



NATIONAL  
ART EDUCATION  
ASSOCIATION

# News

A Publication of the National Art Education Association

Vol. 62, No. 1 | February/March 2020

## IN THIS ISSUE

“It is crucially important to come together, and share voices, experiences, research, and arts practices within disability cultures.”

—Mira Kallio-Tavin, *Disability Studies in Art Education*

“Puppets allow children to share their personal stories and express their feelings in a safe and receptive environment.”

—Kevin Hsieh, *Asian Art and Culture Interest Group*

“Do you incorporate social and emotional learning [ESL] standards into your work?”

—Jessica Booth, *National Association of State Directors of Art Education*



### BLUE DELLIQUANTI NAEA20 Artist Series

A comic artist and writer, Blue Delliquanti often focuses on robots, insects, and unconventional families. Best known for the serialized comic, *O Human Star*, Delliquanti pushes the boundaries of the art form to engage deep societal inquiry. Like the other artists in the 2020 NAEA National Convention Artist Series, Delliquanti is based in or near Minneapolis.



MINNEAPOLIS

# NAEA News

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NAEA News (ISSN 0160-6395) is published 5 times a year: February/March, April/May, June/July, August/September, and October/November by Taylor & Francis Group, LLC, 530 Walnut Street, Suite 850, Philadelphia, PA 19106, on behalf of the National Art Education Association, 901 Prince St., Alexandria, VA 22314.

Annual membership dues in the Association: \$65 (Active and Associate); \$35 (Preservice); \$45 (Emeritus); \$55 (First Year Professional); and \$185 (Institutional). State Association dues vary by state. Visit [www.arteducators.org/community/membership-details](http://www.arteducators.org/community/membership-details). Of these amounts, one-tenth is for a subscription to NAEA News. Periodicals postage paid at Alexandria, VA, and additional mailing offices. US Postmaster: Please send address changes to NAEA News, c/o The Sheridan Press, PO Box 465, Hanover, PA 17331.

Production and Advertising Offices: Taylor & Francis Group, LLC, 530 Walnut Street, Suite 850, Philadelphia, PA 19106. Printed in the USA. See [www.tandfonline.com/unan](http://www.tandfonline.com/unan)



Your next issue of NAEA News will publish by May 2020.

NAEA members can access PAST ISSUES and the current digital edition of NAEA News by logging on to the NAEA website: [www.arteducators.org](http://www.arteducators.org)



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**COVER:** Excerpt page from Blue Delliquanti's ongoing serialized comic, *O Human Star*, updated online (at [ohumanstar.com](http://ohumanstar.com)) weekly since 2012. It follows a family of inventors coming to grips with their influence on the world around them. The daughter—a highly advanced android—updates her physical appearance to suit her gender identity and her increasingly sophisticated sense of self.





## **The National Art Education Association (NAEA), by its very name, functions as a national association. However, NAEA increasingly serves a global community. And it should.**

As its mission statement asserts, “The National Art Education Association advances visual arts education to fulfill human potential and promote global understanding.”<sup>1</sup>

Did you know that each NAEA Region—Eastern, Pacific, South-eastern, and Western—includes areas outside the United States? In addition, since 1994, NAEA has signed on to the North American Art Education Accord. Through this accord, the Canadian Society for Education Through Art and NAEA “seek to establish relations in which the two neighboring national art education associations work toward mutual concerns and initiatives.”<sup>2</sup>

We are achieving global connections in other ways as well. In June 2019 Kim Defibaugh, NAEA past president; President-Elect James Haywood Rolling, Jr.; Chief Learning Officer Dennis Inhulsen; and I attended the Global Aesthetic Education Summit in Beijing, China. The summit was organized by SMART Education, a diamond sponsor of the NAEA Convention. It provided an opportunity to promote global understanding and build cultural appreciation. Our presentations shared how art educators are prepared in the US, how schools in the US evaluate art educators, and how NAEA serves a global community and promotes the importance of visual arts leadership. In 2018, Defibaugh traveled to Shenzhen, China, to jury the Shenzhen Children’s Painting Prize. Other NAEA leaders traveled to Shenzhen in 2015 to present at the YMM International Art Education Seminar and participate in the YMM 10th Anniversary Grand Exhibition.

NAEA presidents have led educational delegations to destinations worldwide—Poland in 2017, Cuba in 2015, Finland in 2014, Myanmar in 2013, and India in 2012. Through these professional exchanges that include meetings and daily site visits, participating delegates meet with international counterparts to learn about education systems and the visual arts’ place within them.



During the 2018 and 2019 National Conventions—in Seattle and Boston, respectively—NAEA hosted an International Reception to welcome and celebrate all international attendees. The growing global nature of NAEA is also reflected in Convention attendance. The 2019 Boston Convention hosted 166 international attendees representing 25 countries.

Currently, NAEA is looking “globally” from within... meaning the work undertaken around equity, diversity, and inclusion. We are ensuring all voices are heard and all individuals are welcomed, along with taking a deep look at NAEA policies and procedures. In late July 2019, a call for nominations was sent out to the membership for the inaugural NAEA Equity, Diversity, & Inclusion

(ED&I) Commission. The important work of the Commission is clearly defined in its mission:

1. to do the difficult, ongoing work of examining and dismantling systemic inequities that reinforce inaccessibility, stagnate membership, and foster a general resistance to new perspectives, particularly as a means for inciting organizational change;
2. to ensure equal access to the benefits of membership and positions of leadership for all; and
3. to fundamentally increase the capacity of NAEA members to enact change that ultimately fosters greater diversity, equity, inclusivity, and accessibility throughout their state organizations and professional communities of practice.

I will finish with the final sentence of NAEA’s Vision statement: “The power of the visual arts to enrich human experience and society is recognized and celebrated throughout the world.” My hope is that when someone reaches out their hand, either from within the U.S. visual arts community or from the international community, we will consistently and collectively reach back. ■

1. [www.arteducators.org/about](http://www.arteducators.org/about)
2. [www.arteducators.org/advocacy/articles/525-naea-position-statement-on-north-american-art-education-accord](http://www.arteducators.org/advocacy/articles/525-naea-position-statement-on-north-american-art-education-accord)



(Top) International Reception, 2018 NAEA National Convention, Seattle.  
(Center) International Reception, 2019 NAEA National Convention, Boston. (Bottom) SMART’s 2019 Global Aesthetic Education Summit, Beijing, China.



**Thomas Knab, NAEA President**

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# A Conversation with New NAEA Executive Director **Mario R. Rossero**



**A**t the age of four, while growing up on his family's farm, Mario Rossero discovered art. It was "tape, tinfoil, string—anything I could get my hands on." Since then, Rossero has made sure to keep art in his life—whether it was classroom teaching, serving as an arts administrator in Chicago Public Schools, or working at a national scale at the John F. Kennedy Center for the Performing Arts. He is also a practicing visual artist.

Now, he brings those years of passion and experience to the National Arts Education Association as its executive director. "Every student, regardless of zip code or certain markers of identity, deserves access to a robust and well-rounded educational experience that is inclusive of the arts, especially visual art and design, during every year of their educational journey, preK-16," said Rossero who succeeds Dr. Deborah B. Reeve, who served as NAEA's executive director and CEO since 2007, and retired in January.

At the Kennedy Center, Rossero served as the senior vice president of education, overseeing a national portfolio of arts and arts education programs. Before that, he was the chief of core curriculum in Chicago Public Schools (CPS) and, prior to that, he was CPS's director of arts.

Earlier, Rossero taught visual art for nearly 10 years in Pittsburgh and Chicago—primarily in elementary and middle school. He has a master's degree in supervision and administration in the visual arts from Bank Street College of Education and Parson's School of Design.

Among Rossero's priorities for NAEA are: putting a focus on social and emotional learning, trauma-informed education, and evidence-based practices for classroom teaching; increasing and expanding policy work; leveraging NAEA's library of articles, papers, and research; and identifying ways that NAEA can support visual art educators to become leaders within their schools.

## **Tell us about growing up in rural Pennsylvania.**

We lived on farmland that had been in my mother's family for years, less than an hour outside of Pittsburgh. We were surrounded by other farms—and had less than a dozen neighbors. It was beautiful, but a bit isolated and remote. I was lucky to find art early on, and it was a healthy way to keep busy and engaged as a young person. From the age of four, I had a dedicated corner studio in our game room. The arts fostered my imagination and helped me to establish my own voice and space.

## **You were an educator with elementary and middle school students for a decade, giving you truly valuable "street cred," you say—especially for your work in art education administration.**

I have a firsthand understanding of schools, districts, and communities of different sizes, working across rural, suburban, and city settings. I recognize the value and impact of art teachers as well as their daily uphill battles—art on a cart, busy schedules, navigating relationships with administration and other teachers, as well as limited resources. That understanding has greatly informed my approach and helped me to be a better leader.

## **Why is art education so key? What argument have you found resonates the most with folks?**

I always give a multi-pronged response to this question because each individual cares about different things. Arts are an absolutely critical component of a full, robust educational experience. The arts have an inherent value and ability to process and communicate ideas. The arts establish deeper engagement in school and learning, contributing to social emotional well-being as well. Additionally, through engagement in the arts we see other positive student learning outcomes across content areas.

**Find out more about Mario at  
[www.arteducators.org](http://www.arteducators.org)**



### Many say an art room provides a “safe space.”

From my experience as a teacher, the visual arts room establishes an environment that allows each individual to become a member of the classroom community. Because of the nature of hands-on creating and dialogue through healthy critique, who you are really comes out, and it is respected and embraced. It is an opportunity for your own narrative to be told and enables you to connect with other students who may have other, sometimes disparate, ideas.

### What is NAEA’s role? Why is it so critical?

From local networking and support to national game-changing moments, NAEA plays an essential role in the lives of young people and all educators who harness the power of the visual arts. I really look forward to working from the strong foundation that NAEA has laid in so many areas, including art educator leadership; research; contemporary practice; and the heightened focus on equity, diversity, and inclusion. NAEA’s 75th anniversary in 2022 can be a real lightning rod moment for positive momentum, growth, and impact.

### Previously, you were in charge of the Kennedy Center’s Education Division. What stands out for you from your work there?

There are common challenges in art education in every state across the country. Working at the Kennedy Center broadened my national perspective and taught me how to work within and across distinct communities on a massive scale. It reinforced the role of national art education: To provide a compelling North Star in terms of vision and impact.

### You also led the charge to increase equity and access in the Chicago public schools. Lessons learned?

The Number One lesson is to listen to the community you’re serving. I spent a lot of time asking questions and listening to all stakeholders in Chicago, from students to parents to educators and administrators. I strive to surround myself with different voices, views, and experts for a 360-degree view and to honor firsthand knowledge and experience. It is imperative in such efforts to reflect the students we are serving.

### How was it working as an artist educator at the Andy Warhol Museum?

It helped me to dive deep into an individual artist’s process—seeing how rich any single artist’s approach is and building from there. Through Warhol’s body of work, I began to really understand how art forms can work together.

### Your work is “rooted in artistic practice,” you’ve said.

I’ve always been both a working artist and an art educator. In my art, I always start with drawing, then layer in imagery and media until I achieve a sense of collage. My work is organic, bold, and layered in abstract images. My artistic practice and creativity often show up in my administrative work and provide creative solutions to everyday challenges. ■



#### Favorite Artists:

I love Andy Warhol, Jean-Michel Basquiat, Helen Frankenthaler, and Francesco Clemente.

**Favorite Film:** *Star Wars: The Empire Strikes Back.*

#### Last Book Read:

*Long Way Down* by Jason Reynolds. A young man, Will, loses his older brother and is faced with a set of choices. It’s about the weight of responsibilities and challenges that young people have on their shoulders daily.

#### Most Unforgettable Art Class:

My second year of grad school in the printmaking studio. Although we all had individual pieces and portfolios, we created as collaborators and members of a community—16 of us in that space. It was a mix of folks—all levels, ages, and stages of careers—each busily making our own work.

**Can’t Leave Home Without:** My sketchbook.

**Best Music to Create Art By:** ‘80s New Wave!



# HAVE A GREAT IDEA FOR TEACHING WITH ARTWORK? WE NEED YOU!

Each issue of NAEA's *Art Education* has an **Instructional Resource** that offers a valuable, user-friendly lesson plan.

The **Instructional Resource** provides a fresh look at a single work of art or artworks to inspire art educators in classrooms, museum galleries, and community spaces. Some examples:

- In "The Washed Ashore Project: Saving the Ocean Through Art," Sheng Kuan Chung and Kathy J. Brown present an impressive, multi-disciplinary eco-art collaboration.
- In "Creating Our Chromatopia," Jennifer Bergmark describes activities for teaching with a site-specific public work of art created by artists and her community collaborators to facilitate story-telling, disrupt assumptions, and create a new vision for a school community.
- In "The Social Practice of Borderland Pedagogies," Maria de la Luz Leake highlights how high school students collaborate to create artifacts about migration—rubblings, photos, timelines, recordings and engage in dialogue, countering divisive rhetoric about the U.S.-Mexico border.
- In "Art + Politics = Activism: The Work of Ai Weiwei," Alex Lentz and Melanie L. Buffington analyze select pieces by the renowned artist and explore the ways in which curriculum design is a political act, and they discuss how educators might approach Ai Weiwei's work in the classroom.



Chompers the Shark, made from recovered, recycled ocean trash.  
Photo credit: WashedAshore.org

**Individually, as a team, or alongside a museum educator, turn your ideas into an **Instructional Resource** to share with others. Here's how:**

- 1) Select an artwork or artworks that have contemporary significance;
- 2) Identify meaningful connections with National Visual Arts Standards;
- 3) Write up essential information about the artworks or artists, including cultural and/or historical context, and present practical applications for the teaching and studio practices of art and design educators.

For more information about *Art Education*, visit: [www.arteducators.org/arteducation](http://www.arteducators.org/arteducation) or email Senior Editor Amelia M. Kraehe: [arteducationjournal@gmail.com](mailto:arteducationjournal@gmail.com). For questions on Instructional Resources, email IR Editor Sarah Travis: [stravis2@illinois.edu](mailto:stravis2@illinois.edu).



NATIONAL ART EDUCATION FOUNDATION  
Investing in Leadership, Innovation & Learning

## National Art Education Foundation's Featured Events at the NAEA Convention

By Doug Blandy, NAEF Chair

The National Art Education Foundation (NAEF) convenes its Board of Trustees and supports a number of sessions and events at the NAEA National Convention each year.

A highlight this year in Minnesota will be NAEF's Annual Fundraising Benefit featuring children's book author Phyllis Root and woodblock print artist/illustrator Betsy Bowen, two collaborating artists. On the morning of Sat., March 28, they will discuss their collaboration and work as individual artists and also field questions at the event, *Exploring the Creative Partnership: Writing and Illustrating Children's Books*.

"These 'Minnesota Jewels' have been instrumental in our classrooms, and I'm delighted to have this opportunity to share them with a national audience," said NAEF Vice President Diane Scully, who secured this year's speakers. We welcome all convention attendees to enrich their Minneapolis experience by attending this ticketed special event—the ninth year of the NAEF fundraiser.

Additional NAEF offerings include a session on applying for NAEF Grants (Fri., March 27, 11:00 am) and a panel featuring recent NAEF grantee projects on (Sat., March 28, 2:00 pm). See the *Convention catalogue* for more details about presenters of these sessions. In addition, the NAEF Board of Trustees will hold its Annual Meeting on Wed., March 25.

NAEF has been instrumental in supporting NAEA initiatives with direct funding of \$445,000 since 2011. This year, NAEF supported the fifth School for Art Leaders (SAL) in July 2019. This year also marks the fourth NAEA Research Commission Pre-Conference (Tues., March 24)—and the fourth year that NAEF has supported the gathering.

### SPECIAL THANK YOU AND ACKNOWLEDGEMENTS

The work of the Foundation would not be possible without the support of Kathi Levin, the Foundation's program/development officer. On behalf of the Board of Trustees, I would like to acknowledge the leadership of Larry S. Barnfield who will be completing his tenure on the board after this year's convention. He has been instrumental in the expansion of NAEF's impact over the last six years, including raising the level of funding available in each grant category and providing extensive funding for NAEA Leadership Initiatives like the School for Art Leaders (SAL).

