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Newsletter Award!

# the NYSATA news

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

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## *New Frontiers*

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**Photos:** Marty Merchant and article authors.



# Imagined Plants

Lesson Plan for Grades K-12



Blick Construction Paper  
Item #11409



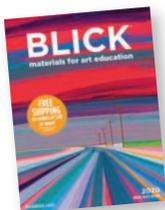
Papier Mâché Clay Pots  
Item #01356

## Take a cue from Dr. Seuss, create a new plant “species,” and share its importance within an ecosystem

As timely a story as it was 50 years ago, “The Lorax” describes a world where trees disappear because of non-sustainable industry practices. This lesson encourages students to create their own unique and colorful plants, and then imagine the ideal environment in which they will grow, thrive, and benefit humans and other organisms.

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## President's Message from Valerie Savage



***Reflecting on past practices that leave you stressed, accepting the reality of the present, and making changes to move positively into “New Frontiers” can provide the framework for a wonderful year!***

Monday was not a normal day. I worked from home and participated in a Zoom District Curriculum Meeting. Similar to a classroom check-in with students, we were asked to participate in a check-in zoom style. Attendees were asked to rate themselves on a scale from one to ten on how they were feeling and type a response into the chat box. Ratings quickly came in, a three, a one, a two, and the rates continued with only one rating as high as a five. Educators are struggling.

Our daily routines, our teaching practices, and our contact with others has changed drastically in the past few weeks. Online instruction and virtual meetings are becoming the new norm. Heading down this new path created a “New Frontier” that was sudden and unexpected. With so many unknowns and with personal lives and situations all so different, it is difficult to know how our students, colleagues, friends, and family are really coping. Through the creation of new habits and boundaries, by identifying professional and personal support systems, and by incorporating practices to lessen daily anxiety and stress we can move forward and persevere during this difficult time.

This past summer, I had the opportunity to work with a group of educators as part of the NAEA School for Art Leaders (SAL). As part of SAL, we were challenged to evaluate personal self-care strategies. We were challenged to explore sketchbook/journaling and to reflect on the activities requiring action for each day as part of a morning routine. Mental preparation for daily tasks, list making, and reflection on things we can be grateful for, will prove valuable as we adjust to the current changes in our daily lives. Letting go of what we have considered normal and adjusting with new schedules and new daily practices will allow us to balance work and family responsibilities. Many teachers have been asked to check-in with students to see how they are doing both academically and mentally. Fortunately, my district is realizing that we need to adjust expectations and scale back in areas to allow students to deal with the mental effects from isolation and family demands.

Educators must also check in with each other and pull together to allow us to assist students and achieve personal

balance. Vice President Donnalyn Shuster is working closely with the NYSATA Advocacy, Curriculum, and Website Communications Committees to assemble the best resources available to help in student instruction and care. An evolving list is available on the NYSATA website. The NYSATA Facebook page and other social media venues are also helping us work as a community to share noteworthy and inspirational ideas, opportunities, and resources. As an important part of the NYSATA community, we ask you to consider sharing your best finds with Donnalyn ([dshuster@nysata.org](mailto:dshuster@nysata.org)). Together we are stronger!

As artists and educators we also need to be using this time to create. Human experience must be recorded. There is no better way than through the art created during difficult times. Creating art provides the opportunity to respond to feelings, to share events, and to help with healing. We must pass this on to our students and help young artists feel empowered through their personal creation and experimentation of ideas.

Artists are creative and resilient. Cancellations of exhibits and art functions is disappointing. The reaction of the artist is amazing. Social media venues are being used to bring exhibits to our homes and to highlight the joy in creating. We must continue to look for new ways to bring the beauty and expression of the visual arts to the homes of our students and their families.

There is beauty to be found in how people are working together. Our state is demonstrating the importance of support whether it is making medical masks, supplying food, or helping an elderly neighbor. Community and personal support systems are important. Checking in and connecting with friends and family will help to alleviate some of the feelings of isolation while also allowing us to share the healing power of the visual arts.

I encourage you to find a healthy balance between work, family, and self-care. Check-in with your art colleagues and students regularly. Find empowerment through art! Together we can weather this storm. My thoughts remain with you and your family during this unprecedented time.

Valerie Savage  
NYSATA President

# 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 [nysatanews@nysata.org](mailto:nysatanews@nysata.org). Advertising inquiries should be sent to [sponsorship@nysata.org](mailto: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](mailto: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, and 2019. 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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### Members of the 2019-2020 Contributors Board

Executive Editor.....Martin Merchant  
Layout and Design Editor..... Alyssa Lindstrom  
Proofreader..... Jo Merchant  
Youth Art Month .....Donnalyn Shuster & Heather McCutcheon  
Pre-service Student News ..... Allison Demski & Doug Pashley

NYSATA members interested in serving on this board or contributing articles are encouraged to contact Martin Merchant at [merchantmartin@gmail.com](mailto:merchantmartin@gmail.com)

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# Letter from the Editor Martin Merchant



There are several approaches to our theme “New Frontiers” in this winter issue of the *NYSATA News*: Tina Rodriguez provides us with a look into the new frontier of teaching online – a prescient submission that came across our desk months ago. Janice Wiggins tells us about integrating technology into her elementary classrooms; Cynthia Baer shows us how a dramatic change of scene and immersion in other cultures brought her to a new place in her life and teaching; Sara Qureshi becomes involved with social issues and brings her teaching, and students, across new borders; Katie Brown and Stephanie Warchol involve new models to raise their student’s awareness and sense of inclusion. These are voices from the winds of change that are sweeping through our discipline, moving us to new sensibilities and sensitivities. These new understandings and these kinds of changes shouldn’t be new frontiers – artists of diverse race and culture shouldn’t need to be discovered, as if they were hidden or obscure. New inclusive ways of working should be embraced, not resisted, but art teachers are human beings first, before anything else, and we cling to familiar patterns and understandings by nature. Love of the familiar and routine is a natural affliction – familiarity gives comfort while hiding the diversity and vitality of our fellow creatures. I hope you feel inspired by the bravery and curiosity of these writers and start thinking about crossing some new frontiers in your practice.

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## Introducing New York State Art’s Associate

### David Seligman

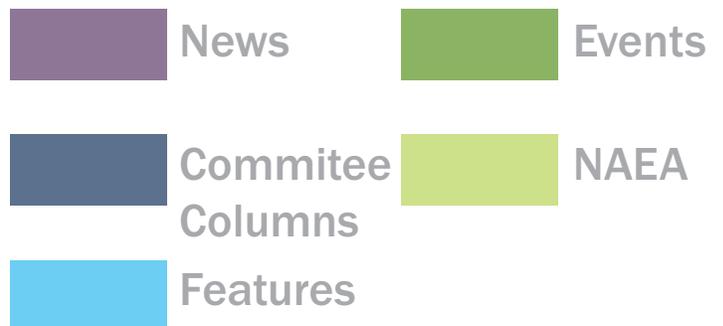


It is a privilege to introduce the newly hired New York State Art’s Associate: David Seligman. David is excited to begin working with NYSATA. David writes:

“I come to the Education Department with extensive experience in the field having taught visual art in District 2

and 20 in NYC, in the White Plains City School District, and the Democracy Prep Charter Network. In addition, I was an Adjunct Instructor in the Visual Art teacher preparation program at the Steinhardt School of Culture, Education, and Human Development at New York University. My research interests include drawing and cognition, culturally responsive pedagogy, and art history. Analogue photography, mixed media drawing, and bookmaking are a few of the many creative pursuits I am passionate about. I am excited to leverage these experiences and interests to support you, your students, and communities.”

David has offered to provide written updates regarding state initiatives for future issues of the *NYSATA News*. NYSATA is looking forward to a future of working closely with David.



Your participation in our community is valued and important!

“Like” and/or follow us at:

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## In Recognition of

# Jennifer Childress

Katy Colletti and Cindy Henry

For the past 30 years, Jennifer Childress has been a dear friend, arts comrade, and leader among visual arts educators. This past December 2019, Jen passed away after fighting a short battle with an inherited heart ailment.

Jennifer Childress was a graduate of Syracuse University (BFA) and Cranbrook Academy of Art (MFA). She completed her teacher certification requirements at the College of Saint Rose (1989) and began teaching in the Ticonderoga Central School District (1989-1998). Her influence has been widely felt through the many students she taught at Ticonderoga, the student teachers she mentored as Associate Professor and Art Education Program Head at the College of Saint Rose (1998-2017), and her service as the Associate in Visual Arts for the New York State Education Department Office of Curriculum and Instruction (2018-19).

Throughout these many roles, Jen devoted her heart, mind, and hands to the field of arts education. Her record of service includes leadership as NYSATA President (1997-98), Executive Editor and Columnist for the national award-winning NYSATA News (2006-2014), NYSED Regents Blue Ribbon Commission for the Arts. She presented annually at the NYSATA conference and, over the years, mentored dozens of arts leaders with the well-being of her professional associations and field of Art Education foremost in her mind. In 2015, she was the recipient of NYSATA's New York State Art Educator of the Year Award.

Katy Colletti fondly recalls the privilege of working with Jen since the late 1980s:

*I met Jennifer Childress when we were young visual arts teachers working with the New York State Department of Education and the New York State Art Teachers Association. Jen's talents were illustrated in many ways early in her career. Two specific events compelled me to want to work more closely with her those many years ago: First, she co-taught, with Project Zero's Dennie Palmer-Wolf, a statewide professional development workshop on portfolio assessment and domain projects that transformed my teaching and assessment practice. Jen awakened and expanded my understanding of the natural cross-disciplinary connectivity of art with her emphasis on project-based learning, portfolio development, critique, and assessment in the classroom. Second, I experienced Jen's sculptural installations and was instantly hooked on getting to know her better as an artist and a teacher. Her pieces were a riveting commentary on politics and class in contemporary America. Her tongue-in-cheek sarcasm addressed societal caste systems, a woman's place as in the kitchen, politics, and how everything in life is not as black and white as it may initially seem. Jen's dry wit, artistic expression, thoughtful writing, and speaking will be missed. Her teaching was equally exciting, stimulating, and engaging. Her artwork and training inspired me to further develop myself and my practice, both within and outside of the classroom.*





Jen is remembered for her powerful intellect, resourcefulness, diplomacy, compassion and passionate professionalism. Her excellent communication skills and positive demeanor sparked immediate rapport with colleagues and students. Her comprehensive knowledge of educational pedagogy, experience as an art educator and department leader, humility, and generosity of spirit set a positive tone for the culture and learning environment in her own classroom(s) and earned the respect of all who came in contact with her. Her humble manner and generous sharing of knowledge will be greatly missed.

In remembrance, consider Jen’s philosophy of teaching—all our students are walking works of art in the making. We all must believe this as we have chosen this fine profession.

Jen further elaborated on her teaching philosophy:

*While differentiation matters at all levels of teaching, there are still professional standards to meet. As teachers we are here to serve our students first. We serve our students and the field best when we take professionalism seriously. Art-making skills, imagination and thought processes, teaching skills, leadership skills, writing and research skills—all are important in promoting a professional stance for art education. Last but definitely not least, the “skill” of understanding others—empathy—must be developed. We must be role models, who cultivate compassion and care for all of our students...*

*As artist/educators, we should relish such constraints as they provoke us to develop our powers of invention—to meet and go beyond such standards, and still find new ways to teach the world’s most unique forms of personal expression. A walking work of art grows and changes, and so should our profession. Like the novel, which ends with an affirmation of life and art, the rewards that come from successfully navigating this world on behalf of our students are very real and satisfying.*

Essentially, Jen’s raison-d’etre was to learn, grow, teach, and to learn from teaching. The art form that teaching is embodied also her sculptural work. Please take a moment to reflect upon the entirety of her work (including the “walking works”) and to honor a truly special arts educator for sharing her life with us. In gratitude, here’s to you, JC!



*Successfully guiding and coaching another human being is the most gratifying and fulfilling work one can do—this is why I teach; this is why I continue to learn; and this is why I serve the teaching profession.*

**–Jennifer Childress**

# NYSATA 2019 Art Educator of the Year



## *Introducing Patricia Groves*

**Cindy Henry and Alyssa Lindstrom**

If you have been an active member of NYSATA any time within the past 25 years, your life has likely been touched by the work of Pat Groves. For many years before, during, and after her 2009-11 term as president of NYSATA, Pat distinguished herself as a transformational leader with exemplary knowledge, creative vision, persistence, and far-reaching influence. Her efforts have had a powerful and lasting impact on NYSATA and the art education community in New York State. There are countless people that Pat Groves taught, inspired, mentored, and enriched their professional and personal lives, helping them to become the art educators and individuals that they are today.

NYSATA Region 2 Co-Chair Alyssa Lindstrom was surprised when she found out a few years ago that Pat Groves had not yet been a recipient of the NYSATA Art Educator of the Year Award. One can only imagine that any time her name was brought up as a potential nominee she likely guided people toward other equally deserving and incredibly talented art educators. Alyssa began a nomination for her while Pat was in the midst of planning an incredible 70th anniversary NYSATA Conference to be held in Buffalo, New York. No one knew or even imagined that Pat would not be present in person one year later to know she had been nominated or to receive the award, as she passed away unexpectedly in the Winter of 2018. Although we are deeply saddened by the loss of her, we enthusiastically embrace the opportunity to honor the art educator that Pat was and the legacy she has left for so many.

A graduate of Buffalo State College and Nazareth College, Pat began her teaching career in 1976 as a PreK-8 Shared Service Art Educator for Genesee-Wyoming BOCES, Batavia, NY. She taught full time at Brockport High School from 1986-2007, where she served as Art Department Chair for many years. She was beloved by her students and highly regarded as an innovator and leader in curriculum and assessment within her department and school. Beginning in 1996, while still teaching full time at Brockport High School, Pat served in numerous adjunct instructor roles at Rochester Institute of Technology, SUNY Brockport, Nazareth College of Rochester, Genesee Community College, and Roberts Wesleyan College, teaching courses in Digital Imaging,

Computer Graphics, 2-D Design, Visual Books, Watercolor, K-12 Art Education Materials and Methods, and Student Teaching Seminar. Throughout all her teaching roles, Pat maintained a commitment to herself as a working artist, and she was recognized for her accomplished watercolor and design work. A retrospective of her work was recently held at the Margaret Colocino Gallery on the Nazareth College Campus in Rochester, New York.



Committed to art education beyond her own classroom and community, Pat Groves served NYSATA in numerous state level roles over the past three decades. In her most visible role as NYSATA Annual Conference Co-Coordinator (with Cynthia Wells), Pat was an innovator and leader in conference planning and registration for over 25 years. She never stopped thinking of new ways to engage our members and inspire conference attendees. Her commitment to advancing authentic work and contemporary ideology brought us world class artists and art educators as keynote speakers that were relevant, timely, and inspiring. Pat's out-of-the-box thinking and attention to the details, that make shared experiences memorable, have made our annual NYSATA conference the premier professional development opportunity for art educators in New York State and one of the best in the nation.

In addition to her role as Conference Co-Coordinator (2009-2018), Pat served as Layout Editor of the seven-time National

(NAEA) Award winning NYSATA News (2009-18), Promotions Chair (2009-18), Conference Planning Committee and Registrar (1995-2009), NYSATA President (2007-09), and Co-Chair of Region 2 (2002-03). In 1995 she was awarded the NYSATA Region 2 Art Educator of the Year Award. She has received numerous Special Citation Awards for her state-wide contributions, and in 2015 was the recipient of the Marion Quin Dix Leadership Award from the National Art Education Association (NAEA) for her lasting and far-reaching contributions.

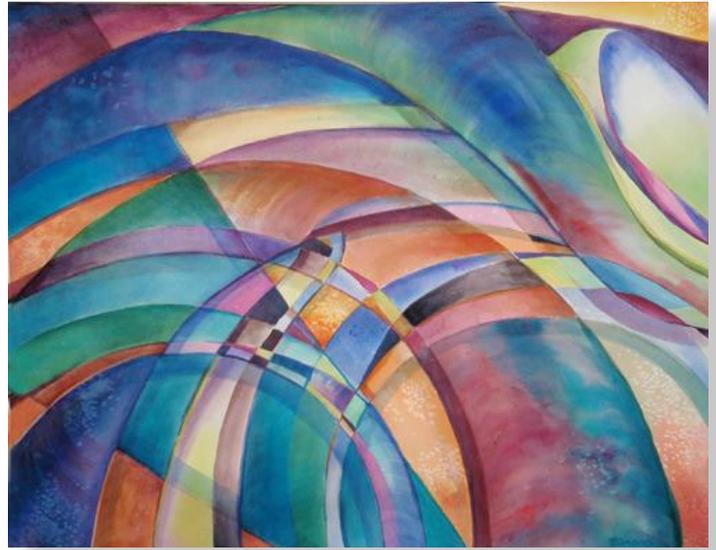
During her NYSATA Presidency (2007-2009), Pat “retired” from her full-time position as art educator at Brockport High School to her most recent role as adjunct instructor and supervisor of student teachers for Nazareth College, Alfred University, and Roberts Wesleyan College. She passionately wanted the young students she served to experience what she loved of NYSATA – a community of learners sharing, supporting, and celebrating with one another. Pat devised a plan to invite preservice art education students, from colleges all over the state into the NYSATA community she so loved, by engaging them in our annual conference as workers alongside NYSATA leaders. Students who contributed to the conference found their community there, and many still are our most devoted annual attendees and presenters. They understand that together we can be more; a professional community is what you make it and everyone needs to contribute to make it a success.

Pat is highly regarded by dozens of young art teachers whom she mentored and supported through their entry into the field, and by the cooperating teachers who sponsored them. Alyssa Lindstrom, a Nazareth College Graduate, recalls officially meeting Pat on her first day of Student Teaching Seminar;

*I remember thinking to myself, ‘Wow, this woman knows what she is doing, and she means business!’ Although she was not my supervisor, I gained so much knowledge and insight from her during our student teaching discussions. Pat knew everything about being an art teacher, from what to do and say during an interview to how to write the best rubric. I later realized when I was taking graduate classes from her that yes, she does know what she is talking about, she does mean business, but she also has a huge heart and truly loves her students and the field of art education.*

Alyssa had the privilege of taking a few other courses from Pat; “One of the best experiences I have ever had was learning watercolor from her. In case you didn’t know this, Pat Groves was an amazing watercolor artist. Before taking that class, my only experience with watercolors was the eight-pan Crayolas we all used in elementary school. I had no idea what I was doing, but by the end of the course, Pat had shared with us as many techniques as she could think of, provided us with unlimited resources, and stayed up late giving us advice about our paintings via text message. She taught us not only how to gain confidence in a new material, but how to teach it to our own students and give

them confidence as well. Once you had been Pat’s student, she was your mentor for life. In the years after I graduated Pat was always willing to give me her advice (both invited and unsolicited) on my art and teaching.”



