



NATIONAL
ART EDUCATION
ASSOCIATION

News

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“When children experience art exhibitions created for them, they will come to learn that museums are spaces for them and that we as adults care enough to create such spaces.”

—Shana Cinquemani, Early Childhood Art Educators Interest Group

“What is the most optimal way to address multiple publics with polarizing views? Hyper-empathy.”

—Jen Delos Reyes, Community Arts Caucus Interest Group

“Relatively small investments to invite colleagues and supervisors into personal art experiences carry potential for big impact.”

—Erin M. Price, Public Policy and Arts Administration Interest Group

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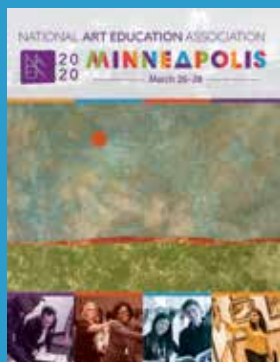
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Your next issue of NAEA News will publish by July 2020.

NAEA members can access PAST ISSUES and the current digital edition of NAEA News by logging on to the NAEA website: www.arteducators.org



Cover art: Gwen Westerman, *Wildfires Up North* (2015)

"The summer of 2015 was a summer of Northern Plains wildfires that colored the air in oranges and grays that had been captured in the hand-dyed fabrics I had created two winters before."
— Gwen Westerman

This image also ran on the cover of the 2020 NAEA National Convention program book.



2019/2020 pARTners Membership Growth Rewards Program

The results are now in! The seventh annual pARTners Membership Growth Rewards Program was highly successful, thanks to the 51 participating states/provinces and 476 member recruiters. The program year ran from April 1, 2019, to January 31, 2020, and brought in 611 new members!

State Winners for Highest Total Number of New Members Recruited During the Program Year:

Category I (1–100 Members):

Idaho Art Education Association (4 members recruited)

Category II (101–499 Members):

Oklahoma Art Education Association (26 members recruited)

Category III (500+ Members):

California Art Education Association (59 members recruited)

Regional Winners That Participate in NAEA's State Association Partners Program and Earned the Highest Percentage of Membership Growth During the Program Year:

Eastern:

Delaware Art Education Association (4% growth)

Pacific:

Wyoming Art Education Association (4% growth)

Southeastern:

Tennessee Art Education Association (3% growth)

Western:

Art Educators of Minnesota (11% growth)

Each of these Winners was recognized during the Delegates Assembly meeting, held online in March.

Additionally, for each new member recruited, the recruiter's name was entered into a drawing to win a \$500 Blick Art Materials gift card and/or complimentary 2021 Convention registration. We were delighted to recognize Kimberly Marie Wojszynski (WI) as the winner of the Blick gift card and Kathleen Frye (WY) as the winner of a complimentary Convention registration.





When I first wrote my column for this issue of NAEA News in early spring, I was focused on strategic planning for NAEA's future over the next five years.

I was excited to begin collaborating on this process with all of you at the Convention in Minneapolis. But since mid-March, when the pandemic really struck, a new type of minute-by-minute strategy has had to be employed by so many of us.

Thinking on our feet while trying our best to prepare for the future and look out for one another—all from a distance—seems to be our current “normal.” As educators, administrators, researchers, students, leaders, and family members, we have all had to abruptly change plans, make tough decisions, get creative, and be even more aware of how our decisions and actions impact each other than most of us have in our lifetimes. It is truly an unprecedented moment for us all.

In the face of the Coronavirus pandemic, the decision to cancel the 2020 NAEA National Convention was difficult, but

essential. Experiencing the preparation for this event from a behind-the-scenes perspective for the first time, I have an even greater appreciation of the vast amount of time, innovation, hard work, collaboration, and anticipation that comes with it.

And, as all of the Convention momentum that was building screeched to a surreal halt, a new energy simultaneously emerged.

The NAEA community instantly pivoted to action, supporting one another and sharing great approaches... to navigate the current and ever-changing environment we found ourselves in.

The NAEA community instantly pivoted to action, supporting one another and sharing great approaches on NAEA Collaborate for distance learning, digital units, analog lunchbox lessons, virtual museum visits, and helpful tools to navigate the current and ever-changing environment we found ourselves in.