On behalf of the NAEF Board of Trustees, I want to extend our collective appreciation to Deborah B. Reeve, for her participation, leadership, and guidance as a member of the NAEF Board throughout her tenure at NAEA. The Board is looking forward to Mario R. Rossero joining the NAEF Board as NAEA's new executive director. ■

## JOIN US FOR THE 9TH ANNUAL NAEF FUNDRAISING BENEFIT EVENT!



### Exploring the Creative Partnership: Writing and Illustrating Children's Books

Saturday, March 28, 2020

2020 NAEA National Convention, Minneapolis, MN  
10:30 – 11:50am, Center/Meeting Room 101F/Level 1

Learn about Minnesota's own—children's book author Phyllis Root (left, above) and woodblock print artist/illustrator Betsy Bowen (right)—who will share their collaborative story, discussing their work together and apart.

"These 'Minnesota Jewels' have been instrumental in our classrooms. I am delighted to have this opportunity to share them with a national audience."

—Diane Scully, NAEF Vice President

This is a ticketed event, open to all NAEA National Convention attendees.  
Light refreshments will be served. Tickets: \$50 (\$40 tax deductible)  
Advance tickets can be purchased at [www.naea20.org](http://www.naea20.org)

All proceeds support the National Art Education Foundation, a 501(c)3 organization.



# NAEA Research Commission

[www.arteducators.org/research/commission](http://www.arteducators.org/research/commission)

**The NAEA National Convention is an opportunity for the membership and the Research Commission to connect and discuss research-related concerns, needs, and ideas in the field of art education.** Two major initiatives define this activity. Our first is the fourth annual NAEA Research Commission Preconference, which will be held at the Minneapolis Convention Center on Tuesday, March 24. This year's preconference theme is *Inside/Outside: Connections, Curiosities, and Questions in Art Education*. In our preconference, we will examine the connections inside and outside art education. The second initiative is our slate of Research Commission-sponsored sessions at the 2020 NAEA National Convention. We continue to solicit ideas related to revising the NAEA Research Agenda and are excited to include new presentations that reflect the diverse work of the commission.

## NAEA RESEARCH COMMISSION-SPONSORED SESSIONS

### **Envisioning the Next NAEA Research Agenda**

Join us to discuss the Research Commission's progress on the next NAEA Research Agenda.

### **Addressing the Present Needs and Future Challenges of Doctoral Education**

Panelists discuss with audience members the present and future challenges and opportunities of doctoral education.

### **Creating a Working Group for Research on the College Teaching of Art**

This session presents research-based issues and questions pertaining to teaching art in colleges and universities. All researchers are welcome.

### **Considering the Present and Future of the Master's Thesis in Art Education**

What does a master's program look like in our field? Do all programs require a thesis? Panelists consider questions pertinent to the state of Master of Arts theses and possible future forms of the Master of Arts thesis.

### **Shaping the Field: Scholarship and Research in University Art Museum Education Programs**

Five professors of art museum education, situated within university art education/administration departments, comment on the state and direction of the field on the basis of their current scholarship, research trajectories, and student interests.

### **Current Topics and Research in Supervision and Administration**

Are you an art supervisor looking to discuss hot topics and research in our field? Join us to discuss appropriations and copyright, curriculum mapping and planning, integration, and technology.

### **Data Visualization Working Group: The Power of Inference**

The Research Commission's Data Visualization Working Group highlight approaches, research, and experience in

data visualization. The application of inferring skills in the process of data visualization will be presented.

### **Data Visualization Working Group: Artistic Renderings of Sound Data**

The Research Commission's Data Visualization Working Group highlights data artists who artistically render large bodies of scientific data and whose work self-tracks for awareness of complex social patterns.

### **Experiential Learning and Partnerships in Art Education**

Listen to, learn from, and engage with K-16 practitioners discussing their research on experiential learning and partnerships. Discussions will encompass social justice, social and emotional learning, relationships, collaborations, visualization, and reflective practice.

### **Future Orientations for Social Justice: Critical Issues and Strategies in Arts**

This session invites a range of arts educators and leaders to explore critical and future-oriented research strategies and projects as a means of informing visual arts.

### **Investigating Non-Traditional Pedagogies in Art Education: A Convergence of Historical Perspectives and Contemporary Art Practices**

This session will showcase preservice teachers' diverse range of research practices, strategies, and approaches in an effort to investigate the historical intersections of pedagogy informed by contemporary and non-traditional art practices.

### **Make Your Mark: Creating New Knowledge Through Mixed Methods Research**

### **Your Brain on Art: Using New Cognitive Research to Improve Art Learning and Advocacy**

## THANK YOU

It is with deep gratitude and admiration that I thank Mary Hafeli, past chair, for her exemplary vision and leadership. Mary concludes her 8 years of service on the Research Commission at the end of the 2020 NAEA National Convention. Her steady hand, deep wisdom, and passion for research in art education have helped create a lasting legacy that sets the stage for an exciting future. Thank you, Mary! I would also like to thank Matt Young, Julia Marshall, and Amy Pfeiler-Wunder for their dedication and service over the past four years.

## WELCOME

I am thrilled to welcome onto the Research Commission at the end of the National Convention: Phaedra Byrd, secondary commissioner; James Rees, at-large commissioner; and Lisa Hochtritt, higher education commissioner. I am also excited to welcome our new associate chair of the Research Commission, Christopher Schulte.

At the end of the convention, I conclude my term as chair of the Research Commission. I am excited for Sara Wilson McKay to further advance the mission and vision of the commission as chair. ■

Juan Carlos Castro

Research Commission Chair, Associate Professor of Art Education, Concordia University, Montreal. Email: [castrjuancarlos@gmail.com](mailto:castrjuancarlos@gmail.com)



## BE OPEN TO TAKING RISKS

In a recent conversation about art, I realized that what I love about teaching and making art is the connections it can form with others.

When I make art, I enjoy having my ideas conveyed through a medium and reaching others. When I teach art, I love how students learn to articulate their personal voice through exploration of different materials and come to understand something about themselves in the process. Both as an artist and as an art teacher, I strive to “synthesize and relate knowledge and personal experiences to make art” (National Coalition for Core Arts Anchor Standard #10).

As teachers and leaders, I believe we understand the interconnectedness of learning through processes of investigation and sharing what we’ve learned. Recently, I saw this in action as my National Art Honor Society (NAHS) students learned to teach an art process, mask making, from Annie Bird, a student of Audrey Reeves from Utah Valley University. After learning the process, my students conducted a free workshop for preschoolers and their parents on a Saturday morning at ARTcetera, our student-run gallery in our local mall. My students came to not only have a little more empathy for their teachers, but also understand the importance of connecting with the young preschoolers as they communicated with the young children about process. My students came to understand their limits of understanding, as well as the limits of their students, and attempted to bridge the gaps while teaching.

In his book *Utopia for Realists: How We Can Build the Ideal World*, Rutger Bregman (2017) shares, “If there were ever a place where the quest for a better world ought to start, it’s in the classroom.” He then states that teaching provides new and tangible prosperity for society. He writes that if you were to draw up a list of the most influential professions, teaching would rank among the most influential. “This isn’t because teachers accrue



(Left) Saggur firing at AAEA’s fall conference. (Right) An NAHS member helps a preschooler make a mask at ARTcetera.

rewards like money, power, or status, but because teaching shapes something much bigger—the course of human history.” Of course, as a teacher, this resonates with me, even if it sounds grandiose.

Julie Peters, president of the Arizona Art Education Association (AAEA), shared what the group did during its recent fall conference, “Get Fired Up”:

The setting was Chapel Rock Camp and Conference Center, located in a beautiful pine forest. The keynote speaker was Arizona sculptor John Tuomisto-Bell. What was most exciting was that John led members in creating a small Styrofoam sculpture that was then transformed into an aluminum pour. AAEA Members observed the pour, and then polish their sculptures to a subtle shine. For Friday night, members each brought a bisque-fired piece later finished in a saggur firing. This event included a campfire and s’mores! The conference was a huge success as members were able to reconnect with each other and to refresh and recharge their own creative making experiences.

Such opportunities—both that our members have in similar workshop events and that I have with my students—make me think how important it is to take risks and courageously step beyond our limits of knowledge and open ourselves up to new ways of doing things. But taking risks requires a malleability I associate with anyone who is truly teachable, and this requires humility and openness.

In a paper published in the latest issue of *Current Directions in Psychological Science*, a team of researchers reviewed the personal trait of humility, which they characterized by “... an ability to accurately acknowledge one’s limitations and abilities, and an interpersonal stance that is other-oriented rather than self-focused” (Van Tongeren, Davis, Hook, and vanOyen Witvliet, 2019).

I believe that we all benefit from coming together in our various states and roles to connect to each other and to engage in the expansion of our knowledge—to become more effective educators, to continually embrace the borders of our knowledge, and to seek experiences where we can experience individual and collective growth.

These are just a few ideas to think about during the midpoint of our school year as we navigate both the good and the challenging moments. What we do matters, and sharing our love of teaching with our students might instill in them a greater sense of humility, teachability, and empathy. Remember, be Pacific! ■

### References

- Bregman, R. *Utopia for realists: How we can build the ideal world*. (2017). New York, NY: Little, Brown & Company.
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**James Rees**

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# Western Region

We are just a short time away from gathering in Minneapolis for the 2020 NAEA National Convention! We look forward to Art Educators of Minnesota (AEM) showing off their beautiful arts-filled city and highlighting Western Region hospitality. Here's to you, AEM! Go WEST!

## KANSAS

What a wonderful year the Kansas Art Education Association had: amazing professional development at our fall conference at Johnson County Community College, several regional drive-in art events, educators presenting as artists in their field, and so much more! Our board has made a commitment to step up to the plate and really look at how our organization can best meet the needs of our members. This reflection has inspired us to pay more attention to our social media activity, celebrate our members, ensure we are helping facilitate meaningful conversations, better support our preservice and new teachers, and much more! We are currently preparing for our annual Youth Art Month (YAM) Celebration and ask that our Kansas teachers be involved. The YAM show is displayed from February 25 to March 22 in the Alice C. Sabatini

Gallery of the Topeka Public Library, with our awards ceremony and celebration on March 22. We hope to have the gallery overflowing with works from our members' talented students!

## MICHIGAN

In October, the Michigan Art Education Association held its annual convention in Port Huron, a part of our state that we have rarely visited but that provided a stunningly intimate setting for some absolutely passionate discussions and presentations. Because of the location's proximity to the Canadian border, we were able not only to invite our international colleagues to attend, but also to host excursions abroad. A special thanks goes to our dedicated co-chairs, volunteers, and countless members who made the event the success that it was.

## MISSOURI

Missouri ushered in the first cold blast of the year with our annual fall conference at Knob Noster State Park on October 10–11. Even though temps dropped into the 30s, 185 art teachers gathered in tents and cabins to learn, make, and network together. We kicked things off with a camp-wide scavenger hunt and encouraged members to try all the opportunities available. Highlights included introducing members to our newly released Missouri Fine Arts Standards with a special workshop from Missouri Department of Elementary

and Secondary Education (DESE) Fine Arts Director Roger Kelley, as well as a wand-making workshop.

## NEBRASKA

Nebraska has been movin' and groovin'! We had a fantastic fall conference full of useful professional development in October with keynote speaker Donalyn Heise. She presented valuable information on how to use art as a tool for students who have experienced trauma. The Nebraska Art Teachers Association had the opportunity to exhibit student artwork for the Nebraska Association of School Boards. It was a great advocacy tool to show the creativity and high level of learning taking place in Nebraska classrooms.

## OHIO

Ohio offered two professional development opportunities for members in the past year: our summer symposium and fall conference. The Ohio Art Education Association's (OAEA) 2-day conference broke recent attendance records with more than 550 members unleashing their creative potential. OAEA's members shared ideas, made connections, and were inspired by each other. In an attempt to better meet our leadership and members' needs, OAEA created a new role within our organization, vice president of regions. We are excited to watch OAEA grow!

As you read state highlights, you learned

about the amazing conferences held around the Western Region this past fall. Face-to-face connections are important to our members. Be part of the thousands of art educators who will converge in Minneapolis in late March. It's not too late to join us to learn, socialize, and celebrate!

Go NAEA! Go WEST! ■



(Left) Art wizards from Missouri with their handcrafted wands created during the fall conference. Photo: Missouri Art Education Association. (Center) Festivities from the Kansas Art Education Association Fall Conference. Photo: Kansas Art Education Association. (Right) The 2019 OAEA Conference Dinner theme was "Earth, Wind, Water, and Fire." With Alice Tavani, Matt Young, Carrie Barnett, and Kurt Reichert. Photo: Ohio Art Education Association.



## Bob Reeker

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## FIND YOUR ART EDUCATOR SUPERPOWER!

**As educators, our roles are constantly changing. The challenges of providing quality art education go far beyond the development of curricula and instruction.**

To remain relevant and valuable, we must work to understand the learners we serve and the diversity they exemplify. Working to promote equity, diversity, and inclusion includes making opportunities accessible to all students.

It is true that learners don't care what you know until they know you care. As art educators, we are in a position to be a safe haven for our learners.

Providing an environment that encourages expression is our foundation. Providing instruction that gives learners tools to communicate effectively empowers them.

Techniques, elements, and principles of art are the tools for creating art. Acceptance and support are the fuel for giving voice to individuals.

What are you doing to provide a place for creativity and conversation? How are you demonstrating that every learner is valued and valuable?

It's an enormous job. Are you connecting with your peers? Are you sharing your expertise and accepting the support of others? Professional collaboration can give you the reinforcement you need to offer support to your learners and establish the support you need.

You are a leader for your learners. How are you developing your leadership skills? How are you providing leadership opportunities for your learners? Find your superpower as a leader. Help your colleagues and your learners discover and grow their superpowers.

There is so much to do. We are in this together. We each bring unique perspectives, experiences, expertise, and pas-

sions. Recognize your talents and skills. Find your superpower in the things that you bring to others and the field.

During our Southeastern Leadership Conference in July 2019, we made time to think about our personal superpowers as leaders. We shared these through our creative illustrations. Our individual superpowers were varied, proving how much stronger we are together. As you manage the ever-changing challenges you face as educator and leader, know your superpowers and connect with the superheroes around you. Attend your state conference. Join art educators in Minneapolis for the NAEA National Convention, March 26–28, 2020. ■

### SOUTHEASTERN LEADERSHIP CONFERENCE SUPERPOWERS



(Top left) Collaboration.  
(Top center) Holly Bess Kincaid in progress. (Top right) Holly Bess Kincaid.  
Bottom left) Linda Conti.  
(Bottom right) Tammie Clark, Alabama Art Education Association.



**Meg Skow**

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## FROM “CAN’T” TO “CAN”

**Danny Meyer, founder of Shake Shack, says that we are all in the hospitality industry.**

If my memory serves me correctly, I heard an interview where Meyer described a sort of rubric he uses for employees. I’ve adapted part of it for my own classroom. There are two continuum measures: “can/can’t” and “will/won’t.” My students

begin the activity by making tick marks on the “can/can’t” line, which they take photos of every Friday. We then begin again, freshly tracking our abilities each week. Students walk in and bring my attention to where they feel they are that day: in need of help, well into the process and flow, or somewhere in between. Though I initiated this as a postclass activity, students have approached it as a preclass “check” and often move their tick mark before they leave. It is a wonderful visual confirmation of teaching to see the tick marks move toward “can.” Students also take ownership of their own personal learning process.

The “will/won’t” line is generally empty. Though students know they are in total control of their location along that continuum, this section of the chalkboard diagram is used mostly to foster dialogue among learners who are not engaged, and to empower ownership of both behavior and learning. The chart has helped make the classroom more welcoming and engaging for students—one piece in developing attitudes for learning *how* to be learners!

I, too, continue to learn and attend workshops on strategies for working with autistic behaviors. As I unpack my personal equity, diversity, and inclusion biases, I find tracking my growth on the “can/can’t” and “will/won’t” continuum to be valuable. Fear of mistakes and doing wrong should not stop me from engaging in tough conversations, evaluating my own behaviors, and allowing my students to do the same.

Meyer says, “Make new mistakes every day. Don’t waste time repeating the old ones.” We may well find ourselves on the “can’t” side over and over again, so we need to get comfortable there! That is just part of the learning and design process and a good indicator that we are still growing ourselves.

After the 2020 NAEA National Convention, I will move off the NAEA Board as your Eastern Region VP. I look forward to

finding myself in the “can’t” zone of new opportunities and challenges, knowing I will work toward the “can.” Thank you for allowing me to serve you and our region these past 3 years. It has been both a pleasure and a learning experience. I am excited to stay connected with you as I welcome Andrea Haas as the new Eastern Region VP. She will take office at the end of the gathering in Minneapolis. I know you will welcome her, too!

## EASTERN REGION STATE/PROVINCE AWARD WINNERS

Celebrate our colleagues who will be acknowledged at the 2020 NAEA National Convention for their skill and service as art educators in the Eastern Region.

