message from Michelle Schroeder



Outside the Lines

Don't you feel like the past two years, our entire lives have been "Outside the Lines." We've had to abandon routines. Try a multitude of different approaches to things we have had experience with forever. But, unlike other disciplines in education, we have been conditioned to teach "Outside the Lines." As teachers, we've pivoted (and continue to pivot) to provide instruction virtually, hybrid, in-person . . . all while upholding the very standards we value. Let's face it, we gravitate towards creating "Outside the Lines."

At NYSATA, this has presented an opportunity for us to look inward at our organization with a lens "Outside the Lines." We've been presented with new ways to connect across regions with virtual platforms. We've found new collaborations, new professional development opportunities, new support. While NYSATA has been a lifeline for many art educators, I wonder why some have not found us yet. I wonder what keeps them from searching for us. As we refocus and regenerate after a period of uncertainty, let's encourage each other to explore ways to go "Outside the Lines" and grow this amazing network.



Letter from the Editor Martin Merchant



This issue of the *NYSATA News* focuses on social-emotional learning and self-care. I'd like to thank Dr. Mary Wolf for her ideas and guidance during the conception and editing of this issue.

As art educators, we know the arts are uniquely situated to help teachers and students return to some sense of normalcy. As artists, we navigate personal and worldly issues, explore and grapple with our thoughts and emotions, and express ourselves in positive, powerful, and meaningful ways. What, and how, we teach, can help our students develop knowledge and dispositions needed to thrive during challenging times. By studying work of diverse artists, learning about various art movements, and engaging in the artmaking process, students learn to self-reflect and self-monitor, and work towards individual and collective goals. Helping them empathize with and see from multiple viewpoints, while improving their communication and collaboration skills is social and emotional learning at its best. In

this issue, our writers explore how we can help each other, and our students, thrive individually, collectively, personally, socially, and artistically.

About the News

The Association shall focus on the following purposes in support of its mission:

- Secure wider recognition of the importance of art education for all
- Develop and implement strategies for statewide advocacy
- Research, analyze, and inform the membership about current trends and other legal, educational, health-related, and economic issues that affect art education
- Provide high quality professional growth opportunities for the membership
- Recognize the achievements of students and art educators in New York State
- Foster leadership among members of the Association
- Monitor and influence policies and legislation that affect art education at state and local levels.

NYSATA News Mission Statement

The *NYSATA News* desires to bring informative content in an easy to read and understand form to the art teaching professionals of our New York State Art Teachers Association membership.

Written by art teachers from pre-K to college level, this newsletter seeks to present meaningful and helpful narratives about the challenges, failures, and successes in art classrooms. The editors feel that there are valuable resources for educational theory and practice available elsewhere – and that this publication showcases authentic classroom experiences, where art teachers reveal their insights, frustrations, discoveries, mistakes, and triumphs – personal and instructional.

Our mission is to be a platform for teachers' voices. We believe that our pages are a valuable place to share experiences, and that the honest, informal quality of the writing provides realistic inspiration and a genuine sense of community in our profession.

The mission of NYSATA is to promote and advocate for excellence in art education throughout New York State.

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 merchantmartin@gmail.com. Advertising inquiries should be sent to sponsorship@nysata.org.

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@nysata.org. 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.

An award winning publication, The *NYSATA News* has been named winner of the National Art Education Association State Newsletter Award Category 3 in 2011, 2012, 2015, 2016, 2017, 2018, 2019 and 2021. Chosen by a panel of visual arts educators from across the nation, this award honors art education publications that demonstrate outstanding achievement and exemplary contributions to the field of art education.

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Layout and Design Editor..... Alyssa Marchand
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Youth Art MonthDonnalyn Shuster, Heather McCutcheon & Tracy Burgess
Olympics of the Visual Arts.....Anne Manzella
Sagamore Summer Institute.....Beth Atkinson & Michelle Schroeder

NYSATA members interested in serving on this board or contributing articles are encouraged to contact Martin Merchant at merchantmartin@gmail.com

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Notes from Albany



David Seligman

Associate in Instructional Services, Visual Art, New York State Education Department

Colleagues, I hope that the beginning of the school year is productive and rejuvenating as we return to our art studios, classrooms, and offices after some time apart. I am excited to say that the [New York State Learning Standards for the Arts](#) move into full implementation this academic year. More information can be found in the [NYS Arts Standard Roadmap and Implementation Timeline](#). Arts Learning Standard implementation and professional development resources can be found on the Department's Arts webpage [here](#).

Recently, I visited a museum – the first time in a long while – and was overwhelmed by the experience of looking at artwork in person, to be drawn into the world of another, the forests and nights of impressionists, the cracks in oil paint, portraits of those from long ago. Paintings, visual works, are often viewed as windows, framing the view of the artist in the same way the arches frame views of greenery in Central Park. To experience art is to enter the world of another while seeing parts of yourself reflected back. Art can be a catalyst for an encounter with ourselves. In this way the visual arts are a vital tool in building students' self-efficacy, and self-understanding while developing their capacities to see and understand another's perspective.



The Banjo Lesson, Henry Ossawa Tanner



Snap the Whip, Winslow Homer

Comparative analysis of visual works is one method to scaffold meaningful encounters with works of art. Selecting artworks that include children or adolescents can encourage engagement and can serve as a jumping off point for additional discussions. As but one example, compare Henry Ossawa Tanner's *The Banjo Lesson* (1893) with Winslow Homer's *Snap the Whip* (1872). These images depict

moments of childhood, playing at school, an instrument lesson with a family member, while also depicting contrasting historical and artistic viewpoints. Providing additional contextual information enriches discussions. Tanner's image is important as a depiction of African American people authored by an African American painter creating compassionate images of post-civil war Americans. This painter's relationship with Thomas Eakins, who encouraged women and people of color to study art, a revolutionary concept at the time, tells us something about our country and the time of place in which this artwork was created. Homer's *Snap the Whip* depicts a red schoolhouse with barefoot children playing a game, which the painting is titled after, depicting a different image of American looking back to a more agrarian America before the Civil War.

The art we view on our screens, on museum walls and posters can spark myriad conversations. As you welcome students back into your classrooms, what visual works can inspire but also reflect your students? How can you use conversations about art and the artistic process to propel student self-reflection and discovery? Are there works of art that serve both as mirrors and as windows for your students? What cannot be said, can often be drawn, or painted, or made. Sometimes the process of making art is the emotional experience, and sometimes, it is the final work itself. As with this year, the process of lockdown and uncertainty was emotional, as is our return to routines we missed so urgently.

The Department has available resources for schools and districts for social emotional learning. These resources can be found on the Student Support Services Social Emotional Learning [webpage](#), including the [NYS Social Emotional Learning benchmarks](#) for voluntary implementation.

As the [Learning Standards for the Arts](#) move into full implementation as a forthcoming regulatory amendment, once adopted by the Board of Regents, will add media arts to the definition of 'the arts' currently in Part 100 regulations. Development of the Individual Arts Assessment Pathway (IAAP) is nearing completion with a tentative pilot planned, pending approval by the Board of Regents, beginning in September 2022 and tentative full implementation, in September 2023. Further information is forthcoming so please stay tuned.

I hope that this academic year is a fantastic one for you. Please let me know how I can support your work, David.Seligman@nysed.gov.

Art CONTINUES to Connect Us for 2022!

NYS YAM Co-Chairs
Donnalyn Shuster
Heather McCutcheon
Tracy Berges

As we return to our classrooms and hope for some normalcy, the need for connection and revitalization is paramount. Thus, the theme for Youth Art Month 2022 will again be “Art Connects Us”! As Art Educators, we are acutely aware of the importance of the visual arts in education and during the last two years we have demonstrated how art making connects us even under the most challenging of circumstances.

This year as we re-engage our students, many who haven’t been in a classroom setting for well over a year, we may need to think about how to draw outside the lines to make the much needed connections our students are craving. Youth Art Month is a great way to celebrate and reinforce the important role the visual arts plays in the lives of school aged children! Please join art educators across the nation in celebrating the important work you do each day in your art room by participating in Youth Art Month during the month of March.

Using the theme of “Art Connects Us” we are excited about the flag designs.

Find complete [Flag Design Information here](#).

Again, this year we have sponsorship from GOLDEN Artists Colors and BLICK. With donations for the winners, all teachers and students that enter a flag design will also be entered into drawings for YAM swag!

Our 2022 New York State Youth Art month informational booklet can also be found on our website and by clicking on this link: [2022 YAM Planning Guide.pdf](#). Everything you need to know about celebrating Youth Art Month can be found in this book so you can start planning your YAM events now!

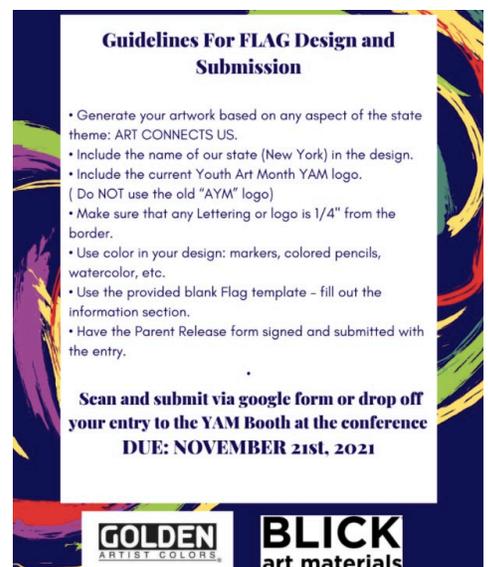
Coming to Conference 2021 – Outside the Lines? Be sure to stop by the YAM booth for information, our fun giveaways, and attend our YAM workshop too!

Don’t forget to share out on social media using the hashtag: **#nysYAM2022**. Stay connected:

 @YouthArtMonthNewYorkState

 @YouthArtMonthNY

 @Yam_NewYork



Sagamore Summer Institute 2021

Beth Atkinson

Well, we did it! We were able to hold our NYSATA Summer Institute in person this year after having to do our 2020 Summer Institute virtually. We had to reduce the number of participants to be Covid compliant and unfortunately had to turn away many who were interested. But we plan to be returning for 2022 with a full camp.

This year Jen LaCava taught an amazing week of relief printmaking and alternative printing techniques, and Cindy Henry taught Year 2 of our fibers strand where participants explored numerous ways of painting, dying, and sewing techniques on fabric. Our main group explored 2-D and 3-D felting, acrylic glazing, stained glass, bookbinding, cell phone photography, and Japanese embroidery. Of course, we had our regular outdoor educators George Steele and Wayne Fisher on hand to take us bird watching in the morning, on a canoe excursion to Utowana Lake to check out the bog during the day, and moth spotting under the stars at night.

For Summer 2022 we have already started planning with exciting programs in the works. We will have four concentration strands for 2022 along with our regular program. Our 2022 strands will be Book Arts with Beth Atkinson, Printmaking with Jen LaCava, Plein Air with Paula Westcott, and an Independent Study program with Cindy Henry where participants can propose and then explore a project of their choice and participate in group discussions and get feedback from the group facilitator. Our regular program will be able to sample each of the strand workshops plus other exciting mediums and techniques.

If you have never attended one of the NYSATA Summer Institutes, 2022 might be the time! For 2022 we will offer four scholarship opportunities for participants. We have a full scholarship and a half scholarship for in-service art educators who are new to our Sagamore program. We have a half scholarship for retired art educators, and new for 2022 is a Region 9 scholarship. Region 9 is sponsoring a full scholarship for any member of Region 9 who would like to attend our program. Applications are available on the NYSATA website. Check out all our plans on the NYSATA website under the Programs tab. Our registration opens shortly after the NYSATA Annual Conference but sign up fast because spots fill quickly.



2022 NYSATA Legislative Exhibit

Legislative Exhibit Committee Chairperson Carol Pinkans

This prestigious program showcases New York State students' artwork with an annual exhibit located at the Legislative Office Building in the NYS capital of Albany. This flagship event for Youth Art Month has a gallery-style Opening Reception on March 1, 2022, which includes opportunities for student artists and their families to meet with their Legislators.

During the reception is a brief ceremony where dignitaries offer inspiring words, complimenting students on their artistic endeavors, and thanking family members for supporting the importance of the visual arts in our lives. This exhibit is in partnership with NYSUT and is supported by NYSED, the Senate and the Assembly. Art teachers and school administrators are encouraged to celebrate this prestigious exhibit both in Albany and in your communities.

Exhibit dates are Monday, February 21- Friday, March 4, 2022. The March 1st Reception is available from 11AM-2PM, with the Ceremony 12:30-1:15PM. Before and after the reception, families may arrange for capital tours and are encouraged to enjoy landmarks and attractions of the state capital.

Each NYSATA Member may submit two student artworks for this exhibit. Two-dimensional artworks are to be shipped to NYSUT headquarters in Latham, NY. Return shipping is projected for no later than March 31, 2022. Photographs of 3-dimensional artwork are welcome. Registration is on-line only and includes a template for the simultaneous virtual exhibit. The \$25 Registration Fee includes the cost of the reception, programs, certificates, and return shipping. (Ask your school/school district, if funds are budgeted for the registration fee and if you may apply a Conference Day towards the exhibit reception day.)

Exhibit Volunteers will receive \$25 registration fee waivers!

Volunteer positions include: Registration Review Team (NYSUT, Latham, NY); Exhibit Hanging Team, Reception Team, Exhibit Dismantling Team (Empire State Plaza, Albany, NY). Other volunteer opportunities may also be available.

For more information visit: <https://www.nysata.org/legislative-exhibit>
Questions? Contact Exhibit Coordinator [Carol Pinkans](#)

Announcing a New Art Education Program at SUNY Potsdam

It gives me great pleasure, as a dual degree holder (BA in General Studio/Art Education Bridge Program at St. Lawrence University, 1978; and MS in Education, 1985, SUNY Potsdam) to share this exciting news with our NYSATA family!