The connection and creativity of our association is, I believe, unmatched. I want to extend a heartfelt thank you to the NAEA Board of Directors and staff; Jeremy Holien, 2020 NAEA National Convention Program Coordinator; the Minneapolis Local Planning Committee; Delegates; session reviewers and presenters; sponsors; exhibitors; and each NAEA20 registrant from around the world. We are all grateful for the tremendous care and energy that was put into this event. Even though we didn't make it to Minneapolis, we still accomplished (and

learned) a lot together. We are hopeful for a robust 2021 convening in Chicago and are working on plans to jumpstart our future strategic planning later this year. And, in the weeks ahead, we will continue to strategize and make adjustments as needed to upcoming programs.

Keeping our community connected and the spirit of the Convention going, I'm happy to share these opportunities and resources:

REMOTE LEARNING TOOLKIT

The NAEA Board of Directors acted swiftly to collect, curate, and share strategies, approaches, lessons, units, and tools to support educators and their learners in distance learning.

www.arteducators.org/learn-tools/remoted-learning-toolkit

NAEA COLLABORATE

Conversations are always happening here. Reach out for guidance, share your insight, or gain inspiration.

www.naeacollaborate.org

NAEA20 MOBILE APP

The app is still up! See resources for the hundreds of sessions, as well as some videos, submitted by presenters.

www.core-apps.com/dl/naea20

NAEA21 CALL FOR PROPOSALS

The call for proposals for the 2021 NAEA National Convention, March 4-6 in Chicago, IL, is open!

See details at www.arteducators.org

Thank you!



Jeremy Holien
2020 NAEA
National Convention
Program
Coordinator

The Art Educators of Minnesota NAEA20 Host Committee!

Diane Scully (Local Committee Chair), Laura Anton, Lockie Chapman, Juline Chevalier, Pat Fair, Nicole Hahn, Kari Halker-Saathoff, Deb Hannu, Kris Holsen, Jessica Jones, Shanda Landes, Heidi Miller, Kevan Nitzberg, Jen Olson (President, Art Educators of Minnesota), Sam Peck, Jeff Pridie, Madi Sparrow, Hannah Starke, Gina Wenger, and Molly Wiste and Jamee Young (Minnesota State University-Mankato Art Education students)

Be sure to check out pages 41-43 in this issue that highlight NAEA's new leaders—including incoming members of the Board of Directors, Distinguished Fellows Class of 2020, and recent School for Art Leaders graduates. Also, don't miss our National Award winners!

Mario R. Rossero, Executive Director

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EQUITY, DIVERSITY, AND INCLUSION



The ED&I Commission at its first meeting at the NAEA Studio and Gallery in December 2019. Photo: Tiffany Lin.

I had the special opportunity to meet with the NAEA Equity, Diversity, & Inclusion (ED&I) Commission at its first meeting December 6-8, 2019, at the NAEA Studio and Gallery in Alexandria, Virginia. The ED&I Commission is chaired by NAEA President-Elect James H. Rolling, Jr. Its other dedicated commissioners are Anna Pilhoefer (Elementary Division), Krissy Ponden (Middle Level Division), Elizabeth Barker (Secondary Division), David Herman, Jr. (Higher Education Division), Browning Neddeau (Preservice Division), Tiffany Lin (Supervision and Administration Division), and Bella Merriam-Gourley (Museum Education Division), along with Wanda B. Knight, Pam Harris Lawton, and Vanessa Smart (At-Large Commissioners).

WHY SHOULD NAEA WORK ON EQUITY, DIVERSITY, AND INCLUSION?

ED&I efforts fully recognize an individual's humanity. This humanity lies in an individual's experiences, perspectives, creativity, and potential. We must address how marginalized and underrepresented groups have (or have not) been welcomed, valued, and supported either intentionally or unintentionally throughout NAEA's history. According to National Education Association President Lily Eskelsen Garcíá, "We have to seek the truth, see it, and talk about it—even if it is uncomfortable. And then we have to act" (as cited in Flannery, 2019). This initiative was created to improve how NAEA members support colleagues and students alike—especially those who are marginalized because of their race, class, disability, gender, and more.