Tess Meka, Region 2 Co-Chair (with Alyssa Lindstrom) and fellow Nazareth graduate, described learning from Pat, stating simply, “I have never made so much art that I was genuinely proud of in such a short time period. Pat was the master of inspiring,” she added, “she helped us find meaning for our work by going out and exploring the community and gave us interesting topics to work with. We discovered parts of Rochester I hadn’t even seen before, and I grew up there!”

Pat had a way of seeing the potential in everyone, especially the young teachers she mentored. So many have stepped into leadership roles or tried something new and daring – either within NYSATA or in their own career – as a result of Pat’s inspiration. Alyssa recalls attending her first NYSATA conference at the “suggestion” of her Nazareth College professor, Tracie Glazer, who let all her students know they would be attending and “volunteering” at the conference. The following year, she fondly recalls being “volun-told” by Pat Groves to take on her first leadership role. “It was the first – and definitely not the last – time I heard the famous Pat Groves line, ‘It’s not a lot of work, you can handle it’. Now, in my occasional moments of panic when I feel I have no idea what I am doing, I realize that Pat would not have pushed so many of us or worked so hard alongside us if she didn’t believe in us.” Pat knew how to recognize people’s strengths even if they did not, and she placed people into roles where she knew they could succeed.”

Pat worked hard and played hard. As much as she was committed to her profession and advancing art education, she was committed to living a full life with the people she loved. She worked long hard days putting together an amazing conference, yet you could always find her Saturday night dancing and enjoying her time, celebrating with friends and her art education community. Some of the most priceless moments with Pat were the “way after dark” at the conference. Even after a long day of organizing she spent

hours late into the evening in her hotel room talking and laughing about all the good times from the day and art education. Those were relaxing times of fun conversation, but you could always tell how important the conference, NYSATA, and art education were to her. Her students and colleagues learned so much from her during these late nights, from shared classroom experiences to conference stories of varying adventures.

From those “way after dark” sessions and her personal and professional adventures with Pat, Cindy Henry assembled a list of top ten lessons from Pat Groves:

10. Opportunity or obstacle: It’s all about perspective.
9. Serve. Lead. It’s hardly any work at all...
8. Talk is cheap. When the going gets tough, the tough show up.
7. Wear decent shoes. Comfort is everything.
6. It can’t hurt to ask. The worst they can do is say no.
5. Good friends tell each other when their eyeliner is wonky.
4. (For those over 50) I’m old, I can say these things.
3. You get what you give.
2. Life is short. Make time now for what is important to you.
1. Pay it forward. Our greatest contribution is the young people we mentor and inspire.

The face of NYSATA is forever changed by Patricia Groves, a passionate leader in arts education and a treasured friend to so many. So many innovations and changes in our practice have occurred either directly under or as a byproduct of her leadership, and her influence will most assuredly extend far into the future of our state association. Beyond her numerous direct contributions, Pat’s enduring legacy dwells in the enthusiasm and commitment of the many enthusiastic art educators she has drawn into NYSATA and the field of Art Education; young teachers who will further her vision of excellence and advocacy in our art education community and carry on her commitment to innovation and opportunity for all.

We will forever hold in gratitude and admiration the myriad ways that Pat Groves has influenced and mentored our Association as well as our hearts and minds as individuals. She has inspired us to be better teachers, leaders, followers, collaborators, empathizers, and human beings. The greatest way we can honor her is to continue to uphold her spirit of excellence and advocacy in our classrooms and community by speaking up, stepping up, and doing something – anything at all – to make a difference. We are nothing without those who came before us and the young people whom we mentor and empower to follow us. The young people whom Pat mentored carry her legacy forward by upholding her passion, commitment, and spirit as they share with and inspire others. What is about us ends with us. What we share with others – especially the young people we serve, mentor, and inspire – becomes our legacy.



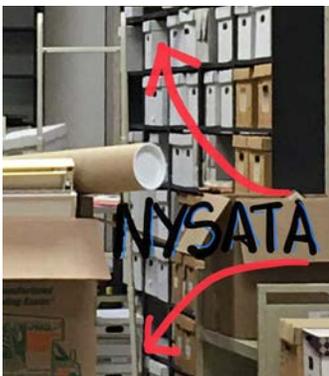
*Pat Groves taught us everything. How to be the best art educator. How to be an artist at the same time. How to collaborate, always learn, reflect, and work hard, and celebrate life. She impacted my life and countless others in so many ways. There is not a day that goes by that I do not think, “what would Pat do?”*

—Alyssa Lindstrom

## *The NYSATA Archives*

Lisa Lawson

*Editor's Note: This is a new addition to the NYSATA News roster of ongoing columns. Lisa has seen the need to organize and categorize a vast trove of NYSATA files, correspondence, videos, and mementos – produced by leaders and members through decades of our activities. We salute Lisa for her dedication, and wish her well as she sorts, evaluates, systematizes, structures, and preserves our legacies and traditions.*



As a long-term member and past president of NYSATA, I have found that time and events can be perceived in a variety of ways with regard to personal experience. As I pursued professional development opportunities through the years and met more NYSATA members with their memories of events, it became apparent that it was in all our interests to preserve historical events, people, and places for future generations.

I was appointed as the NYSATA Historian at the June 2019 Board of Trustees meeting. I volunteered to devote some time investigating the archives that are located in the Butler Library at Buffalo State College. The archive contains boxes of documents, media (cassette tapes, floppy discs, CDs) and publications created by officers in NYSATA and in some cases interested members with personal memorabilia. I spent many hours making an inventory with the help of Dan and Hope, the Buffalo State archivists.

What will the benefit of making these archives available to NYSATA members? My goals are to create a digital archive that can be accessed from the NYSATA website for personal and professional use. Some print material will be retained as well as photo and video media. Developing a relationship with Buffalo State archivists and New York State Education

Department will enable these archives to be available digitally. The big picture is to have information linked to the NYSATA website by the next conference in 2020. I will report my progress to the Board of Trustees and then to the membership as I achieve some of the short-term goals.

In the meantime, consider what articles, media (digital format appreciated), and print publications have merit for archival purposes. As I work with Dan and Hope, I will be learning more about what constitutes archival entry and will share this information with the membership. When I am at the point of receiving new material, notification will be made as to what and where the materials can be given. For those of us who remember the 60s - 70s - 80s and beyond, it is remarkable how our volunteer community has achieved legislation and recognition for art education. Imagine what we can do together now and in the future!



*Lisa Lawson is a retired art educator and Past President of NYSATA. She currently resides in Buffalo and is a docent at the Darwin Martin House and Burchfield Penney Art Center.*

# *New Frontiers, New Anxieties, and Life Lessons*

Allyson Demski

As a pre-service teacher, it feels like everything is a new frontier. As I close in on my career change from marketing professional to art educator, the reality that I'll soon spend 6+ hours each day with children is becoming much clearer to me.

I am beginning my journey of student teaching in January and I decided that I needed to become more comfortable in the classroom before I tackle this experience. I wanted to spend more time in schools, I wanted to spend more time with kids, and I just needed and wanted more experience in the classroom. So, this past fall semester, I applied for a fellowship program through Buffalo State College and was placed with a local school district, and boy, did I get experience.

This program was probably the best decision I've ever made, but also incredibly daunting. Essentially, my role was to act as a building substitute in a PK-2 primary school (**not** in art classes, I should also mention). Each day, I'd have no idea where I'd be. Some days I subbed a full day in one room, other days, I'd go into a classroom for one- or three-hour increments . . . right smack-dab in the middle of a math or English lesson. (I'm sure you can imagine how those days went!)

I learned quite a bit during this experience, and I feel much more confident moving into student teaching, however, it wasn't all without setbacks and **a lot** of learning experiences. One day, I was placed in a first grade classroom for a full-day substitute job. I stood at the door to greet my students that morning, and I noticed two boys at their lockers looking right at me, smirking. I read their lips as they whispered, "we have a substitute today . . ." and I knew I was in for it. These two sat together in their desk cluster and refused to sit most of the day and kept walking around the room to distract their classmates. Another student tried to play tricks on me and hide in the bathroom. One student refused to do any work at all. I had a chronic headache complainer. I had an incessant tattle-tale. And, as a class, we had to re-start walking properly in the hallway three different times.

This day had me second-guessing my decision to change career to teaching. I went to lunch feeling defeated and exhausted. The teacher did not leave me any information on her classroom management tactics, so I decided to ask one of the students in the class what their teacher does when someone misbehaves. (Another thing I learned while subbing. . . there's always one student who will help you.) She explained to me that they had a green, yellow, and red system, and with each color change, a privilege would be lost. I decided that after lunch I'd try and take back control and implement this system. Low and behold, after changing some behaviors to yellow, the boy from the morning at his locker asked me if he could sit at his desk during circle time so that he would not distract his classmates. Not that this fixed everything, but it definitely helped me take back some control of the room.

Looking back, this day gave me so many learning experiences for my future in teaching, but in the moment... whew! I was thinking on my toes. I am grateful for these experiences, though. I'm no longer second guessing my decision to move to teaching, and even though I only spent a short time at that school, the students remembering me and saying hi excitedly, telling me I was their favorite teacher, and getting to know them really made it worth it.

*Ally is in her second and final year of the Art Education Post-Baccalaureate program at Buffalo State. She also works full time as a Marketing Director for a local plumbing company. In her free time, she likes teaching adult & children's workshops at a local art shop, spending time with her boyfriend Jared, her friends, and her two cats. In the studio, she enjoys hand embroidery, painting, and graphic design.*



# *New Year, New Experience*

**Doug Pashley**

This past November I experienced my first NYSATA conference and I quickly realized how much hard work goes into making it a reality. I began by helping to fill the conference bags that would be handed out to every attendee, which was part of my student volunteering requirement. Even though it felt like an Amazon fulfillment center a few days before Christmas, I was happy to contribute my time and effort. I had the opportunity to work with some people who had been filling the conference bags for years, and when they told us that we had all finished in record time, I felt good about our hard work.

When the sea of teachers from all over New York State began to pour into the conference hall, it became obvious that the NYSATA event was important. As a pre-service teacher, I had heard about how valuable the conference was, but it was only after experiencing it myself that I was able to appreciate NYSATA fully. During the conference I went to seven

workshops, three of which I had signed up for in advance, and I even had the opportunity to present at a workshop led by my professors. Every workshop taught me something new about art education, and in one of them, I made my own artwork in a way that I never have before, thanks to the workshop leader's approach of really letting go and trying something new. I left the conference feeling very inspired to create artwork and dig into my lesson planning in a way that I have never felt before, and I also left with the desire to come back next year.

My NYSATA experience taught me to relax and be open to new things, and this approach translates to my upcoming student teaching in the spring. As the fall semester drew to a close, my mind was filled with questions about what student teaching would be like: Will the teacher be someone I can learn from? Will the students be interested in my lessons? How stressed out am I going to be every day? Why is EdTPA

even a thing?! Despite my concerns, I chose to stay calm and open-minded as I met both of my cooperating teachers. Much to my relief, I quickly realized that both of my co-ops are caring, passionate teachers who will be completely supportive of me and what I would like to teach. I reciprocated and told them that my main goal is to make

sure they are happy with my lessons and how I teach them, so that my student teaching is in harmony with what they would otherwise be teaching their students.

While I had many anxieties about what student teaching would look like, since meeting my cooperating teachers I am reassured that I am in good hands, and will be given the guidance that I need. As I begin the next part of my pre-service teaching adventure, I will remember to remain calm and open to new things, which NYSATA has taught me well. I only hope that I will not have to fill any more bags.



*Doug Pashley is in his second semester of the Art Education Post-Baccalaureate program at Buffalo State College. He will be graduating this spring and entering the teaching workforce.*

*In his previous career he was a senior packaging designer, but he has decided to change course because he thinks that teaching will be a much more fulfilling and meaningful profession. He is a student representative on the NYSATA Board of Trustees and is looking forward to learning all that he can from the people in the NYSATA organization.*



## *YAM Flag Designs*

Donnalyn Shuster & Heather McCutcheon, YAM Co-Chairpersons

The 2020 New York State Flag design contest was one of the best we have seen so far in the last ten years of participation in YAM. There were over 200 student submissions ranging from kindergarteners to seniors. They came in from all across the state and with many amazing art teachers to lead students in these amazing creations. This was truly a hard group of submissions to judge and we wish we can showcase all of them. Plans are in the works to showcase our YAM Flag Design submissions in a digital showcase soon.

We are lucky here in New York to have a strong working relationship with Sargent Art as a sponsor of awards for our winning students and classroom teachers.

YAM 2020 Prize structure as offered by Sargent Art:

One winner in each of the following three categories: Elementary, Middle, and High - art supplies for the student worth \$100 retail value and a certificate; and classroom art supplies for the teacher worth \$300 retail value. One Overall winning student would receive an assortment of art supplies worth \$500 retail value; and the Overall winning teacher would receive classroom art supplies worth \$1,000 retail value.

### **Below are the 2020 New York State Youth Art Month Flag design winners:**

Overall winner: **Sarah Lucas**

- Art Teacher: Ms. Heckel
- School: Carrie Palmer Weber Middle School
- School District: Port Washington UFSD

High School winner: **Vanessa Espinoza**

- Art Teacher(s): Mrs. Schweider & Ms. Stork
- School: Babylon Jr./Sr. High School

Middle School winner: **Eliza Harnden**

- Art Teacher: Ms. Heckel
- School: Carrie Palmer Weber Middle School
- School District: Port Washington UFSD

Elementary School winner: **Gabriella Cimino**

- Art Teacher: Ms. Patti Krakoff
- School: East Lake Elementary School

Honorable mentions:

- Erin Fackler
  - ◇ Art Teacher: Ms. Patti Krakoff
  - ◇ School: East Lake Elementary School
- Michelle Queen
  - ◇ Art Teacher: Mr. Ryan Doyle
  - ◇ School: Port Jervis Middle School
- Misty Eldevick-LaCotera
  - ◇ Art Teacher: Mindy Pavone
  - ◇ School: Clinton High School
- Allie Van Rossem
  - ◇ Art Teacher: Mrs. Schweider
  - ◇ School: Babylon Jr./Sr. High School
- Dana Wang
  - ◇ Art Teacher: Dr. Rosen-O'Leary
  - ◇ School: Long Island School for the Gifted

Sargent Art will send a Participation Gift to each school of students submitting New York State Youth Art Month Flag designs. There were 28 schools and 30 teachers that took their time and energy to help students create these designs!

A big thank you to all of the students, teachers, and districts that support the arts and this Flag design contest! Another big thank you to Sargent Art for all of the support and prizes for the students of New York!

### ***What is Next for YAM?***

To prepare for March as Youth Art Month, it is now time to contact your local dignitaries and ask for a proclamation. It is easy to do and is a great advocacy tool!

Our website hosts a wealth of information (<https://www.nysata.org/youth-art-month>) and the proclamations tab on the right side for more information and a link to a proclamation template to use.

Still searching for ideas and inspiration for your YAM event? Check out our exclusive blog entries at The Artful Advocate (<http://artfuladvocate.blogspot.com/>) during January and

February! Thanks to the talents of our Region 6 Board of Trustees Representative, Phyllis Brown, the YAM message is updated weekly with new ideas and suggestions in the months leading up to March.

Our new cadre of YAMBASSADORS around New York State are also available to you on a local and regional level. Check the website and social media for YAMBASSADORS in your area!

Don't forget to check us out on Twitter (@youthartmonthNY), Facebook (@youthartmonthNewYorkState) and Instagram (yam\_newyork) for all up to date information. We would love to share what you are doing during March and even help you promote. Make sure to share all events and programs with us so we can help spread the celebration around the world!

*Our 2020 hashtag: #nysYAM20*



**YAM** receives  
**NAEA Award**

for the 12th consecutive year!



Overall winner: **Sarah Lucas**



High School winner: **Vanessa Espinoza**



Middle School winner: **Eliza Harnden**



Elementary School winner: **Gabriella Cimino**

# *NYSATA Conference 2019 Explores the Rise of Media Arts Education with MEDIA SLAM!*

**Robert Wood**

Media Arts, the vibrant and evolving discipline in the Arts, is also an exciting component of Visual Art education. Whether it be through the entry point of digital art, or through embracing the components of time, projection, or interactivity unique to Media Art, there is no argument the discipline is exciting, engaging, and reflecting popular culture. As many schools begin to embrace this new discipline, questions arise: How do I develop, deliver, and grow a successful Media Arts program, one of depth that reflects the new standards? How do I work with a limited budget? What tools, materials, or equipment do I need? How will Media artworks be presented?



Many of these questions were addressed during the 2019 NYSATA Conference at the first annual NYSATA Media SLAM! SLAM! gave attendees answers, nourishing the art educators with ideas, and inspiring views into this exciting new discipline with examples of emerging elementary and secondary practices delivered through a number of diverse learning environments across the state.

Diversity in program was the link throughout the rapid-fire presentations. Packed into a one-hour program, art educators had an opportunity to see inventive strategies to foster productive program in varied environments. Leading Media Arts educators shared dynamic strategies used in their

programs, complete with step-by-step processes, culminating with interactive discussions.

With eight years of experience in the Rochester City School District and seven years at School of the Arts, Stephanie Lawson presented outstanding exemplars of 7th grade and secondary media. Stephanie brought her extensive training from RIT in New Media Design and Art Education to develop an outstanding four-year Media Arts program at the School of the Arts. Stephanie teaches the fundamentals of animation using Adobe Animate and Adobe Illustrator. Student communications of social issues were displayed as she spoke about development of artistic work through mini lessons. She also discussed the component of presentation for both typographic and social silhouette animation, and how her students utilized applications in augmented reality to provide viewer access to the media work.