Under the leadership of NYSATA member and department chair, Caroline Downing, SUNY Potsdam has strengthened their ties with us as a Conference Sponsor in addition to working to bring this new degree program to the School of Education. SUNY Potsdam is proud to announce its new BFA program in Art Education. Building on the success of their joint program with St. Lawrence University, which has provided art teachers to Northern New York and beyond, this fall they are offering the first course in a four-course sequence of pedagogy courses. Students in this class are scheduled to graduate from SUNY Potsdam in 2023 with certification in Art Pre-K through grade 12.

The program is a collaboration with Potsdam's renowned School of Education and Professional Studies, recently ranked in the top 10 nationwide. The School of Education will be teaching foundation courses for us, and also handling our placements for field experiences and student teaching. We are happy to share in their knowledge and expertise as our program continues to grow.

For further information on our program, please contact the Program Coordinator, Danielle Johns, at johnsdk@potsdam.edu. <https://www.potsdam.edu/news/suny-potsdam-announces-new-bachelor-fine-arts-degree-art-education>

Donnalyn Shuster, NYSATA Vice President

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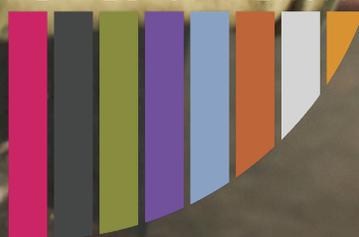
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Professional Development Committee

Mary Wolf



Hello NYSATA! My name is Mary Wolf and I am an Assistant Professor of Art Education and Coordinator of the M.S. Ed. program at SUNY: Buffalo State. I am honored to serve as the new chair of NYSATA's Professional Development Committee. This committee supports one of NYSATA's foundational purposes of "fostering professional growth and leadership among the members of the organization". (NYSATA.org)

After being asked to serve as the chair and tasked with planning meaningful professional development, I thought what do teachers need most right now? What do they need to start another challenging school year on a positive note? After speaking with art teacher friends, the consensus was that a back-to-school professional development workshop that would ground and center teachers as well as inspire them would be ideal. Therefore, I invited my dear friend and past colleague, Nan Park, to facilitate a workshop inspired by her own contemplative artmaking and mindfulness practices as well as research she has conducted in these areas.

Nan is a professor of art education at the Maryland Institute College of Art and has served as their student teacher and intern coordinator. She has taught undergraduate and graduate courses. Nan received MICA's Trustee Fellowship for Excellence in Teaching Award in 2014 and was NAEA's Art Educator of the Year for Maryland in 2016. Though Nan currently resides and works in Maryland, she also has ties to upstate New York where she taught middle and high school students in Rochester, Syracuse, and Geneva.

With her vast knowledge and experience as an artist, teacher, and researcher, Nan immersed workshop participants in reflective thinking through provocative prompts and contemplative artmaking practices throughout the two-hour workshop. Two hours went by in a blink as participants envisioned what version of themselves they wanted to take back into the art classroom, how they wanted to *be* with their students, how to maintain an artmaking practice while teaching, and how to implement what they learned in the workshop with their students.

One key takeaway I would like to share with you from Nan's workshop is that art teachers should think about making their artmaking practice what it needs to be – however quick and small that might be. We all know it can be challenging to make the time but she encourages art teachers to find a ritual and do something small each day. She shared how her daily 4"x 4" collages combined to become a bigger work of art and how just doing something small each day inspired her to work on a larger scale.

As a result of this professional development, art teacher participants shared that they found focus, became centered, were more motivated to start the year, and felt inspired in their own artmaking practices. We hope that you will join us for future professional development workshops throughout the year to foster your own growth as artists and teachers.

NYSATA Hosts a Successful NAEA Team East Summer Leadership Conference

Valerie Savage



When National Art Education Association (NAEA) Eastern Region Vice President, Andrea Haas, reached out to ask NYSATA to host the NAEA Team East Summer Leadership Conference last March, she knew that organizing a July in-person conference would be challenging. Would it be possible? After many canceled events and conferences last year, leaders from the NAEA Eastern Region were hopeful that it was time for the return of an in-person conference. NYSATA was able to accept the challenge and was able to help organize a meaningful and enjoyable experience for both in-person and virtual attendees.



The conference was held at the DoubleTree in Binghamton, NY. Leaders from the Eastern Region areas of Connecticut, Delaware, District of Columbia, Labrador, Maine, Maryland, Massachusetts, New Brunswick, New Hampshire, New Jersey, New York, Newfoundland, Nova Scotia, Ontario, Overseas Art Education Association, Pennsylvania, Prince Edward Island, Quebec, Rhode Island, Vermont, West Virginia were invited to attend.

Highlights of the conference included presentations by NAEA Executive Director Mario Rossero; Cultural Competency Training by NAEA pilot team, Flavia Bastos, Libya Doman, Mary Conage, and Cathy Rosamond; an ED@I activity presented by NYSATA member Christine Attlesey-Steger, and a Mindfulness presentation by clinical psychologist, Abigail Savage. A tour of the Roberson Museum and Science Center, an artmaking activity inspired by local artist Jules Gotay, and a visit to the Ortazio Gallery provided attendees with the chance to leave the hotel and to see a little bit of Binghamton.



The conference would not have been possible without the help of NYSATA leadership. Andrea Haas wrote in the NAEA Eastern Region Report, published in the August/September 2021 *NAEA News*, "Being together with my Eastern Region art education family is always an incredible experience. These summer regional meetings wouldn't be possible without the work of the local state team hosting us. A huge thank-you goes to Val Savage, NYSATA President, and the entire NYSATA team for planning such a great agenda."



Thank you to the onsite NYSATA team of Christine Attlesey-Steger, Janice Wiggins, Michelle Schroeder, and Heather McCutcheon. A special thank you to Cindy Henry for her help with Binghamton connections and for organizing the visit to the Orazio Gallery.

It was a pleasure and honor for NYSATA to host the 2021 NAEA Eastern Region Leadership Conference.



NYSATA Art Challenge

Back in April of 2020 NYSATA introduced a new program for its members – The Art Challenges! The Art Challenges were originally designed as a way for our membership to reconnect with the artist within and regain some much-needed inspiration during the Covid quarantine. We have had four challenges since the inception.



Artist: Kelly Hedin

“Carve it Up – We All Need a Little Relief” was our first challenge where we asked participants to submit a print using a relief printing technique. Three of our NYSATA members (Nick Napierala <https://youtu.be/yQjnu-0uglo>, Michelle Schroeder <https://youtu.be/Qf8DFUjS0pQ> and Beth Atkinson <https://youtu.be/MXKucvIjPXU>) provided links to instructional videos as inspiration for the challenge. We received quite a few creative submissions. Our guest juror for “Carve it Up” was Robyn Smith, artist and founder of the International “Print Day in May” and Blue Mouse Studios in California. The entries for this challenge can be seen on the Padlet site- <https://padlet.com/mschroeder68/831qgl3hdso7ow95>

Our second challenge was “A Little time for A Little Me”, working with self-portraits, and our juror, Instagram sensation Deb Weiers chose 3 outstanding winners from the fabulous pieces entered. The entries for this challenge can be seen at the Padlet site <https://padlet.com/mschroeder68/foil3gbvn371rwqj>



Artist: Katie Brown



Artist: Corey S. Fong

Our third challenge was “Make it Wearable and our juror was Kate Sydney, nationally recognized jeweler from [katesydney.com](https://kate-sydney-jewelry.myshopify.com/), <https://kate-sydney-jewelry.myshopify.com/> This was a tough one to jury. There were so many interesting and unusual entries. The entries for this challenge can be seen on our Padlet site <https://padlet.com/mschroeder68/vb4q9mybj62c43wb>

“Working with Stencils” is our most recent challenge, and the deadline has been extended to December 10th. You can always find the information about our challenges at <https://www.nysata.org/art-challenge>

Each of the winners of our challenges receives a \$25 gift card to Blick Art Materials.

Here’s the information on our most recent challenge. Join the fun and enter!

NYSATA Art Challenge #4: Working with Stencils

Stencils are a fun way to create with so many different mediums. Use with paint, ink, molding paste, on paper, fabric, most any material. We invite you to use your imagination to make your own handmade, hand cut stencil to create a hand-stenciled piece of art of your choosing. The final piece can be 2- or 3-dimensional just as long as stencils were used in the creation of the piece.

Remember, this might be a fun entry for the 10” x 10” NYSATA Conference Members Exhibition!

The rules:

- Create your own original hand cut stencil out of any material that you see fit – paper, cardstock, mylar, etc. – and use it to make your own original piece of art.
- Your entry can be 2- or 3-dimensional but the stencil design must be evident in the work.
- Submit a high-resolution digital image (minimum of 1000 pixels in any direction, maximum file size 10Mb) of your finished piece as well as one of your hand cut stencils by December 10, 2021 at <https://nysata.memberclicks.net/art-challenge-4>.
- Our juror will select three winners. The three winners and additional entries as space allows, will be published in the next issue of the *NYSATA News* and the winning artists will receive a Blick Art Materials gift card.
- There is no entry fee for this challenge but the work must be created by a NYSATA member.
- By entering the challenge, you agree to allow NYSATA to publish images and information about your work.

New extended deadline for this challenge is **December 10, 2021**.

Questions? artchallenge@nysata.org

[CLICK HERE](#) to Submit Your Entry

NYSATA Member Named as a Finalist in the NYS Teacher of the Year Program



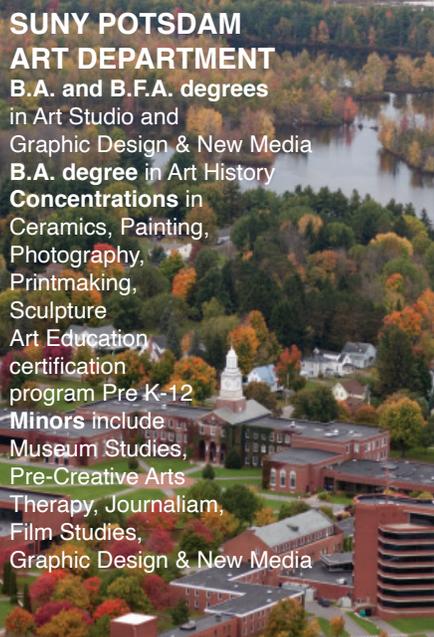
Heather McCutcheon was honored in mid-September as one of the 2022 New York State Teacher of the Year finalists by the Board of Regents during their monthly meeting in Albany. Administered in collaboration with the Board of Regents and NYSUT, this highly competitive annual honor highlights exceptional educators from across the state for their work in the classroom and in professional areas.

Her enthusiasm for her students, innovative solutions, social-emotional learning curriculum and her “can do” attitude in and out of the classroom had prompted Mary Tomaso, her principal at Herkimer Junior-Senior High School, to write the nomination letter and start the process for Heather. As one of the few teachers from Herkimer and Oneida Counties who were named finalists in the past, she is the first art educator to be a part of this select group.

Starting as a SUNY Oswego student, Heather rose through local leadership roles: the Arts in Education Committee at Herkimer County BOCES; the Trending Technologies team from Madison Oneida BOCES; the local Art Circles professional development facilitator; and grant recipient from Central New York Arts Council. She’s been the co-chair of the Herkimer County Youth Art Month Show and represented Region 3 on the NYSATA Board of Trustees as Youth Art Month Co-Chairperson. Heather has made numerous presentations and workshops at both the NYSATA and NAEA conference, in addition to showcasing her technology skills at New York State Association for Computers and Technologies in Education.

According to Heather, the most important part of her job is making connections and building relationships with her high school students. *“Being an excellent teacher, in general, is being able to care for the students and be able to have discussions – understanding where they are coming from.”*

Her creativity and unbridled enthusiasm to try new things is the driving force behind her success. Donnalyn Shuster, her co-chair for Youth Art Month and long time Region 3 member and collaborator sums up Heather simply as an exceptional art educator, with an eye to the future and the effort to follow up on her ideas. *“She always says . . . ‘let’s do this . . . let’s try it out’ . . . ‘let’s look for a way’, and this kind of personal drive has resulted in some very successful opportunities for our students and celebrates the importance of the visual arts with community stakeholders as well!”* Congratulations, Heather for representing the mission of NYSATA for us all!



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Conference Registration Rates



NYSATA 73rd Annual Conference
November 19-21, 2021

CHALLENGING ASSUMPTIONS, REDRAFTING PRIORITIES, & REINVENTING PRACTICE IN ART EDUCATION

NYSATA has partnered with the Doubletree Hotel in Binghamton, NY and the Whova app to create a hybrid format for this event, including both virtual and in-person access to workshops during our conference weekend of November 19-21, 2021, and access to recorded events after the event. Watch your email and the NYSATA website for more information and a call for workshops coming soon!

Workshops will address

- Teaching under constraining conditions
- Using new platforms and methods for teaching in a digital world
- Fostering the social emotional health and well-being of students and/or educators
- Connecting to a diverse body of relevant contemporary artists and work
- Engaging in artistic practice to inspire and refresh teaching and promote self-care
- Utilizing art-focused professional learning communities to revitalize and reconceptualize teaching and learning in the Visual and Media Arts
- Encouraging student choice and develop student voice
- Challenging assumptions about race, class, and social structure and developing culturally responsive practice
- Generating advocacy strategies for prioritizing the arts as essential curriculum and retaining funding for arts programs in schools

Registration and Meal Rates

Member Early Bird	\$149 (\$119 virtual)
Member After November 1	\$179 (\$139 virtual)
Student/Retired/Unemployed Member Early Bird	\$110 (\$89 virtual)
Student/Retired/Unemployed Member After November 1	\$140 (\$109 virtual)
Non-Member (No Early Bird Rate)	\$225 (\$199 virtual)
<hr/>	
Full Meal Package (Save \$10)	\$188 (onsite only)
Friday Lunch	\$25 (onsite only)
Friday Dinner (Buffet)	\$50 (onsite only)
Saturday Lunch	\$25 (onsite only)
Saturday President's Reception & Plated Dinner	\$60 (onsite only)
Sunday Brunch	\$38 (onsite only)

Registration opens after
October 1, 2021!

Watch your email or www.nysata.org/2021-conference for details.