### STATE AWARD WINNERS

CT	Cristina Pinton
DE	Lindsey Ostafy
DC	Briana White-Zivaldi
NH	Aimee Piccolo
NJ	Harry Bower
Maine	Amy Cousins
MD	Gino Molino
MA	Lizzie Fortin
PA	Jan Riggio
RI	Anita Thompson
VT	Rachel Mangan
WV	Sherri Butler

\*NY celebrating art education and leadership contributions by Pat Groves posthumously.

## WHAT’S AHEAD? LEARNING OPPORTUNITIES GALORE!

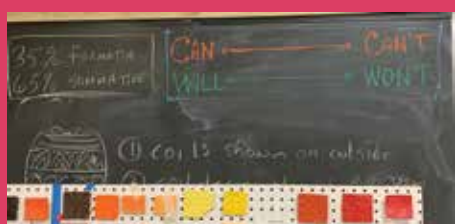
Check out the NAEA website for details.

- NAEA National Convention in Minneapolis, March 26–28, with many preconference events. Register now.
- Integrating Art and Science Professional Development Workshop—Eastern Region, May 8–9 in Fairless Hills, PA.
- Summer workshops—multiple locations and topics.
- School for Art Leaders (SAL).
- Online webinars.
- State and regional events! ■

<sup>1</sup> [www.arteducators.org](http://www.arteducators.org)

<sup>2</sup> [www.NAEA20.org](http://www.NAEA20.org)

<sup>3</sup> [www.virtualarteducators.org](http://www.virtualarteducators.org)



Art educators from Maine, New Jersey, Vermont, and Pennsylvania. (Top) The “can/can’t” and “will/won’t” continuum in the classroom. (Center) Yes, we can! Learning stained glass (Maine). (Bottom) ARTify scavenger hunt: They did it! (New Jersey).



**Diane Wilkin**

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## FIGHT THE GOOD FIGHT!

I write this as I'm leaving Minneapolis, Minnesota, where the NAEA Board just completed its fall meeting. During the meeting, we collectively and individually worked on equity, diversity, and inclusion (ED&I), and what that means. This work on a complex topic can be a daunting task, as well as a tender space for self-analysis, as we closely look through that lens at how our association functions.

**My gift is sharing some resources that you and your students might enjoy. These are little gems of art—and armor—in and of themselves.**

We all have—and sometimes share—various viewpoints and assumptions, not only as board members, but as art educators and human beings. And by “we,” I mean all of us: you too! ED&I encompasses issues surrounding access, adversity, trauma, and poverty, as well as unintentional bias and cultural ignorance. It is good work to be doing both professionally and personally.

What struck me today was the irony of the moment, in a historical sense. A copy of the *New York Times* in our hotel lobby highlighted that yesterday was the anniversary of the destruction of the Berlin Wall. As I stood in the aftermath of our ED&I work this past weekend, I was awestruck. I literally had to catch my breath.

My great-uncle Bob landed in Normandy on D-Day, and marched all the way to Berlin. He never said a whole lot about the war, except that he was so angry about the politics that surrounded the Berlin situation, and the fact that there was even a wall to begin with. To be ordered to hold position, to *not* liberate Berlin until Soviet troops arrived, was a visceral frustration for him to his dying day. That entire war

remains the antithesis of ED&I concepts. Maybe all wars are.

I don't want to make light of the horrors of that time, but if you'll allow me to share a small sliver, I want to reflect on art and the role it played.

As you may recall, people risked their lives to save artworks from confiscation by the Nazis. They carefully hid paintings and statues in barns and basements, knowing that doing so would be to their peril if they were caught. To think that as art educators and artists, we would have been among the first people to be incarcerated during that time is astounding to me. But it highlights why our work is so important. Only through constant vigilance to improve our understanding of each other can we ever hope to avoid returning to such times.

As you read this, we will be preparing for the NAEA National Convention, a time when we can come together, meet, and share. What a gift that is!

My gift is sharing some resources that you and your students might enjoy. These are little gems of art—and armor—in and of themselves. While Germany and many other countries around the world were celebrating liberation, an enormously historic event, I was relishing children's books at the Minneapolis Institute of Art (MIA) gift store. I simply love children's books and embed them in almost all of my K-1-2 lessons and fairly often in my grades 3-4-5 lessons as well. So, with joy and revelry for education and art, here are some new recommendations:

*Walk This World at Christmas Time* by Debbie Powell (The Templar Company Limited, 2015)

*Everybody's Welcome* by Patricia Hegarty (Little Tiger Press, 2017)

*We Are Grateful: Otsaliheliga* by Traci Sorell (Charlesbridge, 2018)



*All Are Welcome* by Alexandra Penfold (Alfred A. Knopf, 2018)

I hope you will take the time to stop by the MIA and its art store. And I hope you will spend some quality time in the museum itself. I have literally sat teary eyed in front of many delicious masterpieces there. I also hope you will join our team during one or all of our scheduled sessions while at the National Convention this year.

### ELEMENTARY CAROUSELS OF LEARNING

Round-robin presentations from three to five presenters on the following topics:

- “I’m Done! Now What?”
- Advocating for Your Art Program
- Stretching a Small Budget
- Hands-On Studio—Make and Take

### CONVERSATIONS WITH COLLEAGUES: “FAMILY FEUD” STYLE!

Come meet, make connections, ask questions, and celebrate elementary art education while having some fun.

### CELEBRATING LEADERSHIP

Lisa Crubaugh will present on her leadership as the 2019 National Elementary Art Educator of the Year. ■

#### Michelle Lemons

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## SECONDARY AT ITS BEST!

Convention time in Minneapolis is almost here! This year the Secondary Division will host a preconference on March 25. Plan now to register and arrive a day early to participate in a great day of collaboration, learning, and fun together. The preconference will feature Missi Carini teaching printmaking, Jennifer Sims and myself sharing Art I info, Matt Young offering tips on teaching AP, Tim Needles explaining how to use technology in the art room, Cayce Davenport demonstrating inks on metal, Debi West teaching art journal techniques, Phaedra Byrd sharing photography and thinking strategies, Emily Forrester providing fashion design ideas, and Craig Huffman guiding us through the Minneapolis Institute of Art with our sketchpads in hand! The planning for this preconference resulted from our Conversations With Colleagues session at the 2019 NAEA Convention in Boston. Join us again this year for that “conversation” and lend your voice to the direction our Division will take for the future! Follow [@NAEAssecondary](#) on Instagram and join our Facebook group to receive frequent updates as the Convention in Minneapolis approaches!

### INTRODUCING OUR SECONDARY DIVISION TEAM

The Secondary Division is glad to have Phaedra Byrd as Eastern Regional Director, Kristi Watson as Pacific Regional Director, and MaryJane Long as our Director-Elect.



Phaedra Byrd



MaryJane Long

I'd now like you to meet our Western and Southeastern Regional Directors, in their own words.

#### Matt Young, Western Regional Director



Matt Young

I am currently in my 26th year as an art educator. All my years of teaching have been at Pickerington Central High School, located in a suburb of Columbus, Ohio. I teach mostly 3D art but also handle computer graphics and AP art duties. I am president-elect of the Ohio Art Education Association and perform various other educational duties around the state. I was in the first class of NAEA's School for Art Leadership and have presented on various art topics around the nation and online, usually with my best friend and colleague Craig Huffman. I am married with a daughter. My free time is mostly spent doing something athletic since I played basketball in college.

In my classroom I try to foster an environment in which students are free to share as they create. I learned a long time ago that **a classroom that is united is far more creative than a classroom of individuals** (and easier to handle).

The planning for this preconference resulted from our Conversations With Colleagues. Join us again this year for that “conversation.”

#### Cayce Davenport, Southeastern Regional Director



Cayce Davenport

I am a visual arts teacher at Adair County High School, currently in my 14th year of teaching. As a proud mom to two very active and imaginative boys, I've had my fair share of

adventures. My approach to visual arts education is a mixture of discipline-based art education (DBAE) and exploratory learning.

My commitment to art education extends beyond the classroom through my work in my professional organizations. In addition to my role with NAEA, I am an active member of the Kentucky Art Education Association.

**Art education and making art are my life's passions!** I am what I believe to be the most crucial type of art educator, an artist-educator; in addition to teaching, I am a working artist. My husband and I run a studio at our home in rural Kentucky and specialize in a variety of art forms from printmaking to metal sculpture. We participate in arts festivals as well as take on a number of commissioned works, both private and public. ■



#### Kim Soule

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## BE ENGAGED: CONNECT, CONVERSE, AND COLLABORATE—JOIN US AT THE CONVENTION



Amy Pfeiler-Wunder



Christina Hanawalt



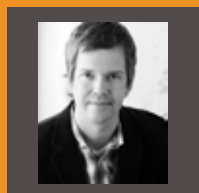
Asavari Thatte



Jorge Lucero



Karin Tollefson



Daniel T. Barney

Now that the spring semester is in full swing, it's time to connect, converse, and collaborate with colleagues at the NAEA National Convention in Minneapolis, Minnesota, from March 26 to 28.

**Be Engaged:** Build webs of connection by engaging with your regional directors, with me, and with colleagues across the membership. Look for us!

**Amy Pfeiler-Wunder<sup>1</sup>**

**Christina Hanawalt, Elect<sup>2</sup>**

**Asavari Thatte, Eastern Region<sup>3</sup>**

**Jorge Lucero, Western Region<sup>4</sup>**

**Karin Tollefson, Southeastern Region<sup>5</sup>**

**Daniel T. Barney, Pacific Region<sup>6</sup>**

### CONNECT AND CONVERSE: JOIN US FOR HIGHER EDUCATION GATHERINGS

Please join our colleagues in the field for the many Higher Education Division sessions dedicated to celebrating the research, service,

and teaching integral to our work as higher educators at a range of institutions.

**Conversations With Colleagues:** Join your colleagues in higher education for interactive conversations about initiatives and concerns related to our division.

**We Will Celebrate Individuals Receiving these Higher Education Awards:** the National Higher Education Art Educator Award, Regional Higher Education Awards, Manuel Barkan Memorial Award, and Preservice Chapter Sponsor of Excellence Award.

### Collaborate! Join Us at These Higher Education Forums:

- **How A!arming: Arts-Based Research, Is It Ruining Our Field?** (facilitated by Dan Barney and Jorge Lucero)
- **Nurturing Teachers and Learners: Impacts of Contemplative Practice on Art Education** (facilitated by Karin Tollefson and Asavari Thatte)

**Engage in Conversations on Equity, Diversity, and Inclusivity:** In the past year, NAEA Board Members participated in two workshops offered by the Winters Group that focused on building cultural competency. Board members began by taking the Intercultural Development Inventory, or IDI (see [www.idiinventory.com/](http://www.idiinventory.com/)), which focused on equity, diversity, and inclusivity. The goal was for participants, through the process of reflecting and answering questions, to “shift perspectives and adapt behavior to cultural difference and commonality” (IDI report). Reflection and understanding, the work of developing as a culturally competent, socially engaged individual and educator, are ongoing—and thus in a continual space of becoming.

Teaching is not a “performance in the traditional sense” or “meant to be a spectacle,” but rather acts “as a catalyst that calls everyone to become more and more engaged, to become active participants in learning” (hooks, 1994, p. 11). Active participation in learning means that “the engaged voice must never be fixed and absolute but always changing, always

**Discussion on sometimes-difficult topics may cause tension, but this breeds possibility as we come to know and understand ourselves and others better.**

evolving in dialogue with a world beyond itself” (p. 11).

Many voices within higher education have been deeply immersed in this work as part of their teaching, research, and service. Articles, presentations, and workshops continue to move this work forward, but we must also remain engaged. Kendall (2013) and Diangelo (2018) call for ongoing deep reflection on one's position and place of privilege and then for engaging in dialogue with others.

Dialogue involves both sharing one's story and listening to understand. Discussion on sometimes-difficult topics may cause tension, but this breeds possibility as we come to know and understand ourselves and others better. As we take time to converse at the conference—engaging in difficult conversations and listening to understand—we are becoming more connected. ■

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- Kendall, F. (2013). *Understanding White privilege*. New York, NY: Routledge.

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### Amy Pfeiler-Wunder

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## THE MANY HATS OF ART EDUCATORS

It's 7pm on a Tuesday evening, and I'm exhausted. I arrived home from school a bit late tonight after volunteering to work with a group of entrepreneur students, meeting with colleagues to discuss a makeover for our staff lounge, and preparing my classroom for a sub (I'm in a school meeting tomorrow), and I'm still not finished with grades. Sound familiar? The school year begins with fewer demands, but as the year continues, additional directives and opportunities multiply.

After school on a typical day, we reflect on many experiences, interactions with stu-

dents and colleagues, and successes and challenges with learning. But February can be the month to stop and reflect on what the work of an art educator really is. How many hats do you wear? Which hats do you love? Name a hat that is difficult to wear. Think about a hat you thought you would never have to wear. The responsibilities attached to these hats can be overwhelming.

This month, celebrate your art educator attributes. These qualities are unique to you. The following is a list from NAEA describing them.

An art educator is:

- experienced in using diverse media, processes, and technology;
- knowledgeable about diverse cultures and art forms, past and present;
- dedicated to making the visual arts accessible and meaningful to foster visual literacy;
- prepared to nurture every student's talents and abilities;
- essential in captivating students in critical response to works of art and visual culture;
- skilled at engaging students with a variety of learning styles;
- sensitive to the individual needs and interests of all students;
- adept at using a variety of assessment techniques to evaluate teaching and learning;
- a reflective practitioner on current literature and best practices;
- committed to ongoing professional development;
- an advocate for art education to a variety of audiences in school and community; and
- involved in NAEA as well as state and local art education organizations.

Each bullet point may stir within you feelings of excitement, wonder, dissonance, or even anxiety. In one classroom, a young art educator may focus on materials, media, and processes as they research ideas that have not yet been implemented,

**Ask yourself: Are you teaching appreciation for other cultures and their art? Or are you unknowingly teaching with appropriation?**

stretch the potential of common media such as watercolor paint, and refine techniques. Adding a unique medium such as address labels will challenge creative lesson design and motivate learners with its novelty. Have students create drawings, patterns, or designs on the labels using crayons, markers, pencils, or even paint. Cut the labels into smaller strips and use them as stickers to embellish art. If you can find this material in your school office, it becomes a free art supply. After all, another hat we wear involves being creatively thrifty with our budget.

As we work to educate ourselves on ED&I (equity, diversity, and inclusion), challenge yourself. This really is a lifelong process. Are you teaching appreciation for other cultures and their art? Or are you unknowingly teaching with appropriation? We all have biases that we need to acknowledge and be aware of. Have you ever experienced the heartbreak of excluding a student? Whether it was unintentional or not, your student felt it. For example, when an art educator teaches self-portraits, the examples and resources used should reflect the students within the classroom and not the teacher's unconscious bias.

According to John Dewey, "We do not learn from experience.... We learn from reflecting on our experience." This March is the best time to come together with other dedicated art educators to share, reflect, and learn. NAEA members have prepared sessions and workshops to help us continue learning. We all hope to see you in Minneapolis at the 2020 NAEA National Convention! ■



**Birch Trees** by Nathan, address label mixed media collage.



### Kathryn Rulien-Bareis

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## PREPARING FOR MINNEAPOLIS

### PLAN WHICH SESSIONS TO ATTEND

The NAEA National Convention schedule is published online early and on the NAEA app. You will also get a hard copy of the program on the first day, and you can immediately start circling the sessions that interest you. A difficult but wonderful part of attending the convention as a member of the Preservice Division is that almost every session can apply to you. Because you might not have determined exactly what path you want to pursue (secondary education, higher education, museum work, and so on), you will want to read the description of each session carefully. I suggest attending sessions that present unfamiliar information to you—that is, something you haven't been taught before. At my first convention, I attended only secondary-level sessions because that's the field I thought I'd end up in. Fast forward and I now teach all ages, so these days I choose a variety of convention sessions and have a much better experience.

### PRESERVICE SESSION HIGHLIGHT:

Keep a lookout for our division-led sessions for Minneapolis:

- **Preservice PechaKucha:** Join your fellow students as they share undergraduate and graduate research, community outreach programs, student chapter initiatives, successful lesson demonstrations, and more! Participants will experience multiple presentations throughout this session.
- **Getting the Gig: Entering the Art Ed Profession:** Gain resources and strategies for students and early professionals transitioning into the art education field. A professional panel will answer questions and discuss experiences, networking tips, interviewing processes, and more.
- **Getting the Gig: Mock Interviews:** Preparing to interview this year? Join the Preservice and Supervision and Administration divisions in rounds of

mock interviews and receive insightful feedback to develop your skills and ensure you get the gig!