Dr. Susan Lane brought her 32 years of teaching, expertise as a writer for the New York State Media Arts Standards, service on the Content Advisory Panel for developing the next phase of Media Arts Standards implementation, and media education experience at Clyde-Savannah Central School district to her elementary students. Presenting a range of technologies which drive Media Arts, she showed how her second-grade students constructed fairy tale boxes capturing phases of time while using traditional materials. Her students developed and demonstrated an understanding of key ideas and details in text as well as identifying commonalities in fairy tales. From paper, pencils, markers, popsicle sticks, glue, iPad, QR code generators, Susan focused on introductory Media education through accessible and familiar materials, while infusing current technologies to complement production and presentation. Her lessons encouraged experimentation with materials to explore personal interests while working with students to describe their experiences and results.

With seven years as an Art Educator, Amanda Meiser teaches Media Arts at the secondary level at Pittsford Sutherland High School. She's a member of the NYSED Content Advisory Panel, charged with developing Media Arts guidance for Visual Arts Educators in New York State. Along



with the responsibility of the teaching the Studio Art and the Contemporary Materials curricula, she is in her second year of teaching Animation 1 and Animation 2 courses simultaneously; in adjacent rooms during the same period! The SLAM! audience experienced her students' Flash animation works of justice issues including adolescent mental illness, and animal activism, all while developing storytelling, graphics, and text and sound generation to inspire and inform Media artwork. Her students synthesized knowledge, experience, and understanding of personal and cultural influences with exciting and impactful results.

Diverse learning situations, diverse support systems, and diverse experiences, all lead to quality Media Arts education. Media Art is accessible and doable in your art room. Art classrooms and studios are the crucial sites of innovative and

meaningful artistic work, both in traditional and in emerging practices. The more we share our solutions to struggles, share our experiences, our talents, and our discoveries, the more our programs will grow and thrive. NYSATA is committed to providing high quality, professional development with events such as Media SLAM! to guide Media and Visual art educators in traditional, new, and evolving media practices.

If you have a growing, exciting Media Arts program in your school, consider participating in the second annual Media SLAM! at the 2020 NYSATA Conference. Stay tuned for more information!

*Robert Wood, NYSED CAP Media Arts Leader, NYSATA Media Arts Chair, NYSATA Curriculum Co-Chair, NYSATA Past-President*

Due to the current impact of COVID-19, the Legislative Exhibit has been cancelled. We are working rescheduling or creating a virtual gallery. Please check your email or [nysata.org](http://nysata.org) for more information.

**Announcing the 30th Annual Legislative Student Art Exhibition**

March 23-26, 2020  
 3rd Floor Terrace,  
 Legislative Office  
 Building  
 Empire State Plaza,  
 Albany, NY

## *Greetings from Great Camp Sagamore*

Laura Berkeley

I want to start by asking you to imagine walking into a real life fairy tale, with a setting straight out of Snow White and the Seven Dwarfs. There's fern-lined pathways, deer peeking out of the woods, monarch butterflies, woodland creatures, and architectural details on buildings inspired by the Swiss Alps. There are fairy godmothers, Michelle Schroeder, Beth Atkinson, and Diane Knapp, who guide you through the week. As well as campfires, field trips, endless art supplies, and art classes that reignite the need to create.

If you can imagine that, then you can see how lucky I was this past summer to receive the Barry Hopkins Art Educator Scholarship to attend Sagamore with NYSATA. The description in the previous paragraph was not at all an exaggeration!

The week started with a rather peaceful four-hour drive from Buffalo that brought me through quaint Adirondack towns. I was anxious and intimidated to spend a week with people I didn't know but the worry quickly subsided when I drove over the small bridge and entered the breathtaking campus that is Great Camp Sagamore.

I was greeted by wonderful smiling faces, art teachers who were new to this adventure as well as those who have attended Sagamore for years. On the first day we unpacked our supplies into the barn and clothes in our rooms, we took a tour of the campus, ate a delicious dinner together, shared artist trading cards that we made for each other, and got started on our first artistic adventure.

The week continued with lessons on macrame, batik, screen printing, woodblock printing, jewelry making, mono-printing, and so much more all from fellow art teachers who not only taught us how to use the materials but how to use them with students in our classrooms. By the end of the week I had several teacher products, lesson ideas, my own artwork, and a strong renewed sense of why I chose this career path.

Before the week started I knew that I would learn many methods and techniques to use in my classroom but I never imagined that I would meet so many incredible people who helped renew my spirit for teaching. As the week progressed and I talked to teachers who have been attending Sagamore for years, I learned that this is a sacred experience, one that is not to be missed and one that is open to all.

Now that we are halfway into this school year I can say that Sagamore was the key that was missing from my teaching career. Not only have I implemented many skills that I learned during this week, but I also gained a confidence that I didn't have before that led me to facilitate a professional development day for art teachers in my district. I've been to three other week-long summer excursions geared towards art educators in Maine, Vermont, and Pennsylvania, but none come close to Sagamore.

If you're considering attending Sagamore don't wait, come join us for an amazing week. I hope to see you at Great Camp Sagamore this summer!



*Laura Berkeley is an Art and Design teacher with 8 years of experience in the Dunkirk City School District where she teaches grades 9-12. She's currently working on developing art courses that have a strong focus on the process of making art, artistic habits, and*

*student choice. Feel free to contact her at [lauraberkeley@gmail.com](mailto:lauraberkeley@gmail.com).*

# 2020 NYSATA Conference



## Plan Now to Attend the 2020 NYSATA Conference in Binghamton! November 20<sup>th</sup>-22<sup>nd</sup>, 2020

*This is Art Education 2020* is the theme of the 72nd annual NYSATA Conference to be held in Binghamton, NY. The theme will serve as the framework for presentation and workshop topics based on the ever-evolving story of Art Education.

Topics will:

- Reflect on effective practices of the past
- Focus on best contemporary practices of 2020
- Encourage culturally responsive practice and promote access and equity
- Examine how the study of influential artists and their ideas can impact classroom instruction
- Provide resources for and connections to a diverse body of contemporary artists and work
- Provide opportunities to connect and learn from the NYSATA community of art educators

- **Incredible Keynote Speakers**
- **An Exciting Pre-Conference**
- **Over 100 Workshops**
- **Commercial Exhibitors and College Showcase**
- **Student Scholarship Winners and the Student Art Exhibit**
- **Extended Hands-on Workshops**
- **NYSATA Awards and The President's Dinner & Reception**
- **Back by Popular Demand: 10x10 Member Exhibit. Start making your art now!**
- **Plus the Whova Conference App with more**

**great features to enhance  
your conference experience!**

Go to [www.NYSATA.org](http://www.NYSATA.org)  
Registration begins early  
September. Register before  
Nov. 1, 2020 for the earlybird  
discount rate.

*Individuals who are members as of 9/1/19 will receive the print conference issue of the NYSATA News with workshop listings in the mail. The Fall Digital NYSATA eNews will contain all of the conference information.*



# Olympics of the Visual Arts



## *Olympics of the Visual Arts: Authentic and Creative Problem Solving Through the Visual Arts*

Roger Hyndman and Anne Manzella

**NYSATA 38th Annual  
OLYMPICS OF THE VISUAL ARTS  
Saratoga Springs City Center  
Thursday, April 30, 2020**

Registration is open for the Olympics of the Visual Arts! If you are interested in getting to know more about the program and what it is all about, please contact us.

The Olympics of the Visual Arts (OVA) program provides a unique opportunity for artistic problem solving. A new series of problems is posed each year, and participants travel to the Albany area to exhibit their creativity, and to participate in a long celebration of artistic creativity. There are awards for excellence in each of the problem categories at every level.

Teachers who can't travel to participate in OVA are welcome to use the problems in their classrooms, conduct a "mini-OVA" in their own school district, or sponsor regional events. Artistic problem solving is a great way to engage student learning in the Visual Arts.

The 2020 Olympics of the Visual Arts will be held at the SARATOGA SPRINGS CITY CENTER, Saratoga Springs, New York on Thursday, April 30, 2020.

For more information about OVA, visit our NYSATA page at [www.nysata.org/olympics-of-the-visual-arts](http://www.nysata.org/olympics-of-the-visual-arts)

Due to the current impact of COVID-19, the 2020 Olympics of the Visual Arts has been cancelled. We encourage teachers to explore ways to publicize the work of their students within your own districts. Please feel free to send images to [Val Savage](mailto:Val.Savage@nysata.org) and we will try to find ways for NYSATA to highlight student achievement! Please check your email or [nysata.org](http://nysata.org) for more information.



Sharon, Roger and Anne kicking off another great OVA day in Saratoga



Elementary Sculpture Team takes the "cake"



Art Teacher advisors sporting their OVA Team Pride

# TEACHING ARTISTS

## Patricia Beary



Patricia Beary retired in 2018 after a 30-year career as an art educator: six years at Holy Trinity High School in Hicksville and 24 years in the Wantagh School District. She took a 12-year break between those two positions to raise two incredible sons and start a home-based business designing birth announcements

(precomputer!). NYSATA played a significant role in Pat's artistic journey, particularly the two-month long programs in Florence, Italy, the numerous conferences and just this past summer at The Great Camp Sagamore. Pat is currently an exhibiting member of Soho Photo Gallery in Manhattan, an instructor in alternative process photography with Image Factory Workshops and taking classes in watercolor.



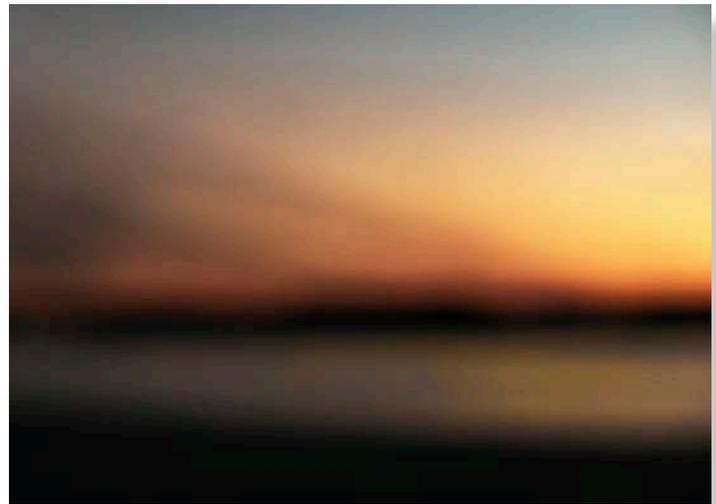
*Helianthus*  
Pigment Print on Vellum over 18K Gold Leaf  
6x6



*Tea Forte*  
Pigment Print  
6x6



*Ephemeral*  
Pigment Print on Vellum over 12K Gold Leaf  
7x5



*Evenfall*  
Image Transfer on Aluminum with Resin  
5x7

Returning to education at age forty, I brought a broader and richer experience to my teaching. After 10 years in middle school, my path changed when I was asked to teach photography in the HS. I delved into the darkroom and studied digital editing and printing to bring our program into the 21st century. I also became a member of a Long Island photography gallery, *Fotofoto*. Launching the AP course in Photography at the same time I was exhibiting at the gallery allowed me to bring a professional perspective to students forming a 'concentration'. I often spoke of my own process in creating a body of work, including my brainstorm process writing an artist statement. Many of my students exhibited at Fotofoto in a show called 'Under the Influence' featuring the student work of gallery members who were educators. The synergy of teaching and creating is unique. What I learn **from** my students informs my own work and propels me forward. It challenges me to continually be a student myself.

# *New Frontiers: Artist Residencies in Our National Parks*

Heather Heckel

*Editor's Note: For several summers Heather Heckel has done what many of us dream of doing - travel to new places and experience different environments while making art that draws inspiration from newly discovered surroundings.*

I make my way out of my house, which was built in 1869. The early morning July sunlight is streaming through the trees as I walk down the dirt lane, past the busy blacksmith shop, one room schoolhouse, and the tiny cabin where our 31st president was born – complete with an outhouse, clothesline, and garden in the backyard. I can hear the insects trilling in the nearby prairie and cardinals dart around the dewy field. The hitching post to tie up your horse glints in the light, and the road that stretches beyond it passes a Quaker meetinghouse and a row of ornate yet modest homes leading to bustling shops on Main Street in West Branch, Iowa. I have my oil paints, brushes, and canvas with me, and am intent on capturing some of the architecture this morning to create an accurate record of this beautiful location.

This was my experience in 2018 as an artist-in-residence at the immaculately preserved Herbert Hoover National Historic Site. The word “frontier” conjures up the past, but we can all experience new frontiers in our modern lives. One way to do this is by visiting our National Parks, which are gifts to everyone. “The National Park Service is dedicated to conserving unimpaired the natural and cultural resources and values of the National Park System for the enjoyment, education, and inspiration of this and future generations.”<sup>1</sup>

My days during the school year, as a middle school art teacher, are extremely structured. Everything is broken down into the same routines within 45-minute class periods including introductions, demonstrations, in-progress critiques, individual projects, and clean up time. This happens according to a pretty predictable schedule every Monday through Friday. Of course the students and the art projects change, but they still exist within this familiar and established system. This routine enables me to be an expert in my profession, but as the definition of the word “frontier” states, my routine could be described as “the extreme limit of understanding or achievement in a

particular area.”<sup>2</sup> My middle school students are going through immense changes; as adults we are capable of just as much change in our minds, attitudes, and experiences. As a naturally curious person, I am always looking for ways to expand my experiences beyond the familiar.

Outside of the school year I enjoy the privilege of having summers that offer a fluid schedule which provides more time and energy for exploration of my personal interests and traveling. Upon researching opportunities that combined my interests in nature, traveling, and making art, one of the best kept secrets available to art teachers, who are free for two weeks, was revealed: the artist-in-residence program through the National Park Service.

The artist residency opportunities align perfectly with the Park Service’s mission: it offers an incredibly enjoyable experience, allows me to educate myself and others, and provides a deep well of inspiration for new artwork. The artwork that is created during this time period is intended to be viewed now and in perpetuity. The artist residency program offers artists time and space to create art about a specific park. The park

provides housing and requests a public program and a donated piece of artwork for their permanent collection. However, each park’s application process is different, so the National Park Service’s website provides a map and individual links to the requirements of each location: [www.nps.gov/subjects/arts/air.htm](http://www.nps.gov/subjects/arts/air.htm)

Living and working in the New York City area gives me access to wonderful cultural institutions, but traveling to a new location is unique because it is a total immersion into new sights, sounds, geography, climate, people, history, and beyond. The atmosphere of each park differs greatly, and directly impacts my process and the subject matter and style of my final pieces of artwork. As a teacher I experience new input by conducting public workshops that are with total strangers, in different parts of the country, spanning from young children to the elderly. Each park serves as its own new frontier. Below are brief impressions of each of the nine residencies that I have completed so far.

**Summer 2016:**  
**Hot Springs National Park, Hot Springs, Arkansas.** This park is comprised of two mountains bisected by a road lined with local businesses,

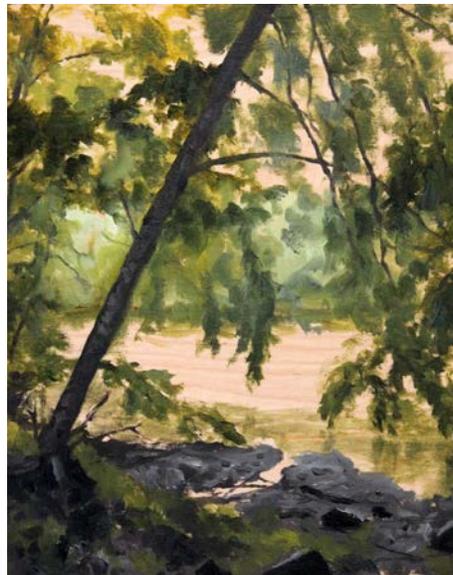
and historic bath houses that are fed by the local hot springs. The park housing provided was a seven-room stone cabin in the campground with a wood burning stove, surrounded by the pleasant camping bustle of seasonal workers and visitors. There were hiking paths through the woods, several picturesque overlooks and Gulpha Creek which provided some cool relief from the hot summer sun. My artwork focused on lights and darks through black and white landscapes on exposed wood panel. I filled my sketchbook with aging local signage which evoked the nostalgic feeling of Americana. I conducted a scratchboard and wax resist postcard-making workshop as my public programs.



*Gulpha Creek Bridge, Oil on wood, 12" x 16", 2016*

**Weir Farm National Historic Site, Wilton, Connecticut.** This park is dedicated to an artist, the American Impressionist artist J. Alden Weir, and celebrates the arts. They provide a renovated barn full of windows as an artist studio, and the housing in an 18th century home where the caretaker used to live. I painted landscapes on the grounds, and still lifes of found objects around the house where I was staying. The park is relatively small, but the grounds are packed with historic stone walls and nature trails, and the easily accessible Weir Pond which was a meditative site for Weir. This park is unique in that they do not require any

donated artwork or public programs, the program exists to provide time and space to practicing artists.



*Weir Pond, Oil on board, 9" x 12", 2016*

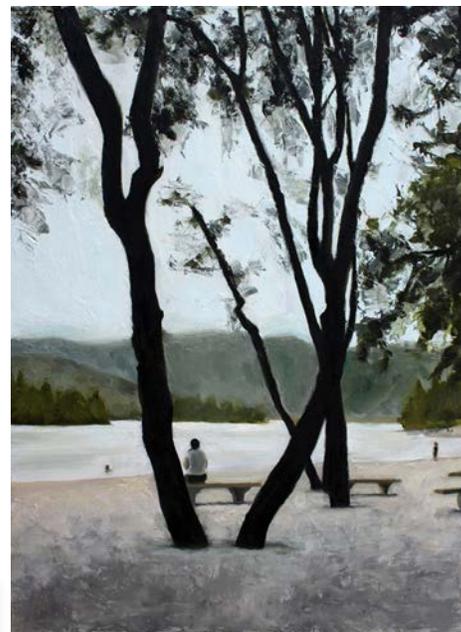
**Summer 2017: Lake Roosevelt National Recreation Area, Kettle Falls, Washington.** This park is over 120 miles long and spans diverse ecosystems of both forest and desert. Several different groups interact and manage Lake Roosevelt including several Native American tribes, local municipalities, and the federal government. These differing viewpoints and interests provided a complicated and ongoing dialogue of the purpose of the park. The lake was created by the Grand Coulee Dam. I created artwork about the lake, leaving the paper white to signify that the water was not always there, and that certain historical perspectives about it can be whitewashed, such as the destruction of the culture of Native Americans who lived on the land for over 9,000 years before the dam was created. I employed varying textures to



*Lake Roosevelt, Oil on paper, 22" x 30", 2017*

communicate the complex relationships of all the living beings that use the lake.