Workshop Questions?
workshops@nysata.org

Commercial & College
Exhibit Questions?
exhibitors@nysata.org

Registration/Payment
Questions?
payments@nysata.org

Other Conference Questions?
conference@nysata.org

Conference Information & Overview

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*). Include a printed copy of your registration payment form along with your payment and mail to: NYSATA, 9200 Sixty Road, Phoenix, NY 13135. **Do not mail a check or purchase order after Friday, November 12, 2021, as it will not arrive in time. If you register after November 12, please pay with a credit card or bring a check or purchase order to the conference with you.**

Registration Cancellation and Refund Policy:

All requests for a refund MUST be received in writing; email tkonu@nysata.org.
Registration refund requests received by November 5: Full refund less a \$25 administration fee.
Registration refund requests received after November 5: No refund.
All paid (extended) workshop fees are non-refundable regardless of date of cancellation.

If extenuating circumstances cause you to miss a session, a full day, or even the entire conference, you can still access recordings and shared resources. Included at no extra charge with each registration is an AFTERPASS, which enables registrants to visit recorded sessions and download workshop resources for up to six months after the event through the Whova conference app. This gives you access to nearly every workshop in our line-up, regardless of which sessions you are able to attend in the live schedule.

2021 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
Workshops.....	10:00 AM-1:00 PM
Lunch (Timed Tickets).....	11:00 AM-2:00 PM
Super Session I: Dr. James Haywood Rolling, Jr.	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, Special Citation Business & Institution, Student Scholarships)	
After Dark Event (Ticket Required).....	9:00 PM-11:00 PM
Artisan Market	9:00 PM-10:30 PM

Saturday

Continental Breakfast (Vendor Area).....	8:00 AM-10:00 AM
Commercial Exhibitors Exclusive.....	8:00 AM-9:00 AM
Commercial/College Exhibition.....	9:00 AM-1:00 PM
Workshops.....	9:00 AM-1:00 PM
Super Session II: Darryl "DMC" McDaniels.....	9:00 AM-10:00 AM
Lunch.....	11:00 AM-2:00 PM
Workshops.....	2:00 PM-5:00 PM
Super Session III: Nan Park.....	1:00 PM-2:00 PM
Member & Student Art Exhibit Opening	5:45 PM
President's Reception & Dinner.....	6:30 PM-9:00 PM
(Past President Recognition, Special Citation Member, Outstanding Service, NYS Art Educator of the Year)	
Dancing to D.J.....	9:00-12:00 PM

Sunday

Super Session IV: Nicolas Bruno.....	9:00 AM-10:00 AM
Region Awards Breakfast.....	10:00 AM-12:00 PM
(Regional Art Educators of the Year, Vendor Raffle)	

Plan NOW to attend the 73rd Annual NYSATA Conference November, 19-21

Register Today!
Visit www.nysata.org/2021-conference for details and registration. Pay online with a credit card or mail in a check or school PO after registering.

In early November, registrants can download the Whova app for the most up-to-date information and changes.

The Whova logo is written in a light blue, cursive-style font.

Conference 2021 Highlights & New this Year!

New this year! Same great Conference in a Hybrid Format:

The NYSATA conference is the largest professional development opportunity for art educators in New York State. You can expect high quality of workshops, networking opportunities and exhibitor expo whether you attend virtually or in person in Binghamton. We offer a range of workshop options for you to choose from, all accessible through the powerful virtual event and social engagement capabilities in our WHOVA conference mobile and desktop app. Awards events will be recorded and Facebook Live streamed and the presentation slides will be available through the Whova App and the NYSATA Website.

Back and Better than Ever! Whova Conference App:

Through generous support by our Platinum Sponsor, **Blick Art Materials**; Gold Sponsor, **Alfred University**; and Silver Sponsor, **Davis Publications**, we are able to provide your conference agenda and virtual experience through the Whova mobile and desktop app. Downloading the app to both your mobile and desktop device will enable you to access all features. Virtual workshops may be more comfortable to view in the desktop app, for example, while you access the social media stream and receive notifications on your mobile device. The schedule in the app will link you to each session as you click on the option to join that session. All participants (in person and virtual) will be able to access all the events and presenter documents for up to six months after the conference has closed.

Workshops: Conference workshop options include hands-on workshops, product demonstrations, lecture workshops, and round-table discussions on a variety of current interest topics. Access to workshops in the general schedule is included in the registration fee. Optional Extended Studio (ticketed) workshops are available for an additional fee. Register for ticketed workshops when you register online for the conference. **Preregistered, paid workshop fees are non-refundable, regardless of cancellation date.**

Exhibitors Showcase: Our exhibitors have really stepped up this year with both in-person and virtual presence, prerecorded and live workshop sessions, product demonstrations, conference swag, and door prizes. There will be plenty of time to find out about new ideas, products, and ways of working with your students, both in person and remotely. Please visit our exhibitor's area both in person and in the app, and thank them for their generous support.

10X10 Members Exhibit and Auction: Please consider participating in this year's Members' Exhibit opportunity. Work submitted must be 10"x10" in size and may be designated as "not for sale" or donated for auction to benefit the NYSATA Scholarship Fund. See more info at www.nysata.org/members-exhibit.

Conference Student Exhibit: Thanks to the magic of Google Slides, we will hold a virtual exhibit on the NYSATA website in addition to the onsite exhibit at the Doubletree Hotel in Binghamton. There is no fee to participate, but you **MUST** pre-register at www.nysata.org to have your student work entered into the exhibit. **This exhibit is open only to NYSATA members who register as attendees for the conference.** Registration is by teacher, not school district. Please do not add work of non-member colleagues to your exhibit. Details coming soon in your email and at www.nysata.org/student-exhibit.

Friday After Dark Event: Socialize, relax, debrief, contribute to a collaborative work of art, have fun, and win prizes. Participation is free with registration. Join a large group or small breakout. Casual, comfy clothing and an evening beverage of your choice are recommended. More details coming soon.

Artisans Market: Artisan vendors can have their website link and a description of their products posted on the NYSATA website, in addition to a physical table space in Binghamton on Friday night. Each artisan will be responsible for their own sales, shipping (if applicable), and any applicable sales tax. A registration fee of \$20 per artisan will support our NYSATA Scholarship efforts. Artisans will need to register by November 1, 2021 on the NYSATA website. Watch your email for details. All registered artisans must be NYSATA members AND register for the conference to participate in this event.

Conference Registration: All registrations will take place online through our secure online registration system. When you register, you have the option of paying with a credit card or mailing a school check or PO for payment. If paying with a school check or PO, you **MUST** register online first and attach a printed or digital copy of your registration confirmation to the school check or PO. Payment in full must be received before the event for you to have access to the schedule and online platform in the Whova app.

Awards Events: This year our awardees will be featured in the *NYSATA News*, conference program, and Whova app, as well as recognized in person at awards celebration events. Watch your email for details on Facebook Live streaming of Awards celebration events.

Verify Attendance and/or CTLE Hours: NYSATA is an approved CTLE sponsor. Conference attendees will be provided with a tracking sheet to verify their attendance and document CTLE hours. CTLE certification can be obtained after the conference by inputting the CTLE tracking information in our online CTLE Certification Form. CTLE can be verified only for hours completed within the time schedule of the conference event dates (November 19-21, 2021). See www.nysata.org/ctle-credit for more information.

Conference 2021 Highlights & New this Year! (cont'd)

Preconference: Want to foster your own artistic practice and self-care, but have trouble figuring out how to squeeze it all into a busy teacher lifestyle? Join us on Thursday, November 18, 9-4 for *Artmaking as Contemplative Practice*, a preconference dedicated to fostering presence as a way to build art making practice. Through the simple act of *noticing* – and the presence required to pause in those moments – we can generate the internal spaciousness needed for contemplative making. Presented by Nan Park, Artist, Art Educator; Faculty, MA in Teaching, Maryland Institute College of Art.

Thank You!

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Conference FAQs

I've never attended a hybrid conference. What should I expect?

The annual NYSATA conference is the largest professional development opportunity for art educators in New York State. You can expect high quality of workshops, networking opportunities, and commercial/college exhibitors showcase offerings whether you attend virtually or onsite. We offer a range of options for you to choose from in each time slot; nearly all will be accessible both in person and virtually through the powerful virtual event and social engagement capabilities in our Whova conference mobile and desktop app.

How will I access workshops and events?

Our 2021 NYSATA Conference will be a hybrid event. Nearly all workshops available onsite will be available also through the Whova conference app, either as live meetings or prerecorded sessions. You can access the app on your desktop or laptop computer, a tablet, or your smartphone. An invitation to join will be sent to the email address on your registration ticket. Downloading the app to both your mobile and desktop device will enable you to access all features. Workshops may be more comfortable to view in the desktop app, for example, while you access the social media stream and receive notifications on your mobile device. The schedule in the app will link you to each session as you click on the option to join that session.

I'm not sure if I can attend for the full duration. Is there a day rate?

A single day rate is not offered. There isn't an easy way for our volunteer "staff" to control and/or monitor single day access; having a single flat fee for the conference allows us to keep the lowest rate possible for everyone. Each conference registration includes an AFTERPASS, which gives registrants access to all recorded events and posted materials for up to six months following the event. Even if you can't attend each day, you can return virtually to recorded events when it is convenient for you.

Can I register if I am not a member?

Absolutely! NYSATA offers non-members the opportunity to join us for this exciting weekend of professional development, but at a higher fee than for members. If you are registering prior to November 5, consider becoming a member and taking advantage of our early bird rate for the best value.

How are hands-on or Extended Studio workshops happening both onsite and virtually?

When our conference Whova app goes live and workshops are posted to the master schedule, there will be a materials list available in each workshop description. You can plan ahead to have the materials you will need to fully participate in the hands-on portion of the workshop. Alternatively, you

may choose to attend virtually as an observer and save the hands-on portion for later.

Is there a fee for hands-on workshops?

Workshops in the general schedule are offered for no additional fee. There are plenty of options to fill your schedule without adding additional fee workshops. Optional pre-registered Extended (2 hours 50 minutes) Studio workshops are offered for an additional fee to help cover speaker fees, materials, and other costs associated with those offerings.

Will the sessions be recorded for me to access in the future?

Most sessions will be recorded. Your registration fee includes a free AFTERPASS, which gives you access to all recorded events and posted materials for up to six months following the event. Even if you can't attend each day, you can return when it is convenient for you to view recorded sessions and download resources.

I love the Member and Student Exhibits and Artisans Market? Will I be able to participate if I'm attending virtually rather than onsite?

Yes! Plans are shaping up for an exciting hybrid Members Exhibit 10x10 onsite/online exhibit and online auction, as well as a hybrid Student Exhibit and Artisans Market. Participation in these events as an exhibitor or artisan is open to conference attendees only, although they may be viewed by others in your school community and the public via the NYSATA website.

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 paying with a credit card or mailing a check or PO for payment. Your district can mail a purchase order or school check; you MUST register online first, then attach a printed or digital copy of your registration confirmation to the school check or PO. Payment in full must be received prior to the start of the conference.

If my school team is attending the conference together, do we all have to individually register?

Each individual should register online using their own member login information. This applies to members who join as individuals as well as district members. Your unique member login keeps ticketed selections and all financial transactions in your own record in our database. You can choose "offline payment" as your payment option to pay with a school PO. If a school is paying for several registrations with a single PO, they may bundle several registration confirmations together and attach them to a single PO or check for payment, as per the instructions that appear in the registration confirmation email(s).

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, your membership renewal must be paid in full in order to register at the member rate.

What is NYSATA's refund policy?

All requests for a refund MUST be received in writing; email tkonu@nysata.org.

Registration refund requests received by November 5: Full refund less a \$25 administration fee.

Registration refund requests received after November 5: No refund.

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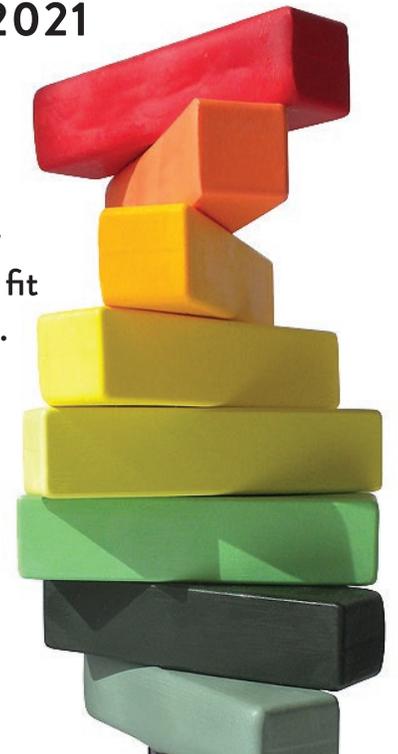
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(Re)Activate and Transform Your Making Practice: Artmaking as Contemplative Practice

Nan Park

Artist, Art Educator; Faculty, MA in Teaching, Maryland Institute College of Art

Thursday November 18, 2021 9 AM-4 PM



Artmaking practice is a personal act of story-telling, and the materials for making are all around and within us. For many, (re)activating artmaking practice can feel daunting, so starting with the intentional act of abandoning expectations can be a powerful catalyst for transforming practice. Through the simple act of noticing – and the presence required to pause in those moments – we can generate the internal spaciousness needed for contemplative making.

In this hands-on workshop, you will immerse in a series of thought-provoking making and thinking prompts to help you consider the raw materials of your daily existence, with the goal of identifying the themes, processes, marks, and reflection formats that resonate most with you. Invoking the ever-present inspirations inherent in our natural surroundings, we will also harness the power of nature to inspire, ground, and revive us. Together, we will delve into compelling questions: How does immersion in nature ground us to the present, allowing the spaciousness needed to wander and wonder? In tandem with immersion in nature, how might artmaking practice serve as reflective practice that elicits deep contemplation about ourselves, serving as a powerful pathway toward self-care?

Through the simple act of noticing – and the presence required to pause in those moments – we can generate the internal spaciousness needed for contemplative making.

The purpose of this workshop is to inspire artist-educators to renew their artmaking practice and recognize that art, made in small ways within a busy life, can inform evolving ideas about what it means to be an artist-teacher.