- **Welcome to Preservice: Conversations With Colleagues:** Connect with your community of preservice peers and leaders. Bring ideas and contribute to conversations that aid in strengthening your journey as a preservice art educator.

### OUR THIRD ANNUAL PRESERVICE FIELD TRIP: FRIDAY, MARCH 27, 4:00–6:00 PM

Preservice students and LGBTQ+ Interest Group Members join us for a night of mosaic making and collaboration! Mercury Mosaics and Tile will welcome us into their studio space for a tour and a hands-on mosaic workshop. Members will get to take home a mosaic tile that they create and bag of grout to set the piece. A \$5 ticket, purchased online with convention registration or at the ticket booth in Minneapolis, includes the cost of your tile and light refreshments.

### MEET A NEW TEAM MEMBER!

Amy Keenan-Amago is honored to serve as the Southeastern Regional Representative for NAEA's Preservice Division. She is a doctoral student in art education at Virginia Commonwealth University, an art educator, and an artist. Amy has taught art in public schools, private schools, museums, and art centers across four states over the past 18 years. She lives with her husband, two sons, and cattle dog in Charlottesville, Virginia.

### JOIN OUR TEAM

We are still searching for our Pacific rep! Regional reps are involved in the convention planning process, help propose, create, and present sessions; provide outreach to Preservice Division Members in their region; contribute to social media; and so much more! It's another great way to network in and out of our division. This



Amy Keenan-Amago, Southeastern Regional Representative for Preservice

2-year commitment involves monthly online meetings as a team. As a representative, your responsibilities will help set your resume apart from other job-seeking Preservice Members, and you will come away with many unique experiences to inform your own teaching. We are a team and a family and would love to have you join us. If you have any questions or are interested in a leadership position, send an email to [Tori Lynn Davis](mailto:ToriLynnDavis@naea.org).<sup>1</sup>

### UPCOMING OPPORTUNITIES

#### • Important Deadlines

- **Sign up for our mock interview session when you register for the NAEA National Convention!**
- **Our Preservice Division field trip has limited spots**, so reserve your ticket during registration or find the ticket booth at convention.
- **Check out our job board on NAEA Collaborate if you are on the job hunt.**
- **As a Preservice Division Member**, are you doing something awesome that aligns with NAEA's strategic vision? We want to feature you on social media and in our newsletter. Please share your successes with me via email.<sup>2</sup> ■

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## STAY CONNECTED

**Facebook:** [www.facebook.com/NAEAMuseumEdDiv](https://www.facebook.com/NAEAMuseumEdDiv)

**Google+:** NAEA Museum Education Division

**Twitter:** @NAEAMusEd

**YouTube:** NAEA Museum Education Division

**Viewfinder:** Reflecting on Museum Education: <https://medium.com/viewfinder-reflecting-on-museum-education>

## GETTING READY FOR PRECONFERENCE!

I'm greatly looking forward to hosting the Museum Education Preconference at the Minneapolis Institute of Art (Mia) on Wednesday, March 2. I hope you can join us in person, but if that's not possible, we will be tweeting throughout the day—so be sure to follow the #NAEAMusEd20 and #NAEA20 hashtags. Museum Education Division Director-Elect Jaime Thompson has been working diligently to plan a great day that allows for time spent in the galleries, learning together, and conversing in small groups. If spaces are open, you can still register for the Preconference and the Convention.<sup>1</sup>

**If you don't want to play fail ball, accept and communicate with colleagues that we all make mistakes. Be proud about sharing mistakes and "failures."**

**Make time to acknowledge and appreciate the work of others, especially those who get little attention.**

### PLAY FAIL BALL WITH ME!

Fail ball is an improv game that I really like as a warm-up exercise. To play, a group of people stand in a circle, and one person pretends to throw a ball to someone else in the circle. The only rule is that the person "catching" has to drop or miss the ball. Once they have done that, the entire group cheers enthusiastically. Then it is another person's turn to fail, which is followed by cheers, and so on, until everyone has had a turn to miss the ball.

I like this game so much that I have cajoled my colleagues into playing it at work. I can feel some of you cringing. *Why in the world would I do this?* I do it to fight perfectionism.

Perfectionism is a characteristic of U.S. culture and systems that oppress Black people, Indigenous people, and people of color. Many characteristics of our society oppress people with marginalized identities (Okun, n.d.). It can be overwhelming to consider all characteristics at once, so for now, let's focus on perfectionism.

I can personally identify with wanting to do things perfectly. I think (hope?) I've loosened up over the years, but I still feel an urge to get things *just right*. But *why* is this a problem? Shouldn't we want things to be perfect? Well, no.

Perfection isn't a realistic expectation, and it leads to many other challenges. In the workplace, perfectionism can appear as failure to recognize or appreciate the work of others. If the work of others is appreciated, it's usually the same people who get credit again and again (*cough* curators *cough*). A culture of perfectionism makes mistakes a reflection of one's personal worth. But does a mistake really make someone a bad person? Nope! It's just a mistake. I once gave a tour in which I flubbed my timekeeping and tour route so spectacularly that I led my group

around in circles as I tried not to bump into my colleagues who were on time and moving in the order we'd all agreed on. Perfectionism is also apparent in the fact that we don't often take the time to reflect on the work we've done. It's especially rare when someone makes an effort to learn from their mistakes.

These examples are just some of what's problematic with perfectionism as it might appear at work. What can we do to counteract it? We can play fail ball! Just try it. Just once. It might be fun.

If you don't want to play fail ball, accept and communicate with colleagues that we all make mistakes. Be proud about sharing mistakes and "failures." Make time to acknowledge and appreciate the work of others, especially those who get little attention. This is not to say you should ignore or minimize your own work. Be sure to appreciate and celebrate that, too!

Creating more diverse, equitable, accessible, and inclusive museums is challenging work that is never over. Be sure to check in with your colleagues near and far to see how they are doing, offer a listening ear, and share your own challenges. We will continue to highlight these efforts in the Museum Education Division, and we'll work to support our members and the field as we undertake changes big and small.

I look forward to seeing you in Minneapolis for the Museum Education Preconference on Wednesday, March 25, and the NAEA National Convention on March 26–28. ■

### Reference

Okun, T. (n.d.). White supremacy culture. In *Dismantling Racism Works (dRworks) web-based workbook*. Retrieved from [www.dismantlingracism.org/uploads/4/3/5/7/43579015/okun\\_-\\_white\\_sup\\_culture.pdf](http://www.dismantlingracism.org/uploads/4/3/5/7/43579015/okun_-_white_sup_culture.pdf)

<sup>1</sup> [www.naea20.org/](http://www.naea20.org/)

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**Connect with S&A Members on NAEA Collaborate!**

Join a conversation or start your own! Access NAEA Collaborate using your NAEA login information, and join our community page exclusively for S&A members!

*Columnists: Lorinda Rice, with Janice Bettiga and Michelle Ridlen*

## FEEDING OUR ART LEADER SOUL— PROFESSIONAL LEARNING FOR ART LEADERS

How are you feeding your professional learning? After providing for our teachers, we need to also make time for professional learning that can boost our own success. Janice and Michelle both participated in the Class of 2017 School for Art Leaders, receiving professional development at Crystal Bridges over the summer. They then continued to create learning experiments throughout the year. Here are snapshots of their experiences, in their own words.

### JANICE

As I participated in the NAEA School for Art Leaders (SAL) at Crystal Bridges through leadership experiments and a capstone project, it became apparent that the passion I feel about promoting the arts for children and teachers stems from my desire to create art. During the program, ideas formulated focusing on my personal growth as an artist. While practicing the skills of mindfulness, leading with a creative mind-set, and strengthening my personal and organizational voice, I realized quite clearly that I needed a sustainable path to focus on my artwork and personal growth. I need to consistently practice what I teach my colleagues—one must create art to teach it. I also learned that the practice of mindfulness brings clarity and heart to my art voice. Through the skills I learned, I am making time to create art and becoming a better leader. The SAL training framework bolstered in me a stronger leadership stature and organizational and collaborative voices. My role as art and STEAM director became more effective as I found a more mindful personal voice to lead others. This experience continues to help me reflect and focus on my personal voice to be a more authentic leader in my professional roles.

In addition, I fostered my collaborative voice by practicing effective and strategic communication, helping others to build their skills. At Crystal Bridges, we established a clear vision, understanding the *why* for both individual collaborative group goals. My hope for when I left Crystal Bridges was to create a culture of innovation and drive in our art and STEAM programs by leading through example. The SAL experience strengthened my ability to lead others in professional development opportunities and empower others in a caring community.

### MICHELLE

For growth in my organizational voice, I concentrated on the skills of setting vision and strategy. While at Crystal Bridges, we received training in creating a shared, clear vision and connecting the vision, mission, and planning. These skills benefited my supervision administration work in building a district-wide fine arts program. Creating a shared vision helped the district and our community to better understand the value and impact an arts program brings to education. The summer learning supported me in recognizing the need to shift my strategies based on the needs of different stakeholders. Communicating the power of art through story, by knowing the type of story that will resonate with different stakeholders, allowed me to build a coalition of support for our program goals and mission.

These skills continue to help me as my leadership readiness grew and new opportunities arose. Experiences within my district groups expanded my confidence, and when a call to be involved in writing statewide standards came, I was ready. This unique opportunity allowed me to continue to develop my SAL leadership competency of external voice, and I was

**My leadership expertise allowed me to feel confident in proposing and facilitating next steps, eventually becoming one of the work group leaders communicating to the state board of education.**

better able to serve the state work group. Our state legislation has very strict parameters around the writing process of state standards, including who can be involved. This ultimately leaves teachers, parents, and community members in a room to write with very little guidance.

My leadership expertise allowed me to feel confident in proposing and facilitating next steps, eventually becoming one of the work group leaders communicating to the state board of education. Learning into my SAL skills and my previous experiences bolstered my leadership competence in the areas of self, others, and organization; I felt ready to take on increased responsibility.

After completing the NAEA SAL program, participants carry a toolbox of leadership skills and use it to grow as leaders with a stronger personal, collaborative, and organizational voice in our supervisory roles.

SAL has given us a clear vision of giving more time to personal care and having the courage to reach for more leadership opportunities with confidence. All arts leaders are encouraged to consider this meaningful professional learning opportunity that supports our work every day. ■



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# Interest Group Art Education Technology (AET)

www.artedtech.org

Twitter: @aetnaea

Facebook: www.facebook.com/groups/1662701913963649

Columnist: Krisha Moeller, AET Chair-Elect

## ART TEACHERS USE TECHNOLOGY TO TALK TECH

Thank you to all the techy art teachers who attended the members' meeting of the Art Education Technology (AET) Committee at the 2019 NAEA Convention in Boston. One of the most prominent topics discussed during the meeting was how the AET could help our tech-interested art and design teachers share tech-related information, tips, and tricks with one another without having to rely as heavily on a formal newsletter. AET members also expressed ideas for how the AET could cultivate a more "social"

and peer-to-peer supportive community in which art educators could reach out to each other with questions about ArtTech and EdTech.

The AET has been responsive to this feedback, and we are pleased to announce the release of a new system. To start, we are now officially using the hashtag **#ArtEdTechChat** on social media to track all ArtEdTech conversations among educators. This hashtag is open to all teachers (not just AET members), so

## #ArtEdTechChat Q&A

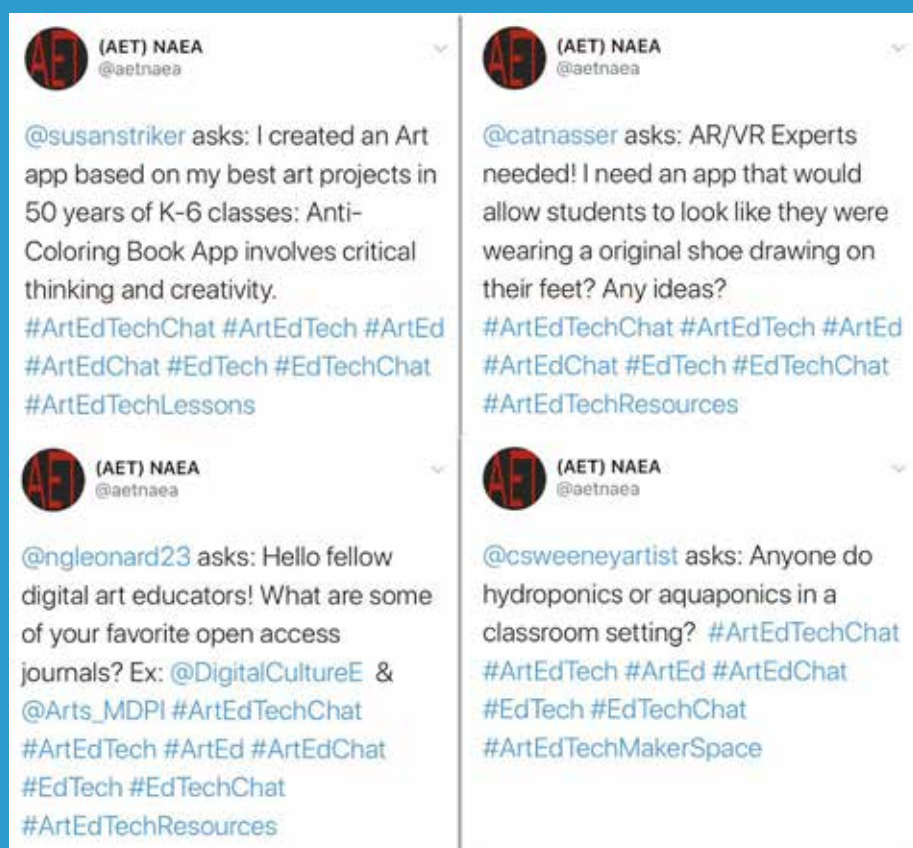
(<http://bit.ly/ArtEdTechChat>)

please feel free to tag any of your tweets with #ArtEdTechChat, and we will be happy to retweet your posts to our followers.

Also, you can now submit a question or request for resources online at any time,<sup>1</sup> and we will post your message to all our social networks (Twitter, Facebook page, Facebook group, etc.). This is an especially helpful option for those without a Twitter account. However, if you do have a Twitter account, we will be happy to "tag" it in our posts, as in the sample social media posts that accompany this column.

The #ArtEdTechChat hashtag will also help us "curate" and track our members' contributions to the international ArtEdTech conversation. You can follow and search for specific conversations online, as well.<sup>2</sup>

These new changes mark our first steps to provide ArtEdTech with a greater social media presence, which we believe will improve communications and peer-to-peer support among all the fabulous techy art and design teachers (and the "lifelong tech learners") in our network. If you have any other suggestions, please email Krisha Moeller<sup>3</sup> with your ideas! ■



Various NAEA social media posts use the #ArtEdTechChat hashtag to boost online visibility.

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<sup>1</sup> <http://bit.ly/ArtEdTechChat>

<sup>2</sup> <http://bit.ly/ArtEdTechContent>

<sup>3</sup> [missdotmoe@gmail.com](mailto:missdotmoe@gmail.com)



AACIG promotes the teaching and research of Asian art, philosophy, and visual culture. We invite all educators to engage with us.

**Website:** <https://sites.google.com/view/aacig/home> **Facebook:** <https://www.facebook.com/groups/AACIG/>

**Annual Membership: \$10; Lifetime Membership \$100; Student and Retired Members: Free**

*Guest Columnist: Ghenwa El Souki, ghenwasouki@gmail.com*

## USING PUPPETRY TO SUPPORT THE SOCIAL-EMOTIONAL DEVELOPMENT OF YOUNG REFUGEES

In this column, guest columnist Ghenwa El Souki shares her experiences of using visual arts to help young Arabic-speaking refugees.

Young refugee children often live in rough circumstances and through traumatizing experiences that place them at a greater risk for developmental delays, particularly in the social-emotional domain. The visual arts, with its many facets, can help bring refugee children closer to meaningful experiences that facilitate their learning and integration within their new host community.

Puppet-making is an ideal medium through which young refugees can engage in nurturing experiences. It is a versatile medium that can be adapted for different ages and can help children identify and externalize their problems through play. Puppets allow children to share their personal stories and express their feelings in a safe and receptive environment, actions that can have significant benefits on their social-emotional development.

What follows is a process-based activity adapted from a guidebook I developed on making and using puppets with preschool-aged children.<sup>1</sup> The activity was originally developed for Arabic-speaking refugees; however, it can easily be applied to any population.