**Whiskeytown National Recreation Area, Redding, California.** This park encompasses a large body of water surrounded by mountains. The park asked that I focus on people working in and enjoying the park, so I focused on visitors and park staff. There was historic housing on the grounds, and I got to pan for gold just as people had during the gold rush over 150 years ago. There were four waterfalls to hike to, some of them required climbing up the steep paths where loggers used to slide huge tree trunks down to lower altitudes in the 1800s. There was also an abandoned boys camp from the 1950s that I had access to explore before it was to be demolished. Some especially memorable experiences included night kayaking, a bobcat sighting, and being driven by a ranger to the top of a mountain with sweeping views of Northern California, where the air is clear and dry. I swam everyday and ate wild blackberries between drawing and painting.



*Whiskeytown Lake, Oil on paper, 22" x 30", 2017*

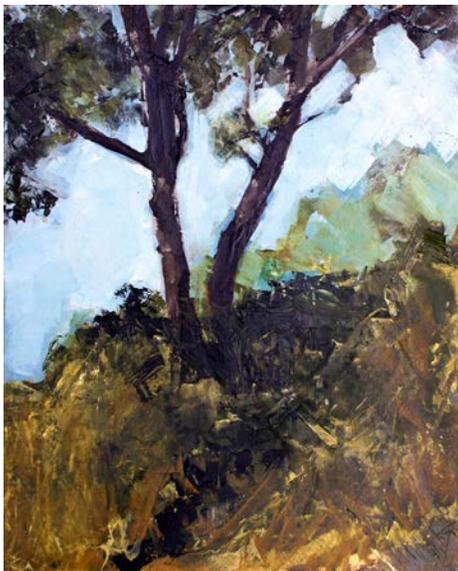
**Summer 2018: Herbert Hoover National Historic Site, West Branch, Iowa.** I had the privilege of staying for an entire month at this park, which was described at the beginning of this article. The park is

dedicated to preserving the cabin where Herbert Hoover was born, the schoolhouse where he attended, and a meetinghouse representing his Quaker upbringing. The park asked that I focus on architectural structures, so I rendered all 11 historic houses, and a farmhouse on the prairie which houses native plants and animals.



*Schoolhouse, Colored pencil and oil paint on paper, 9" x 10", 2018.*

**Indiana Dunes National Park, Porter, Indiana.** This park is incredibly diverse with wetlands, sand dunes, bogs, the lakeshore, woodlands, black oak savannas, and historical architecture. The Houses of Tomorrow were created for the 1933 World's Fair and were each constructed from one material such as steel or wood or sandstone,



*Black Oak Savanna, Oil on paper, 11" x 14", 2018*

and a bright pink one was inspired by a cruise ship. These houses were showcased as proposals for affordable and easily assembled homes for the masses. They were shipped from Chicago by barge across Lake Michigan to the park. Today, tenants lease the

homes from the park over several decades to restore with their own money, to be returned to the park in the future. The park is extremely fragmented, with natural lands interspersed between looming steel mills. There is ample hiking, and the park allows visitors to easily access the lake.

**Summer 2019:  
Hubbell Trading Post National Historic Site, Ganado, Arizona, in Navajo Nation.**

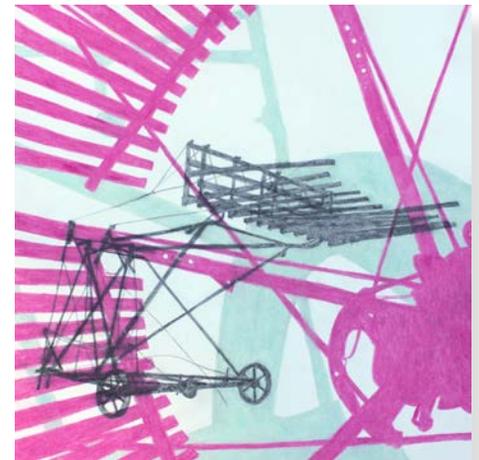
This experience allowed me to spend time on a Navajo reservation while living in the park. I focused on the residents, structures, and still lifes in the park. The trading post has been continually operational since 1878, and the historical house has an extensive collection of "redhead" portraits in red conte crayon created by the artist E. A. Burbank. Ranger Alvis Burbank, who gave me several tours of the house, is a direct descendent of the artist. On site there was a horse named Rambo, rams, sheep, chickens, and a very vocal and proud turkey who displayed his fanned feathers from dawn until dusk. The housing provided was a traditional guest hogan, which is a circular structure built of stone with a fireplace in the center. This park was bustling during the day with many visitors to the trading post, and extremely quiet and peaceful at night.



*Rambo, Oil on board, 10" x 10", 2019*

**Homestead National Monument of America, Beatrice, Nebraska.** This park is dedicated literally to the concept of the new frontier. It is located on the first 160 acres that were given to a

farmer to cultivate under the Homestead Act of 1862. There is an extensive collection of antique farm implements in the park. I was inspired to create positive and negative shapes by overlapping the abstract shapes in colored pencil. I also painted four oil paintings, one for each of the elements: fire, water, earth, and sky. The paint is blurred in a different cardinal direction representing each element. These tools and the direct connection to the land provided rapid growth and development of our country through farming and raising livestock.



*Jayhawk, Colored pencil on paper, 9" x 9", 2019*

**Fall 2019:  
Sagamore Hill National Historic Site, Oyster Bay, New York.** This park preserves the 19th century home where Theodore Roosevelt lived and died, and it was the Summer White House while he was our president. Since I live on Long Island this park invited me to be a visiting artist. I drew with colored pencils on site on Saturday afternoons while interacting with visitors. For my subject matter I drew objects from the inside of the historic house paired with found natural objects on the grounds. This historic site is full of history, and it was a treat to be given access to the rooms of the house by a curator to collect photo reference for my drawings.

**Winter 2020:  
Big Cypress National Preserve, Ochopee, Florida.** This park has personal significance because it is located less than an hour from where I grew up in Naples, Florida. It



Girl, Colored pencil on paper, 6" x 7.5", 2020



Skull, Colored pencil on paper, 6" x 6", 2020

encompasses the hot and humid tropical paradise that is unique to the southwest gulf coast. The protected lands within this preserve provide refuge for the highly endangered Florida panther, as well as freshwater habitat that eventually feeds into the neighboring Everglades. My focus for this residency is pairing portraits of visitors, volunteers, and staff with the objects that they are viewing. The smallest post office in the United States, measuring 7 feet x 8 feet, is also located here!

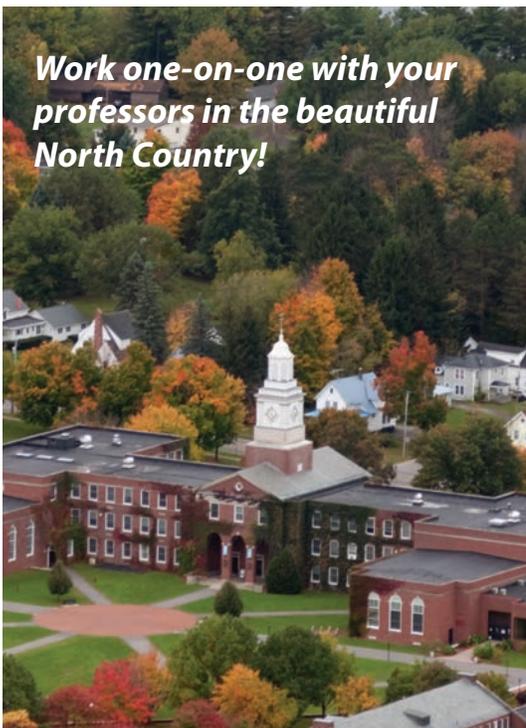
I take what I learn at each park and bring it back to my classroom. Most recently I took my Foundations in Studio Art 8th grade class to Sagamore Hill National Historic Site for a field trip that focused on combining art and history. As my students took a tour of the historic site and sketched on the grounds, I was excited to see that this coupling of art and the park was creating a new frontier for my students. They now have a lifelong memory and the inspiration to return to the park and share it with others in their future. New frontiers create ripples of inspiration beyond ourselves.

Notes:

<sup>1</sup> "About Us," *National Park Service*, <https://www.nps.gov/orgs/1955/our-mission-and-role.htm>. Accessed on November 21, 2019.

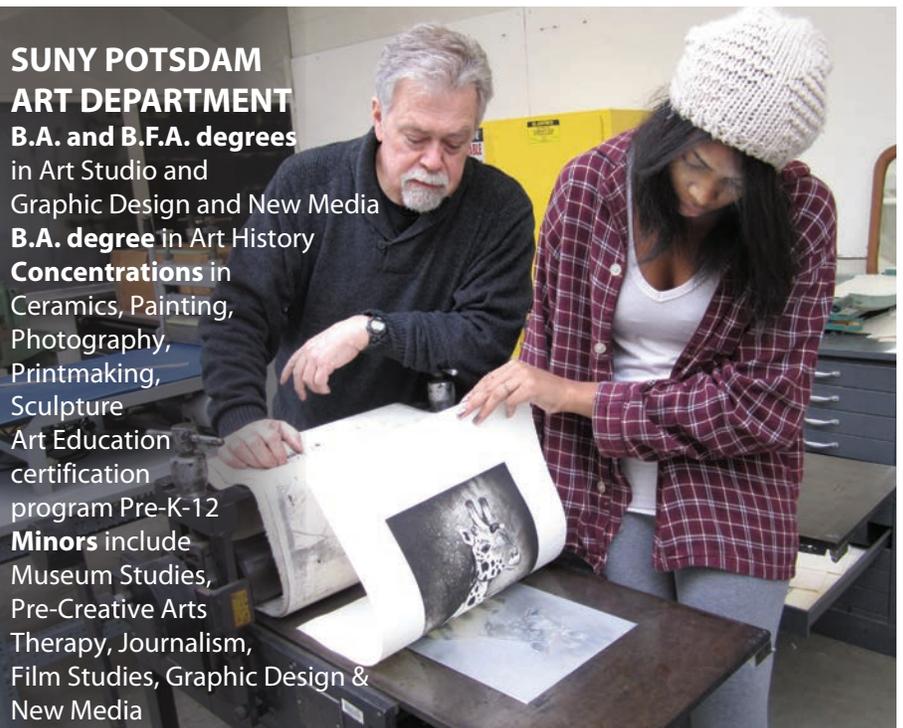
<sup>2</sup> "Frontier," *Dictionary.com*, <https://www.dictionary.com/browse/frontier?s=t>. Accessed on October 27, 2019.

Heather Heckel has taught art in New York for six years so far, at both middle school and high school levels. Her favorite thing to do during the summer is to travel to be an artist-in-residence for the National Park Service at various locations across the country. She would love to hear about how her story relates to yours: heather.heckel@gmail.com



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# Embracing Change: Integrating Technology in the Art Classroom with Chromebooks

Janice Wiggins

*Editor's Note: Being a pioneer takes bravery and commitment. Sometimes we challenge ourselves and circumstances seem to go our way. Janice Wiggins embraced an opportunity and found solid administrative and district support. She brought the creative options of digital technology to her elementary classrooms and turned this experiment into a new dimension of artmaking for her students.*

About three years ago, I began to think more about 21st Century learning and how I might integrate opportunities for students to utilize technology into my K-2 art program. My intent was not to replace traditional art methods, but to introduce students to digital media as a creative option. Soon after, our district, Greece Central School District in Rochester, New York, announced that they were implementing a Chromebook initiative and our school, Autumn Lane, was selected to be one of the pilot schools. The initiative was to begin with 2nd grade and each student would receive their own Chromebook.

Hearing the news of the new Chromebook initiative caused me to consider how I could utilize them in art. My next step was to find out what art software was compatible with the Chromebooks and acquire funding. I presented this idea to our Department Team Leader and the Executive Director of Technology, Communication, & Strategic Initiatives. Both liked the idea and I was asked to research and develop a program for the district elementary art educators.

When researching Chromebook compatible art software programs, I found there weren't many options that were user friendly to young students. During my research, I discovered that teachers in a neighboring school district were utilizing a program called Wixie, which incorporated digital art media tools that were age appropriate. I signed up for a free trial subscription on the Wixie web site. My initial response was that the art tool options were similar to those in Adobe Photoshop. Students would be learning foundational skills that they could bring with them to middle and high school

should they choose to pursue additional media art classes in the future. The Wixie program also included many valuable teacher resources such as a lesson bank, a rubric maker, and pre-made templates. They also had valuable technology support and a collaborative teacher network.

I decided to use Wixie with my students in the art classroom and presented my findings to district administrators, subsequently the district awarded me funding for 200 licenses. About one-hundred 2nd graders had Wixie loaded onto their Chromebooks. The remaining licenses also

allowed my 1st graders to have access as well, should I want to borrow a computer cart from the library.



The day I started the first lesson with students, I invited our building Technology Technician, Joe, to join us. I knew it would be important to offer additional support to students. He would be able to assist any students that might have problems logging into their computers. On the first day, the children entered the classroom holding their Chromebooks by the handles like little suitcases. They looked proud and

excited. As students sat at their seats, you could hear the buzzing in the room as they logged onto their computers.

Initially, my goal was to introduce them to the drawing tools, so I chose from the bank of lessons on Wixie called "Thumb Print Creature". I felt confident starting with a "tried and true" lesson the first time out. Students had the opportunity to experiment with several tools: pencil, crayon, spray can, and paintbrush. Students learned how to change the color and size of a line, how to import an image, and

create a sticker. The kids got excited and took right off with learning. It did not take long for them to experiment and figure out how to create interesting images beyond my demonstrated examples. The room was “on fire” with students collaborating and teaching each other. The students were so eager to share what they had learned, I invited a few students to come up to my computer and demonstrate their learning on the Smart Board. The outcome turned into a perfect student driven, learning opportunity!

After the initial introduction in my classroom, I was invited to present training sessions on Wixie to art educators at professional development meetings. The result of the training led to an increased interest to incorporate Wixie into our curriculum. Several elementary art teachers throughout the district are now integrating more technology into their programs. This year, funding was allocated for an additional 2000 Wixie licenses. My building feeds into one of the 3-5 grade intermediate schools, which received a portion of the additional licenses the district funded. Collaboration with the 3-5 teachers allowed students to continue creating with Wixie and add to their digital portfolios. It’s exciting to see such growth in the number of users in such a short amount of time!

In the fall of 2018, while planning a curriculum for the new school year, I considered options on how I might meet the New York State Art Standards with digital media. After some contemplation, I decided to introduce a lesson using an original work of art from the past and have the students recreate their own digital version of the work. This objective aligned with the NYS VA Standard CR1.2, Enduring Understanding “Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art making goals” and the 2nd Grade Anchor Standard VA: Cr1.2.2 “Create art or design with various materials and tools to explore personal interests, questions and curiosity.” Two of the essential questions from the Standards include, “How does knowing the contexts, histories, and traditions of

art forms help us create works of art and design” and “How do artists and designers determine what resources and criteria are needed to formulate artistic investigation.” Pondering these questions, I began to think about different periods in art history such as impressionism which led me to an “artist choice” approach for the digital project.

The artwork I ultimately chose was the painting of *The Starry Night* by Vincent van Gogh. My rationale for the choice was that *The Starry Night* remains as a highly recognized traditional landscape painting from history. Many of my students connected with the painting and said they had seen the painting on one of their TV shows or a family member had a copy hanging on the wall at home. In addition, creating a landscape would be meeting our districts 2nd grade curriculum. Recreating the painting digitally would lead students in an artistic investigation on how one might break with tradition to create something new.

On the first day of the lesson, I displayed an oversized reproduction of the painting for the students as they walked in the room. The large visual allowed for an intricate analysis of the painting for our critique. Prior to our discussion, we defined some vocabulary words including landscape, horizon line, foreground, middle ground, and background. Next, I lead them through the critique process by asking some guiding questions i.e.: “Describe what you see.”; “How is the space divided?”; “Where do you think the horizon line is?”; “How did Van Gogh use line?”; “How did he show movement?”; “How do the colors make you feel?”

After the critique, I demonstrated the tools students might consider using and how to work through the creative process of drawing/painting a landscape digitally. I explain to the students that first I think about the proportions of the land and sky before I begin. I demonstrated where I might place the horizon line using the pencil tool on the computer screen. After I divided the space, I showed the



students how to select colors, value, use the fill tool, the shape tool, and smear tool. The students are allowed to work on their own at each stage selecting tools and colors to create their own interpretation of the painting. While students worked, I monitored the room, gave feedback, and helped students that needed support. It was amazing to see the work evolve into individual digital versions of *The Starry Night*.

We worked on the digital paintings for about three class periods. Prior to the end of the lesson, the students went on an "art walk." I prompted the students by saying "You are going to be like a detective. You need to find something you like or find interesting in other students work". I explained to them that they would have to tell me why using art vocabulary words from our word bank. After the art walk, students were given time to revise their work to add details or make changes.

After the project was complete, the students and I were excited about sharing the artwork. Students were encouraged to show their digital portfolio to their families at home. In addition, I decided to create a display to present at our district STEAM Expo (Science, Technology, Engineering, Art, and Math). Every year the art teachers are invited to represent the "A" in STEAM at the Expo. This year, I thought this was a perfect venue for showing art and technology integration in the art room. Students were able to share and explain their work and process to administrators, students, and the families who came the evening of the Expo.



After the STEAM Expo, I took it a step further and shared their pictures on Twitter and Facebook. Sharing the work on social media enabled more families to view the work. Additionally, in the spirit of collaboration and arts advocacy, the tweets included @Wixie and @Tech4learning (the Wixie software developer). It was great to hear the feedback from the company and make connections with additional teachers from across the country who used Wixie.

With the Digital Starry Night project concluded, I moved onto the next unit (non-digital) and figured I wouldn't think about Wixie again until next year. Until one day in June, I opened up my email, quickly scanning to see which ones were important, to be answered later, or ignored altogether.