You will:

- reconsider what a sustainable studio practice, concurrent to teaching, might look like;
- explore which artmaking materials, processes, and reflection formats are most resonant and could become part of a personal contemplative artmaking practice;
- learn how intention to notice the everyday, presence to immediate surroundings, and activation of sense perceptions provide inspiration and raw materials for artmaking;
- leave with concrete ideas for renewing and sustaining your practice.

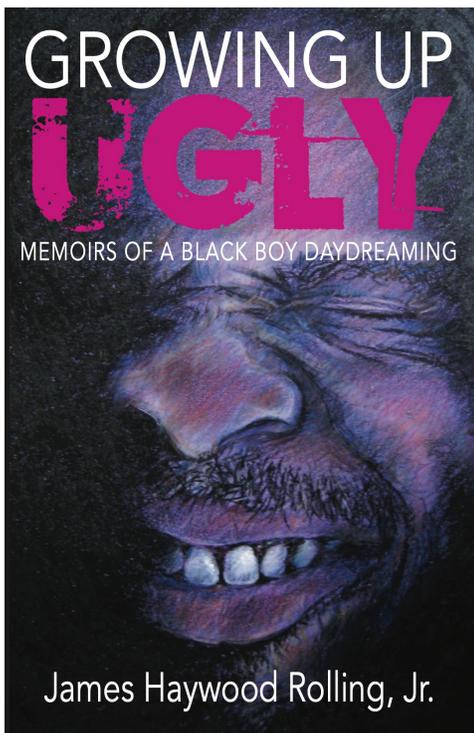
Conference Keynote

James Haywood Rolling Jr. | 1 PM Friday, November 19, 2021



James Haywood Rolling, Jr. is Dual Professor of Arts Education and Teaching & Leadership in the Syracuse University's College of Visual & Performing Arts (VPA) and School of Education, and he has served as Chair of the university's Arts Education programs since 2007. Rolling is also an affiliated faculty member in African American Studies. From 2018 to 2020, Rolling was appointed to serve as the inaugural Director of Diversity, Equity, and Inclusion for VPA. Dr. Rolling began his elected term of office as the 37th President of the National Art Education Association (NAEA) in March 2021. At the start of 2021, Dr. Rolling also added two other new roles to the gauntlet of creative leadership responsibilities he is honored to wear—as the new Co-Director of The Lender Center for Social Justice at Syracuse University, and as a new member of the Board of Trustees at the Everson Museum of Art.

Over the past two years, Dr. Rolling has championed the cause of achieving greater diversity throughout the visual arts fields as the inaugural Chair of the NAEA Equity, Diversity, and Inclusion Commission, overseeing the dedicated work of 11 commissioners from around the nation representing various arts and museum education related fields. Dr. Rolling's initial service on the Board of Directors of NAEA was as the association's Higher Education Division Director from 2011-2013. Rolling's record of professional contributions is highlighted by his recognition as the 2014 recipient of the National Higher Education Art Educator Award for outstanding service and achievement of national significance; his work from 2015-2017 as Senior Editor of *Art Education*, a bi-monthly research journal for arts education practitioners; and his induction as part of the 2017 class of NAEA Distinguished Fellows in recognition of a career of exemplary accomplishment in research, scholarship, teaching, and leadership in the field.



In his earlier education, Rolling earned an MFA in studio arts research from the Experimental Studios department that once existed at Syracuse University, having earned a fully funded Graduate Fellowship in the Department of African American Studies. Rolling completed his doctoral studies in art education in 2003 under the mentorship of Drs. Graeme Sullivan and Judith Burton at Teachers College, Columbia University. As the coordinator for K-12 New York State art teacher education programs at Syracuse University, Rolling has actively worked to reconceptualize the arts education discipline as a natural nexus of interdisciplinary scholarship where visual art, design, STEAM, and other media arts practices emerge as an avenue for social responsibility. As a visual artist, Rolling focuses on mixed-media explorations and portraiture of the human condition, viewing studio arts practices as an essential form of social research. As a researcher, Rolling is devoted to telling the story of how human beings creatively constitute, shape, and reinterpret personal and collective identity.

Rolling is the author of several books and more than 35 peer-reviewed articles and commentaries, fourteen book chapters, and five encyclopedia entries on the subjects of the arts, education, creativity, and human identity. In 2020, Rolling published *Growing Up Ugly: Memoirs of a Black Boy Daydreaming* (Simple Word Publications), an inspirational coming-of-age narrative tracing his emergence as a painfully shy child raised in a struggling inner-city New York neighborhood who learned to rewrite the trajectory of his life story through the development of his own creative superpowers.

Conference Keynote

Darryl “DMC” McDaniels | 9 AM Saturday, November 20, 2021



Darryl “DMC” McDaniels is co-founder of the legendary group RUN DMC: selling over 40 million albums and changing music history. From the first rap group to grace the cover of Rolling Stone Magazine to the first to appear on MTV, Grammy nominated RUN DMC changed music, culture, fashion, language and made American history. It would be hard to overstate his influence on popular culture.

In 2009 he was inducted into the Rock and Roll Hall of Fame and in 2016 he received a Grammy Lifetime Achievement Award from the Recording Academy given to “performers who, during their lifetimes, have made creative contributions of outstanding artistic significance to the field of recording.”

He has co-authored 2 top selling autobiographies, *King of Rock; Respect, Responsibility, and My Life with RUN DMC* (St. Martin’s Press) and *Ten Ways Not to Commit Suicide* (Harper Collins). In 2014 DMC started his comic book company, Darryl Makes Comics, releasing graphic novels annually.

As co-founder of the nonprofit Felix Organization he has worked to enrich the lives of children in the foster care system. The award-winning nonprofit is celebrating their 15th Anniversary this year.

DMC has several new music projects releasing this year including standalone hip singles “Color Fool” and “You All Know,” an all-star rock royalty EP entitled *America* featuring songs with artists such as Joan Jett, Sammy Hagar, Sebastian Bach, Mick Mars, Travis Barker and more, and a new EP entitled *Raw Cane Sugar* with his hard rock band DMC and The Hellraisers.

From the first rap group to grace the cover of Rolling Stone Magazine to the first to appear on MTV, Grammy nominated RUN DMC changed music, culture, fashion, language and made American history. It would be hard to overstate his influence on popular culture.

He has worked with former First Lady Michelle Obama on part of her “Get Fit” Campaign, was a featured speaker at the 2016 Kennedy Forum #Young Minds Matter event on Mental Health and the featured speaker at the 2017 SXSW Music Festival, to name a few. He is an Advisory Board Member for Hip Hop Public Health, an organization whose mission “is to foster positive health behavior changes through the transformative power of hip-hop music.” Their recent focus has been on creating awareness of the importance of being vaccinated against COVID-19. (WATCH) <https://hhph.org/communityimmunity>

Along with the Felix Organization and Hip-Hop Public Health, Darryl “DMC” McDaniels currently serves on the Board of Directors of The Garden of Dreams Foundation, a non-profit charity that works closely with all areas of The Madison Square Garden Company, including the Knicks, Rangers, Liberty, MSG Entertainment and MSG Media, to make dreams come true for children facing obstacles.

Conference Keynote

Nan Park | 1 PM Saturday, November 20, 2021



Nan Park is a teacher, artist, mother, wanderer, and collector. Over the past 13 years, with son Jonah, she has engaged in a meandering journey of discovery through his eyes, using art and nature as grounding forces for slowing down, noticing with intention, finding resilience, and contemplating new pathways forward. Together, they collect ephemeral moments and indelible memories. She continues to embed structures for encouraging students to embrace these mindful habits in their own artmaking and teaching practice.

In almost 30 years as an art educator, Nan has taught in a variety of K-12 art classroom settings, and since 2004, she has been faculty in the MA in Teaching program at MICA. From 2018-2020, she also served as Interim Director of the MA in Art Education (MAAE) program at MICA. In MAT, she teaches both undergraduate and graduate art education courses and mentors students in their practicum experiences. In MAAE, she mentored art educators as they conducted qualitative research in their classrooms.

Nan holds an MA in Art Education from the Maryland Institute College of Art, an MS in Art Education from Syracuse University, and a BA in Fine Arts from Haverford College in Pennsylvania. She is the recipient of the 2020 *NAEA Eastern Region Higher Education Art Educator Award*, the 2017 *NAEA Art Educator of the Year Award for Maryland*, and the 2014 *MICA Trustee Fellowship for Excellence in Teaching*. She regularly presents at state and national conferences and has been an active member of the Executive Council of the Maryland Art Education Association.

Nan's research interests include contemplative practices in the higher education classroom, including contemplative artmaking practice as a means for art educators to cultivate mindfulness in their lives and explore their artist-teacher identities. Her studio practice revolves around capturing moments of everyday living, using ritual and contemplation as frameworks for making.



FOR MORE INFORMATION & TO SIGN UP VISIT

WWW.AMACOCLASSROOM.COM

Conference Keynote

Nicolas Bruno | 9 AM Sunday, November 21, 2021



Nicolas Bruno studied at Purchase College of New York, where he received his BFA in Photography in 2015. His studio practice is based in Northport, New York, where he photographs and fabricates props for his compositions. Bruno weaves together his terrifying experiences of Sleep Paralysis with surreal self-portraiture in a therapeutic translation of night terror to image. His constructed worlds of uncertainty exist on a plane between waking and sleeping, where he is tormented by a physical embrace of the subconscious and its perils, all while being paralyzed in bed. Influences of 19th century Romantics, historical texts, occultism, and dream symbolism lace each composition with various visual dialogues of the macabre. Bruno is also the creator of "The Somnia Tarot," a 78 image series that tells the tale of the classic tarot through conceptual photography.



BIG INK is on for the 2021 NYSATA Conference!

Get those woodblocks ready! **BIG INK** printed 16 large scale woodcuts at our 2019 conference, and it was a huge hit! New and past participants are welcome. Space is limited, so register soon.

BIG INK was founded by Lyell Castonguay and Carand Burnett. Their mission is to teach large scale woodblock printmaking and promote public awareness for the art of the form.

BIG INK will facilitate two days of monumental woodblock printing at NYSATA on November 19 & 20, 2021. We invite artists interested in carving a woodblock of at least 24 by 36 inches to participate.

BIG INK will set-up *The Big Tuna*: a custom-designed giant mobile press. Conference attendees will be invited to witness the spectacle of you and other participants printing together. BIG INK events blend elements of a workshop and public demonstration. It's a fun way to expand your skill set and engage with other conference goers. Bring your next big idea to life while participating in a one-of-a-kind print bonanza!

No prior printmaking experience is necessary. You'll learn the process through a combination of online and in-person instruction. We encourage all skill levels to apply.

After each participant pays their participation fee, Lyell will send an instructional package that has information about what kind of wood to buy, tools and carving technique. Participants can do one as an individual, as a class project, collaborate with a friend, or even better – do one as a Region collaboration!

The fee to participate is \$325 for individual/small group (up to four sections) or \$350 for large multi-block (more than 4 sections).

Participation highlights include:

- Access to BIG INK's Online Master Class
- Speedball Sponsorship Kit
- Hands-on instruction during the event
- Three impressions from your woodblock, all of which you get to keep

Event Dates: November 19 and 20, 2021 (one day in attendance is required)

Event Location: Doubletree Hotel, Binghamton NY

Max Woodblock Size: 40 by 96 inches

\$325 for individual print (up to 4 sections)

\$350 for group collaborative print (multiple blocks)

Registration fee is non-refundable





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Workshop Descriptions

*Workshops are subject to change.

Each workshop is labeled with a letter representing what grade-level the content of the workshop is geared towards.

E = Elementary
M = Middle School
HS = High School
C = College
A = Administration

Using a Virtual Classroom as an Instructional Tool

Learn how to develop and utilize a Virtual Classroom as a tool to simplify teaching art to multiple grade levels.
Mary Beth Aldous, E

Self-Contained, Adaptive Art Strategies and Ideas

Learn some strategies to use with students in an adaptive art setting. Tips will also be helpful to students attending inclusive art classrooms.
Mary Beth Aldous, E, M, HS

Utilizing Google Suite to Create Engaging Art Education Tools

Join this workshop to learn how to put Google to work for you as an art teacher! Google provides endless opportunities for creating worksheets, interactives, lessons, and more. This workshop will focus on Google Slides as a powerhouse of a tool for the art room, art education, and student engagement.
Kathryn Alonso-Bergevin, Heather McCutcheon, E, M, HS

Common Materials = High Student Engagement!