The NAEA mission statement guides everything we do. It states that "The National Art Education Association advances visual arts education to **fulfill human potential** and promote global understanding." Our mission guides us to fulfill the potential of our members and our students. Our strategic vision represents the collective ideas of NAEA members, refined by the NAEA Board. This vision is the blueprint that highlights how our work supports our mission. Under the heading "Community," the strategic vision states that "NAEA is a dynamic, inclusive, and diverse professional community that shares a commitment to NAEA's mission and vision" (National Art Education Association, n.d.). We must aspire to make this a reality for all members.

The ED&I Commission will address recommendations developed by the ED&I Task Force, along with other initiatives and matters as they arise. The Commission is expected to address the development of a cultural proficiency certification program, as well as cultural appropriation in language, policies, and more. The National Endowment for the Arts has awarded NAEA a grant to explore diversity and inclusion within the profession, and to explore implications for culturally competent teaching and leadership in art education.

WHAT DOES NAEA MEAN BY "EQUITY," "DIVERSITY," AND "INCLUSION"?

These definitions were adopted by the NAEA Board and may evolve over time as we continue our work:²

Equity: The term "equity" refers to conditions that support fairness and justness based on individual needs and circumstances whereas all members have opportunities to thrive and realize their best within the NAEA community (adopted by NAEA Board 2017).

Diversity: This term "diversity" describes observable and non-observable individual differences (life experiences, work context, learning and working styles, personality types, among others) and group/social differences (race, gender identity and expression, age, social class, country of origin, ability, beliefs, intellectual and cultural perspectives, among others) that can contribute to organizational vibrancy and a dynamic professional community (adopted by NAEA Board 2016).

Inclusion: Finally, "inclusion" describes proactive, intentional, and thoughtful engagement with diversity to the extent that all have the ability to contribute fully and effectively throughout the NAEA community (adopted by NAEA Board 2016).

WHAT CAN WE DO?

Our collective mission must be to create a new normal, recognizing that the current normal doesn't work for everyone. It is incumbent upon all of us to stay apprised of this important work by increasing our knowledge of ED&I. We must **examine and reflect** on how we view and value others. Diversity contributes to a more dynamic professional community; thus, it is imperative that we act intentionally and proactively in our work with others, to be certain it is equitable and welcoming to all. ■

References

- Flannery, M. E. (2019, October). The cancer of institutionalized racism. *NEAToday*. Retrieved from <http://neatoday.org/2019/10/17/why-nea-members-are-talking-about-racism/>
- National Art Education Association. (n.d.). 2015–2020 NAEA strategic vision. Retrieved from <https://www.arteducators.org/about>

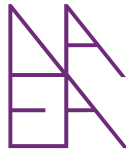
¹ See <https://www.arteducators.org/about>

² See <https://www.arteducators.org/community/articles/608-national-task-force-on-equity-diversity-inclusion>



Thomas Knab, NAEA President

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Greetings! As the President-Elect of the National Art Education Association and on behalf of the NAEA Board of Directors, I want to invite you to make your presence felt as a co-laborer in the vital work of the new NAEA Equity, Diversity, & Inclusion (ED&I) Commission.

From January 2018 through March 2019, a specially appointed ED&I Task Force undertook the *urgent* charge to thoroughly examine the demographics and histories of NAEA, as well as similar initiatives by other organizations, so as to assemble a research-based report of practical recommendations to advance equity, diversity, and inclusion throughout the NAEA community.

The first of those 16 recommendations was to “create a standing Equity, Diversity, & Inclusion Commission similar to the NAEA Research Commission to ensure the sustainability” of our collective ED&I work.

Here we stand! I am honored to serve as the inaugural chair of the Equity, Diversity, & Inclusion Commission. **As I envision it, our two top priorities are to:**

- 1) carry forward each of the final recommendations of the NAEA ED&I Task Force toward decisive actions aimed at dismantling structural and institutional inequities within our national association and beginning a long overdue cultural shift that centers upon greater equity, diversity, inclusion, and accessibility;
- 2) serve as a catalyst for the work of our affiliated state organizations, arts education partners, and individual members in similarly prioritizing, brainstorming, and enacting sustainable structures and systems for infusing greater equity, diversity, inclusion, and accessibility into their local workplaces, arts institutions, and communities of creative practice.