A subject line from Tech4Learning read "You have been awarded an Innovative Educator Award". As I read over the email, I became delighted and surprised to read that I had been given the Tech4learning Innovative Educator Award. It is given to teachers who are innovative users of Tech4learning products and have had an outstanding impact on student learning. I've been teaching for about 19 years and it's always nice to feel recognized and appreciated. Most good educators teach for the love of their discipline and learning. My focus is striving to enrich learning experiences and what is best for students, not awards. However, surprises like this give us the "juice" to keep going!



In reflection, after years of instructing traditional art methods, planning and presenting a digital lesson felt somewhat intimidating. I was also met with some resistance from other veteran art educators that don't believe computers belong in the art classroom. They fear that computers will replace traditional art making processes. I don't believe this to be true. I think computers are one of many tools' artist choose from to create. As in the advice of one research professor and educator, Brene' Brown, "Try something new," "Take a chance you might win,," "If you are not willing to be vulnerable and build a vulnerable community you will not have creativity and innovation." One might ask oneself the question, what risks am I willing to take to set my students up for success? To me the greatest joy of being an educator is seeing the products of my students learning and watching the pride on their faces as they discover and reflect on their work. Once again, this year our district has awarded funding for Wixie and I plan to continue using it for one of my units. My future plan is to continue to develop meaningful lessons focused on student-lead learning, "Big Ideas" and current visual artists while keeping culturally responsiveness and social emotional learning in mind. In addition, I love to collaborate and hope to do more with other art educators. If you are incorporating technology in your art classroom, please reach out and send me a note or some pictures of what you are doing with students. I would love to hear from you, janice.wiggins@greececsd.org



Janice Wiggins has been an art educator for 19 years and is employed in the Greece Central School District. She has taught grades PK-12 and is currently assigned in a K-2 building. She is also on the Board of Trustees for the New York Art Teachers Association and Chair of the Elections Committee. In 2017, she was nominated as the Region 2 Art Educator of the Year.



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# New Beginnings: My Journey Into Online Art Teaching

Tina Rodriguez

*Editor's Note: Tina Rodriguez shows us how she plunged into a whole new teaching environment. Follow her as she guides us through the process – her new frontier may be on our horizons too, in one way or another.*



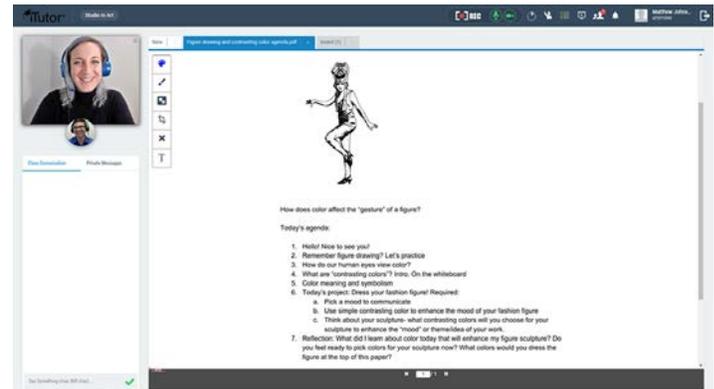
*I sat in front of my computer terrified, yet invigorated. So many questions. I prepared to do my first demonstration lesson for an online recruiter. I rehearsed a favorite lesson I had taught many times in a public-school classroom: Perspective drawing and introduction to the Renaissance. For someone who prefers not to Facetime and has always been camera shy, this was no small step. I sat ready, PowerPoint uploaded to the*

*learning platform. How do I keep the dialog going without the ability to be in the room with my students? How would I know that my students were with me? I struggled to understand the whole concept of a completely online classroom.*

Alternative teaching methods have always been of interest to me – more ways to communicate and tools for learning support and enable creativity. Technology can boost motivation.

Students face many struggles with attendance, engagement, and relevant content. Technology gives them some more options. It also gives us teachers an array of pathways to deliver instruction, and new ways for students to check assignments and hand them in on Google classroom. New access pathways to parent communication through apps such as Seesaw or Class DoJo. You also have the ability to video chat with a class if you are unable to be in the room. You can record a video to continue student learning while you are absent. Students who need tests read to them can benefit from that function. Students who need a scribe can now use the voice-to-text apps available. Technology gives all students more autonomy in the classroom. It affords educators the ability to be a resource in a learning

environment while keeping the student learning center stage.



I was ready to explore the potential and the limits of my virtual teaching practice. This is an image of my screen on the iTutor learning platform during a meeting with an administrator. My daily agenda for a student mid-way through a sculpture project is on the screen. The platform also allows me to privately message students in a larger setting. I can also create another “board” tab (whiteboard) and draw for demonstrations. This works better with a stylus and a computer with a touch screen. iTutor works with school districts to create high-quality instruction opportunities for students who are unable to be present in a public classroom.

## What does an online art teacher encounter?

- **Lesson structure:** I have grown my teaching craft. Whether you are teaching one student, a class, or many classes – student engagement is strong. Your lessons will be an interactive experience for students. Personalizing instruction is easily achieved. There is less energy spent on classroom management. There are few distractions to learning. The online classroom lends itself well to transitions. Private conversations with students can be discreetly carried out through private messaging, which can help ease a lot of social and peer pressure. You set the stage and share classroom expectations. You choose

to have individual learning or group learning activities. I find it easier to be consistent with reflection and assessment for every student, every lesson. I do work for iTutor as an independent contractor. iTutor has its own research-based teaching models. I find these teaching models to serve me as a checklist or reminder when I lesson plan.

- **Observations:** Depending on who you work for online, observations are usually recorded lessons for review. As an independent contractor for iTutor, I find the observations helpful. They focus on my growth as an educator and have proven to contribute to my growth as an educator.
- **Professional Development:** Many professional development courses are available online. Following my professional interests creates connections, which lead to reinforcing concepts in my classroom. One of my favorite professional development resources is The Art of Education site, it offers an annual global online conference.
- **Communication:** Teaching online depends on the ability to communicate. Online instruction affords multiple ways to reach a student. One of the largest challenges is choosing a platform and growing into it. Relying on the interface that offers you the most ease and flexibility is key. Getting comfortable with the tools and getting creative with them is half the fun of using them.
- **Resources:** Scoping out new apps, sites, and hardware is part of the adventure. Get creative and talk to people from other walks of life. Don't limit yourself to educational software. Explore and see what you can use in the real world. What makes your environment more engaging, interactive, and full of motivating activities? Like a Dada Artist, go out and find "found object art"! The Chrome Web Store and the Google Play Store are great places to start. Making an active place to practice your profession in your home is a must. This is my studio/office, which is evolving.



- **Expectations and Grade Reporting:** You may be expected to communicate with classroom teachers. Responsibilities may include keeping a grade book and reporting marking-period grades. Your employer may need you to screen share or take a screenshot to document visual evidence. Further responsibilities could include sharing student session updates. It might be necessary to share class participation details in particular situations. Record keeping such as attendance

information or behavioral documentation might be necessary. Information on student working strategies or abilities could also need to be available.

- **Technology:** It is worth working through glitches as they arise. Being technology savvy will come in handy. If you are not, don't let it stop you from finding a teaching role. If you are working for a company, some, like iTutor offer online support. If you are self-employed you may need more skills to help yourself and students. Consider yourself a student gathering information every step of the way.

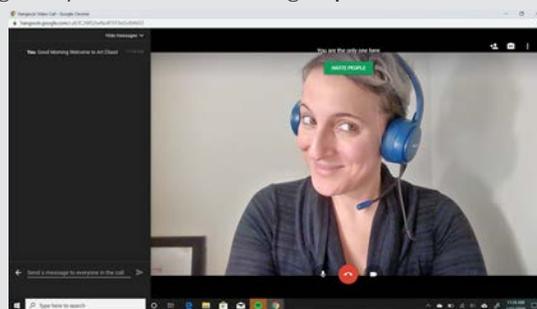
As art educators, we know how important it is to take a creative risk. It pays off every time. I made it through that first online demonstration lesson – putting one foot in front of the other, trying to be calm as I reminded myself to keep breathing. Sitting and thinking about my journey into this new form of instruction, I realize I am grateful and glad I pushed myself out of my comfort zone. I have become much more comfortable in front of the camera. Ignoring the camera becomes a habit. I have learned to disregard self-conscious thoughts.

The biggest and most exciting challenge I face in an online classroom is a challenge of variety. Choosing what strategy, method, software, site, or video I want to use in my lesson. Like staring at an empty canvas, the options are endless. The opportunities to find a new way to do something are always around the corner. I find this liberating and invigorating. It also ensures that I am keeping my work relevant to the times and that my lessons stay focused on students' needs.

### Tips for the Reader

As I considered teaching students exclusively in an online classroom I kept coming back to one major question: Can I give instant feedback to my students while they create in the virtual art classroom?

I was relieved when I realized an exclusively online classroom can give you the ability to see your students working through their web camera. You can point things out in real-time and help them have that "Ah-ha!" moment through a synchronous learning experience.



Google Hangouts is a place to start when considering where to conduct an online art class. You can share your screen – or have your student share their screen. Switching between cameras and microphones for demonstrations is easy. Google offers a help section to troubleshoot any technical issues.

### Getting Started!

The minimal list of items needed to get started is easily checked off. You will need:

- A computer with a web camera.
- A USB headset with a microphone is helpful to be sure there is no feedback.
- An internet connection to stream your lessons.
- A quiet place to set up your “studio” so that you can create a boundary from your personal living environment.
- NYS Visual Arts Profession Certification (if working directly or indirectly with public school districts).

Depending on what positions you find and who you decide to do work for, there may be other requirements. This list will get you started. I bet you have 3 out of 5 of those items checked off already!



*Tina Rodriguez has been an art educator for over 12 years. Tina has held many positions in public schools all over the capital region. Her longest position was in the Amsterdam School District. Here Tina held a tenured position and helped build the Amsterdam High School Art Program. Since her resignation in 2014, she has taught countless students privately and virtually. Tina attributes her teaching career to a calling to share her passion for life and art.*

teaching career to a calling to share her passion for life and art.

### RESOURCES:

Google Hangouts: Hangouts designed to connect people with a platform made for communication including video, messaging, and screencast capabilities. <https://hangouts.google.com/>

Google Classroom: Classroom organizes assignments and learning activities creating a seamless flow of learning between teachers and students.  
Classroom: manage teaching and learning

Seesaw: Seesaw create a learning loop between students, teachers, and families. <https://web.seesaw.me/>

ClassDojo: ClassDojo is an app that helps school communities embrace parent contact and communicate more efficiently. ClassDojo

iTutor: iTutor is a company that partners with schools to bring personalized high quality instruction to students.  
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The Art of Education: The Art of Education is an online community of art teachers creating professional development opportunities for art education.  
The Art of Ed | An Online Resource for Art Teachers

The Chrome Web Store: The Chrome Web Store offers a variety of extensions for your Chromebook or computer.  
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- There will be no fee to participate and all members are eligible to submit up to 2 pieces of quality work.
- The work will be sold for a flat \$20 each on Saturday afternoon and throughout the evening.
- As with previous Members Exhibits there will be prizes awarded for excellence.
- Contributions will be tax deductible as the proceeds will go to the scholarship fund.
- All unsold work will be returned to the artist/member.

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

# The Kind of Art That Matters

Sara Qureshi

The ultimate goal of 21st century education is to launch students into the world who are independent, life-long learners capable of acting as agents for change. We must provide opportunities for students to explore their preferred methods for action, and as art educators, we teach how art can serve as a platform for impactful discussions. We teach kids how to speak up and be heard, and how artists have found ways to communicate their messages through visual media. Award-winning print and broadcast journalist Germany Kent said: "If you are in a position where you can reach people, then use your platform to stand up for a cause. HINT: social media is a platform". Message received, Ms. Kent – social media is unmistakably a relevant platform for our youth to speak their minds and influence conversations that matter. In my high school art classroom, I continue to search for what kind of conversations my students believe matter. I want to know how they can make art that starts those conversations. I want to know what kind of art engages my students.

## LEARNING ABOUT IT

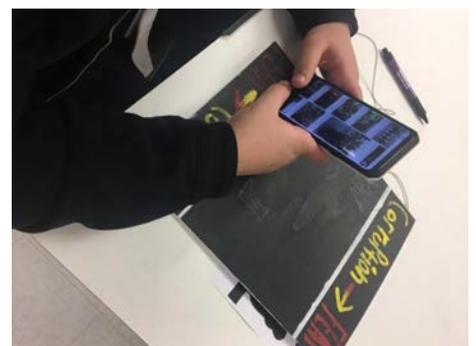
We began by learning about social justice art and artist/activists. We looked at various street artists who use public platforms to spread their messages: Keith Haring and his NYC subway chalk drawings; Shepard Fairey and his Obey Giant sticker campaign; and Banksy with his hit-and-run political and satirical murals. It's crucial that students are able to make connections between their own communities and the rest of the world, so we also learned about a local mural project called The Freedom Wall located on the east side of Buffalo,

New York. It depicts several portraits of influential civil rights leaders throughout history. It was painted by four local artists from varying cultural backgrounds – which was a controversial yet significant aspect of the mural's creation. We talked about it, took a field trip to go and see it, and spoke with one of the mural artists. It was enlightening for students who live in the community, and offered a powerfully direct opportunity for them to see what art has done in their own hometown.

I have had a huge struggle getting my students to have thoughtful discussions about their interpretations of artworks. I needed to take a long step back in order to give my students the freedom to fill awkward silences with their own articulate words. They responded to video clips I showed them of famous actors using their award winning speeches to raise awareness on global warming, and recording artists who "fought the power" through rhythm and lyrics. We conversed about inequality of funding in schools and what ways the students might stand up for the type of change they felt was important. That was the hardest part, taking myself out of the conversation and just listening. I realized that kids have things to say and that they want to be heard. By stepping back and providing a space for students to converse, I soon became the guide at their side – and that was the best kind of teaching I had ever done.

## MAKING ART ABOUT IT

Instead of my presenting a list of significant issues, students were asked to come up with topics and concerns important to them. I felt it was essential





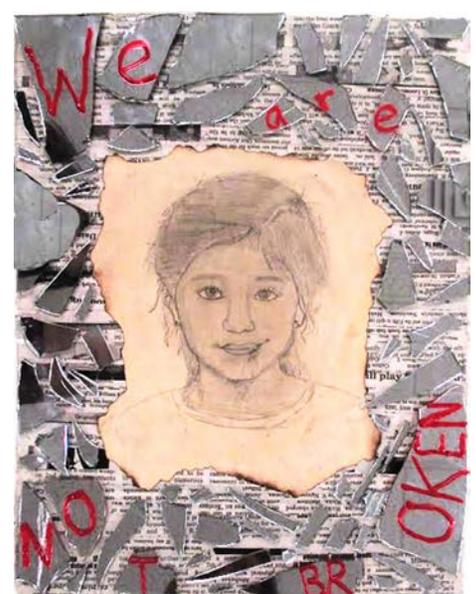
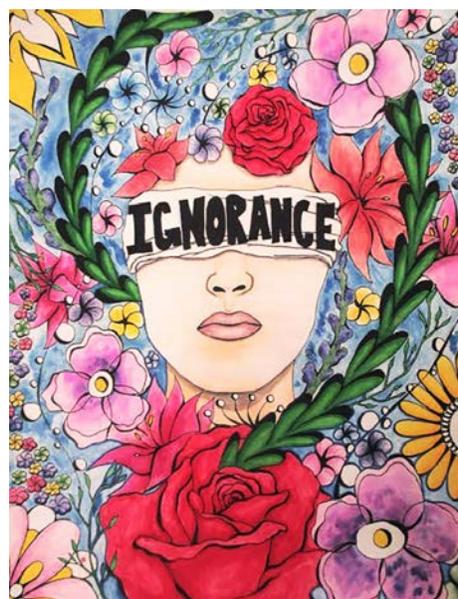
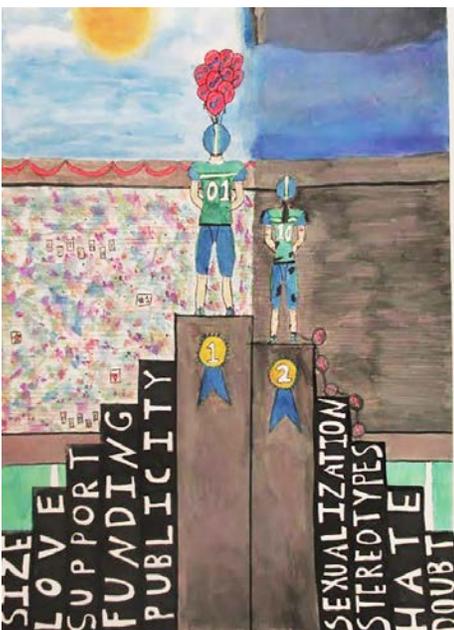
to refrain from imposing my own ideas. Once students chose an injustice to focus on, they did research. I continuously emphasized that using materials was only part of the process. If we were going to speak up – through our art – and take a stance, it was vital that the students knew their stuff. Knowing the background – personal, historical, cultural, political, economic – of an artist’s environment or issue’s context is so critical. I felt it was necessary for students to make personal connections to the issues they chose to research. Students went through the process of searching for impactful statements and accounts from individuals who have already spoken up on the topics. Then, I asked them to reflect on how they felt about those statements and how they could relate. In addition to searching for facts, students researched artists who explored similar topics in their own work. While they did this, I facilitated by recommending some artists for students to look into to help guide their research.

Then came the most fun of all: talking about what stages professional artists go through in order to create artwork focused on social justice. Students decided that artists researched, collaborated, sought feedback, refined their work, experimented with materials, and thought carefully about how and where to display their work. I laid out every last material I had in the art room and put out uncut paper and various types of canvases. I made myself available to any student who wanted suggestions, but it was up to them to decide which materials to use and how to use them (based on prior knowledge and experience, of course). At some point, they each became a guide for their work, their own guide. They told me what they wanted and I merely assisted with resources and solicited expertise along the way. There was no rubric, as a rubric would simply lay out my own recipe for a creation. Instead, I conferenced with students and monitored their progression towards their own goal and I observed their ability to question, consider, and make thoughtful artistic choices.