This workshop will explore materials already in your classroom. Cardboard, styrofoam, foam stickers, and more will be used for high engagement projects. The small fee (\$2) for materials, provides you with a hands-on creating experience! Explore the cross curricular ties and take back a lesson (or more) ready to teach!
Kathryn Alonso-Bergevin, E, M, HS

Organizing ALL Aspects of the Art Room

Do you find managing all of the materials, students, projects, data, information, and lessons overwhelming at times? Join this workshop to learn tried and true tools to use when organizing your art room. Discussion will include organizing students, student work, materials, data, lesson and digital aspects of art education.
Kathryn Alonso-Bergevin, E, M, HS

Mark Making and Movement – Combining Art and Mindfulness to Foster Resilience

This workshop will demonstrate how mindfulness is an integral part of the artistic process. Learn how a group of NYC transfer high school students channeled their personal stress during the pandemic year into creative energy performing a daily practice of journaling, art making, meditation, and movement through online and in person instruction.
Melissa Birnbaum, Andre Knights, HS

Trauma Informed Art Education: Creating a Safe Space in the Art Classroom After a Year of Struggle

This presentation will reflect on our year of trauma and present research from psychologists and art therapists that will help us understand how it has and is affecting our students so that we as educators can understand how to develop a safe and constructive educational space for students to explore and artistically create.
Callie Bryant, E, M, HS

Using Abstraction to Express Oneself Through Color and Form

Be inspired by others without copying. Using a variety of Talen's Art Creation products, and inspired by the work of contemporary female artists from around the world, attendees will work through various mark-making techniques. Explorations will include creating dimension and texture,

subtractive techniques, mono-printing, and collage. Experiment with your color palette to create a unique and expressive composition that explores alternative approaches to using inspirational material.
Celia Buchanan, E, M, HS, C, A

Getting to Know Google Drawing in Art Class

This is a guide to using Google Drawings in the art room with elementary (and older) students. I will share lessons, video demonstrations (all available on my YouTube after the event), and what I've learned about student engagement.
Kali Burke, E, M, HS

Ignite Engagement

Ignite student engagement through student competition. This workshop will show how you can introduce a new technique or medium while having a blast with your students. Creating a fun competitive environment will spike student engagement and also give them ample critical thinking and collaboration opportunities.
Sara Bussert, E, M, HS

Clay Candelabra – Teach all the Basics of Attachment and Pinch Pots

Targeted for new clay students. Learn how to build a candelabra with clay attachment methods and tricks. Students will use the pinch pot method to make the bowl to hold the candle. Demonstration of underglazing techniques, attachment, and sgraffito.
Caitlin Chan, E, M

Creating Interactive Remote Art Rooms – a Variety of Tools

Demonstrate a variety of digital tools and tricks available to create richer online learning environments. Including – Google Slide design, bitmoji classrooms, digital portfolios, addressing plagiarism, and a lesson for students to create their own mini museum exhibit.
Caitlin Chan, E, M, HS, C, A

How? Musing on Equity, Diversity, and Inclusion from an Art Teacher

Come chat about equity in your districts, schools, classrooms, and lessons. Mx. Chan will share their experience as an LGBTQ+ POC with passing privilege in a rural district and how they have worked to shift mindsets on diversity. Resources will be shared. Stories told. Together let's have a safe space to questions our assumptions and progress.

Caitlin Chan, E, M, HS, C, A

Female and BIPOC Artists: Simple Shifts in Curriculum to Create a Culturally Responsive Art Room

Van Gogh, Picasso, Dali, and the list goes on with famous traditional artists commonly featured in the art classroom. Let's make the shift to highlight female, BIPOC and contemporary artists with lesson samples, unit outlines, and a guide to create a culturally responsive curriculum without redoing or reinventing lessons.

Mary Cincotta, E, M, HS

Connecting Visual Arts and Music Through a Study of Birds Native to New York

We will present a project-based learning (PBL) unit which was completed with 4th graders during the pandemic. Students studied birds of New York, created artwork and learned about recording sounds to create an interactive exhibit. We will get a chance to experiment with the technology and create our own birds sculpture with sounds.

Emily Daunicht, Brandon Sparkman, E

Creating a Picture in Google Drawings

This is a lesson introducing the basic steps of how to use Google Drawings and then creating a simple picture. There will be instructions for creating two or three drawings in the Google Drawings program. This is a fun lesson for grades 3-12. The older students would definitely get more detailed with their pictures. I taught this to elementary students, and shared with a middle school teacher.

Jaime De Forest, E, M, HS

Activist Art in the Elementary Classroom

An overview of a hybrid teaching lesson with fourth grade students on activism and activist art. Students discussed well-known activists, analyzed activist art, collaborated on meaningful issues, and created activism posters about issues that are important to them and their own beliefs.

Allyson Demski, E, M, HS

Art Room and the Idea of Games

Why do artist-teachers not embrace the idea of games in the way classroom teachers do? Games work as a student led activity. They are a summative assessment and engaging for students! I will be sharing how to create games and adapt existing games for the art room.

Megan Deuel, E

Completing the Narratives and Other Strategies for Anti-Racist Art Education

Discover tangible ways to re-think your art curricula and challenge dominant perspectives to reflect all students' lives in your classroom. Pick up specific steps and ideas to implement change inspired by the Tyler Merritt Project, Completing the Narratives, the Global Artist Resource, and Reflect Yourself.

Shannon Elliot, E, M, HS, C, A

The Brilliance of Canva.com

During the pandemic as a 100% remote teacher, I was struggling with students who didn't have supplies or the means necessary to create a hands-on work environment. This led to a 50% failure rate and a struggling classroom. I researched and found Canva.com. Canva.com allowed me to teach skill sets that I only dreamed I could do without the classroom. Happy kids = 90% passing rate.

Erin Marie Elman, M, HS

Connecting to Artist's Self

Let's take a closer look at the self by applying strategies that extend the use of social emotional vocabulary. We will consider the interplay between the self and social structures and the relationships created between them. Self-portrait bookmaking and writing prompts will engage participants in self-reflection and investigate multiple points of view.

Tenley Escoffery, E, M, HS, C, A

Super Simple Silkscreens, Printing with Underglazes

Have you ever wanted to try silk-screening on clay but were intimidated by the process? Help is on the way. In this workshop we will use common craft store materials to make frameless silk-screens to print onto clay.

Diana Faris, Kathy Skaggs, Kevin Beckstein, M, HS, C, A

Press and Print on Moist Clay

In this workshop we will make stamps to print and press on moist clay slabs creating texture and color at the same time. Once your slabs are textured, we will build simple cylinders which can be modified to create a wide variety of forms.

Diana Faris, Kathy Skaggs, Kevin Beckstein, E, M, HS, C, A

Paint Night! Connecting the Visual Arts, PTA, and Community

Promote your program! Bring the fun of popular paint nights to your entire school community. Learn the logistics of preparing and hosting a major art event. Raise hundreds or even thousands of dollars in one night for your program/school. See how to get the necessary materials and volunteers. Last but not least, enjoy a mini paint night experience with fellow art teachers.

Thomas Finn, E

A Conversation & Demonstration on Sculpting the Human Head Through Virtual Learning

A conversation and demonstration through an open forum on the ins and outs of sculpting the human head through virtual learning within the classroom studio and how to create a successful classroom studio. Where the making of art is emphasized and student artistic understanding and skill is celebrated. Where compassion for your students is valued more than the collection of data.

Andrew Fitzsimmons, HS

Postage with a Purpose: Elementary Social Justice Projects

This presentation will reflect the project I completed with my Ray Henry Grant. Students researched social justice

causes, and created artwork that advocates for their chosen cause. Students created advocacy artworks and wrote letters to Monroe County legislative officials in order to learn that their voice matters, creating artwork to enact positive social change.

Kelly Hanning, E

Azure Your Art

Discover the magic of Azure alcohol markers used in a different way and on so many different surfaces! Perfect for any age level and no two items will be the same. We will work on inexpensive ceramic tiles, but they also work on metal, glass, plastic, wood, and much more.

Michael Harbridge, E, M, HS, C, A

All About Brushes

In this workshop you will get a nice assortment of brushes and learn all about shapes, hair types, handles, best uses based on hair, and how to care for and store brushes so they last a long time. If time allows, you can paint along with different strokes and uses for various shapes.

Michael Harbridge, E, M, HS, C, A

Art Educators, Leadership Skills, and Teaching Creativity

This lecture explores doctoral research relating to art education and leadership theories exploring skills and creativity. More specifically, the relationship between technical, human, and conceptual leadership skills, the perceptions of factors that allow for the teaching of creativity, and New York State art educators' training and years of art teaching experience.

Heather Heckel, E, M, HS, C

Contemporary Artists and Immigration

Exploring the work of contemporary artists from across the world whose work focuses on the themes of immigration and migration, this session will make connections to elementary, middle and high school curriculum. Artists will include Ai Weiwei, Mahamad Hafez, JR, and Jorge Mendez Blake and concentrate on both international immigration and the southern border wall with Mexico.

Carol Hockett, E, M, HS

Collaboration – Expanding your Team

Art is all around us! Connecting our projects and curriculum to other subjects only strengthens our art programs. Learn how you can meet NYS standards in two or more subjects in one project by working together with classroom teachers.

Kelly Holmes, E

Art Club for Enrichment and Community

I will introduce art club projects to benefit the community, and enrich students as artists. Along with sharing our projects, we will discuss the endless possibilities for elementary art clubs.

Kelly Holmes, E

Coptic Binding – Handmade Visual Journals

Do your students always buy cheap sketchbooks that fall apart halfway through the year? Are they always losing them? I've got the solution! When students MAKE their own journals, they take better care of them and appreciate them more. Learn the coptic binding process and make your own handmade journal.

Jennifer Impey, M, HS

Engaging Art and Enabling Art Experiences: Mindful Practices for Children with Autism

The Expanded Learning Collaboration (ELC) is a partnership between Memorial Art Gallery and the Rochester City School District. This presentation will share innovative practices to engage children with learning differences in the visual arts. The emphasis will be on providing experiences that allow for exploration, expression, and experimentation.

Suzanne Kolodzziej, E

Exploring a Culturally Responsive Practice Through Contemporary Latinx Artists

Join us to discover Contemporary Latinx artists from the Albright-Knox Art Gallery who transform difficult narratives about historical and contemporary immigration into celebratory objects. We'll explore how to give students the tools to unpack these issues along with some ways to

be culturally responsive in the classroom and museum.

Lindsay Kranz, E, M, HS, C, A

Emotional Self Portraits: Connecting Your Art Curriculum to Social-Emotional Learning

During the pandemic, students' expressed their life experiences with whatever materials were on hand. We found that focusing lessons around students' experiences enhanced their social-emotional skills, particularly their self-awareness, self-management, and social awareness. This hands-on workshop will demonstrate techniques for connecting students' lives to their artwork and cultivate SEL skills.

Sarah Krauss, E, M, HS, C, A

Experimental Photography

Tips and tricks using simple supplies to create unique and interesting photos inside the classroom. Cover important ideas with these exercises while allowing students to experiment and explore the potential of objects and images. Connections to traditional and contemporary image making and editing.

Jennifer LaCava, M, HS

Water Sliding with Art

Transfer your students' work into things that are functional keepsakes from a simple photograph. Through this transformation students' work improved as they realized what high-quality really meant. I learned a new way to connect to my students even from a distance. So, let us do some water sliding together.

Lisa Lambert, E, M, HS, C, A

Latinx Art – History and Heritage

Latinx Art explores the visual arts created by diaspora communities across the US. Latinx artists reflect on class, migration, and identity issues. Join a Latinx art educator as he shares his journey of representation, reclaiming his culture and heritage, reflections of the current political zeitgeist in his own artwork, and how he shares these experiences with his students.

Julia Lang-Shapiro, Marlon Lainez, E, M, HS

Create-Abilities: Engaging Students Through Various Learning Opportunities

Join us in exploring ways to engage students to make their own connections and be their own teacher! Focus the learning experience around a common theme by using manipulatives and play to help engage all learners. See where their hands-on explorations take them as they engage in art play to learn about the elements and principals of art and various artists.

Lydia Larrabee, Kimberly Kittleson, E, M, HS

How to Design and Create a Model Chinese Garden in the Classroom

The goal is to understand how Chinese Gardens evolved from hunting grounds to pleasure places for the elite. Create a small model of a garden using your newly found aesthetic. As an art educator I've had three grants to China and one to Taiwan to study Chinese Gardens.

Pearl Lau, E, M, HS

Favorite Video Art Lessons

This workshop will showcase our favorite video art lessons. We will walk through the lessons step by step, share the tips we learned along the way, and show final student projects. We will discuss adaptations for students using everything from cell phones and Chromebooks to camcorders and Adobe Premiere.

Stephanie Lawson, M, HS, C, A

Projects Featuring Diverse Artists

This workshop will showcase some of my favorite lesson plans that feature diverse artists. I will walk through the lessons step by step, share the tips I learned along the way, and show final student projects. The projects are primarily high school digital art, but I will discuss ways to adapt them to traditional media and younger students.

Stephanie Lawson, E, M, HS, C, A

Making Comics: Making Characters, Stories and Covers

In this workshop we will talk about the craft of making comics, my personal process for making comics such as Wesley the Robot, designing characters, thinking of a story and drawing a comic strip, comic page, and

comic cover. Time and paper will be provided for attendees to create work.
Aaron Lee, M, HS, C

The Essentials School

Take a look at how one urban school district took to remote learning for all the special subjects. We collaboratively took a look at our curriculums and created "The Essentials School" providing students with an immersive experience for their Art, Music, PE, and Library classes. Born out of necessity, but has created a unique bond for the electives teachers that will continue moving forward.

Regina Maier (Neri), Dominic Pickard, E

Art Across the Curriculum in Elementary Classrooms

Pre-service art educators at Buffalo State partner with elementary classroom teachers to create dynamic hands-on art projects that enhance and support student learning across various subject areas.

Candace Masters, E, C

Art on a Cart: Going Where I Hadn't Gone Before!

This past year provided so many challenges that I had been tasked with solving in order to make art happen in my school. If you are ever on a cart for art, this workshop will share how to pimp your own cart and make it rock! I have a lot of tricks, hints, and solutions for you to make the most of a difficult situation! Many of these still translate into art classrooms too!

Jennifer Matott, E, M

Who Are You and What Are Your Strengths?

What are your strengths? Learn about recognizing and sharing your personal strengths and discovering how you can use them to help your students and find out more about your own talents. You will also create artwork from these ideas and be given the lesson plan to use with students. This can be adapted to any level, however, the level created for is upper middle school and high school.

Heather McCutcheon, M, HS, C, A

All the Colors of a Lemon

The lemon has a long, rich history artistic legacy. Much can be learned from observing this simple fruit. In this Blick Art Materials workshop, participants will learn basic color theory, then create two still lifes using traditional local and invented color with Utrecht Artists' Acrylics.

Todd McGill, HS

Knotted Rocks

Complex knot-tying is an art form with global roots. Modern macramé knots may have been developed centuries ago for a variety of functional or decorative purposes. Transform rocks into fiber art in this Blick Art Materials workshop. Using a simple button, cords are secured and spaced for wrapping, knotting and weaving.

Todd McGill, Julie Davis, E, M, HS

Art and Climate Change

Join educators from Cornell University's Johnson Art Museum to explore artists' responses to climate change and the environment. This unit was created for online or in classroom settings and includes a short video description of climate change and handouts of ideas for students to help positively impact our environment.