Believe it or not, the commitment to do this work comes simply—you learned everything you needed to know about diversity, equity, and inclusion when you were in elementary school. Do you remember the first time you invited a kid who didn’t look like you or dress like you to come eat at your cafeteria table because you were upset that they were being bullied? Do you remember the first time you included another child you didn’t really know in a game on the playground because you didn’t want them to feel left out? Yes, each time you opened up your eyes to someone who was being left out... and opened up your heart to include them in your little crowd... you became a leader in the important work of making your world a little more diverse, a little more equitable, and a little more inclusive. So ask yourselves the following questions:

- What are the needs in your school, organization, institution, or state association in order to bring about greater equity, diversity, inclusion, and accessibility?
- What is most needed at present in order to shape and advance a viable ED&I initiative within your organization and local region that will grow the strength of your professional community?
- What are one to three ED&I ideas that you can present to your state leaders and colleagues for discussion, development, and commitment over the next year?
- What will it take in terms of actions and next steps in order to execute your ED&I idea(s)?

Diversity matters. It expands our social networks and resources. It’s the perfect growth strategy—aim to diversify and welcome in life experiences unlike your own, and *you’ll* be the one who is enriched. Expand the stories your organization or institution can authentically tell, and NAEA will be strengthened as a whole. I invite you to keep doing the right

thing there in your corner of the nation. Open your eyes for those around you who are being excluded. Open your heart to invite them into your conversation, your circle of friends, and the center of your best intentions.

...you learned everything you needed to know about diversity, equity, and inclusion when you were in elementary school.

If you would like to identify yourself as an ED&I field worker for advancing the arts or art + design education in your locality, or if you seek resources to do this vital work more effectively, the new email address ED&I@arteducators.org has been set up and is now active. Emails sent to this address will be directed to NAEA Chief Learning Officer Dennis Inhulsen, who will forward correspondence to appropriate sources or individuals. We look forward to hearing from you! ■



Left to right: NAEA Chief Learning Officer Dennis Inhulsen, ED&I Commissioners Anna Pilhoefer, Krissy Ponden, Bella Merriam-Gourley, Tiffany Lin, Pam Lawton, NAEA President-Elect James Haywood Rolling, Jr., Browning Neddeau, Wanda B. Knight, Elizabeth Barker, NAEA President Thom Knab, David Herman, and Vanessa Smart.



James Haywood Rolling, Jr.

President-Elect, NAEA Professor/Chair of Art Education; Director of Diversity, Equity, & Inclusion. College of Visual and Performing Arts, Syracuse University, Syracuse, NY. Email: jrolling@arteducators.org



CULTIVATING DIALOGIC SPACE BY DESIGN

This spring, I officially became Chair of the NAEA Research Commission (RC) after serving as Associate Chair for Juan Carlos Castro who has shepherded the RC insightfully since March of 2018. He will thankfully continue to guide and lead in another capacity as Past Chair of the Commission, a brilliant commission design decision of the Research Commission Task Force ensuring new ideas will always be in dialogue with continuity. I had the pleasure of witnessing the amazing mentoring work of Mary Hafeli in the Past Chair role, and I add my voice to the mix thanking Mary for her years of important service to the Research Commission, and I look forward to her continued work on the new RC Working Group for the College Teaching of Art. We are so fortunate to work with such engaged and passionate colleagues. Thank you, Mary!

INTENTIONAL DESIGN

To say that I have big shoes to fill as I look back on the history of the Research Commission is an understatement, and I feel enormous gratitude for being entrusted with this role. As Juan moves to the Past Chair role, I also welcome Chris Schulte to the role of Associate Chair.

I am very lucky to be able to work with such strong leadership colleagues along with the additional 11 Commissioners representing each of the 7 divisions of the NAEA Membership Divisions (Elementary, Middle Level, Secondary, Higher Education, Supervision/Administration, Museum Education, Preservice), 3 At-Large Commissioners, and 1 Ex-Officio Commissioner representing the National Art Education Foundation. As a relative newcomer to the Research Commission, what strikes me about the thoughtful design of the Commission is the commitment to “outsideness” and “heteroglossia” as we explore the importance of research from our various perspectives (Bakhtin, 1993).

As a fangirl of Mikhail Bakhtin’s concept of the dialogic for many years now, I remain in awe when I see the mechanics of effective dialogue in action. The Research Commission boasts a wonderful intentional design for dialogue with representatives from the many spaces art education occurs raising specific ideas and questions they have witnessed and responding to others’ perceptions with an outside view.