The puppet-making process can be illustrated in a simple manner that makes it legible to most, and the required materials are of little or no cost: recycled or found objects from everyday items and basic artmaking tools. The puppet examples in Figure 1 are made from the packaging of ointment tubes that I would have otherwise thrown out. Then, with minimal materials (paper, glue stick, scissors, buttons, paint), I was able to create puppets that even my 1-year-old daughter

engaged in making and pretend played with afterwards—she expressed different ideas through fun gestures as she still does not express herself verbally yet.

The first step is to find the base/main body of the puppet—cardboard tubes, boxes, paper bags, paper plates or cups, even cut-out pieces of flat cardboard—then depending on the skill level of the child, the puppet is built from there using available materials. For the puppets in Figure 1, the bodies were covered by gluing paper around them but could also be covered with paint or paper collage, any material of your choosing.

The next step involves adding the main features to the puppet. For these puppets, buttons were used for the eyes and colored paper for the other facial elements, hair, and arms. Puppets can be personalized further in many ways. Last, a Popsicle stick was taped to make a handle the child can hold and manipulate the puppet.

This experience, however, does not end with completion of the puppet—talking about the artwork and sharing the story behind it are integral to the process. Children will naturally want to talk about (and through) their puppets and pretend play during the activity, describing what they are doing and attributing meanings, characteristics, and even names to their puppets.

While some children may not yet be able to communicate in a language other than their native one, they will still find ways to express their ideas visually or in a gestural manner through their art.

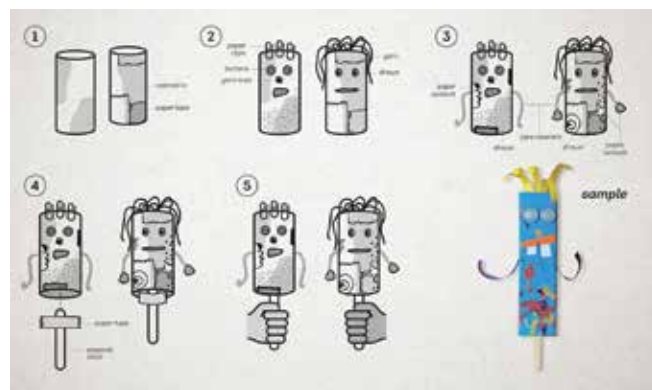


Figure 1. Cardboard tube puppet, step-by-step

Adults can also facilitate storytelling by asking questions and prompting children to share their stories. This can be done by having children describe their puppets using a personal or fictional story that might trigger thoughts of relevant experiences in the children. Adults can also encourage two or more puppets to talk to each other or collaboratively perform a puppet show that would elicit constructive social interactions with and between the children. This process encourages young refugees to positively channel their feelings and to express and share their personal stories through meaningful learning experiences. ■

AACIG encourages all NAEA members to join us at the 2020 NAEA Convention. There will be many sessions and workshops offering useful content and pedagogies for teaching about Asian art in the K-12 classroom, as well as topics for researchers.

<sup>1</sup> The complete guidebook is available at [drive.google.com/file/d/1Kz-JkkFR7JXxs63yeh9i-6JglsK6CIM1y/view](https://drive.google.com/file/d/1Kz-JkkFR7JXxs63yeh9i-6JglsK6CIM1y/view)

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Columnist: Juuso Tervo

## INHERITANCE AND BELONGING(S)

To inherit usually means to belong to a lineage that has passed down *something* that *someone* has called their own, something that—most likely—has been passed down to them. Inheritance is, then, intimately linked to belonging in terms of both ownership and taking part: yes, I shall inherit only what *truly* belongs to me through the lineage I belong to, a lineage that also belongs to me. Only then does inheritance stay true to itself, marking what belongs to whom and, subsequently, who belongs to what lineage.

**The indeterminate something inherited and passed down becomes *something* specific: a set of fundamentals that truly belong to us and to which we truly belong.**

In art education, as in any field, inheritance often guides our work. The aid we receive from and give to the community of our colleagues, whether directly or indirectly, testifies to living, breathing lineages of inheritance. But what do we, in art education, inherit? What are our lineages, where do we belong, and why? Questions such as these might arise especially when one is troubled by what they have received and ought to pass down. Indeed, inheritance as an affirmation of belonging (in terms of both ownership and taking part) has the tendency to oblige. If I, as a teacher, do not pass down this *something* I've inherited to my students, I may not only take away the possibility of someone's obtaining that *something*, I may

also jeopardize what is proper to the field itself, that is, its shared mark of belonging. Or, as Smith (2003) said when criticizing visual culture art education, to not stick to what has been "traditional in the field for at least one hundred years" means an "abandonment of our core" (p. 3).

As in Smith's case, what often seems to alleviate lack of clarity concerning inheritances and the lineages they entail is the assumption that one really knows what one is to inherit and ought to pass down. At the center of this knowledge lies a decision: what belongs to *our core* and what doesn't. Whether this decision refers to specific skills, pedagogies, or contents, it fastens the double-bind of inheritance by simultaneously pulling from ownership on the one end and from partaking on the other. In the end, the indeterminate *something* inherited and passed down becomes something specific: a set of fundamentals that truly belong to us and to which we truly belong.

**In addition to the clarity they offer, unambiguous lineages also lead to a simplified understanding of inheritance.** Just as libraries, archives, and even less organized collections of plain stuff never cease to surprise those who dig into them, no lineage fully matches what one might expect it to be. This, I believe, poses a challenge to every characterization of inheritance based on a seemingly self-evident pact of belonging.

Taking a different approach to inheritance, Derrida (2006) wrote that "one always inherits from a secret," because "if the readability of a legacy were given, natural, transparent, univocal, if it did not call for and at the same time defy interpretation, we would never have anything to inherit from it" (p. 18). Instead of clearly marked decisions, he argued for a "radical and necessary *heterogeneity*

of an inheritance" (p. 18), meaning that lineages are never one, but multiple and conflicting. There is, then, always *something* in what we inherit that keeps *our core* in question—something that both affirms and troubles all lineages guiding our work. Without this indeterminate *something*, Derrida argued, there is nothing to inherit.

When working with art curriculum, I see the secret of inheritance that Derrida describes is worth taking seriously. This does not refer to anything esoteric. Returning to the question of what we, as art educators, inherit, the secret from which one inherits allows us to recognize skills, pedagogies, and curricular contents left out of rigid characterizations of *our core*. It points to a fundamental indeterminacy grounding the often implicit decisions marking what belongs to whom and why, and encourages us to look for other belongings: things to inherit and pass down that have been here all along but that have not gained the status of tradition, things that do not belong to anyone but that still unfold lineages of inheritance. To live with a heterogeneity of such lineages and belonging means, eventually, a continuous rejection to settle the difference between staying true to and abandoning what is central to our work—education and art. ■

### References

- Derrida, J. (2006). *Specters of Marx*. (P. Kamuf, Trans.). New York, NY: Routledge.
- Smith, P. J. (2003). Visual culture studies versus art education. *Arts Education Policy Review*, 104(4), 3–8.

Find opportunities on [www.cstae.org](http://www.cstae.org) and on [www.facebook.com/groups/CSTAE/](https://www.facebook.com/groups/CSTAE/). Find resources on JSTAE and Online Curriculum Portfolio (<https://naea.digication.com/cstae>).

# Interest Group Caucus on the Spiritual in Art Education (CSAE)



[www.csa-naea.org](http://www.csa-naea.org)

**NAEA (information page about CSAE):** [www.arteducators.org/community](http://www.arteducators.org/community)

**CSAE web page (Information and list of officers and board members):** <http://csaenaea.wixsite.com/csa-e>. To be updated soon.

**CSAE Facebook page (Get to know what is happening with the group and interact with the community.)**

<https://www.facebook.com/CaucusfortheSpiritualinArtEducation/>

The mission of the *Caucus on the Spiritual in Art Education (CSAE)* is to study, advocate for, and/or advance the relationships between the spiritual and the visual arts; to examine the spiritual aspects of art in various cultures and in historical eras, including the use of spiritual icons; and to promote and advance spiritual concepts within art education pedagogy and research.

## NEW BEGINNINGS, NEW INSPIRATION

In the past 2 years as chair, I have met so many talented art educators who embrace the mission of the CSAE and work hard to incorporate spirituality concepts and themes into their teaching, writing, and artmaking practices.

In the past 2 years, I have also attended many workshops and presented my own work at art education conferences in New Mexico, where I have met many inspiring educators. These spaces are so important for staying connected and inspired. Through CSAE, and at the NAEA National Convention, we can share our approaches, and find the support and connections we need.

CSAE is only as strong as its members and board. I am proud to share that we have newly elected members to the CSAE Board: **Jane Dalton**, higher education representative; **Shana Perlmutter**, elementary education representative; **Raine Valentine**, middle school representative; **Margaret Ann Leysath**, membership coordinator; and **Vicki Evan**, publications coordinator. Congratulations—we look forward to having you on the board.

**Sheri Klein** will be transitioning from chair-elect to chair of CSAE at the end of the 2020 NAEA National Convention in Minneapolis. We are very fortunate to have Sheri as our new chair, and we all will prosper under her leadership. The CSAE/NAEA National Convention program will provide members with a rich and diverse

slate of presentations on a wide range of topics of interest to K–16 art educators.

We are looking forward to the education sessions as a way to extend our understandings and beliefs about spirituality and its applications for K–16 art education.

We hope that you can attend the formal business meeting to meet Sheri, who will speak more about her vision for CSAE. You can also meet the new board members and share what you'd like to see happen in the caucus.

The CSAE “un-business” meeting is free to all NAEA members and will include a hands-on art activity inspired by the spiritual use of henna in Morocco. Lesson plans adapted for art education classrooms from grade three through university level will be available. New board member Raine Valentine, a henna artist, will also share her method for intuitive designs.

In my own transition as past chair, I look forward to having more time to paint with Betsie Miller-Kusz out in the Jemez Mountains. Betsie's philosophy and method of working with what she calls “the Muse” have inspired my own art on a deep spiritual level. I also look forward to getting more involved with art education conferences in New Mexico and collaborating with two art educators on a book about the arts in Morocco, which will contain personal stories of some of the artisans we met during our travels there.

On behalf of the CSAE Board, we look forward to seeing you all in Minneapolis! ■



Morocco is full of inspiration for art educators. Photo by Addi Ouaderrou.

The CSAE/NAEA National Convention program will provide members with a rich and diverse slate of presentations on a wide range of topics of interest to K–16 art educators.

We are looking forward to the education sessions as a way to extend our understandings and beliefs about spirituality and its applications for K–16 art education.

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Columnist: Michelle Puhl-Price, Sandy Spring Friends School, Sandy Spring, Maryland

## STUDENTS AS DESIGNERS IN A CHOICE/TAB ART ROOM

Last year, my independent school embarked on integrating educational neuroscience practices. As a faculty, we are learning how the brain learns, works, changes, and thrives. We had authors Glenn Whitman and Ian Kelleher present research from their book *Neuroteach: Brain Science and the Future of Education*, published in 2016 by Rowman & Littlefield. Whitman and Kelleher are an integral part of the Center for Transformative Teaching and Learning (CTTL), located at St. Andrew's Episcopal School in Potomac, Maryland. CTTL educates teachers and student leaders on how to best implement practical applications based on brain research from behavioral and cognitive science.

During the 2019 Science of Teaching and School Leadership Summer Academy of Neuroteach, I found one particular workshop that meshed with my own educational philosophy of choice-based/TAB arts education. Dillon, coauthor of *The Space: A Guide for Educators*, encouraged us to involve students in the classroom/environment design and planning.

Like many art teachers, I begin working on my art studio classroom long before faculty week starts. Over the summer, I take inventory, make technique boards, and plan how each media center (drawing, painting, etc.) looks and operates in the art room space. I needed to make changes if I was going to let go of the reins

and wait to ask my students for their design input. I settled on arriving before school started to set up the perimeter media centers and hang up the technique charts and posters. The final step was then left for my students. I would challenge/task students to design how the seating and workspaces in and around the art room studio would be used.

**A funny thing happened during the first week of school: My students became designers.** Whether it was through some sort of osmosis or the somewhat guided class discussions, the students found ways to change how we utilize the art room space. A carpeted area, usually used during my morning advisory meetings, became a quiet drawing and reading nook.

In the summer workshop, Dillon suggested not having enough seating for everyone—taking away chairs or stools—because it would compel students to find alternatives.

So, I started out with enough stools for everyone, then slowly took away five stools over 2 weeks. As a result, some students had to find other options. Several students realized they worked better seated, while others preferred standing. Losing the stools also felt like we grew more square footage in the space.

My student designers suggested we take advantage of the arts hallway. They felt we needed to have a cooperative space to share project plans and research or simply take photos of their artwork. Subsequently, I placed a small bookcase filled with art and design books in the arts hallway to help foster their desire to research and plan for future art projects. I have even seen students from the music class enjoying the books.

The tone of the art room is different. I am witnessing students working with focus and purpose. They are taking better care of the space and helping each other when necessary. Having my art students be part of the design process makes them feel more confident and responsible. In addition, less seating and nontraditional seating options encourage my students to be creatively active, independent, and engaged artists. Through nontraditional, observational research learned at the CTTL summer academy, my art students have become partners in designing a new working model for our middle school art studio. ■



(Above) Settled and working in the quiet area.  
(Left) Choosing to stand to get work done.



Joy Schultz

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# Interest Group Committee on Multiethnic Concerns (COMC)



Columnist: Zerric Clinton

## PROMOTING DIVERSITY IN THE CLASSROOM

What an interesting year 2019 was. With all the diversity in our country, it is important that we as educators continue to foster respect in the art room and promote understanding of cultural differences among our students. We live in a climate now where political views appear to separate some of us, and this only seems to be intensifying. We are fortunate to have various NAEA interest groups that work to make sure we understand those who see things differently than we might.

The Committee on Multiethnic Concerns (COMC) is one such group that continues to strive year after year to bring diversity to the forefront of our society. The conversation about diversity starts in classrooms—especially classrooms like mine that include students from all over the world. Indeed, working at what could easily be classified as an international school has afforded me the opportunity to see things through various lenses.

**When I listen to the experiences of my students, I understand why they create art the way they do.** When my students are free to create, they tend to use subject matter that is rarely diverse, simply because they have not been challenged to think any differently.

But during critical analysis segments in my classes, I have learned that my students do struggle with diversity in their worlds—they encounter diversity in their willingness to understand and accept the views of those who are different from them. It interests me to see how students can be in the same space day after day and still not really interact with one another. They often interact in a superficial way,

sure, but rarely work to understand one another until pushed to do so.

This is where art educators come in. We have to compel our students to push themselves to challenge their perceptions of others. I am reminded of what NAEA President-Elect James Haywood Rolling Jr. said at the recent Southeastern NAEA Regional Leadership Conference. His statement that although most Americans say they value equity that doesn't necessarily make it so continues to resonate with me on both a personal and a professional level. For that reason, I am always searching for ways to create an equitable teaching environment that fosters creativity.

When I enter my classroom, I work to integrate diverse lessons into my teaching practices to promote an inclusive atmosphere in my space. During critical analysis assignments, I always challenge students to consider things from an unfamiliar perspective.

The mission of NAEA's COMC is, in part, to promote, strengthen, and encourage the role of visual arts in education. Continuing to foster respect for and to encourage greater understanding of cultural diversity within our society is essential to me, and should be an essential component of the educational process for all students.

Stay tuned to COMC's website<sup>1</sup> for information about opportunities at NAEA 2020 in Minneapolis. We look forward to connecting with you to learn about your individual teaching practices and local community art programs. ■

<sup>1</sup> [www.comc2020.org](http://www.comc2020.org)

**We have to compel our students to push themselves to challenge their perceptions of others...I am always searching for ways to create an equitable teaching environment that fosters creativity...**

**During critical analysis assignments, I always challenge students to consider things from an unfamiliar perspective.**

Columnists: Dianne Sánchez Shumway, CAC Past President

## SOCIALLY ENGAGED ART FOR DEEPER CULTURAL UNDERSTANDING

**The 2020 NAEA National Convention is just around the corner, and we're eager to feature notable scholars and educators at the forefront of socially engaged art in two upcoming forums sponsored by the Community Arts Caucus (CAC).**

The first CAC forum, "Teaching Art as Social Practice," explores how educators can enhance the learning of art through a nuanced and critical understanding of context and social relations. The panel includes five faculty members: Ross Schlemmer, B. Stephen Carpenter II, Jorge Lucero, Marit Dewhurst, and Ellen Mueller. Their diverse perspectives informed by research, theory, and practice, the panelists will (re)consider how to strategically frame the conversation to conceptualize socially engaged art and education.