Andrea Murray, Carol Hockett, E

Art Force 5 and March's Women's Empowerment Draft

Alfred University's Art Force 5 is a social justice outreach team that has received national attention and partnerships for their ARTISTIC approach to difficult conversations. Dan Napolitano will offer collaborative ideas to get involved with their momentum including materials from their first two Women's Empowerment Drafts. Free giveaways!

Dan Napolitano, Maria Bentley, E, M, HS, C, A

Behind the Scholastic Art Awards – Alfred U New Adjudication Site for Western New York

Alfred University's School of Art & Design has agreed to become the new jury site for the Scholastic Art Awards' WNY region (including Wayne, Seneca, Yates, Ontario, Monroe, Orleans, Genesee, Wyoming, Allegany, Cattaraugus, Chautauqua, Erie,

Livingston, and Niagara Counties). Anyone may attend to learn about the process for regional awards, which can lead to big national art scholarships.
Dan Napolitano, Maria Bentley, M, HS

Connections: Using Contemporary Artists to Encourage Student Voice

Building strong student connections was my goal throughout the pandemic. How do we communicate understanding and patience while providing relevant content that my students connect to personally and artistically? Learn how I was able to encourage students to use their own voice using the artwork of three incredible contemporary artists with an eye toward our current social and cultural landscape.
Allison Newkirk, HS

Teaching with Big Ideas Online: Exploring Community

What does it mean to belong in a community? What are the little and big ways we feel, are, and interact with our students' community? In this panel, Nazareth student teachers present K-12 online units exploring community. All units use readily available materials at home and provide opportunities for student choice.

Samantha Nolte-Yupari, Kelly Hanning, Deniqua Belcher, Mackensie Galusha, Danielle Kennedy, Samantha Sacks, Ashley Todd, Jasmine Weiskopff, E, M, HS, C

Support Group: Ditching the "Project"

Have you thought about ditching the "project" model of teaching art? We consider how ditching the "project" in favor of prompts and increased choices are compatible with the new standards, inclusive education, and culturally responsive practice. Hear from a panel of teachers about the successes and challenges they have met.

Samantha Nolte-Yupari, Kelly Hanning, Jillian Hauck, Kerry Mottler, E, M, HS, C, A

Making Small: Revitalize Your Artmaking Practice with Couch Kits, Sketchbooks, and Portable Art Kits

"If you aren't in your studio . . . you deny the possibility of anything happening" (Susan Rothenberg). Too

busy to step foot in your studio? I share ideas for revitalizing your artmaking by thinking small, portable, and low stakes. We'll look at how "couch kits" and portable materials can empower your practice.

Samantha Nolte-Yupari, E, M, HS, C, A

Advocacy Focus Group: Are You Struggling with Advocacy?

Have you successfully advocated for your program? Come and share your thoughts in a focus group hosted by NYSATA's Advocacy Chair. We will consider the questions: How does advocacy affect your work as an art educator? How can NYSATA support your advocacy efforts?

Samantha Nolte-Yupari, Valerie Savage, E, M, HS, C, A

Protest Banners

Do you have students who want to use their art for activism? In this workshop you will learn about Chicago-based contemporary artist Aram Han Sifuentes who uses her background in fibers to confront social and racial injustices by creating the protest banner loaning library. In a few easy steps you'll learn how to make your own banner! It's fun and easy – your students will love it!

Ellen Pennock, M, HS

Higher Education Roundtable

Join higher education representatives and pre-service candidates to discuss many relevant topics. We will cover clinical placements, NYSED news, recruitment and have some time to share experiences and thoughts on the past and current academic year. All are welcome!

Lauren Ramich, C

Mapping Culture

Going beyond physical structures and landmarks, this presentation looks to create a greater awareness of how cultural knowledge, lived-experiences, and even invisible spaces can come to life in map making. Explore the creative possibilities found in mapping culture, including a deeper understanding of your students' diverse communities.

Lisa Rathje, E, M, HS

You Can Do It All – Elementary Tools from a Year of Teaching Outdoors, Push-In, and Remote

In this session, the presenter will share tools and learnings from teaching outdoors, push-in, and remote at the elementary level. Utilize online collections, streamline lessons, resources, demonstrations, videos, and presentations with Google products that assist with all three modes of instruction. Thrive with your students no matter the curveball!

Sarah Rennie, E

Judiciary and the Arts: A Unique Program with the United States Court of Appeals for the Second Circuit

Learn about this special program that engages students with the judiciary as a civic institution. Students work with judges, lawyers, and research librarians in the Thurgood Marshall Courthouse. They choose to study court cases, the lives of judges, or court architecture and respond to what they learn, through visual arts.

Karen Rosner, M, HS

Conversations Regarding Community – Student Portraits Embracing Commonalities and Differences

What role do students have in their school community? In this lesson students were asked to consider how commonalities and contrasts in identity can create challenges for community members, while also providing opportunities to unite members. Student learning will be shown through examples of self-portraits, classmate portraits, and student reflection.

Valerie Savage, HS

Mail Art Mania

Do you know about this? Do you wonder what it is? We have gotten our students involved with mail art. It is a fun way to get them excited about sharing their art. They also start to steer away from the fear of making "mistakes". We will create mail art in this workshop and then mail it out to the other participants. Everyone loves mail!

Cheryl Schweider, Patrica Stork, M, HS

Equity in the Art Room

This workshop will explore teaching strategies (literacy components, choice-based art, diversity, etc.) to make art rooms and art curricula more inclusive and equitable.

Jennifer Seymour, Tracy Everleth, Julie Marshall, E, M, HS, A

Breaking Advocacy Barriers with Youth Art Month

Meet leading YAM-Tastic art educators to hear how they conduct highly successful Youth Art Month events in their schools and communities. Learn about the Flag Design Contest, promotion tips & tricks, social media events including #MakeArtMonday! Virtual or hybrid, you can craft a successful YAM PLAN to elevate your program.

Donnalyne Shuster, Heather

McCutcheon, Tracy Berges, E, M, HS

Interlacing Auto-Ethnographic Poems into a Community Tapestry

This workshop uses poetry and weaving to reflect upon identity and community building. Participants will create an auto-ethnographic poem onto a strip of fabric. Strips will be interlaced as an essential part to building a collective tapestry while opening a dialogue about equity, inclusion, and community building through art.

Amarillis Sigh, Egda Claudio, HS

SweetTart of a Year: How We Got the Most Juice Out of the Lemons. . .

Discuss silver-lining takeaways from experiences in art instruction over the last two years. Join a practicable discussion about how our navigation of new instructional delivery methods inspired innovative approaches directly aligned to the artistic processes of the new visual and media arts learning standards. Get thrown into the deep end, and come out swimming.

Anne Manzella, E, M, HS, A

PIVOT, PIVOT: How NYSATA's OVA "Friends" Keep the Spirit Alive

NYSATA's Olympics of the Visual Arts is in its 40th anniversary year, thanks to the dedication of our founder, Roger Hyndman, and our loyal NYSATA volunteers and friends of art education. Join a discussion about the process for the 2022 spring event and get involved

to keep the OVA spirit alive.

Anne Manzella, E, M, HS, C, A

Van's Shoes + Art Advocacy = Awesome

Van's, the shoe company, holds an annual art contest to promote the importance of the visual arts. Through this presentation and by taking a look at past examples you will learn more about this fun, unique opportunity as well as ways you can implement it into your curriculum.

Amanda LeClair, M, HS

Seriously Sassy Sketchbooks

Come play with us and delve into your sketchbook. If you don't have one, we will have paper for you. Discover new things as we share ways to get you and your students back into their sketchbooks. Draw, brainstorm, collage, paint, explore. Get inspired and have fun. Hands on.

Patricia Stork, Cheryl Schweider, M, HS, C

Social Activism Board Game Design

Students select a social issue that affects their school, city, or global community and design a board game that includes moving through "positive advancement" and "roadblock" spaces to ultimately reach the goal of solving the problem or bettering the issue. Students will learn elements of graphic design and mixed media collage as they construct a visually unified game set.

Jessica Stratton, M, HS

Using Artist of the Week to Teach About Cultural Responsiveness

Inspired by the cultural revolution that coincided with the Covid Pandemic, I developed an Artist of the Week segment in my lessons to teach about artists from diverse backgrounds. Teaching four courses, I have researched and collected over 150 artists in one school year. This workshop will share the resources as well as activities to promote equitable and inclusive thinking in art students.

Jessica Stratton, M HS

Introduction to Zentangle with CZT (Certified Zentangle Teacher)

The Zentangle Method, is a meditative art form meant to empower anyone

without artistic experience to learn and generate beautiful art by drawing structured patterns. CZT, Adrienne Watson, will cover the history, applications, and steps. Emphasis is on creating a supporting, encouraging, and stress-free classroom environment in which all students can create.

Adrienne Watson, E, M, HS, C, A

The Mother of Art: Architecture

As Frank Lloyd Wright stated, "The Mother Art is Architecture. Without an architecture of our own we have no soul of our own civilization". We as humans need few things to really survive: food, clothing, and shelter. You will walk away from this workshop with lessons, resources, and mindsets to incorporate into your own classrooms at the middle and high school level.

Jennifer Wentland, M, HS

Becoming a Culturally Responsive Art Educator

Today, more than ever it is important for us as Art Educators to include ALL students, families, and community members in our curriculum and programs. This workshop will explore the new NYS Framework for Culturally Responsive-Sustaining Education and give participants resources, lesson ideas, and ways to incorporate this meaningful work into your curriculum.

Jennifer Wentland, M, HS

D.I.Y. Watercolors

The session is a brief overview of teaching watercolor painting using household supplies. A lesson designed in response to the pandemic, remote students, low supplies, and at home assignments.

Matthew Wilson, M, HS

PK-College Partnerships

How can a PK-College partnership benefit you? We will share how we started our partnership, how it has progressed, and how it has benefited PK-12 students, teachers, and their administrator as well as college art education majors and their professor.

Mary Wolf, Michelle Agosto, Samantha Lora, Carrie Murray, E, M, HS, C, A

Extended Studios

**Extended studios are ticketed events.*

Gelli Printing Plates Workshop

This is a guided workshop that will give you step-by-step ways on creating amazing monoprints using Gelli plates. Gelli printing plates paired with a variety of mediums on conventional and unconventional surfaces. We will cover layering paint, “one-pull” color layers, stencil resources, texturing with found objects, color theory as it applies to the process, rescuing unsuccessful prints, transfers and print use in mixed media. No matter your skill level (beginners to veterans) this workshop is loaded with techniques for using the Gelli printing plates.

Veronia Kruger, Jan Dylewski, E, M, HS

Visual Journals for Art Educators

Dive into the visual journal as you explore materials and techniques and engage with the potential the journal has for you and for your students. Learn tips, tricks, and strategies for using the journal for your own artmaking and as a vital and vibrant part of your curriculum.

Eric Scott, E, M, HS, C, A

What the Hoopla Returns!

Ever wanted to try hoop embroidery? Have you ever tried painting on fabric and adding in embroidery? In this extended workshop you will have the chance to try a patterned project or to go abstract. We will be using paint, embroidery thread, fabric pieces, and embellishments. We will share ideas on application in the classroom from elementary through high school and for your own art making.

Monica Schor, E, M, HS, C

Gel Press Printmaking!

Gel plate printmaking is amazing! Gel Press plates are durable, come in many sizes and shapes and are so much fun to use with all ages! Join me in exploring different techniques, lesson ideas and have fun printing with a variety of mediums in this workshop. It could get messy so be ready. You will get your own plate to keep and lots of ideas to take home.

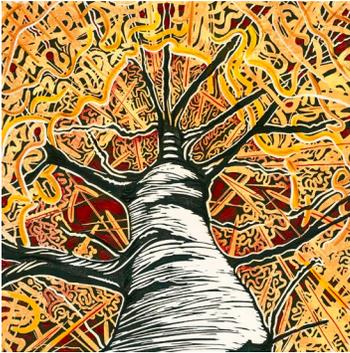
Jennifer Matott, E, M, HS

The Secret Belgian Binding and Alternative Book Cloth

In this hands-on workshop you will learn how to create your own hand sewn visual journal with a unique exposed sewing pattern and alternative cloth book cover. All materials will be provided but if you have some fun handmade papers that you would like to use for the covers and/or endpapers, then bring them along.

Beth Atkinson, M, HS

2021 Members' Art Exhibit



Jen LaCava



Harry Posnaski



Jan Dylewski



Laura Berkeley

Create a piece (up to 3 pieces can be submitted) of 2- or 3-dimensional work that is 10"x10". Media, content, and style are your choice. Remember—no mats, no frames, no glass. The image size must be 10" x 10" or less. If the image size is less than 10" x 10" then it must be attached to a 10" x 10" substrate.

Register and submit a high-quality digital photograph of your work online at <https://nysata.memberclicks.net/2021-members-exhibit-registration> by November 17, 2021; then drop it off in person at the conference upon arrival. Registration is FREE for art pieces that are donated to the Student Scholarship benefit auction. Donated work is tax deductible (sale price will be e-mailed to you at the conclusion of the event).

All submitted work will be displayed in person at our Annual Members Exhibition in the lower level of the hotel in Binghamton as well as our online gallery via ClickBid and will qualify for the jury process for awards – cash prizes will be awarded! Donated works will be auctioned for a minimum bid of \$25 and a reasonably priced "buy it now" option. Each art piece will be either given to the purchaser if they attend the conference or shipped to the winning bidder at the conclusion of the auction.

DEADLINE TO REGISTER IS NOVEMBER 17.

Want to participate but not donate your work?

There is a \$25 participation fee to enter work exhibited as not-for-sale. Non-donated work is still eligible for awards but must be delivered and picked up in person. If you are not donating, simply check the appropriate box on the form and submit payment with the digital image. These works will be designated as SOLD or NFS at the beginning of the online auction.

Not attending the conference in person but still want to donate your work?

You can still participate! Please have a friend who is attending drop off the work for you OR you can mail your donated work(s) so that it ARRIVES BY November 17 to

Beth Atkinson
45 Mar-Kan Dr.
Northport, NY 11768

Members' Exhibit Questions? artchallenge@nysata.org

Annual Student Art Exhibit

This year we are bringing the NYSATA Student Exhibit to you as a hybrid event. You can participate in person, digitally, or both! This exhibit is a great way for conference participants to share and showcase student artwork. Let us help you celebrate your amazing young artists by participating in this event!