Seeing thoughtful dialogue realized in practice in our monthly conference calls, summer retreat, or Research Commission preconference planning sessions, the importance of each Commissioner’s perspective and the many-voiced-ness of our discussions (heteroglossia) encourages me about what this group can help facilitate for the NAEA membership. Our field is a many-headed beast with great practice happening in so many varied contexts. Its Research Commission should also be as varied. Of course, the group is only as diverse in its perspectives

as the people serving as Commissioners (and there is certainly a need for ever more diversity in all spaces of leadership, especially in NAEA), but as Commissioners reach out to the membership and their divisional constituents for input and for participation, it is with genuine intent for representation and inclusivity.

ADD YOUR VOICE

So with that in mind, as the Research Commission continues to pursue the goal of a vibrant culture of research across NAEA, we need to hear your voices in a number of ways, including:

RECONSIDERING THE NAEA RESEARCH AGENDA

Our most pressing matter is the Research Commission’s reconsideration of the NAEA Research Agenda, and we hope you have already participated in the member survey (or if you’ve had a new thought about research—it’s not too late!)¹

Your voice will help us with the task of reimagining NAEA’s research agenda for 2021–2026. We are thinking more deeply about how the Research Commission can nurture and support the many research interests and efforts of its varied membership. That means hearing from you is vital to understanding our collective and diverse research needs. Please take a moment to be among the survey completers and join the dialogue.

RESEARCH CONVERSATIONS

Be on the lookout for future Research Conversations on Collaborate, and if you aren’t already a member of the Research Commission community on Collaborate, join today! In February, our Research Conversation took up the idea of “Educators as Designers: Conceptualizing Design as a Creative Act of Curriculum-Making,” and Research Commissioners are busy planning the next one now. If you have an idea for a topic to explore, share your thoughts with Commissioner David Rufo.²

RESEARCH WEBCASTS

May 21 will be the date of the Research Commission post-Convention webcast. Last year’s follow-up webcast on the Equity, Diversity, & Inclusion panel from the plenary of the Research Commission preconference provided the opportunity for a richer, deeper dive on this important topic. The webcast on May 21 will be equally timely and important. Don’t miss it. ■

¹ <https://www.surveymonkey.com/r/NAEARC2019>

² davidjohnrufo@gmail.com

Reference

Bakhtin, M.M. (1993). *Speech genres and other late essays*. Austin, TX: University of Texas Press.

Sara Wilson McKay

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THE OVERLAPPING ROLES OF ART EDUCATION

As I sit down to write this, the election results for all incoming Vice Presidents have just been announced.

These fine individuals will assume their place as Vice Presidents-Elect, Mario R. Rossero has just stepped into the Executive Director position vacated by Deborah B. Reeve, I'll be moving off the board in March, and Michele Chmielewski will step up as Pacific Region VP. There are so many changes coming. One of the first things I did after being elected to the NAEA Board was look to see who would positively contribute to its work upon my departure.

As an artist, I hope to share an idea that will connect with the viewer. As a teacher, I strive to provide an environment where students can make important personal connections. As a leader, I attempt to do both.

The constant rotation lends so much strength and vibrancy to NAEA. Not only does it provide more people an opportunity to contribute to the organization and to learn from serving, it also provides the overall organization with a constant influx of new, diverse perspectives and a chance to grow and expand.

I recently had a conversation with a state leader of an art education association. We discussed the challenge of finding individuals to be considered as candidates for an

upcoming election. Though I understand the aversion to taking on yet another thing that we are not paid for, I am also surprised that so few people seem interested in assuming leadership opportunities. You can't make a difference in your organization if you're not at the table.

One of the benefits to my serving in the Pacific Region is the chance I've had to see various approaches to dynamic leadership. Each state and territory has its own strengths and challenges, and watching you all navigate those has been incredibly rewarding. Though we meet regularly through online webinars, I love when we have the chance to connect in person, to embrace the work and each other as we strive to better represent our members. Some experiences I'll remember include the work we've done since we convened at the National Leadership Conference in Charleston, South Carolina, and our recent regional leadership event in Portland, Oregon.