Each presenter will provide pragmatic examples of how socially engaged perspectives can be integrated into more traditional aspects of art and education—as well as showcase strategies for designing curriculum. These vivid artistic and pedagogical responses emphasize a new terrain of consciousness that is socially responsible and ethically sound, and that goes beyond mere promotion of aesthetic quality to contribute to improved quality of life (Schlemmer, 2016).

Then, through moderated discussion with the audience, panelists will explore the intersections of socially engaged art + education to consider how such practices might influence, shape, and interact with each other. Each presenter will address guiding questions that probe socially engaged practices informed by their own experiences in a variety of educational settings—including K–12 instruction, higher education, community settings, and studio-based contexts.

The second CAC forum, "Social Practice

+ Teaching," is a practice-based panel discussion that will focus on K–12 schools, museums, and community programs that engage in community-oriented and socially engaged art practices. Presenters will include Jennifer Bergmark, Paulina Camacho, Ayelet Danielle Aldouby, Blair E. Smith, and Katherine Cheairs. Topics presented will include the development and integration of social justice projects through a school–university partnership, involvement of early adolescents in social justice issues through social practice and civic engagement, pedagogical approaches that test the permeability of high school classroom spaces, discussion of social practice and teaching through community arts and collective Black girlhood, and strategies that art educators can use when working with incarcerated youth.

In both forums, participants will gain an understanding of how university art and education programs have successfully integrated social practice into effective teaching, learning, and artmaking experiences in the classroom and within the community. Also, they will highlight the pedagogical implications of socially engaged artistic practices and explore how deeper connections can be made between learning and the context in which it takes place. Finally, both forums will illuminate how art can be used to engage youth, to develop an active citizenry, and to promote the connections between art and life through interactions in public space.

Socially engaged practices build upon such interactions to challenge students to develop a more complex understanding of the current circumstances facing various communities, and provide opportunities for critical reflection in which students might learn how their own positionality can have an impact on the larger world.

On a different note, for those who are in-

terested in culturally responsive pedagogy and identity work, come join our NAEA Convention tour to Indigenous Roots (IR) Cultural Arts Center by registering through NAEA's website. We will meet at noon in front of the Minneapolis Convention Center on Thursday, March 26, and plan to return by 3:30 pm. For more information, please visit IR's websites.<sup>1</sup>

Each year, the Community Arts Caucus offers a \$300 Community Arts Travel Award to help support your attendance at the NAEA National Convention. Just follow up before the 2021 Convention. ■

### Reference

Schlemmer, R. H. (2016). Socially engaged art education: Defining and defending the practice. In L. N. Hersey & B. Bobick (Eds.), *Handbook of research on the facilitation of civic engagement through community art* (pp. 1–20). Hershey, PA: IGI Global.

<sup>1</sup> [www.indigenous-roots.org/our-work](http://www.indigenous-roots.org/our-work);  
[www.facebook.com/IndigeRootsCulturalArts](https://www.facebook.com/IndigeRootsCulturalArts).

### COMMUNITY ARTS CAUCUS HIGHLIGHTS FOR NAEA 2020

#### CAC Tour: Indigenous Roots

Date: Thursday, March 26, 2020  
Time: 12:00–3:30 pm  
Venue: 788 E 7th St., St. Paul, MN 55106

#### CAC Forum I: "Teaching Art as Social Practice"

Date: Thursday, March 26, 2020  
Time: 4:00–5:20 pm  
Venue: 200 A, Level 2

#### CAC Town Hall Meeting

Date: Friday, March 27, 2020  
Time: 12:30–1:50 pm  
Venue: 201 AB, Level 2

#### CAC Forum II: "Social Practice + Teaching"

Date: Friday, March 27, 2020  
Time: 2:00–3:20 pm  
Venue: 200 I, Level 2

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Columnists: Doris Wells-Papanek in collaboration with June Krinsky-Rudder, High School Art and Design Educator, Revere Public Schools

## EXPAND YOUR CREATIVE LEARNING SPACES WITH EXPERIENTIAL POP-UP DESIGN

### 2020 DIG PRECONFERENCE WORKSHOP

Please join us in Minneapolis for this NAEA Design Interest Group (DIG) preconference hands-on professional development workshop! Come prepared to dive deep into this purposeful and easy-to-transfer design thinking and learning challenge. By day's end, you will have a relevant pop-up lesson plan that you can use right away.

#### Problem: Navigating the Unknown: Patterns Define the Journey!

Each time we experience the challenge of finding our way around a new place, we are faced with navigating the unknown. As we recognize patterns and how they connect, the unfamiliar becomes more familiar. Eventually, we learn enough about the new space to move past the feeling of being lost.



Map of Minneapolis Skyway System.

Our workshop will be at the Minneapolis Convention Center, where we will explore the complex (confusing) system of pathways within the Minneapolis Skyway. After an introduction, we will observe Skyway travelers and gain early insights into how they navigate the maze. Then we will regroup to dive deeper into the design process. After lunch, we will share our initial ideas with locals and gather input on their wayfinding habits. Back in our workspace, we will

use our critical-thinking skills to sort the data, make sense of our findings, identify patterns, and clarify connections. As a bonus, our constructed pop-ups will be displayed and highlighted during DIG's Annual Gathering keynote presentation on Friday morning.

**As we make sense of and construct our experiential pop-ups, we will consider the impact that journey mapping and sketchnoting can have on our students' learning processes.**

According to the Nielsen Norman Group (Gibbons, 2018), "a journey map is a visualization of the process that a person goes through in order to accomplish a goal." In its most basic form, journey mapping starts by compiling a series of user actions into a timeline. Next, user thoughts and emotions are incorporated to create a more complete narrative of the journey.



An example journey map.

Wikipedia (2019) describes **sketchnoting** as visual notetaking, a creative and graphic process used to organize one's thoughts on paper using illustrations, symbols, structures, and texts. Michael Rohde, author of *The Sketchnote Handbook*, found traditional notetaking stressful because he could not capture every detail—so he created a method that allows one to focus on a single topic while remembering other essential ideas.



An example sketchnote.

To learn more, consider a relevant article from MindShift.<sup>1</sup>

This preconference workshop will be cofacilitated by Doris Wells-Papanek, Design Interest Group Chair, in collaboration with the exceptional designer Kerstin Nye, DIG's 2020 Annual Gathering's keynote speaker, and the one-of-a-kind design strategist Abe Dickison, our experiential guide.

**For more information, please contact** Doris Wells-Papanek.<sup>2</sup>

DIG invites all NAEA Members to dig deeper into this design learning challenge and beyond.<sup>3</sup> To join us on Collaborate, please visit us online.<sup>4</sup>

### References

- Gibbons, S. (2018, December 8). Journey mapping 101. Nielsen Norman Group. Retrieved from <https://www.nngroup.com/articles/journey-mapping-101/>
- Wikimedia Foundation. (2019, November 19). Sketchnoting [Wikipedia post]. Retrieved from <https://en.wikipedia.org/wiki/Sketchnoting>

<sup>1</sup> [www.kqed.org/mindshift/54655/why-teachers-are-so-excited-about-the-power-of-sketchnoting](http://www.kqed.org/mindshift/54655/why-teachers-are-so-excited-about-the-power-of-sketchnoting)

<sup>2</sup> [doris@designlearning.us](mailto:doris@designlearning.us)

<sup>3</sup> [www.naea-dig.org](http://www.naea-dig.org)

<sup>4</sup> <https://collaborate.arteducators.org/home>

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## EXPANDING THE GLOBAL CONVERSATION: DISABILITY STUDIES, ARTS & EDUCATION

The second International DSAE conference was held last October at Moore College of Art and Design in Philadelphia, Pennsylvania. The conference brought together artists, educators, researchers, students, and members of the disability community who all share interest in, or whose work addresses, the intersections and interplay between critical disability studies, arts, and education.

The conference generated tremendous interest internationally and locally, and at the end we had to post “sold out” on the web pages, due to the 380 enrolled participants. This was a significant increase over the 100+ participants at the first international DSAE conference held 2 years ago in Helsinki, Finland. The number also surprised the organizers, and convinced everybody involved that there is indeed a need to expand the international conversation on Disability Studies, Arts and Education.

**It is crucially important to come together, and share voices, experiences, research, and arts practices.**

The conference included 80 parallel sessions, performances and other artistic formats, two keynote speakers, and two film screenings with panel conversations. Although all were interesting and well received, I want to highlight the first keynote speaker, LeDerick Horne, and Sarah Barton’s film *Defiant Lives* introduced by Alan Holdsworth. LeDerick Horne is an exceptionally moving and dynamic keynote speaker who shared his spoken-word poems about growing up with a learning disability. As a strong advocate for people with disabilities, he discussed his ideas on equal opportunity, pride, self-determination, and hope for people with disabilities for all races, genders, and generations. *Defiant Lives* is a documentary film that traces the origins of

the disability rights movement in the United States, Britain, and Australia. The film included never-before-seen archival footage and exceptional interviews. Another strong event during the conference was the opening of the Harvey Finkle exhibition, curated by Amanda Newman-Godfrey and Jeremy Johnson. Finkle’s exhibition depicted his work as a documentary photographer with the disability rights movement, and particularly activism with the Disabled in Action (DIA) movement on the streets of Philadelphia.



Alan Holdsworth introducing the film: *Defiant Lives*. Photo by Steve Weinik.

This conference was organized by the Moore College of Art and Design, and advised and steered by the international DSAE conference board. The DSAE Conference Executive Board (NAEA CEB) consists of a network of individuals who oversee the conference, help to ensure that the values and the ideas of the conference are followed, and provide advice and troubleshooting for the international DSAE conference organizers where necessary. While many of the board members are NAEA Members and visual art educators, all the areas of the arts are represented in the board and in the conference. Currently, the board members for the DSAE CEB are Alexandra Allen, Rhoda Bernard, Juliann Dorff, Jenna Gabriel, Kelly Gross, Min Gu, Veronica Hicks-Daily, Jeremy Johnson, Mira Kallio-Tavin (chair), Karen Keifer-Boyd, Mikko Koivisto (missing in the picture), Amanda Newman-Godfrey, Jennifer (Eisenhauer) Richardson, Timothy Smith, Lauren Stichter, Samantha Varian, and Alice Wexler.



Current members of the DSAE Conference Executive Board (NAEA CEB). Photo by Steve Weinik.

The conference will continue as a traveling, biannual event to ensure diversified cultural participation and learning about local DSAE issues and the local important questions. The third international DSAE conference in 2021 will concentrate on the disability theme of decolonialization, including decolonialization of the bodymind, and critique on societal and institutional ableist practices in the Global South and elsewhere. You can find more information soon about the next international DSAE conference online.<sup>1</sup>

The second international DSAE conference was a success in many ways. Special thanks to organizers, particularly to Lauren Stichter and the other hard-working faculty members in the Moore College of Art and Design, who carried out this important conference. As disability cultures seldom pass from parents to children as many other cultures do, it is crucially important to come together, and share voices, experiences, research, and arts practices within disability cultures.

Continue the conversation and join us at NAEA 2020 in Minneapolis at the Disability Studies in Art Education Interest Group business meeting; the first Disability Studies in Art Education (DSAE) Award Session; and the panels “Who is An Outsider: The Complex Entanglement of Art and Disability,” “Self-Representation and Disability Identities,” “Disability Studies in Conversation with Art Therapy and Special Education,” and “Intersecting Identities: How Disability Studies Informs Our Work as Educators, Artists, Students and Researchers.” ■

<sup>1</sup> <https://dsae.online>



Guest Columnist: Elisabeth Wellfare ([www.elisabethwellfare.com](http://www.elisabethwellfare.com))

## INKTOBER AS A VEHICLE FOR CHILD-ADULT COLLABORATIONS

It is often difficult to find time to create art while at home with my boys. However, I have used Inktober<sup>1</sup> for the past couple of years to kickstart a daily artmaking practice each fall. As an artist, art teacher, and mom, I am always looking for ways to weave these sides of myself together. My three-year-old son, Oliver, also loves to create art, so this past year, I asked him if he would collaborate with me for Inktober, a month-long drawing challenge to create one drawing a day. I created a prompt list for us, and each day we discussed the prompt and completed our drawings together. As the days went by, Oliver started suggesting prompts and we would use his ideas.

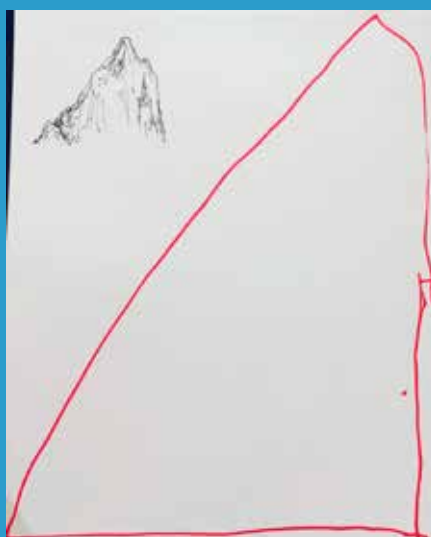
**I asked him if he would collaborate with me for Inktober, a month-long drawing challenge to create one drawing a day.**

It was so fun to discuss our drawings each day and then talk about our art as we created it. Oliver found a lot of inspiration in the weather, the season, and what he was learning at school. I wanted to make sure that my drawing and way of interpreting the prompt didn't influence his art, so I always had Oliver draw first. I often found that his artwork inspired how I approached mine. Inktober was such a fun way for us to explore ideas and art. Most importantly, though, it allowed us to spend some special time together each day while sharing our common passion—art! ■

<sup>1</sup> [www.inktober.com](http://www.inktober.com)



**Cauldrons.** Our first drawing prompt was a cauldron, a Halloween item that was new to Oliver. He enjoyed talking about what sort of things might be cooking inside it. His two lines represent snakes.



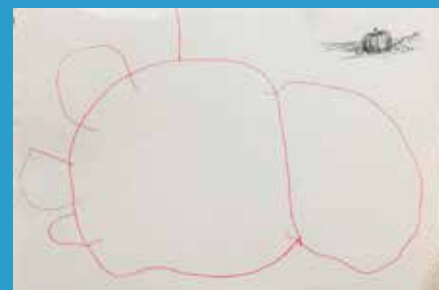
**Mountains.** Oliver specified that our mountains should be steep, snow covered, and shaped like a Tommy Triangle.



**Mountains.** Oliver specified that our mountains should be steep, snow covered, and shaped like a Tommy Triangle.



**Ghosts.** I love how our friendly ghosts turned out. Oliver insisted they have legs.



**Pumpkins.** Oliver's preschool class learned all about the parts of a pumpkin. For his drawing, he made sure to include leaves around the sides.



**Spiders.** As we drew our spiders, we had a nice discussion about how they can seem scary but aren't actually anything to be scared of.

All photos: Elisabeth Wellfare.

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DIG Website: [www.naea-dig.org](http://www.naea-dig.org)

## GREETINGS, ISAE MEMBERS!

Many of you are well on your way to making final preparations to attend the 2020 NAEA National Convention in Minnesota. Before you completely fill your Convention schedule, I wanted to take this opportunity to draw your attention to events and opportunities that might be especially interesting to those of us who work in nonpublic school settings.

As independent school art educators (ISAE), we know that finding inspiration for your unique classroom experience can be challenging at times. The ISAE interest group is invested in your development as an artist-educator, and we strive to connect you to the resources that will keep you feeling inspired, fulfilled, and supported.

How do you balance the needs of your learning community while staying connected to trends in the field of art education? Where do you look for information that is applicable to your teaching environment and also your personal artmaking practice? Do you prefer formal or informal resources? Do you travel for professional development, or would you prefer to remain local? Whatever type of professional connection you may be seeking, ISAE wants to support you, and we welcome you to our wonderful community of educators.

## TWO EASY WAYS TO STAY CONNECTED WITH ISAE

### In Person

Are you attending the 2020 NAEA National Convention? Keep an eye out for independent school-based presentations and join us for one of our official ISAE sessions! The executive council and I will be hosting two sessions this year: an ISAE open business meeting and an interactive group discussion. The business meeting is an opportunity to learn more about the

operations of the interest group as well as to discuss any questions or concerns you might have. The group discussion is a great way to meet new colleagues and to discuss our upcoming initiatives, including our digital art showcase and our inaugural Independent School Art Educator Award!