The items that students were assessed on:

- Evidence of planning (sketches, notes)
- Research, Imagination/Visualizing (using other artists as “inspiration”)
- Resourcefulness and Experimentation (choosing materials thoughtfully)
- Creating work (making skilled/artistic choices)
- Talking about your work (display and discuss via blog)
- Reflection (self-assessment, written and verbal)



## BEING ABOUT IT

Imagine if there was music somewhere, some unique melody created that could have stirred audiences enough to get them out of their seats and dancing – but that music was never shared. Only the musician knew it existed. No one would have been able to appreciate its melody, no one would have danced. Important artwork only impacts when it is shared. It must be experienced and viewed and interpreted in order for people to question it, in order for conversations to be started. My students displayed their work in various locations on our school campus. They thought strategically about which locations would be most effective in spreading the message conveyed in their work in order to start conversations they felt mattered. Who did they want to receive the message most? Where would be the most likely place target audiences would look? Students displayed art above water fountains, above lockers, in the internal suspension room, in the gymnasium . . . all around the school. With each artwork was a title card which included the artist's name, title of the piece, and the media. Most importantly, each artwork was also accompanied by a QR code.



## TALKING ABOUT IT

When scanned with a smart phone camera, a QR code will open up a linked website. In our case, I created a free blog using [weebly.com](http://weebly.com) and any time someone scanned an artwork's QR code, the viewer was directed to the blog, view the student's artwork, and read their artist's statement. In addition, the viewer could comment on the artwork and the artwork's topic, and they could chat with other viewers and the artist. This was a significant part of the process. My students were able to see how their work impacted viewers – how it was perceived, interpreted, and provoked responses. They could see the conversations they started and were able to gauge the impact their work made on audiences.

Educational philosopher Paulo Freire once wrote: "Knowledge emerges only through invention and re-invention, through the restless, impatient, continuing, hopeful inquiry human beings pursue in the world, with the world, and with each other." (Pedagogy of the Oppressed, 1970). It is important that educators give students the opportunity to demonstrate their abilities to take action and do it in a way that will incite positive change in the world. As art educators, we must provide opportunities for students to make the kind of art they find meaningful and have the kinds of conversations that matter to them.



Snapshot of the weebly.com blog we created for audiences to have conversations in response to the artwork.



Scan this QR code with your smart phone camera to jump in to the conversations students started with their art.



Sara Qureshi is a Buffalo State College graduate with degrees in Art Education and Educational Technology, and is furthering her career through Educational Leadership. She teaches Visual and New Media Art at a charter high school in Western New York.

Aside from educating students, Sara is a professional lifestyle photographer and digital artist. Her greatest endeavors have been caring for her daughter Nora, her beagle Lucy, and the students who inspire her every day.



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**SUMMER ARTS** FARM SPACE COLONY COMMUNITY EXPERIENCE STUDIOS

3 weeks to create and connect through art

2020

Session I: Sunday, June 28 - Friday, July 17

Session II: Sunday, July 19 - Friday, August 7

(ages 14 - 17)



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CERAMICS

CULINARY LAB

DANCE

DRAWING

FARM

FASHION DESIGN

FILMMAKING

GLASS ARTS

METAL JEWELRY

PAINTING

PHOTOGRAPHY

PRINTMAKING

SCULPTURE

SONGWRITING

STORYTELLING

THEATER

VOCAL ENSEMBLE

WEAVING & FIBER ARTS

WRITING PEOPLE, WRITING PLACE



## ADULT STUDIO ARTS & WRITING WEEK

Sunday, August 9 - Friday, August 15

(ages 21+)

## WORKSHOPS IN

Blacksmithing

Creative Writing

Children's Book

Fiber Arts

Glass Arts

Metal Jewelry

Painting

*“I thought it was the perfect balance of freedom and structure.”*

—Sarah Gladstone, NJ

[SUMMER.PUTNEYSCHOOL.ORG](http://SUMMER.PUTNEYSCHOOL.ORG)

# Changing Our Lens – Opening Their Minds

Katie Brown and Stephanie Warchol

*Editor's Note: By listening to our students, we can learn much. Being sensitive to their questions can bring us to the edge of discoveries. For Katie Brown and Stephanie Warchol, new frontiers were imagined and crossed as they acted on the needs of their students, creating new dimensions of experience for everyone in the art classroom.*

In the field of education, we often feel like we don't have a lot of choices. There are many state and district mandates that we must adhere to. We have no control over our students' lives outside of our classroom environment. Many of us don't have a lot of flexibility when it comes to where we work, what grade level, or content area we teach. As you'll probably see in other articles in this edition, there are many new frontiers that our colleagues were forced to explore. In our article you'll notice that our need to change was self-imposed because of our desire to create a more inclusive experience for our students. Both of us are reflective in our practice and this led to discussions about making changes, as we saw an immediate need to have our students reflected in the artists and lessons we were teaching.

**Katie:** "This is the only time I've ever seen an Asian person on a wall at school." There was not a moment in my 13-year career that gave me more clarity in the importance of inclusion in art education, than the moment my student, who is Asian, pointed to a piece of artwork and photograph of Hung Liu (Chinese American Figure Painter) on my wall. This comment, as well as some negative tension within our community and country, lead my two middle school colleagues and I to really take a look at how we represent artists in our classrooms and how we can work with our middle school curriculum to give students examples of fine artists who represent many different abilities, religions, races, and genders.

As art educators, we have a certain amount of autonomy with our curriculum and how we decide to teach it. We can choose to construct an inclusive environment for all of our students, and that moment for me was one that changed the way I thought about my classroom in regards to diversity and inclusivity. I was already representing artists of different backgrounds, but it wasn't intentional and it wasn't done to

reach all of my students. Hung Liu was on my bulletin board because I think she is extremely talented and she has a gorgeous piece in our local art museum in Rochester, but I wondered who else in my population needed representation and how could I make that happen.

Within our middle school level PLC (see accompanying text box) I collaborated with my colleagues on a database of artists who represent a variety of different cultures and artistic mediums. We wanted our students to see themselves in the artists we teach but also see perspective from artists who are not like them. We wanted to give them mirrors and windows as our ELA and Library Science colleagues would call them.



I started small and made a bulletin board in my room which included contemporary artists that represent many of the cultural and ethnic identities our students have in our school community. My intention was for students to notice the bulletin board and see themselves in the photos of the artists, and relate to the work of the artists on the board. I

left this up all year and added to it when I found a new and interesting artist to share. I also included the artist's Instagram handle on the board so that students can follow these artists on social media. I then slowly started to adapt one lesson per semester so that I was representing more inclusive artists.

My colleague Stephanie also took our PLC work and began the same innovations and adaptations. We both knew we wanted to change our portrait unit and this was a great opportunity. My portrait project was working – students had a choice between expressive or realistic skin tones and we were using both oil pastel and colored pencil for fine detail. The results were great, but I felt the background in the portraits was an afterthought. I was having my students fill the backgrounds with color, or leave the paper color showing through, but they were blank and bland. This was an opportunity to do more with the assignment. Over the summer I spent time thinking about how I could adapt or change this lesson to create more meaning in the background and I stumbled upon the African-American artist Ronald Jackson who lives and works in Fredericksburg, Virginia.

Jackson creates the most stunning portrait and figurative paintings with engaging backgrounds. The paintings that stood out used fabric and collage as a narrative in the background. After more research (there is an informative gallery talk on his work here on YouTube <https://m.youtube.com/watch?v=-NKvYkfo95w>), I came to understand how he created backgrounds based on his memories and his childhood, and through a desire to create a sense of place related to his rural upbringing in the south. My students loved listening to him talk about his work through this interview and many of them were inspired to think about their early memories and sense of place that connected them to family and home. A point Ronald Jackson makes in his artist statement is "I hope that my work can become a catalyst to trigger self-discovery of value, beauty, and significance among people who in some way may feel marginalized". I hope I can give students, through an introduction to Ronald Jackson, that same opportunity. This is just one example of how I changed what artists I choose to introduce to my students. Of course, there are thousands of talented exemplar artists, but many of those artists are male and white, and what do my students who feel marginalized think about success in the art world if they don't see themselves in the success of artists with whom they share identifying traits? One of the best parts of this project is how well all of my students connected to Ronald Jackson, they were in awe of his talent, curious about where they could view his work, and interested in what he would do next.

**Stephanie:** Religion is such a vast and important theme in the world of visual art and art history, it can be overwhelming. I'm not very religious, and not wanting to single out one religion over another, I shied away from covering the topic altogether. As Katie previously mentioned,

curriculum in our district is designed around big ideas, and we have a lot of freedom in the artists and media we teach. For one of our big ideas, we have students at all three levels create a portrait. While the project varies by grade level, currently our seventh graders focus on identity through observation, and capturing an accurate likeness of their subject through the use of proportion. My seventh-grade portrait unit used to be a contour line self-portrait, with no particularly exciting material or composition. In fact, historically most of the student's drawings wound up looking pretty lackluster.

In the Summer of 2018 I was invited to begin working on a collaboration our district takes part in, through the Jewish Federation of Greater Rochester. The Educational Bridge Program connects schools in the United States with schools in Israel. Through this partnership, I was paired up with an art teacher at Ironi Gimel High School in our sister city of Modi'in. We have since had our art classes collaborate by having our students work on projects together and learn more about each other's culture and religion. We began by having our students create biographies of themselves, we then sent these digitally to each other and our students created Photoshop collages about their partner. In addition to the partner work, we also created videos of our school in small vignettes so the students in Israel could see the daily routine of our students in Pittsford. Currently we are working on the same project, a large-scale group grid drawing, using resources and materials I made and sent to Israel in the fall. We are using photos, videos, and social media to share the progress of the work and where the final artwork will be displayed is still being finalized.

In February of last year, I was given the opportunity to go to Israel with the Jewish Federation, and when I returned I was compelled to try sharing the story of the Holocaust with my students. I had remembered learning about The Memory Project Productions at a NYSATA conference. The Memory Project features 30 black and white photographed portraits of people who experienced the Holocaust, with biographical information on the back of the card. This project, which has multiple parts and can be adapted at varying lengths, has students create charcoal and chalk pastel drawings of the people on the cards, by focusing on value through drawing upside down. They supply you with resources and materials and have several videos on their website which you incorporate into the daily lessons, along with reflection handouts that you can choose to use. If time allows or you choose to take it further, students can then research their own family history and create a second portrait of a family member.

Last spring, I decided to abandon my usual old, boring self-portrait project, and started using The Memory Project. I eagerly began the first lesson with the opening video and reflection sheet, it quickly became clear that many of my students had never heard of the Holocaust, and if they had they were confused by a lot of the vocabulary they were hearing. After consulting some colleagues in English and

Social Studies, I discovered that they don't learn about the Holocaust until eighth grade. I had no idea that I was going to be the one to give many of them an introduction into such a serious and significant topic. That same day our librarian asked me to scan an article for her and it was a student-friendly article about Anne Frank and her family. We took one class period to learn about the Holocaust through this article and I did my best to answer their questions and relate it back to the Portrait project they were about to begin.



Over the next few classes as they were working on their drawing, I heard them quietly inquiring about the person on their card. They wanted to know their name, they would comment on their clothing or expression, they wondered how old they were (as some are children), and whether or not they survived the Holocaust. I did not let them read the biography on the back of the card until they were done. For the first time, I also heard Jewish students speak to their peers about their own faith, and connections to the Holocaust. In these moments I was so proud that I had created a space where my students felt like they could share personal aspects of who they are, and I witnessed them express empathy for each other and the people in the photographs. I have now taught this unit for three semesters and the results are always striking and poignant. By conquering my own fears in regard to what I teach and stepping feet first into a new frontier, I am teaching my students how to create a portrait and teaching them tolerance as well.

We encourage anyone who hasn't refreshed a lesson in a while to consider adding artists or content that will reach more of your students, especially the students who don't often see themselves represented throughout the school day. It is our responsibility to make our students aware of the possibilities that exist and enrich their world. If you have any ideas or additional resources you would like to share feel free to reach out to us, we would love to hear from you.

### What is a Professional Learning Community or PLC?

An ongoing process in which educators work collaboratively in reoccurring cycles of collective inquiry and action research to achieve better results for the students they serve. A collaborative team is the fundamental building block of Professional Learning Communities. In Pittsford, our PLC is formed based on the subject area and/or grade level you teach. Our partnership is ongoing and may alter if teachers change levels or new teachers are hired. While carving out time to meet is one of our biggest challenges, some groups meet once a week, others may meet once a month. Due to the fact that our PLC is made up of teachers in different buildings, we are currently meeting once a month. On occasion we may be given time during faculty or department meetings, and Superintendent's Conference Days. Through our Teacher Center, we were able to take additional Professional Learning over the summer.

### To guide our work, we focus on the Four PLC Guiding Questions:

- What is it we expect our students to learn?
- How will we know when they have learned it?
- How will we respond when some students do not learn?
- How will we respond when some students already know it?

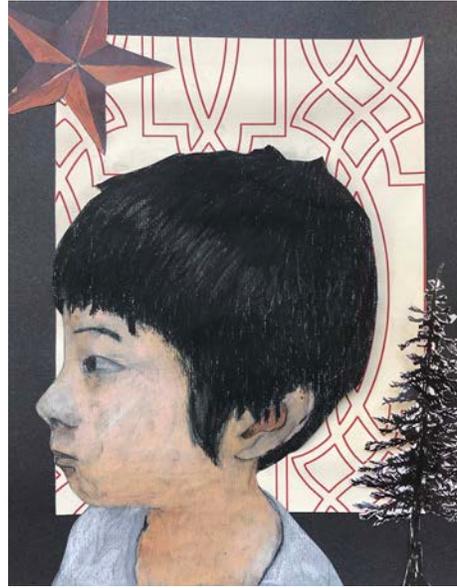
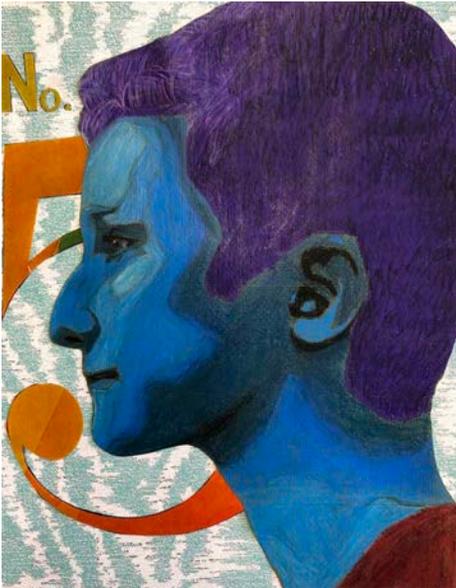


*Brown lives in Pittsford, New York and is an art educator at Calkins Road Middle School and Barker Road Middle School in Pittsford. Currently in her thirteenth year of teaching, she earned her BA in Art Education from Mercyhurst University and her MFA in Studio Teaching from Boston University. Katie is a mom of two, and also a working artist, working primarily in watercolor and painting stories of lost treasures that have washed ashore. Her portfolio and CV can be viewed at [www.katherinebrownartist.com](http://www.katherinebrownartist.com). Katie can be*

*contacted at [Katherine\\_brown@pittsford.monroe.edu](mailto:Katherine_brown@pittsford.monroe.edu). This is her first contribution to NYSATA News.*

*Stephanie Warchol lives in the Rochester area, and is an art educator at Calkins Road Middle School in Pittsford. Currently in her eleventh year of teaching, she earned her BFA in Photography from the University at Buffalo and her Master's in Art Education from Nazareth College. In addition to her teaching responsibilities, Stephanie is the Executive Vice President of the Pittsford District Teachers' Association, the CRMS Art Department Leader, and Art Club Advisor. She is also a freelance and fine art photographer. Stephanie tries to take advantage of the amazing offerings through NYSATA such as programming within Region 2, the annual statewide conference, and will participate in the Sagamore Summer Institute for the third year in a row. This is her first contribution to NYSATA News. Stephanie can be contacted at [stephanie\\_warchol@pittsford.monroe.edu](mailto:stephanie_warchol@pittsford.monroe.edu)*





Images from left to right:

Self-Portrait created in oil pastel with collage paper background by Aidan Lerner-Morelle, 7th Grade student at Barker Road Middle School

Self-Portrait created in oil pastel and colored pencil with collage paper background by Ethan Ruest, 7th Grade student at Calkins Road Middle School

Self-Portrait created in oil pastel with collage paper background by Matthew Xie, 7th Grade student at Barker Road Middle School

Holocaust portrait created in charcoal and chalk pastel by Edward Wu, 7th Grade student at Calkins Road Middle School

Holocaust portrait created in charcoal and chalk pastel by Gabrielle Spyra, 7th Grade student at Calkins Road Middle School

Holocaust portrait created in charcoal and chalk pastel by Kimmie Ludwig, 7th Grade student at Calkins Road Middle School



**Links:**

Ronald Jackson's Website:  
<https://www.ronaldjacksonartworks.com/>

Ronald Jackson Article:  
<http://www.bmoreart.com/2018/07/black-portraiture-fabric-face-and-form.html>

Anne Frank Article:  
<https://junior.scholastic.com/issues/2017-18/031218/who-betrayed-anne-frank.html>

The Jewish Federation of Greater Rochester  
<https://www.jewishrochester.org/>

The Memory Project  
<https://www.memoryproject.org/about>

The Partnership2Gether Program, Rochester and Modi'in, Israel  
<https://www.jewishrochester.org/get-involved/partnership-2gether>

# Resetting the Balance: A Journey to a New Frontier

Cynthia Baer

*Editor's Note: Cynthia Baer wanted a new frontier – she felt her creative and teaching landscape was getting too familiar and predictable. The relevance of her impulse to go on a “big trip” was affirmed by a physical mishap that made her journey even more important – healing and restoring and renewing were now the themes of her expedition. And her big trip was to one of America’s storied frontier territories – New Mexico – where she found inspiration and discovery.*

I have been teaching for ten years now and I can honestly say that I still enjoy the challenges of engagement and motivation. I enjoy working with the materials and offering time to my HS students to just play. I try to make the art room a haven from the daily stresses of school life – but that all doesn’t come without cost. Looking back on my teaching career, I find myself at work, or thinking about work, nearly all the time.

I told myself something had to change. I had to stop. I continued that mantra every day, yet every day I would act the same: get up, go to work. Repeat. I’d promise myself: as soon as I did this – right after I finished that – I would slow down. Cut back. Two, three, four years passed by.

So last year I decided I would start to incorporate changes at the beginning of new school year. I cut down on my afterschool responsibilities. After years of directing the high school musical, I stopped – and looked forward to a winter and spring of “me” time. I committed to an exercise program at a local gym to maintain my strength, let off a little steam, and lower my cholesterol without pills.