The in-person exhibit will be displayed at the conference site for the duration of the conference. The Google Slides virtual exhibit will be displayed at the conference site, linked in the conference app, and appear on the NYSATA website for approximately six months after the event. You will be able to share a link to the exhibit with your administrators, students, families, and school community so they can join you in celebrating your student artist's accomplishments. A fillable, printable PDF certificate template will be available for download to provide to your participating students.

This conference exhibit event is free for NYSATA members who register as in-person or virtual attendees for the 2021 NYSATA Conference. Registration opens in October! Watch your email for details and deadlines, or refer to www.nysata.org/student-exhibit.

Questions?

Please contact 2021 NYSATA Conference Student Art Exhibit Coordinators, Heather McCutcheon and Kristie Boisen, at studentexhibit@nysata.org.



Artisan's Market: Join Us in Person or Virtually!



Friday, November 19, 9:00-10:30 pm at the NYSATA Conference

This fall, our long running Artisan's Market will be held in a virtual format as well as in person for all to enjoy.

Artisan vendors will show and sell their art and crafts at the NYSATA Artisans Market onsite at the DoubleTree Hotel, Binghamton, as well as have their website link and a description of their products posted in the Whova conference app and on the NYSATA website. Each artisan will be responsible for their own sales, shipping and any applicable sales tax.

A registration fee of \$20 per artisan will support our NYSATA Scholarship efforts. Artisans will need to register by November 1, 2021 on the NYSATA website. Watch for details in your email after October 1.

Questions? Please contact Artisan's Market event coordinator, Donnalyn Shuster, at dshuster@nysata.org.

NYSATA Awards

REGION ART EDUCATORS OF THE YEAR

Region 1: Erin Kaminski
Region 2: Alyssa Marchand
Region 3: Stacy Griffin
Region 4: Jessica Stratton
Region 5: Carol Marie Vossler
Region 6: Mary Beth Aldous
Region 7: Kathleen Johansen
Region 8: Wynter Carnevale
Region 9: Lisa Federici
Region 10: Laurie Sanders

SPECIAL CITATION MEMBER AWARD

Cindy Henry Wood, Region 4 & 7

RAY HENRY AWARD

Matthew Wilson, Region 4

SPECIAL CITATION BUSINESS/ INSTITUTION AWARD

CEPA Gallery
Region 1

The Firefly Artists
Region 9

OUTSTANDING SERVICE AWARD AT THE TIME OF RETIREMENT

June Levenson, Region 5
Robert Wood, Region 7
Dale Malekoff, Region 9

ZARA B. KIMMEY AWARD \$1000

Lucy Dietrich

Tonawanda High School, Tonawanda, NY
Attending Cleveland Institute of Art
Elizabeth Randell, Nominating Art Teacher

BILL MILLIKEN AWARD \$500

Aviella Sung Holle

Syosset High School, Syosset, NY
Attending Hunter College
Chrysoula Highland, Nominating Art Teacher

AIDA SNOW AND ELAINE GOLDMAN AWARDS, \$500 EACH

Amelia Booth

Franklin D. Roosevelt High School, Staatsburg, NY
Attending University of Hartford
Joshua Brehse, Nominating Art Teacher

Isabella Weber

Hicksville High School, Hicksville, NY
Attending SUNY Fredonia
Craig Mateyunas, Nominating Art Teacher

NYSATA STATE ART EDUCATOR OF THE YEAR



**Michelle
Schroeder
Region 1**

**Art Educator
Buffalo Public Schools
Buffalo, NY**

**NYSATA President
2021-2023**

**NYSATA Region 1
Chair - 2008 - 2017
Board of Trustees Rep
2008 - 2020**

**Sagamore Summer
Institute Co-Chair**

Guests are invited to join us in
celebration of Michelle at the
awards banquet on Saturday
evening, November 20 at 6:30
PM.

Dinner tickets available at
www.nysata.org/2021-conference-registration

NEW ONLINE COURSE!

MEDIAARTS INTENSIVE

Dive into the world of Media Arts with a new online course from Davis! **Access fourteen hours of Professional Development** from wherever you are. Start the course whenever you like and learn at your own pace for a full year!

Get inspired with an **overview of Media Arts** and how it has evolved over time, a deep dive into the **National Media Arts Standards**, and exciting sessions **for educators across all grades** including:

- **Nine Artist Talks** with contemporary artists such as Allison Maria Rodriguez, Momo Pixel, and JooYoung Choi.
- **Four Focus Sessions** on key topics such as how color is perceived in virtual spaces.
- **Two Panel Discussions** with teachers on incorporating media arts into existing programs.
- **Seventeen Best Practice Lectures** presented by educators around the world.
- All content from the two-day live event including: recorded sessions, printable resources, and the digital version of the *SchoolArts Collection: Media Arts* book.

Purchase today for \$150!

Visit **DavisArt.com/MAI** to learn more.

9 Artist Talks including:



Allison Maria Rodriguez



Momo Pixel



JooYoung Choi





Thrilling to have a full class in one place again!!!!

Absolute jubilation on the students faces and extremely happy to be back in my own Art Room!

It's everything; my right place, my chosen occupation, connection to colleagues and children, such joy, and one big unknown, random, scary, threat.

My first week back, breathe, smile, head spinning, deep breath, happy, fun, exciting, insightful, holy cow Batman, super deep breath, smile, joy, wave bye to the bus, breathe, collapse.

Rather than wait for someone else, I'm redefining what's normal for art in my newly constructed art room! (Dreams come true!)

A period-by-period search for recognition, connection, and hope in all those unfamiliar eyes peering out from above the masks.

Déjà vu times two; still pushing in, but twice the kids.

My first day back was NOT spent in front of a computer but rather with kids in front of me using paper and pencil.

The first day of school was tense, busy, happy and SWEATY!

My first day back made me feel really good inside; seeing and hearing about the things my students explored and experienced over the summer :)

Cautious.

Exhausting, Exciting, Emotional.

My first day back to school was a blend of excitement to reconnect, relief to see one another again, to lift one another up, and the continued trauma of the pandemic layered on top of the frenetic pace of the unmanageable daily schedule.

The calmness of floating gently on an ocean wave like a buoy with the unexpected title wave.

Anxious and disconcerting... I feel like we jumped in the deep end and are hoping there are no COVID sharks.

The whirlwind of anticipation and excitement ended with complete mental and physical exhaustion.

It's chaos.

My first daze back was the best feeling because it was just a little bit of normal compared to last year.

Using Children's Books to Prompt Self Reflection in Art Lessons

Mark LaRiviere

I am an elementary school art teacher who asks students to work from their own personal experiences and to explore their feelings as the basis for their creative work. I also fully realize that I see each student for only one hour a week and the issues they bring up can linger with them throughout the rest of their day. It is important to partner with their classroom teachers to continue this work back in the classroom. I find it is important to keep teachers aware of the kinds of personal expressions I am asking their students to explore.

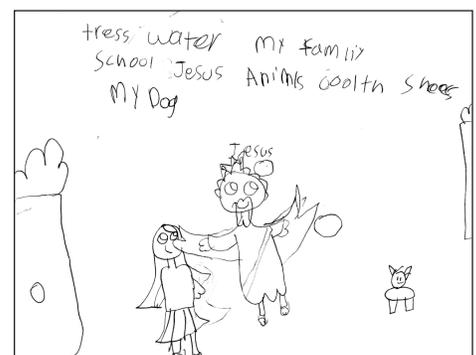
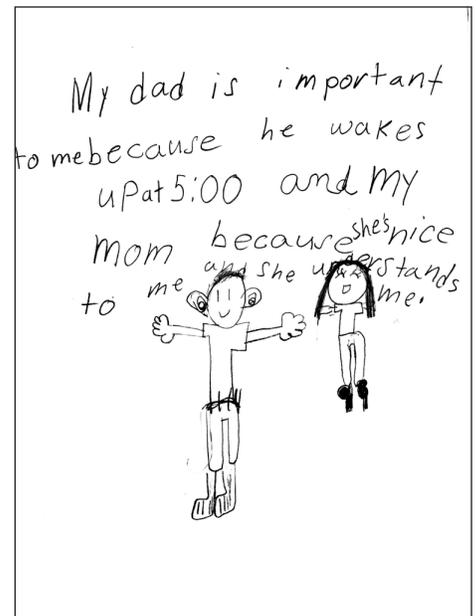
During the last school year my interaction with the students was all remote. I worked with children from kindergarten through 3rd grade teaching via Zoom. Because many of the students were learning from home and unable to get art materials, I decided that we would spend our time exploring a drawing unit. I would teach drawing concepts and the expressive use of line, texture, shading, etc. believing that everyone could get paper and a pencil or pen.

As students returned to school, many came back stressed, troubled by unresolved feelings, and were wondering what the future would bring. We had all been through a lot of emotional upheaval and our students needed healthy outlets to express themselves. I felt it important to assist them in finding ways to understand their emotions and feelings while they came to grips with the loss of time, proximity to friends and family, and the loss of loved ones due to the virus. It was important to find ways that their classroom teachers could understand and assist in the healing.

Realizing that some students are okay with expressing self-reflective ideas, while other students resist sharing personal stories in group settings, I decided to use children's books as the prompt for all my lessons. Children's books can help kids to feel comfortable in reflecting on what they remember from the stories, and they may identify with certain characters and situations. Many students feel free to express themselves under the cover of the characters and situations in the books we read. They feel safe and brave enough to share experiences once they see that others, storybook characters, and their classmates, have similar experiences and feelings. Using the books helped me connect with the classroom teachers who were happy to engage in the lessons and understand the questions we were working with in the stories.

The books we use are stories that have universal themes and situations. In a book like *Farfalinna and Marcel*, the author, Holly Keller, introduces students to the idea of making friends and then having to be away from them for a while. It touches on growing up and being a changed person when we meet our friends again. These ideas resonate with students as they all have been away from family and friends during this pandemic. In their artwork, they drew their own personal situations and were happy knowing that others were experiencing similar feelings.

In the book *Silence* by Carmen Lemniscates, the students get to ponder what they hear when they are silent or go into a silent place within themselves. As they think of what they listen for, they become calm and



peaceful. Seeing where their peers go for silence helps them know it is okay to seek quietness as comfort.

Students found personal bravery in expressing what interests them and what they like to do alone or with friends and family in books such as *A Chair for My Mother* and *Music, Music for Everyone* by Vera B. Williams.

After reading *The Important Book*, by Margaret Wise Brown, students drew things that were important to them. One student commented that the important thing about an apple wasn't that it was "round", as written in the book, but that it was nutritious and delicious. Other students commented that the important thing about the grass was not that it was green, but that it provided homes for insects and small animals.

The students drew and wrote about what they thought was important to them: the environment, their friends, family, food, sports, education, books, etc. To one student, cicadas were important, "because they keep the bad bugs away". To another student, dad is important "because he wakes up at 5:00" and mom is important because "she is nice and understands me".

As our students are spending a lot of time alone, some of the greatest gifts we can give them are methods and skills to understand what they are feeling and the tools to

express themselves clearly. Creating images that reflect their lives helps students to better understand what they are feeling. As we return to in-person learning, we will need to assist students in understanding and expressing what they are feeling and how all of this may be affecting them. The feelings that this pandemic has awakened in all of us aren't going away anytime soon. We can use this time to build schools of trust, empathy, safe expression, and brave healing. We will need to create school communities where we rely on each other, and being that we are all experiencing this together, it is an opportune time to learn, grow, and support our students and ourselves.



Mark LaRiviere, is a working artist, educator, and the Chief Program Officer at the Children's Arts Guild. The Children's Arts Guild is a nonprofit arts organization that works with teachers, children, and families to use creativity to teach SEL skills and authentic self-expression.

childrensartsguild.org

www.chromaonline.com
info@chromaonline.com | 800.257.8278

SCAN FOR FREE LESSON PLANS! 

The **Portfolio Project** is an initiative of NYSATA that was developed in cooperation with the New York State Education Department. It is an authentic assessment tool that is based on The New York State Learning Standards and provides students with an opportunity to present portfolios of their work at regional adjudication sites. The student portfolios provide evidence of understanding and student learning in the visual arts. Feedback is available for the student, parent, school, and community. The Portfolio Project can provide an authentic source for data on student success in the visual arts.

Questions? Contact NYSATA Portfolio Project Chair at portfolio@nysata.org for more information.



Why Go Back to Normal?

Tempest NeuCollins

The world as we now know it

For educators, the pandemic ripped the lid off of many carefully closed boxes, and one of those was the formality of the student-teacher relationship. Through virtual schooling teachers became witness to home environments and family dynamics at an unprecedented level, affording deeper glimpses into their students' emotional landscapes.

That's a lid that can't be put back on. As we return to in-school classes, and the world begins to speak of returning to "normal," what can we do with this new information, these new insights? And how can we help our students, and ourselves, begin processing all the stress, fear, and confusion we have been, and are still, dealing with?

The first step, I think, is to embrace and celebrate the fact that we are not returning to "normal." The truth is that we can't go back to the way things used to be. Too much has happened. As educators and humans, we've simply experienced too much stress, solitude, deep uncertainty, and instability. And so have our students.

But then again, do we really want to go back to how things used to be?

Arundhati Roy¹, author of *"The Pandemic Is a Portal,"* suggests, "Nothing could be worse than a return to normality. Historically, pandemics have forced humans to break with the past and imagine their world anew. This one is no different. It is a portal, a gateway between one world and the next."

So as we enter this new school year and consider this new world, the question is:

How can we imagine art education anew?

Offering Art as a Connective Tissue

Pre-pandemic, there were a few subtle but exciting shifts away from classroom teachers using isolated teaching

strategies geared toward test assessment-based results. These shifts were toward more inclusive, holistic pedagogies.