### Online

If you won't be attending the Convention this year, you can still connect with us online! We have a growing social media presence and would love to keep in touch on our Facebook, Instagram, and NAEA Collaborate pages. These channels are used to share news, information, and research that keep our members informed on the ever-changing landscape of our profession. Additionally, we would *love* the opportunity to promote YOU! Are you doing something awesome in your classroom? We want to feature you on social media and in our newsletter! Have an interesting question or idea? Share it with the group, and help spread the word to other independent school art educators of the exciting opportunities available within ISAE.

### FIND US HERE:

- Instagram: @ISAE.NAEA
- Facebook: Independent School Art Educators Interest Group
- Through the NAEA website: click on "Community" > click on "Interest Groups" > click on "Independent School Art Education," and you are on our page.
- And of course, you can always send me an email at [ISAEpresident@gmail.com](mailto:ISAEpresident@gmail.com).

Thanks in advance for your engagement! We can't wait to share all of your exciting experiences and accomplishments, and we look forward to seeing you in person at the NAEA National Convention. ■



If you have not already done so, please take this 15-minute ISAE survey about your role as an art educator in an independent school! Your input helps us understand the needs of our growing educator community.

**How do you balance the needs of your learning community while staying connected to trends in the field of art education?**

**Where do you look for information that is applicable to your teaching environment and also your personal artmaking practice?**

**Evan Thomas**

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**Rebecca Stone-Danahy**

ISAE Past Chair. Email: [stone.danahy@gmail.com](mailto:stone.danahy@gmail.com)



**Columnist:** Jess Graff, Teaching Artist, Curator, and Consultant. Email: [JessGraffCreative@gmail.com](mailto:JessGraffCreative@gmail.com)

**For many LGBTQIA+ educators and artists, synthesizing identity, artistic practice, and community visibility can feel like a balancing act. Some feel the need for subtlety while others welcome visibility within the larger communities in which they serve.**

This is the second article in an interview series spotlighting artists who engage in education and public art as aspects of their creative practice. Through this series, I hope to highlight the myriad experiences and creative work of LGBTQIA+ artists across the nation and to make their contributions visible to the world at large so that other art educators can benefit from their collective queer wisdom.

This feature focuses on the work and perspective of artist Jennifer Mercedes. Educators who wish to learn more about Mercedes's work can find additional information about her at [www.jennifer-mercede.com](http://www.jennifer-mercede.com).

**Jess Graff:** How would you describe your artwork?

**Jennifer Mercedes:** I like to say my art is where kid art meets graffiti. My paintings consist of free-flowing text, bright color fields, and crazy-energetic doodling. Internally guided, they involve letting go, taking big risks, and trusting that there is no such thing as a mistake. They are meant to enjoy and motivate. I am inspired by color, children's art, life adventures, hip-hop flavor, graffiti, abstract expressionism, inner guidance, and my creative friends.

**Graff:** How has your experience as a person in the LGBTQIA+ community informed or influenced your practice?

**Mercedes:** I fit into this community because of whom I choose to love and be

with. My work is informed by who I am, by my perspective of the world. I don't make art that speaks specifically to this community; however, by being me, and by making the art I make, I am contributing to the conversation.

**Graff:** What do you wish that educators knew about supporting youth and members of the LGBTQIA+ community?

**Mercedes:** Honestly, I want educators to offer support to youth and LGBTQIA+ community members in the same way I want them to offer support to all people. It's okay to be who you are—no matter who you are! Do the best you can to encourage young people's talents. No matter how challenging it may be, do your best to accept them just as they are and encourage that. Listen to their desires and help them nurture their ideas and talents.

**Graff:** In what ways do you and your artwork interact with communities? What do you hope to see or accomplish as a result of this public work?

**Mercedes:** I work with kids and adults of all ages, primarily on large, colorful murals. I also teach workshops for both kids and adults. I give them the freedom to get messy and create whatever they want. I want to provide a fun experience for people and give them an opportunity to let loose, laugh, and participate—to do art when they don't actually think they are good at art and allow them to realize, "Wow, maybe I can enjoy doing art!" I



**Artist Jennifer Mercedes and one of her colorful murals.**

want to help people let go of the idea that art has to be perfect! I hope to assist them on their path toward developing themselves as creative human beings, whatever that may look like for them.

**Graff:** What else would you like the educators in the National Art Education Association to know about you or your work?

**Mercedes:** I spend a lot of time working on the business side of things: accounting, taxes, marketing, and so on. I think it is very important that artists who want to make a living not only learn how to perfect their craft, but also learn how to run a successful business.

Also, it took my going to college and learning to break the rules to discover my style. Art comes in so many forms, and people do art for a variety of reasons. I personally do art because I enjoy it. I recommend that educators do their best to appreciate and find value in art, even art that you don't like or agree with. Be honest and constructive in your feedback, yet remember to go easy in your critiques because your perspective may be different than someone else's. ■

## **Carlos Cruz**

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## **Barry Morang**

*LGBTQ+ Past President.* Email: [bwmorang@gmail.com](mailto:bwmorang@gmail.com)

Guest Columnists: Angela La Porte, Professor, and Injeong Yoon, Assistant Professor, University of Arkansas.  
Email: [ijyoon@uark.edu](mailto:ijyoon@uark.edu)

## TRANSLANGUAGING WITH/IN ART: COMMUNITY ART PROGRAM FOR ADULT BILINGUALS

This column previews an upcoming Committee on Lifelong Learning presentation at the 2020 NAEA National Convention by my colleague, Injeong Yoon. She has done some fabulous volunteer work for the past year with an art-based language program for emergent bilingual women in Springdale, Arkansas. The program, “InterWeave: Translingual Community Art,” is an ongoing collaboration with the Immigrant Resource Center. I am delighted to share Yoon’s description of the program and its theoretical foundations.

Yoon states the following:

Many people come to my class with the expectation of a common English curriculum, where they learn words and grammar, but my approach is different. Drawing from translanguaging theories by García and Wei (2014) and Canagarajah (2013), I highly value the practice of using multiple languages in critical and creative ways beyond the monolingual norm. Translanguaging embraces the fluid and unbounded nature of local language practices of all speakers (Flores and García, 2013). In addition, it challenges the monolingual orientation of linguistic pedagogies

(Canagarajah, 2013; García & Wei, 2014). The first several classes, I emphasize the fact that languages are not at war with each other; rather, they complement each other through their unique communicative practices (Canagarajah, 2013). It is also important to note that the teacher, who wants to facilitate a translanguaging classroom, does not need to be fluent in the students’ mother language (García & Wei, 2014). I, as a Spanish learner, facilitate and participate in the activities where the participants and I practice English and Spanish together. In this way, we exchange our linguistic knowledge and creative ideas on speaking and writing.

Based on this theoretical background, the goals of “InterWeave: Translingual Community Art” are not only to support the participants’ communicative competence, but also to creatively engage with multiple linguistic repertoires and to collectively reimagine identities beyond linguistic and geopolitical borders. To accomplish these goals, I utilize bilingual literature in both English and Spanish as well as contemporary artworks that address critical perspectives on immigration, diaspora, and Latinx identity. The participants are primarily from Latin American countries, and their mother language is Spanish.

This semester, we have been meeting every Saturday for two hours, and we spend approximately 30 minutes practicing expressions and vocabulary in both English and Spanish. Next, we read bilingual poems and essays together aloud. In addition to the text, I facilitate an art-based activity, such as drawing, embroidery, printmaking, or quilt

making where we mix our creative writing and art together. For example, a found poetry activity is effective for creating a bilingual poem after reading (see photo). We read *The House on Mango Street* and *La Casa en Mango Street* by Sandra Cisneros and wrote many bilingual poems based on the words and expressions from the text.

As an extension of the community art class, Yoon and two students, undergraduate Karen Olivo and graduate Minah Kim, entertained more than 40 children and adults who made Styrofoam prints with a tortilla press at the ArkanSalsa Festival in northwest Arkansas (see photo). The question, “What is your favorite expression about community [Cuál es su expresión favorita sobre la comunidad]?” prompted inspiration for prints. According to Yoon, “This event was a great opportunity for me and my students to find more meaningful ways to collaborate with and support our communities with our shared knowledge.” The most important aspect of these community partnerships is “building collective knowledge grounded in our lived experiences.” As an art educator working for social transformation, she believes that “the community is a vital space to continue this type of work.” I look forward to attending her presentation in Minneapolis! ■

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Bilingual found poetry drawing. Photo by Injeong Yoon.

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# Interest Group National Association of State Directors of Art Education (NASDAE)

<http://nasdae.ning.com>



## NATIONWIDE TRENDS IN ART EDUCATION



Jessica Booth, NASDAE President.

NASDAE represents each state's department of education and consists of the directors of art education who are members of NAEA and who are visual artists. The main focus of our work is art education policy, standards, funding, and teacher support and professional development. In these roles, we represent the art teachers in our states and are your voice for advocacy in state and national matters. NASDAE Members have worked on national and state standards; have made policy statements about art education, National Center for Education Statistics course codes, and art assessments within instruction; and have participated in the Arts Data Project via involvement with our sister group, State Education Agency Directors of Arts Education (SEADAE).

NASDAE Members are continually involved in SEADAE projects, representing all five arts disciplines and giving voice to the visual arts. All NASDAE Members are also SEADAE Members. We convened in Alexandria, Virginia, at the NAEA headquarters this fall to work on a white paper focused on the impact of STEAM (science, technology, engineering, the arts, and mathematics) education on art education in each state. The paper is scheduled to be released in early 2020. It was great to get the leaders of art education for each



NASDAE and SEADAE convene at NAEA headquarters in Alexandria, VA.

state together to consider nationwide trends and to share ideas for promoting art learning.

Through SEADAE, NASDAE has received a grant from the National Endowment for the Arts to research the effects of social and emotional learning (SEL) in and through art. SEL will be the focus of NASDAE and SEADAE's work for the next 2 years. It will include an SEL conference in Delaware in September and research into what SEL looks like in the visual art continuum for K-12. We are creating a list of SEL and art intersections by state and need your help to create the most comprehensive resource list possible.

That said, we would love to hear from you. Many states are creating SEL standards. Do you incorporate such standards into your work? Is there a focus on teaching SEL in your school, school system, or state? Do you partner with any community arts organizations to focus on SEL?

The arts intrinsically teach SEL skills, so we, as art educators, must lead the SEL discussion. NASDAE looks forward

**Do you incorporate such standards into your work? Is there a focus on teaching social and emotional learning (SEL) in your school, school system, or state? Do you partner with any community arts organizations to focus on SEL?**

to hearing from you, to adding to our collective story of SEL, and to seeing you in Minneapolis, where we will be meeting next. Be sure to look at the NAEA National Convention catalog when it comes out, note our NASDAE meeting, and join us for a specifically "visual and media arts" discussion. In the meantime, do not hesitate to contact me should you wish for more information about NASDAE. ■

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**NASDAE President-Elect.** Position is currently unfilled. [This could be you! Please consider sharing your expertise.]

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## THE INDISPENSABILITY OF PERSONAL PRACTICE AND THE CATALYZING POTENTIAL OF COLLABORATION

In lifeguarding, the first rule for protecting others is to *save yourself first*. For educators, administrators, and advocates, it is easy to get caught up in an onslaught of pressing demands, sometimes to the detriment of the very things most likely to keep us—and those who depend on us—afloat. The waves of challenge surround us, and the needs of others often weigh heavily on our minds and hearts. It is easy to forget that we are of little use to others when we do not stay connected to our own buoys of personal practice; yet to effectively safeguard art education and the students who need its solid foundation, we would do well to heed the lifeguard approach.

**Meaningful making need not be highly technical or extensively planned; more than anything, it requires willingness to engage in rigorous thought and a mutual respect for each other.**

As “art people,” we know well the value of making. We witness the transformative power of artistic practice—in some cases, a literal lifeline—for our students. We recognize the imminent danger that lack of access to art education presents. So why do we not protect ourselves by prioritizing artmaking? When pressed by the waves of our many demands, it sometimes seems counterintuitive to allocate time to “indulge” in personal practice, yet artmaking may be the very tool we need to achieve advocacy objectives. Furthermore, doing so *together* can provide a heightened level of safeguarding potential.

I recently had a friend visit my studio for collaborative thinking and making. The visit was long overdue, and we had been trying to get together for some time. Though we both sincerely wanted to

make it happen, it would have been easy to put off in light of a string of demands and duties. My friend, a critical education scholar and activist leader for racial equity, knows intimately the challenge of carrying heavy loads. She was wise to reach out, despite a role that carries many constant burdens, for the lifeline that art can provide. Though not an “art person” by job designation, she is both an activist and an artist in every sense of the word. Having recently claimed the identity of artist through enlightening engagement with arts-based research, she is an ally and exemplar for promoting the vital importance of art. As an art educator, I have few greater joys than witnessing and encouraging these lines of inquiry. Yet make no mistake: This collaborative engagement in art practice was invigorating and instructive to us *both*.

Though the initial experience benefited us through the inherent physical and emotional benefits artmaking provides (Bolwerk, Mack-Andrick, Lang, Dörfler, & Maihöfner, 2014), the impact extended far beyond the moment. Meaningful making need not be highly technical or extensively planned; more than anything, it requires willingness to engage in rigorous thought and a mutual respect for each other. For this experience, I simply introduced new materials, with a few theoretical tidbits, before we dove into simultaneous contemplation, talking, and collaborative making. The process of engaging together was the foundation for difficult conversations and the sifting of thought.

Use of media as both a processing instrument and a communicative tool provides an incredible example of how engaging with artmaking can benefit us as advocates. This encounter spurred further connection for my collaborator as she conducted a subsequent art retreat for her advocacy group and extended possibilities for understanding and communicating difficult topics in her personal research. Her example reiterated for me the vital importance of fostering our own creative needs in deepening our capacities. Sharing this experience

affords inspirational encounters with one another, through which we are collectively strengthened to return to the advocacy tasks at hand.

Artmaking is a worthy investment.

So what are you waiting for? Extend an invitation for some collaborative artmaking, for the sake of sustaining and furthering your own advocacy efforts. Let it be the catalyst to strengthen your collective power! ■

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**Want to be a part of the PPAA community? Join via the NAEA website.<sup>1</sup> Membership is free with your NAEA membership dues. To learn more about PPAA or to get involved, please visit us online.<sup>2</sup>**

**Already a member? Connect through NAEA Collaborate or join our PPAA Facebook group.**

**Don't miss your chance to vote for new leaders in the spring elections!**

<sup>1</sup> [www.arteducators.org/community/interest-groups](http://www.arteducators.org/community/interest-groups)

<sup>2</sup> [www.arteducators.org/community/articles/72-public-policy-and-arts-administration-ppaa](http://www.arteducators.org/community/articles/72-public-policy-and-arts-administration-ppaa)



The results of our collaborative artmaking.

# Interest Group Retired Art Educators Affiliate (RAEA)



Do you want to know more about RAEA?

[www.arteducators.org/community/committees-issues-groups/raea](http://www.arteducators.org/community/committees-issues-groups/raea)

Check out our e-bulletins: [www.arteducators.org/search?q=raea+e-bulletin](http://www.arteducators.org/search?q=raea+e-bulletin).

The RAEA e-bulletin is co-edited by Robert Curtis, Michigan, and Dean Johns, North Carolina.

## RAEA: WHO ARE WE? ARE YOU A MEMBER?

The Retired Art Educators of NAEA make up the Retired Art Educators Interest Group (RAEA). We represent retired NAEA members who want to still be actively involved in their professional field. The purpose of RAEA is to conduct programs of professional activities for state and national events, to encourage continued personal involvement and development in art education, to inform State Associations and NAEA of concerns relevant to members of long-standing, and to encourage and provide mentorship to members of the Preservice Division.

How do you become an RAEA member? Simply check “retired” on your membership when you renew with NAEA. There is no additional membership fee for RAEA. If you don’t select “retired” on your renewal, just let me know and I’ll have you added to our email list for the RAEA *e-Bulletin*, which is sent out separately from this, *NAEA News*.

## WELCOME TO RAEA'S NEW LEADERSHIP!

We have some new members of our RAEA Leadership Team. Pam Signorelli will be taking over as Treasurer. Flowerree McDonough and Donna Anderson will become co-editors of the RAEA *e-Bulletin*. I’d like to recognize the long-time work of Dean Johns and Bob Curtis as co-editors of that newsletter. Their contributions to RAEA over the years have been invaluable and I look forward to continuing to see them at RAEA events. Thank you both!

## NAEA IN MINNEAPOLIS

I hope you’ve registered for NAEA 2020! Minneapolis is a city rich with arts and culture and not to be missed. If you are interested in public art and murals, check out this article.<sup>1</sup>

Discounted emeritus registration of \$140 was slated to end February 20. After that it’s \$170.