I had been interested in the art trips I read about in SchoolArts Magazine (Davis) for quite some time. So, in the dead of January, I decided this was going to be my year to splurge and go on a nine-day Art Tour of Santa Fe, New Mexico.

My plan was going well until a fateful day in February. As I was walking my dog I slipped on an icy patch and hit the ground, breaking both bones in my dominant wrist. With one (mis)step, my plan for renewal and restoration to a balanced lifestyle disappeared.

Sitting in my bed with new hardware in my arm and my hand on ice, life became simple. I had only one objective

now: to get my hand actively working again. Time slowed down. Responsibilities both real and perceived disappeared; and I was back to being just “me.” Present in that moment. In that day. In that situation. My days were about therapy. My days were about meditation. And my decision to take this trip to Santa Fe was a beacon of light getting me through the rest of the school year.

Missing a month of school mid-year felt like a vacuum. When I returned, I felt lost. I had missed my students progress. I was out of synch with my routine. Yet I had been reacquainted with the value of having free time. So I cut back – leaving one hour after the final bell rang instead of two. I spent less time at home planning and gave my students more freedom and responsibility to come up with their own solutions. In fact, I began to let go. And finally, the summer of my trip arrived.

## **The Big Trip: Exploring the Artistic Spirit of Santa Fe and Taos**

It wasn’t long after the last day of school that I began packing for my visit to the Southwest. The trip was hosted by Crizmac (<https://crizmac.com/travel/>), a company noted for their holistic approach to art tours. The group consisted of a



mix of retired teachers and professionals, all of whom delight in the arts.

“Our excited group gathered in Santa Fe on the first day of the trip. Our hosts were Stevie Mack, founder of the company, and Nancy Walkup, Editor of *SchoolArts Magazine* and a resident of Santa Fe. Nancy and Stevie are center in red.”

The trip offered a glimpse of the three main cultures that have intertwined in the Southwest: the Anglo, the Hispanic, and the Native American Indian. The nine-day tour included bus trips to renowned museums in Santa Fe and Taos, tours of historic sites, visits to the Taos Pueblo, Georgia O’Keeffe’s home, and lectures from local artists. Though I can’t do justice to all the wonderful artists and encounters with art I experienced, here are a few of the highlights.

**Roxanne Swentzell** – sculptor and ceramic artist: an artist who struggled with a physical condition as a child and found a path through her artwork.

Roxanne Swentzell’s artwork embodies very intimate expressions of emotions and her ideas about womanhood as a Native American Pueblo. In Swentzell’s story I saw reflections of my own vulnerabilities and a yearning to hear my own creative voice again. It portrays a female voice, presenting the female figure as large – powerful – with warm caring faces; sprinkled with humor. I was inspired by her ability to conquer a childhood speech disability through her art and by her development of an emotional clarity that speaks louder than words. Her figures spoke to me of connection to the earth, to community, to the spirit, and to the center where one comes from. Her unusual sensitivity and dedicated commitment to her people and the ideals of Indian life echo through her work. In her art, she is able to normalize the chaos of life. I want to be more like her.



Roxanne Swentzell, is a Teva Native American sculptor and ceramic artist. (Artist’s Photo - Minneapolis Institute of Art)  
(Figure Photo - Brooklyn Museum)



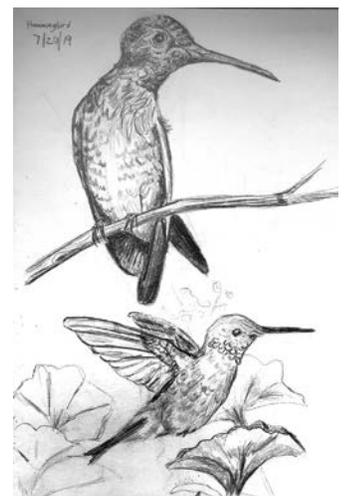
“My pieces may interpret my Hispanic history and culture, document events of the modern world, or make observations based on what is happening in my life. Most of my weavings develop spontaneously, as my father taught me. Executing an idea means discovering and overcoming the limitations imposed by traditional techniques and looms, and adopting, or perhaps changing, solutions as the weaving progresses.” ~ Irvin Trujillo

<http://www.chimayoweavers.com/>

**Irvin Truhillo** is a weaver, who uses past experience and tradition to make something new and meaningful. Irvin and Lisa Truhillo’s studio is located in Chimayo, which is in sheep and wool country. Truhillo’s weavings combine the traditional with contemporary. He has taken the best (or most useful) of both worlds and combined them. Some of his work begins in a predictable manner and then takes your eye on a visual journey. In my own journey, I find I am always looking to make modifications, spending time trying new ways, only to go back to traditional methods. My mother used to say, “Don’t fix what’s not broke.” A weaver creates a pattern, that in turn creates a sequence that repeats to create a weaving cycle that ultimately produces texture and imagery. Surrounded by finished works, with the sounds of repetition and the calmness of the place, I yearned for the momentum of creativity to come back to me and for predictable dexterity of my hand to be fully functioning. But just as the weaver, I needed to start with the simplicity of a thread. Just pick up a pencil. I sketched from my balcony that night.



The Chimayo Weavers Studio



Hummingbird Sketch

**International Folk Art Museum** – a carnival of art from all over the world.



*International Folk Art Museum*



*Alexander Girard Exhibit*

The International Folk Art Museum opened in 1953. I spent most of my time in the Alexander Girard Wing and the exhibit, *Multiple Visions: A Common Bond*. Picture a factory warehouse-type room that holds about 10,000 items from this famous collector. Little showcases are filled with folk art, toys, miniatures, and textiles from more than 100 nations; all arranged into diorama-type installations intertwining with one another. If you look through a tiny window of one installation, you will see something that relates to it at another installation. He “envisioned a whimsical, immersive, entirely visual experience, creating villages and scenes” that anyone from any language could relate to and enjoy. The clever interactions made through windows personified the idea of global connection. The tactility and imagination portrayed in the details of so many individual items composed in worlds of their own was overwhelming. I found myself wanting to document and photograph each new treasure I came upon so I could savor its ingenuity over and over again. Here I experienced childhood joy in seeing new things for the very first time and was reminded how art, even in its most primitive form, is something that unifies humanity. <http://www.newmexicoculture.org/release/890/2>

**Museum of Indian Art and Culture** – “I am here.” “I am here now.” “I am here always.”



*Museum of Indian Arts and Culture*

This museum encompassed the sense of traditions and spirituality of Native Americans: the idea of everything coming from the earth, their hopes and dreams, disappointments over broken promises, and the happiness and hardships faced over time. The main thread conveying all these ideas is art: pottery, textiles, basketry, beadwork, drawing and painting, sculpture, photography, video. As one walks through the exhibits to the sound of an Anasazi flute, you cannot help but feel an appreciation of the Indian culture.

Throughout the week, this message of “I am here. I am here now. I am here always.” resonated again and again in totally different areas of New Mexico; the artists we met learned their craft from their family, their process began with statements like, “First I go to the earth to get my clay, stone, etc.” The idea that all objects hold life manifested its truth to me as each object could be traced back to the essence of its materials. This had a tremendous impact on my experience, and I realized that where materials come from would be a significant part of the conversation when I teach art from now on.

## Fetishes – new associations and connections.



The Zuni Connection, Fetish Gallery



Bear Fetish

I am not an avid shopper, but Santa Fe was an exception. There are galleries everywhere. One of my favorites is a small gallery that specializes in Zuni Fetishes and represents over 500 Zuni carvers. Because the gallery maintains close relationships with its artists, it has become known as a hub for authentic Zuni fetishes. "Fetishes represent a connection with other creatures on earth and with the earth itself," explained gallery director, Bronwyn Fox-Bern. "It is believed that as long as these fetishes (tiny sculptures, many smaller than an inch high) are properly cared for and treated with respect, they may transfer their own positive traits to their keepers. The spirit within the fetish is what is of value, not the object itself."

Every evening my husband and I would relax on the balcony of our room and nearly every night, we were visited by a tiny hummingbird which I loved to see hovering about the window box flowers. Since I had never seen this little creature so close, I got the feeling it had been specifically assigned to me. With this idea in mind, I went to Keshi to purchase a hummingbird fetish and find out more about my feathered spirit. Similar to a daily zodiac reading, my hummingbird will "bring beauty and joy to the world. Their

### Why Pay More?

While many people may buy art for their aesthetic appeal, the boom of knock off objects has hit Native American artists hard, 30% of whom currently live below the poverty line. Under the Indian Arts and Crafts Act of 1990 – which went into effect in 1997 – it is a federal offense to "mischaracterize a piece of jewelry (or other work of art) as Native-made when it is not, covering anything produced after 1935." It is also important to know the difference between handmade and handcrafted. According to Ira Wilson, executive director of the Southwest Association of Indian Arts, hand-made means "designing and building from the ground up, doing the lapidary work, drawing the silver and building a piece completed by hand." Handcrafted means using elements purchased at a jewelry supply store (cut stones and gauged wire) and assembling a piece. Your best bet is to buy directly from an artist, follow them on Facebook or Instagram or at the very least to know the reputation of the dealer. (Reference: NM magazine/July 2019 pp.37-45)

jewel-like colors and rapid movements startle us, focusing our attention on the unique moment and the precious wonder of now." What a beautiful thought! [www.keshi.com](http://www.keshi.com)

As I look back now, I realize that after ten years of teaching I had hit a plateau. My sense of imbalance came from allowing my teaching career to monopolize my life. My accident only exasperated a yearning to create again. I went into this trip with big expectations that were fulfilled in several ways. I have come to accept that there is no one way to create balance in one's life. You cannot stop one day and expect that old habits will change. You cannot foresee the challenges that lay ahead. I acknowledge that there is no map, no itinerary, no set agenda for how to find my way. You go through life with a plan that you think will work and alter it from one day to the next as your heart directs. I recently picked up a scrap of collage off the floor of my art room that



Steelhead by April Foster

read, "Save something for yourself." Perhaps it was a spiritual reminder from my hummingbird. Sometimes a break is all that is needed to create change. Santa Fe is an inspiring and spiritual place. It is truly the "Land of Enchantment." It has lightened my load. The reset has been pressed.

"To me . . . you need to be open to new ideas, if you have a path already open to you, you must be willing to see other avenues. Art is fluid, and ideas are all around, we just need to open our eyes and SEE. I think this also applies to our everyday lives." ~ New Mexico fiber artist April Foster

Cynthia Baer teaches HS Studio Art, Studio in Crafts, Studio in Media Communication, and Advanced Drawing and Painting at Rhinebeck High School.



# *Talking To Art Teachers: listening to and learning from each other.*

**Marty Merchant**

I took a road trip with my wife around the United States in the fall of 2018 to celebrate our 50th wedding anniversary. Since I'd always liked talking to other art teachers at meetings, events, and conferences, I emailed art teachers in cities where we'd spend a night – and got welcomes from 12 different locations.

Although it's been over a year since I sat down with Amy and Martin at Santa Monica High School, the topics we discussed and the thoughts they shared haven't aged. All good teachers have a student-centered universe at their jobs – art teachers have compassion for the individual voice that the young in their care are finding and exploring. The reasons we teach art, the well-springs of our dedication, run commonly to us all. Martin and Amy are great examples.



Amy Bouse and Martin  
Ledford  
Santa Monica High  
School on Monday,  
October 15<sup>th</sup>, 2018

*Santa Monica High School on Pico Boulevard in Santa Monica, California goes by the acronym SAMOHI. The school occupies a 26-acre campus only a 10-minute walk from the Pacific Ocean. One of the high schools in the Santa Monica - Malibu Unified School district, SAMOHI serves 3000+ students, and employs over 160 certified teachers, with a teacher:student ratio of 35:1 in the 2018-2019 school year. SAMOHI is the largest high school I would visit on the trip.*

Amy Bouse feels that SAMOHI is very economically and culturally diverse, and that English learners are often placed in art classes, along with special needs students. "It's a class that's perceived that you can do, without a lot of language ability". She also feels that the age of her students is a big factor in her teaching, since her classes are a combination of 9-12 grade levels. "When you're over 30, four years doesn't make much difference – for grownups, four years is insignificant in terms of age – but when you have [teenagers] that's a big difference for them". Each day Amy is teaching five 56-minute classes of about 30 students.



She didn't take art in high school so her models for classroom art teaching come from her college experiences; she believes she integrates critiques much more routinely into her curriculum than might be "normal" for a high school level practice. This year she's teaching Painting and AP Studio Art – the least amount of preps she's ever had. In the past she's taught Art Foundations, Art Appreciation, Drawing, and Advanced Painting.

**NN: Why is it so essential for students to be in the art room?**

Amy: For me – what I think what I do well as a teacher – is help people develop their own thinking – which is pretty critical to most areas of life – so I think – even in my beginning classes we do a lot of discussion . . . so what I hope happens in my classroom, is that people can develop a voice within a structure and people can begin to explore their own ideas and express them and share them in a way that is healthy and productive . . . and I think that being able to make yourself vulnerable and show something that you're working on . . . that's new to you, and is a really good skill, to have and to be out in the world with, and say – 'this is what makes sense to me, this I'm not too sure about, how can I resolve this in a way that makes it better'.

I try to give my students a lot of choices with projects – my painting kids are working on still life right now . . . they have a wide range of experiences too – and hopefully it makes them more creative . . . I think a lot of kids get the imagination beaten out of them in other classes – because it's just not encouraged . . . I would say that my classroom structure, because of



the way I'm always talking to them – I know a lot more about my students than other teachers – you know – the standard opener is 'how is this going?' and you might be getting anything back, like 'I didn't sleep last night because my grandmother's in the hospital' or whatever – there's just much more chance for those kinds of conversations . . . and so sometimes I think my job is much more social work than art, and sometimes I'm okay with that and sometimes I'm not.

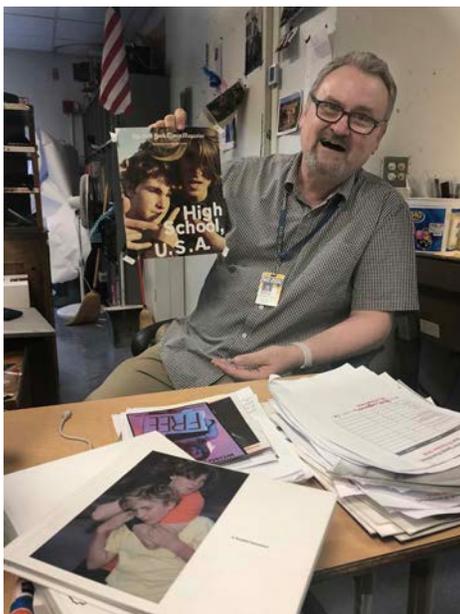
**NN: Is there an experience that you love to remember that makes life as an art teacher satisfying?**

Amy: Last week I got a nice email from a parent. She was at UCLA, talking to the MICA [Maryland Institute College of Art] rep, and he said 'we think she's the best art educator in the country' – that's obviously hyperbole – but it was



nice to hear from people who visit art classrooms all day, that they appreciate what I'm doing, they see my students' work and they talk to them and they see me . . . so sometimes for me, those encounters with higher education are really valuable in terms of endorsing of what I'm doing as a preparation for college – it's validating. We have a gallery, we have shows, and people say 'the students are really talented' – it's a double-sided compliment – yeah, well, but it's a lot of work for the teacher.

Amy showed me around her classroom – which had the crowded, seasoned look of an active, busy studio, where artists worked and flourished. I left Amy and walked around the corner of the art building to Martin Ledford's studio classroom. Martin is the Visual Arts chair and teaches photography.



Martin Ledford - Santa Monica High School, October 15th

A student drops in to visit as Martin and I begin our conversation and says: "I haven't visited in so long . . ." Martin responds "Come back and see me again – I'm being interviewed right now, but come back again. . ." To which the student says: "He's the best! . . . if you want the top of the top . . . Ledford!"

Martin had a first career for 18 years as an audio engineer. In 2004 wanting to do something else with his photography hobby, he started taking classes at Arts Center College of Design in Pasadena. Graduating in the fall of 2007, he got a job as a corporate photographer, traveling around the world shooting architecture, portraiture, studio, and other industrial assignments. After a short stint of freelancing – he took an offer to apply for teaching at SAMOHI.

Martin: I think they hired me on a Friday and I started on Monday. . . I had no training, I knew nothing about teaching, but they hired me on a provisional – I had two years to get my certification. But that first year was so difficult. I didn't even know things like using the restroom - 'could I go to the restroom during the break?' Fortunately I teach at this high school that's just filled with some of the nicest people, teachers, and a great principal. . . and at the end of the first year I remember graduation, parents and students would come up and thank

you for making a change in their life, and I didn't expect that, and I was incredibly moved by that – because that never really happened in the corporate world. It just felt good, and I felt I was really doing something important with my life, that mattered.

I was just going to give it one year, then I thought I'd give it one more year, and now I'm in my seventh year. I love photography still, but I love teaching more, and I just feel very fortunate. . . I can't really do photography the way I'd like to, because you can't have a career and be a teacher at the same time. And then in the summer you're so exhausted. Here's an example - I spend every weekend grading. I've got 140 students [so this assignment took me] 4 hours Saturday and 12 hours Sunday”.

Martin devotes many assignments in the advanced courses – where students have digital photography and photoshop experience – to producing printed magazines in differing formats. He laments how online galleries have monopolized student showcasing, and feels that designing projects in print brings a dimension of learning and skills that is missing from posting online.

Martin: Two years ago one of my students put together a book, and he was just a remarkable student, Nico Young, I sent his work to Kathy Ryan, the director of photography for the *New York Times* . . . because I really thought Nico's work was phenomenal, and they agreed, and they actually hired him; he shot the cover of their education issue and had an 18-page spread in the issue. Those are things teachers hope that will happen, that their students will get recognition”.