One such shift is the rise of [project-based learning](#), where students are fully immersed in a given subject area, not just taught a bare recitation of facts to memorize without context. And the writings of [Gholdy Muhammad](#) and [Natalie Wexler](#) both encourage ELA teachers to help their students develop a deep and comprehensive knowledge of the world around them by connecting class topics to a variety of subject areas, again providing context rather than teaching a single topic in isolation.

These shifts represent exciting opportunities for art educators to connect what they are teaching to their wider school community. It's art, after all, that offers the opportunity to

build knowledge and understanding, foster personal connection, and unpack the historical context of every subject our young students are taught.

The move toward a more holistic curriculum and away from isolated teaching strategies has also fostered a growing awareness of the complex nature of learning. This in turn is giving rise to curriculum and instruction that are more intentionally

diverse, inclusive, and culturally relevant. Again, it's art that can truly unite this type of school curricula, at all age levels, by making other cultures, people, and their diverse ideas visible.

Moving forward into the new year, there is increased discussion and demand for curricula incorporating Social Emotional Learning (SEL). And, I believe, yet again, it's art that will help us navigate our way into the next new normal.

I envision a new world where art is not taught in a silo but rather is used as the vital connective tissue needed to support children as they develop not just into "college- and career-ready" students but as creative, resilient, empathetic, and compassionate adults.



¹ A sample from Roy's book can be found on the [Rethinking Schools](#) website, a publisher dedicated to social justice teaching and education activism.

Struggle and opportunity in the era of pandemic education

After years as an art educator in Brooklyn, I stepped down in 2015 to found a non-profit called [Doodles Academy](#). Our goal is to effect positive change through curriculum. With a continued focus on authentic student expression, we design projects that amplify a diverse set of artists and viewpoints, and approach complex cross-curricular and inter-connected topics through the lens of visual arts.

We watched with great concern as art educators struggled through the beginning of the pandemic, trying to teach while dealing with inconsistent support, supplies, and stability. And doing their best to support students facing the unprecedented and challenging collision of school and home life. All while living with the stress of a global pandemic.

In response, we began, and continue, a project series called “[Outside the Lines](#)”. Each part of this series starts with a question relevant to this moment in time and its particular needs (not least those of the teachers and students living through it). It then builds an entire visual art unit filled with projects and learning supports to dive deeper into that question and its answers. As curriculum developers, this landscape was new, and we were learning as we went. We were constantly polling and interviewing our teachers to find out what they needed, and in response to their needs, we found ourselves frequently leaning on and referencing SEL frameworks to inform our project design.

For example, our unit “[The Introspective Artist](#)” is built

around the question “How can we use art to better understand ourselves and our unique experiences?” In it, we provide opportunities to develop the [SEL competencies](#) of self and social awareness, then placing what students learn and explore into a wider historical context:

Self-Awareness:

The unit begins with introducing visual journaling, practice focused on self-exploration and self-expression that is relatively easy to incorporate whether you are teaching virtual, distanced, in-person, or some combination of the three. We include suggestions on how to set up a journaling practice with students, but the most important part is consistently creating opportunities for students to journal, as well as giving them privacy. Sharing can be a valuable extension that promotes social awareness, but never at the cost of pressured participation. These starter prompts are meant to be done with whatever materials are on hand and which appeal to the student.

Social Awareness:

We wanted to connect this growing self-awareness to a wider social awareness. So we launched the next part by suggesting that students get in pairs (again, this can be done virtually or in person) and repeatedly ask each other “Who are you?”² Students have to give different and varied answers for 60 seconds. The result – a fairly deep dive into what each student considers the framework of their identity.

We then reference contemporary artists who explore ideas of identity (self and others), such as Wangechi Mutu, who uses collage, and Gabriel García Román, who is a photographer who incorporates the subject’s writing. We use those as starting points for students to explore some more traditional visual journaling techniques. For example, after the ‘Who are you?’ exercise and looking at the artists, students are well prepped to create a ‘Who am I?’ collage using found materials.

Context:

In the end, we wanted students to authentically apply their new skills – emotional as well as art skills – to understand what they’d been learning in class in a wider social context. So we looked to history, sharing examples of journals that were kept through other historic moments in time – Anne Frank, for example – and now revered for the chances they give us to witness personal and humane perspectives of a particular eras and events.

Given that we were and are living through our own historic moment, students are given a challenge – to describe their experience of the last year on a journal page. We included some parameters that connected to the exercises we had done previously (for example, the inclusion of more than one material). But importantly, once the journal pages were complete, they were to be



THE INTROSPECTIVE ARTIST

How can we use art to better understand ourselves and our unique experiences?

This issue is devoted to teaching students how to explore and better understand their experiences through highly-personal art practice. As they work through this unit, they'll become skillful in using art as a tool to process what they experience, as well as to better understand their unique emotional responses.

Students start by establishing a basic visual journaling practice that focuses on self-exploration and self-expression. Throughout the next two prompts, they explore their identity while simultaneously learning techniques that are often used in visual journaling. During the third prompt, they create a multi-media piece in a collaborative visual journal. This allows them to share their own unique experience of an event while also seeing how their peers experienced the same event.

doodles-academy.org

² A technique Ms. Muhammed cites in her book, *Cultivating Genius: An Equity Framework for Culturally and Historically Responsive Literacy*.

bound into a single journal, visually representing the multitude of ways we have collectively experienced this singular moment in time.

This approach – creating projects that 1) support self-awareness and identity, 2) enhance social awareness and a sense of responsibility and 3) offer an historical framework for our experiences should become essential aspects of all art education moving forward. These skills, which art is uniquely positioned to support, are tools that will serve our students not only as they navigate the complexities of this next school year, but also the rest of their lives. Ultimately this is the gift we aim to give our students – the ability to live life well.

The collaborative nature of art, and this project specifically, strengthens another core SEL pillar, relationship skills. Processing their experiences and emotions on their own builds students' confidence, and working and sharing with fellow students builds communication, listening, cooperation, and other essential abilities. Just as importantly, it helps students connect to each other. And connection is something we've all been craving.

Imagining the world anew

While this era has been incredibly difficult on a personal and professional level for so many educators, it hasn't been without its positives. Yes, we've struggled to adapt our

lessons to a virtual environment, and yes, we've done so while dealing with deep fear and uncertainty. We've had to help our students grapple with the challenges of working from home while doing the very same thing ourselves.

But that breakdown of formality and hierarchy between teacher and student is perhaps the biggest blessing of the pandemic. Students and teachers had the chance to see each other in their living rooms and in their sweatpants, so to speak. And that can't be unseen. Nor should it be. We became human to each other.

As we return to in-person schooling, students and teachers alike are emerging from a wealth of intense experiences, and we should not attempt to "return to normal." Now more than ever we need every tool available to not only help our students deal with the inevitable emotional and psychological fallout of pandemic living, but also strengthen our abilities as educators, taking what we've learned from teaching during this difficult time and building a stronger, more holistic school environment. Above all let us embrace a new way of teaching, one that values each student as a whole person, each person as part of a larger community, and uses art to make these connections – cross-curricularly, socially, and emotionally.



Tempest NeuCollins is an art educator and the founder of Doodles Academy, which creates art curricula that supports teachers as they bring student-focused, diverse, and integrated art experiences to their students. Believing that all students deserve access to a high-quality visual art curriculum, Doodles Academy materials are freely available at doodles-academy.org .



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Our Inner Observers

Clarice Proeschel

I am a trained Trauma-Informed, community-based yoga instructor for children and adults. Through the cultivation of my own mindfulness practice, I have developed a self-awareness that allows me to observe my own personal thoughts and responses without criticism or judgement, which greatly impacts me both as an artist and educator. These simple observations from within provide me insight on when to employ the use of my inner resources for self-regulation, something as simple as feeling the sensations of my grounded feet when I find myself agitated and on the verge of reacting to my middle school students without surveying my current state – a repeated, negative cycle that doesn't yield productive interactions or positive examples for students to follow.

This developing self-conscious observer of my thoughts, feelings, and physicality have impacted my art and decision-making process over time. As an artist, it is essential to have a foundational awareness to what comprises my self and how my life experiences shape how I express these perceptions. Art is a viable mode that enables us to better understand the capacity of our roles as both artists and educators, and the significant impact of connecting with others. Participating as an observer of self in a nonjudgmental and compassionate way provides many new outlets that sparks creativity and ingenuity.

When I start to self-project feelings of criticism and judgement during the artistic process, I no longer work to my fullest creative potential and hinder my own growth and learning. Over the summer, I began a series of shadow tracings using mixed media in which I worked intuitively to manipulate. Each moment along my artmaking process presented a choice lead by curiosity and unattachment to an idealized outcome. I began this piece by observing and tracing shadows that regularly presented themselves around my house at specific times and locations. These shadows

were visual representations of present moments of time I rarely paused to acknowledge throughout the course of my busy days. This series also required trusting my intrinsic decision-making process when choosing color, medium, and technique. Ultimately, there was no right or wrong choice, but an inherent acknowledgment of all my efforts, not just final result. Internalizing self-compassion and reflection has transformed my artmaking process to become meditative and empowering.



As a teacher, on the second day of school, I welcomed a new class of fifth graders whom I had never taught before. We first introduced ourselves and checked in with how we're feeling using a restorative circle format. Students then transitioned to working in small collaborative groups on an imagination drawing exercise. I emphasized staying curious and open to possibilities. I began to circulate the room floating from table to table, greeting students individually while monitoring their creative efforts and social interactions. Suddenly I felt a crayon bounce off the back of my head, with a clear intent it was aimed for me. That moment presented an opportunity in how I would choose to respond. After a

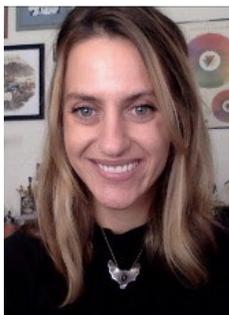
deep breath and calling on my inner observer, I addressed the student who was not yet equipped with the language to voice her frustration: she thought I was ignoring her. This incident became a teachable moment as I paused their collaborative work and facilitated a class discussion on identifying the physical sensations of frustration and anger in our bodies. I used child-friendly language to introduce the concept of self-regulation and closed by guiding a breathing exercise that connects breath to movement, accessible to implement independently at any time of need or desire.

Within the first three days of school, it has been a conscious effort to normalize and welcome all feelings and emotions that enter the art room – a space that is safe and inclusive



for all students, where we can learn to rely on our inner observer. I believe practicing and modeling vulnerability and equanimity is a powerful teaching practice, that helps my students and I to use in our own personal and artistic growth. Guiding students in the use of social and emotional tools enables them to reflect, understand, regulate, and be curious about themselves. This practice will add meaningful and intentional value to their lives and artwork.

With art, we hope to gain an insight into other perspectives; viewing through different lenses enriches how we live in the world. It is most essential in acknowledging all our efforts and holding compassion for ourselves so we can teach from a rich source of embodiment and knowledge. As we face another challenging year of teaching, I challenge you to develop your inner observer this year and respond to yourself and your students with grace and compassion.



Clarice Proeschel is a graduate student of Art Education at Buffalo State College and middle school art teacher in the Buffalo Public School District, previously teaching internationally for three years. Her research interests include mindfulness practices in the art classroom. In her free time, if she isn't on her yoga mat, she is on her bike or getting lost in nature.

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the NYSATA news

Winner of the
2012, 2013, 2015,
2016, 2017, 2018,
2019, 2021 NAEA
State Newsletter
Award!

Call for Contributions

Calling for Contributors to the WINTER 2022 NYSATA News

Taking and Making the Time for Meaningful Artmaking

Submission deadline: January 15, 2022

Art teachers always need to offer their students choices, encourage collaborative artmaking, and create art challenges that are personally and socially relevant to their students and their worlds. Because art teachers are so busy and have such limited time, the temptation can be to rely on cookie cutter projects that are easier to teach, manage, and assess. Our days can be predictable and manageable if we quickly cycle through “closed-circuit” lessons rather than providing time for learning, exploration, and play. Who has ever described artmaking and/or teaching as predictable and manageable? Making art and teaching art at any level is complex and layered – and it takes time.

How do you make time for your students to play, explore, think, and learn in deeply meaningful ways rather than rush them from project to project? How do you make time for your own artmaking? How do you make time to create meaningful lessons? How do you make time to create interdisciplinary lessons?

We ask that you consider writing about these topics

- How do you take/make the time to plan lessons that engage the whole student in your art lessons?
- How do you take/make time for and encourage collaborative learning and making?
- Humorously – what does your typical day look like as you plan, teach, reflect?
- What are some concrete examples of how you took the time and worked with other disciplines and integrated their content with artmaking?
- How do you take/make the time to plan lessons that engage your students with artmaking that is personally and/or socially relevant to their lives?
- Do you have a regimen or routine to reflect and plan – how do you make the time to integrate it with your daily/weekly schedule?
- Can you tell us about a specific experience where students embraced the open-ended nature of your lesson, which illustrates the positive benefits of providing time for exploration and play?
- How do you schedule time for your own creative activities? Is it a habit? A luxury? Is it a discipline that helps you in your teaching? Do you use your personal approach as a model for your students?

Remember – student artwork (with permissions) is always more than welcome, along with examples of your own plans and rubrics.

Articles (around 500 words) and features (around 2000 words) should address this theme in some manner. There is no specific length required or recommended – say what you need to say.

You can use our latest issue for reference. The newsletter welcomes and encourages images but be sure you have signed permission slips for student artwork / classroom activities showing students' faces (we have a form). Images should be .jpg format / a minimum of 5x7" at 150 ppi.

Please contact me with your idea. We can discuss your piece, deciding on how I can best help you. I appreciate the time and effort you will put into your work for the newsletter – remember how much it will enrich and inform the readers. Find the latest issue here: <https://www.nysata.org/nysata-news>

Marty Merchant NYSATA News Editor: merchantmartin@gmail.com

NYSATA Leadership • 2021-2022

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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	New York City	New York, Bronx, Kings, Queens, Richmond
9	LI Nassau	Nassau
10	LI Suffolk	Suffolk



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2021

NYSATA Annual Conference
Hybrid this year!
WhoVa App



November 19-21
2021