## IDEAS FOR RETIREMENT

Those of us who have retired have gone so many directions after leaving the classroom. Each year at my state conference and national convention it’s great to touch base and find out what others are doing. Anne Hollenbeck, who retired from teaching art in Chicago Public Schools in 2010, started volunteering at a children’s hospital. She discovered a need for art for older children and teenagers who were being treated at the hospital and in 2016 Art Helps Heal became an official nonprofit organization working to fill that need. For more information, read this article about Anne and the program.<sup>2</sup>

## SILENT AUCTION

It’s not too late to set aside your donation(s) to the RAEA Silent Auction in Minneapolis! Remember, this is the RAEA fund-raising activity to finance awards. All NAEA members are invited to donate, and categories include all 2D and 3D artwork. It will be held the opening night (Thursday), 7-9 pm. The information sheet to accompany any donated piece is online. Use the Silent Auction Bid Sheet found at the bottom of the RAEA page under Helpful Downloads and fill out TWO copies. Questions? Email me.<sup>3</sup> If you wish to donate but can’t attend, please mail donations to me and I’ll drive them up (as long as they aren’t huge!).

In closing, Fred Rogers said, “Often when you think you’re at the end of something, you’re at the beginning of something else.” ■

## 2019–20 RAEA BOARD

**President:** Kathryn Hillyer, IL  
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<sup>1</sup> [www.minneapolis.org/things-to-do/arts-culture/murals-public-art/](http://www.minneapolis.org/things-to-do/arts-culture/murals-public-art/)

<sup>2</sup> [www.ctpf.org/redefining-retirement/redefining-retirement-art-helps-heal](http://www.ctpf.org/redefining-retirement/redefining-retirement-art-helps-heal)

<sup>3</sup> [kathioh@aol.com](mailto:kathioh@aol.com)



(Top right) Bob Dylan Mural, “The Times They Are A-Changin,” by Brazilian artist Eduardo Kobra. (Bottom right) “Look at and Photograph More of Same,” by Tom Otterness (part of an installation at the U.S. District Courthouse, Minneapolis).

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SRAE is looking forward to the amazing sessions that will take place in Minneapolis this year! As an NAEA Interest Group, our goal is to make room for a wide variety of research voices at the National Convention.

In particular, SRAE seeks to support the voices of emerging researchers, such as those in graduate school. Convention sessions will highlight the work of both established and emerging scholars through peer-reviewed and standing sessions. Here is a preview of some standing sessions you can expect at this year's Convention:

- **SRAE Business Meeting and Graduate Student Networking (NEW FORMAT!)**

Open to everyone! This year we are perhaps most excited to launch our newly revised SRAE business meeting that will include a focus on graduate student networking. As part of the new focus, SRAE officers have invited an esteemed faculty member in art education to serve as the inaugural faculty mentor for the session. After a brief presentation by the faculty mentor, participants will break out for small group discussions led by the faculty mentor as well as SRAE officers. Small group discussions will be geared toward topics of concern for graduate students with regard to research. The session will end with pertinent business items.

Inaugural Guest Mentor: Kimberly Powell, PhD, Associate Professor, Penn State

- **The Marilyn Zurmuehlen Working Papers Session**

This session showcases cutting-edge PhD candidate research from across the continent. During this extended session, PhD candidates will speak in 10-minute sessions about their end-stage work.

- **The Elliot Eisner Doctoral Research in Art Education Dissertation Award Session**

This session is sponsored by SRAE and *Visual Arts Research* with an aim toward recognizing and supporting doctoral research in art education. During the session, the 2020 awardees will be recognized and the award winner will give a presentation of their work.

- **MASTER'S RESEARCH SESSION Finding and Owning a Research Path in Art Education**

This 5th annual master's-level seminar will explore art education research, broadly conceived, giving graduate student teacher-researchers a forum to debate research approaches and impact on visual arts curriculum, pedagogy, and studio making.

- **SRAE CHAIRPERSON'S SALON Activating Concepts Toward a Relational Ecology of Art Education**

This year five scholars in art education will share research vignettes that represent the culmination of the panel's intentional effort to see what new possibilities emerge when researchers take opportunities to artfully think through and respond to each other's work. The panelists' research projects are situated within a variety of contexts that represent diverse relational ecologies of art education—from early childhood spaces, to professional learning spaces for art educators, to community settings.

Panelists include Christina Hanawalt, PhD, Chair; Brooke Hofsess, PhD; Kimberly Powell, PhD; Laura Traff-Prats, PhD; and Christopher Schulte, PhD

- **SRAE CHAIRPERSON-ELECT PANEL Then and Now: Navigating Through Socially Engaged Art Practice as Research**

Each year this panel features the work of new and seasoned scholars who share their experiences with the mentoring process and related research interests. This year the session features the work of two art educators whose

**Our newly revised SRAE business meeting... will include a focus on graduate student networking... SRAE officers have invited an esteemed faculty member in art education to serve as the inaugural faculty mentor for the session.**

overlapping research examines socially engaged art practice in relation to teacher preparation and curriculum studies.

Panelists include Lisa LaJevic, PhD, Chair-Elect; B. Stephen Carpenter, PhD; and Christen Sperry-Garcia, PhD

In addition to these standing sessions, **SRAE will host numerous exciting peer-reviewed sessions** that you will find in the Convention program with the Seminar for Research in Art Education designation.

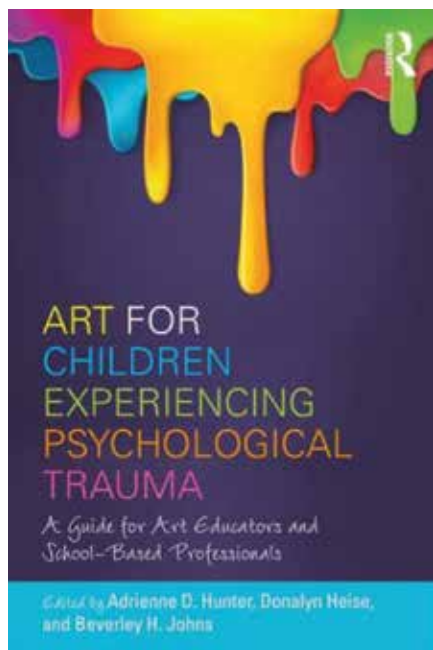
Please come out to attend our sessions and join us for the business meeting. We would love to have you involved in this Interest Group! ■

# Issues Group Special Needs in Art Education (SNAE)

<http://specialneedsart.weebly.com> | [www.facebook.com/groups/specialneedsarted](http://www.facebook.com/groups/specialneedsarted)



Columnists: Beverley H. Johns, Donalyn Heise, and Adrienne Hunter



## ART FOR STUDENTS WITH ANXIETY

As we have been preparing for our 2020 NAEA National Convention in Minneapolis, I've been reflecting on last year's sessions on special needs in art education to consider which topics folks flocked to the most. One of the most heavily attended sessions was given by Adrienne Hunter, Donalyn Heise, and Beverley H. Johns. Last year, these three educators—along with several other esteemed colleagues from the field—published a book titled *Art for Children Experiencing Psychological Trauma: A Guide for Art Educators and School-Based Professionals* (Hunter, Heise, and Johns, 2018). Thus, it made sense that art teachers from across the nation wanted to hear from Johns, Heise, and Hunter.

This year, we celebrate the arrival of *Working With Students Who Have Anxiety: Creative Connections and Practical Strategies*, also written by Johns, Heise, and Hunter (2019). I asked the three authors to tell us a little bit more about the development of their most recent book.

### 1. What prompted you three to write this book?

After completing our book *Art for Children Experiencing Psychological Trauma*, our publisher, Routledge, invited us to write another book. Our backgrounds in art, education, and learners with special needs overlap and complement each other. Building on our combined expertise and years of working in the field, we wanted to focus on how the arts could have a positive and calming effect on students who experience anxiety. We found that anxiety was prevalent in many children who had experienced trauma. Social and emotional learning (SEL) is a growing priority in our nation's schools, but our research revealed a dearth of information on the role of art for children with anxiety. We sought to fill that void.

### 2. What considerations did you make while writing your book that will make it user friendly for art educators?

Though the topic is a complex one, we provided the most relevant information in an easy-to-understand format. Our first priority was to create a book that was useful and practical for all teachers, so we set out to create a book that (1) explained the various types of anxiety and their impact on academic learning and SEL; (2) provided multiple examples of evidence-based teaching strategies that can be used in most settings; and (3) included creative connections representing a variety of art activities that relate to the chapter content. We hope that visual arts educators will be able to learn from and expand on these creative connections to implement comprehensive thematic units that address visual arts standards.

### 3. What do you hope art teachers will gain by reading your book?

Through this book, teachers learn the impact that anxiety can have on students' academic learning and SEL, and thus be more equipped to recognize various

**We hope that visual arts educators will be able to learn from and expand on these creative connections to implement comprehensive thematic units that address visual arts standards.**

types of anxiety, potential triggers, and associated behaviors. They will also learn innovative, practical strategies and techniques to guide them in responding to children who experience anxiety, and in encouraging self-expression through the arts. We hope that the information provided in this book prepares art teachers to better understand, recognize, and respond to learners who experience anxiety. ■

Lauren Stichter, SNAE President  
Doris Guay, Past President  
Jeremy Johnson, President-Elect

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## REIMAGINING INCLUSIVE AND CULTURAL DIVERSITY IN ART AND VISUAL CULTURE EDUCATION

The 2020 USSEA/regional InSEA–endorsed conference, to be held July 16–18 in Santa Fe, New Mexico, will encourage art and visual culture educators who work in classrooms, museums, and community arts organizations to explore topics that impact cultural and social circumstances worldwide.

**How artists, teachers, and researchers manage past influences on present and future cultural complexities can be as diverse as the histories themselves.**

As art educators, we encourage and employ critical inquiry to help learners understand their place in the world and their cultural circumstances. We also help find solutions to local and global problems through imagistic engagement. Against the backdrop of Santa Fe’s artistic, historical, and cultural context, our conference will explore the theme, “Reimagining Inclusive and Cultural Diversity in Art and Visual Culture Education.” The following subthemes will guide our exploration of the changing role of art education at this critical time:

- Cultural Nation: Honoring All Cultures in the Art Classroom
- Art Education Diversity From Then to Now: Influences of the Past on the Present

- Impacts of New Media on Social and Cultural Learning
- Celebrating Pluralism in a Global Context

Artists, teachers, and researchers play ever-increasing roles in cultural (re) production (Grenfell, 2014; Jæger and Møllegaard, 2017) and learning (Dewey, 1934). Learning environment dynamics vary as cultures vary. Likewise, learners capture different takeaways according to prior knowledge and different goals.

However, methods of reaching all students from a variety of backgrounds in one learning space remain a moving target. Additionally, how artists, teachers, and researchers manage past influences on present and future cultural complexities can be as diverse as the histories themselves. The 2020 conference will explore the interplay of art teachers, researchers, and learners.

The conference will also address the roles of new media and technologies, which can creatively disrupt artistic and sociocultural developments to make contemporary art and visual culture education a bolder, more distinctive area of study. The methods with which artists and educators incorporate new media and technologies into learning spaces depend on multiple variables, including learners and educators’ cultural and social backgrounds. These explorations will excite participants with forward-thinking research in art and education.

Topics within the conference theme attempt to answer these questions, among others:

- What are art educators’ responsibilities to the diverse cultural backgrounds represented in the classroom?
- How might diverse histories—or lack thereof—encompassed within the education of art and visual culture impact current and future curricula?
- What are the effects of new media growth on diverse populations, societies, and cultures?
- How are global cultures reflected in art classrooms?
- What are best practices for reflection of global cultural contextuality?
- What does pluralism mean in rural art classrooms?

For 3 days, conference participants will attend workshops and presentations to investigate the relationships between culturally diverse but inclusive dynamics and the learning spaces we inhabit. Art Santa Fe 2020 exhibition tours will complement conference events.

We are also excited to see USSEA Members and friends at the NAEA National Convention in Minneapolis. Please consider attending the cutting-edge, collaborative USSEA presentations, including the USSEA awards ceremony. ■

<sup>1</sup> [www.artsantafe.com](http://www.artsantafe.com)

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# Interest Group Women's Caucus (WC)

<http://naeawc.net>



WC Blog: <http://naeawcvoices.wordpress.com>

WC Facebook: [www.facebook.com/groups/177480239379](https://www.facebook.com/groups/177480239379)

WC Instagram: @naeawc

**Attendees of the 2020 NAEA National Convention are invited to participate in dialogues at Women's Caucus business meetings I and II.** At Business Meeting I, WC co-presidents Mary Stokrocki and Cynthia Bickley-Green will lead a discussion about the "man box." This session will identify ways to integrate social and workplace goals of collaboration into art education curricula. The #MeToo movement revealed abuses against boys, girls, men, women, and LGBTQ+ people in many professions. People in education, military, religious, and entertainment fields were beleaguered by aggressive behaviors of co-workers. For example, the events that led to Harvey Weinstein's firing were viewed as low moments in the entertainment industry.

What is the role of art educators at this critical social juncture? Some argue that youth acquire the ability to positively participate in civic life through creative social media. However, a 2006 MacArthur Foundation study suggests the "need for [three] policy and pedagogical interventions" (Jenkins, 2006, p. 3): (1) Not all youth have access to the opportunities and knowledge that will prepare individuals for participatory citizenship through media creation; (2) young people do not necessarily understand how the media shapes perceptions of the world; and (3) professional training, ethical training, and socialization to prepare people for community participation are lacking (Jenkins, 2006). Meaningful interventions begin with negotiation across differences and with the development of ethical principles. Some of these interventions can occur in art education classes.

At Business Meeting II, Michelle Bae-Dimitridis, Olga Ivashkevich, and Amber Ward will lead a dialogue titled "Decentering Whiteness in Feminism and Art Education." The presenters write that

while the Civil Rights movement played a crucial role in shaping the first and second waves of U.S. feminism since the 1950s,

voices of women of color have been... silenced and disregarded in a predominantly white feminist community. Within the mainstream feminist movement, the gender struggle against patriarchy is often assumed to be the... universal purpose of feminism, which reflects all women's struggles despite their class, race/ethnicity, or sexuality. Many racially diverse women have engaged in a critique of "white feminism" in the social media... claiming that much of the contemporary feminism is focused on realities of white, able, middle-class women. Feminist scholars of color advocate for decentering whiteness using an intersectional analysis to expose a complex array of oppressions pertinent to race, ethnicity, class, gender, sexuality, and dis/ability. They reclaim the voices and perspectives of Black and Brown women to take a prominent place within feminism (Collins, 2002; Collins and Bilge, 2016; Crenshaw, 1991, 2019; McCall, 2008).

## **BADASS LATINA WOMEN, Mary Stokrocki Interview with Vanessa Ortiz of Zapata Fine Art (9/23/19)**

Some people might regard a *badass* as "a mean-tempered or belligerent person."<sup>1</sup> For others, a *badass* can be "a person whose extreme attitudes, behavior or appearance are admirable."<sup>2</sup> Vanessa Ortiz is nothing like the first definition, but she is an admirable, accomplished, and friendly artist and teacher. Born in Los Banos, California, Ortiz started at Arizona State University (ASU) in painting, went to Oklahoma Panhandle State University until 2005, returned to ASU in 2006, and graduated in 2010. Ortiz joined the Millet House Guild to exhibit her work.

In 2018, Ortiz started painting icons for her *BadAss Latina Women* exhibit. She began by painting the singer and fashion icon Selena, who was shot by her best friend. Ortiz's show also included Rita Moreno (the Wild West's first Latina)



(Top) Email for a copy of Ortiz's book.<sup>3</sup>  
(Bottom) *BadAss Latina Women* Exhibit by Vanessa Ortiz Zapata.

and Cristina Saralegui, who, like Oprah, was criticized for being "too white" and overlooked by critics.

Visitors liked her *Colibri Princesa*. Ortiz said, "[The princess] came to me in a dream... to deliver the message that 'everything is all right.' I don't know who she is, but throughout my life... when I'm feeling powerless or weak, a woman appears in my dreams and gives me a sense of peace all over my mind and body.... I believe she is a Mayan *princesa* with *colibri* [Spanish for *hummingbird*] headdress. Mayan legend says the hummingbird is actually the sun in disguise, and he is trying to court a beautiful woman who is the moon."<sup>4</sup>

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<sup>1</sup> [www.thefreedictionary.com](http://www.thefreedictionary.com)

<sup>2</sup> [www.wiktionary.com](http://www.wiktionary.com)

<sup>3</sup> [zapata.fineart@gmail.com](mailto:zapata.fineart@gmail.com)

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