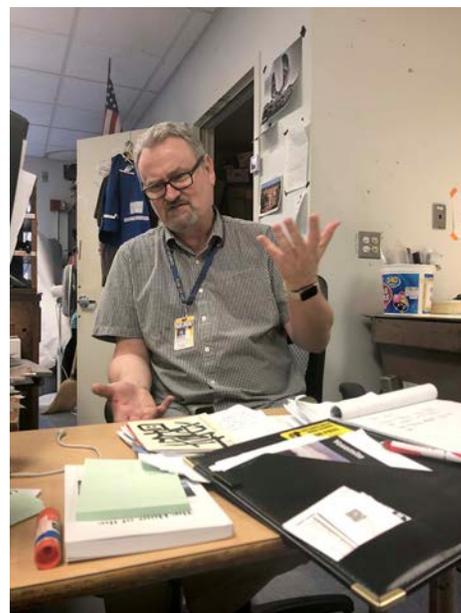
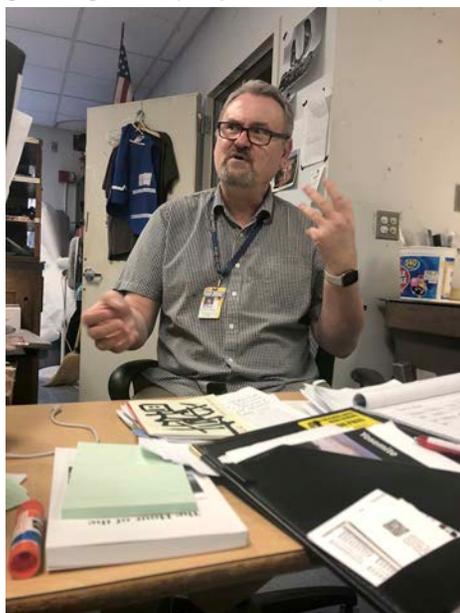
***NN: What happens in this room that doesn't happen, or can't happen, in other classrooms? What can happen in here, or does happen in your classroom, that makes this a different kind of experience for a young person?***

Martin: When you said that, I remembered in my first year I taught there was this student . . . I remember he came in one day and said 'Mr. Ledford I really like your class – I can just relax, regroup, be myself, and think about what I want to do . . .' and I don't pressure my students – they have deadlines, of course, because photographers have deadlines, but I want them to get it right . . . and sometimes you have to get it wrong to get it right . . . people kind of explore

who they are in here – I remember I had this kid – he took this class, and his girlfriend was in here, and she was wanting to do this photo essay of him, and she was putting makeup on him and make him like her girlfriend, and he was this jock, and I remember thinking this was very odd, and I asked him about it one day and he says he never thought he'd do something like that but it's kind of cool that I can come in here and do this, and I remember he liked the photos – and when his parents came to open house and they were really surprised . . . this is one of these classes where . . . they feel like they can take a breath and explore . . .

Martin shows me some of the “zines” – mini-magazines students have produced.

Martin: “I asked for a politically-themed piece – and I get everything from women's rights to the Kavanaugh hearings, of course, to this kid who turned in this beautiful 'zine about his friend who'd been addicted to opioids and he wanted to show how he changed his life. When I took [these prints] home with me this weekend to grade – I hadn't looked through them all . . . and I opened them up Sunday morning with my coffee and I kind of got emotional . . . I see them over doing it, but I try to stay out of it . . . but then when I saw [these photos] I



was very touched.

I realize my age when I look at their work – the way these two girls addressed the whole idea of women’s rights after the Kavanaugh hearing – I could have never made that, I don’t think that way.”

***NN: Can you share some more thoughts regarding your statement about “getting it right”?***

Martin: A lot of kids arrive in this photo class – and I’m sure to other art classes – with the whole idea that ‘I’ve got to wait to be motivated’, and ‘when I’m motivated then I’ll do the work’ and I don’t believe that. I’m sort of the Chuck Close school of the motivation and inspiration comes from actually doing the work – that’s when you find that creativity. So teaching that has been

interesting. Once they do it, then I feel like they do get a feeling of what is right – I mean I want it to be true – I never want them to turn in something because they think I want it, and I always like being surprised, so that’s the beauty of teenagers. It’s funny, when I teach at SMC [Santa Monica College] – I’ve taught there for five years in a night class – just those few months or years of difference between high school and college – the [college] kids turn in what they think will give them a good grade . . . it’s a bit discouraging, because they don’t really push themselves, they’re doing what they think [will get them a good grade]. The beauty of high school is that they don’t think about that too much. It’s a bit selfish, but at the same time it’s pure, it’s truer, because I know that’s exactly what they wanted. I like that.”

Resources:

Nico Young’s *NYTimes* Photo Essay <https://www.nytimes.com/interactive/2016/09/11/magazine/11mag-santa-monica-high-photo-essay.html>

The art department, chaired by Martin Ledford, has an informative online page within the district website <http://www.samohi.smmusd.org/art/>.

Course descriptions can be found at [http://www.samohi.smmusd.org/art/htmls/course\\_descriptions.htm](http://www.samohi.smmusd.org/art/htmls/course_descriptions.htm)

# NYSATA 29TH ANNUAL SUMMER INSTITUTE

Saturday, July 25, 2020 to Friday, July 31, 2020  
Sagamore National Historic Landmark, Raquette Lake, NY



The Adirondack State Park provides a perfect setting for a week of total immersion. Sagamore also presents educational tours, 20 miles of hiking trails, a private lake for swimming and canoeing, with many nearby museums and galleries. Sleeping accommodations are in beautiful authentic historic buildings. This national landmark dating from 1897, built by W. W. Durant, was the summer retreat of the Alfred G. Vanderbilt family for over 50 years. Buffet style meals are prepared by Sagamore’s chef and served in the paneled dining hall that overlooks Sagamore Lake.

See [www.sagamore.org](http://www.sagamore.org) for more information and photos.

## Recognizing Student Excellence

An important facet of NYSATA's mission is to support students who wish to pursue higher education in the visual arts. NYSATA currently awards the following five scholarships each year.

**The Zara B. Kimmey Scholarship** (\$1000), and **The Bill Miliken Scholarship** (\$500). These one-year awards were established in honor of two NYSATA members who provided exemplary service to the field of art education. Zara B. Kimmey was the founder of NYSATA and the first Art Education Associate in the New York State Education Department. Bill Miliken, a vendors' representative on the NYSATA board, encouraged generous support for art education from the manufacturers and distributors of art materials.

These scholarships are open to any graduating senior who is a student of a NYSATA member, intends to pursue a career in visual arts, and has been accepted by an art school or college art program. The award is presented at the annual NYSATA conference in November of each year. Winning students and their parents or guardians are invited to the awards ceremony as guests of the Association. For students who cannot attend the ceremony, other arrangements are made for payment of the awards.

Scholarship winners are determined by a committee composed of NYSATA members from at least three different NYSATA regions. The Zara B. Kimmey scholarship of \$1000 will be awarded to the student in first place. Winners shall be determined based on their demonstration of commitment to the visual arts; development of a personal voice or vision; and evidence of mastery of the elements and principles of design in a range of media. An Application Form and Checklist of supporting material have been provided and may be copied as many times as needed. Please use both forms in making your submission. **The completed application, along with all required materials, must be postmarked by May 31st of each year.** Incomplete applications will not be considered. Notification of awards will be sent out by the end of June of each year.



*Evening in Downtown Osaka*  
Jiayi "Noca" Huo, Syosset High School, Syosset, NY  
Chrysoula Highland - Art Teacher  
Attending: Rhode Island School of Design  
Recipient of the Bill Milliken Scholarship - 2019-20

**The Goldman - Snow Scholarship** (2 scholarships at \$500 each) were generously endowed by long-time friends Ms. Aida Snow and Ms. Elaine Goldman. Ms. Goldman is a retired Region 9 member who continues to participate at the regional level, and is a frequent presenter at the state conference. Regretfully Ms. Snow has passed away, but she has left a legacy by enabling NYSATA to help visual art students in New York State pursue their dreams.



*Fear*  
Angelo DeLuca, School of the Arts, Rochester City School District, Rochester NY  
Susan Rudy - Art Teacher  
Attending: Rochester Institute of Technology - Photographic & Imaging Arts  
Recipient of the Elaine Goldman & Aida Snow Award - 2019 - 20



# Call for Awards Nominations!

**NYSATA rewards commitment to excellence in art education among members and supporters of the art education community with a series of awards that are presented annually at the state conference.**

## **Regional Art Educator of the Year**

Each of NYSATA's ten regions chooses one outstanding art educator to be awarded a plaque at the annual conference. Each region's nominee must be a NYSATA member in good standing. Criteria include outstanding contributions to the field of art education and service to the regional and state organization. **Region Chairs must sign and forward Region awardee materials to the State Awards Chair by May 1<sup>st</sup>.**

## **Outstanding Service Award Retiree**

Awarded at the time of retirement for outstanding service to NYSATA. Nominee must be an active or associate member for at least 15 years prior to retirement. Regions may choose to select a Regional awardee to honor within their region. Each Region may submit one candidate to the state awards committee for consideration for the State Outstanding Service Retiree Award, to be recognized at the annual conference. **Nominations are due to State Awards Chair by May 1<sup>st</sup>.**

## **Special Citations for Member, Non-Member, Institution, or School District Member**

Awarded to a member, non-member, institution/corporation, or school district/university that has made a significant contribution to art education. Recipients are presented with a plaque at the annual conference. **Nominations are due to State Awards Chair by May 1<sup>st</sup>.**

**Please note: Nominations for State, and Region Art Educator of the Year are due to the Region Chair by April 1<sup>st</sup>, and must forward to the State Award Chair by May 1<sup>st</sup>.**

**More information can be found at:**

<https://www.nysata.org/awards-and-honors>

## **Grant Opportunities**

**The Raymond C. Henry Award:** A grant of \$500 is awarded annually to a NYSATA member to aid in the development of a specialized art education project or study that meets the criteria for this award. Qualifying projects must fall under one of the following categories:

### **Curriculum Development**

- Development of instructional curriculum resources that will enhance student learning related to innovation, creativity, and critical thinking skills.
- Innovative curriculum design or development of units of study that enhance student learning through visual art.

### **Research**

- Educational travel that results in the development of activities related to the instructional process, student learning, or student assessment.
- Advocacy or research projects that are intended to advance the field of visual art education.

### **Interdisciplinary or Multi-Cultural Teaching**

- Individual projects that promote art education as an integral part of the curriculum and improve understanding across disciplines or cultures.

All proposals should demonstrate how this project benefits the individual and in turn members of the art education profession. This award may not be granted to a NYSATA Region for any purpose.

## **About Raymond C. Henry**

A graduate of Pratt Institute in 1929, Raymond C. Henry received certification for a permanent teacher's license from the State College for Teachers and a Bachelor's and Master's Degree in Education from the New York University School of Education. He taught for 39 years. His career included teaching at Vincentian High School in Albany, the Schenectady City Schools, and Waterford High School, where he became art supervisor. Other teaching contributions

included work at the College of Saint Rose in Albany, art classes for children at the Troy YMCA, and courses for adults at Russell Sage College.

**The Raymond C. Henry Award** was established at the 35th annual NYSATA conference to honor Mr. Henry for the following achievements: being a founding member of instatement as Treasurer Emeritus, his life-long interest in art education, and his artistic contributions.

A check for the grant will be presented to the awardee at the annual state conference. Notification must be sent to the Awards and Honors Chair upon completion of the grant project.

**The recipient of this award must share their grant project with the NYSATA membership either through the presentation of a workshop at the annual conference or through an article for the NYSATA News.**

**All application materials for the Ray Henry Award are due to State Awards Chair by May 1<sup>st</sup>.**

## **Barry Hopkins Art Educator Scholarship for the Summer Institute at Sagamore**

**The Barry Hopkins Art Educator Scholarship** was established to honor an outstanding art educator. Barry Hopkins was a teacher of art in the Catskill Central School District for 37 years. He had a passion for teaching and for sharing his love of the Hudson River School of Art and the Catskill Mountains. He was known for his connection to earth and nature, and he taught his students to honor and celebrate the natural world through their art. An active and contributing NYSATA member for many years, Barry gave endless numbers of workshops, chaired conferences, and contributed to and participated in the NYSATA Summer Institute since its inception. His positive influence in the art world lives on through the many lives he touched and will also continue through this scholarship.

The scholarship provides financial support to enable a NYSATA member art educator who has never attended the NYSATA Summer Institute to attend the Great Camp Sagamore. The scholarship includes registration fees, lodging, instruction, some materials, meals, and certificate of participation.

\*\*\*Thanks to matching funds from the Great Camp Sagamore, a second scholarship will be awarded to a runner-up. The runner-up will receive a 50% discount on the registration fee for the institute. **All scholarship applications are due to the Sagamore Institute by January 30th.**

For more information go to [www.nysata.org](http://www.nysata.org)



## **The NYSATA State Art Educator of the Year Award**

Nominations are open to any individual members who meet the specific criteria for this most prestigious award. Region awardees must be nominated separately for this award.

Candidates for nomination must be members in good standing who have demonstrated commitment and dedication to the field of art education and to NYSATA over an extended period of years. These individuals must have practiced exemplary teaching, strong advocacy, and have made an impact on those around them, both in their schools and in the organization.

Through their devotion, compassion and helpfulness to students and colleagues, they exemplify what it means to be the New York State Art Educator of the Year. Specific criteria for this esteemed award will be listed on the NYSATA website. **Nominations for this award are due to the State Awards Chair by May 1<sup>st</sup>.** The recipient of this award will be recognized by NAEA at their yearly conference.



## **PORTFOLIO PROJECT**

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

**To find out more about the Portfolio Project go to**  
<https://www.nysata.org/portfolio-project>  
**or contact Christine Attlessey-Steger**  
[attlestine@gmail.com](mailto:attlestine@gmail.com)

# 2019 Conference Highlights



*Preconference creativity & learning*



Adrienne Hunter & Dr. Donnalyn Heise



*Thank you to our inspirational keynotes!*



Frank Morrison



Joel Bergner



Beth Atkinson

# Mind



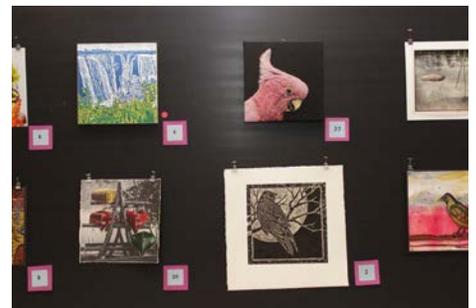
# Media



NYSATA Past Presidents



# and Method



# Our amazing volunteers...



# Feats of 10 and Artisan Market



# NYSATA Awards



## Awardees

- 1. Past President Award.....Sharon Ciccone
- 2. Special Citation Institution..Beaver Lake Nature Center (R3)
- 3. .... Golden Artists Colors, Inc. (R 3 & 4)
- 4. ....Hudson Valley Tattoo Company (R 7)
- 5. ....Prime Print Shop (R 7)
- 6. Outstanding Service/Retirement .....
- .....Julie Zeller (R 2)
- .....Terry Crowningshield (R 5)
- .....Kathleen Hallam-Bushek (R 6)
- .....Carolanne Lally (R 10)
- .....Stephanie Needham (R 10)
- 7. New York State Art Educator of the Year.....Pat Groves



## Region Art Educators of the Year

- Region 1..... Jill Cornell-Slater
- Region 2..... Doug Michalak
- Region 3... Kathryn Alonso-Bergevin
- Region 4..... Elizabeth Wunderlich
- Region 5..... No Nominee
- Region 6..... Rebecca Plouff
- Region 7..... Jen Wassmer
- Region 8..... Karen Rosner
- Region 9..... Kelly Baum
- Region 10..... Clare Levine





# the NYSATA news

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

## *Call for Contributions*

Calling for Contributors to the SPRING/SUMMER 2020 NYSATA News

## **Why I enjoy teaching art.**

**This digital issue of the NYSATA News will be online in JUNE 2020**

**Deadline for content submission is May 1.**

We wouldn't be doing it if we didn't love it . . . would we? How much do I love thee? Let us count the ways. Here towards the end of another school year, as we prepare to renew and restore ourselves, let's celebrate our successes and triumphs (and maybe forget the stumbles and problems). We shouldn't ignore mistakes we can learn from – but we did some amazing things this last school year – and we owe it to ourselves to share them and cheer.

This is an open call for work; here are some thoughts to explore about article topics:

- An astonishing breakthrough with a single student, or a whole class: management problem solved, blocked creativity broken through, light bulbs going off all over the place.
- Discovering a new artist or influence that changed your thinking.
- Success with a new program or curriculum, that thrilled students and gratified you.
- Helping students find a personal voice.
- Evidence of student achievement in the art room.
- Public and administrative recognition for your art program – the joy of presentation.

A student-centered article with this theme should be carefully worded to protect privacy. If celebrating an individual student's struggles and breakthroughs, always avoid identifiable details. We have all experienced similar transformations; process and progress should be shown without personal or specific references.

Articles (shorter than 500 words) and features (around 2000 words) should address this theme in some manner. 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  
[merchantmartin@gmail.com](mailto:merchantmartin@gmail.com)  
NYSATA News Editor

# NYSATA Leadership • 2019-2020

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BUFFALO STATE  
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Masters  
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Doug Pashley

### PORTFOLIO PROJECT

Christine  
Attlessey-Steger  
Shannon  
Piche-Smith

### NYSCEA REPS

Sheila Elario  
Anne Manzella

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### MUSEUM EDUCATORS

Jennifer Foley

### NYSED VISUAL ART ASSOCIATE

Jennifer Childress

### CONTRACTED POSITIONS

### MEMBERSHIP ACCOUNTS

RECEIVABLE  
CONF. REGISTRAR  
Terri Konu

### FINANCIAL ADVISOR

ACCOUNTS  
PAYABLE

Leslie Midgley

## NYSATA Region Counties

Region	Region Name	Counties Included in Each Region
1	Western	Cattaraugus, Chautauqua, Erie, Genesee, Niagara, Orleans, Wyoming
2	Finger Lakes	Allegany, Livingston, Monroe, Ontario, Wayne, Seneca, Steuben, Yates
3	Central	Cayuga, Herkimer, Jefferson, Lewis, Madison, Oneida, Onondaga, Oswego, St. Lawrence
4	Southern	Broome, Chemung, Chenango, Cortland, Delaware, Otsego, Schuylar, 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	Bronx, Brooklyn, Manhattan, Queens, Staten Island
9	LI Nassau	Nassau
10	LI Suffolk	Suffolk



# 2020

NYSATA Annual Conference  
“All Roads Lead to Binghamton”



November 20-22  
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