It has also been a pleasure representing NAEA, the Pacific Region, and art teachers in unexpected ways. In 2018, I was invited to speak to a group of art teachers and the Minister of Art and Culture in Chile. I literally traveled to the end of the earth (Punta Arenas, across from Antarctica) to talk about what we do in our organization to support quality art education and teachers.

In 2019, I was invited by U.S. Secretary of Education Betsy DeVos, along with seven other professional educators, to discuss issues related to education today. When I expressed my reluctance to accept the invitation to my wife, she reminded me that (1) this wasn't about me—it was about representing all art educators—and (2) you can find ways to work with people who may not share your views. I took the advice and did my best to represent NAEA and its views on education. I've learned as an NAEA leader to strive to find commonalities, even among our members, and to build understanding and work through challenges.



Nesting. Monotype print. This image illustrates overlapping roles that build on each other, as in NAEA.

I've come to realize that the backbone of who I am as a teacher, artist, and leader is connection. As an artist, I hope to share an idea that will connect with the viewer. As a teacher, I strive to provide an environment where students can make important personal connections. As a leader, I attempt to do both.

According to John Maeda (2011), "Finding, knowing and owning the respect that each audience deserves is the place where real communication is born" (p. 34). I hope that we'll continue to connect and come together as an NAEA community, support its new leadership, and help each other move forward as art educators and change leaders. ■

Reference

Maeda, J. (Ed.). (2011). *Redesigning leadership*. Cambridge, MA: Massachusetts Institute of Technology.



Michele J. Chmielewski

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IN THE BLINK OF AN EYE...

If you are a parent/guardian or even a grandparent, you know this phrase all too well. As a parent myself, it seems like just yesterday I was flying to Guatemala to pick up my 5-month-old adopted daughter.

In the blink of an eye, she is now a 15-year-old high school freshman. The important things in our lives seem to go by in the blink of an eye.

I experienced that same feeling during my second term on the NAEA Board (my first term was in 2007–2011 as Elementary Division Director). Working with incredibly talented and dedicated art education leaders and NAEA staff has been one of the highlights of my leadership journey, career, and life.

Kudos to Deborah B. Reeve and Mario Rossero, Melanie Dixon, Dennis Inhulsen, Kathy Duse, Christie Castillo, Krista Brooke, and the entire NAEA staff for the amazing support from your small but mighty crew that works so hard for its members. Your focus and collaboration are valuable to members who rely on your support to do their important daily work with learners.

Thank you to the many Western Region state leaders with whom I've worked over the past 4 years. It has been one of my greatest pleasures to support you in your association journeys, work closely with you during times of need, and celebrate the work done by you and your members!

Hats off to my fellow vice presidents! Diane Wilkin from the Eastern Region, James Rees from the Pacific Region, and Meg Skow from the Southeastern Region have been my comrades, support, and true friends who have demonstrated daily how much they care about art education and NAEA. I've enjoyed the past 4 years

working with you. Go, VP1820! I also thank Kim Huyler Defibaugh, Thom Knab, James Haywood Rolling Jr., and the two sets of division directors I had the fortune of working with during my tenure. Your gift of time, talent, and treasures is applauded. This past year of serving on the board with my boss and friend, Lorinda Rice, has been a wonderful part of the adventure. Thank you, Lorinda!

CT! My admiration for you, Cindy Todd, is beyond measure. Your grace, energy, and willingness to consider every one of my harebrained, "out there" ideas while you were Western Region Vice President is equaled by no one. Thank you for accepting me as your partner and friend—such a pleasure and a joy!

And finally, to my wonderful Western Region leadership partner, Kim Cairry. Having served on the board yourself as Middle Level Director a few years back, I knew I had hit the jackpot when you became my Elect. Your cool persona, wit, willingness to hear my often-not-funny jokes and antics, and heartfelt mission as an art educator and leader are values I adore. You are more than ready to be our Western Region Vice President. You will do great things to support our state leaders and will be a strong voice on the NAEA Board these next 2 years. I will be your biggest cheerleader during your tenure!

MINNESOTA NEWS

Art Educators of Minnesota (AEM) was the host state association for the 2020 NAEA National Convention in Minneapolis. As your host for 2020, AEM was busy leading up to Convention, preparing for the thousands of art teachers who headed to Minnesota in March. Thank you, AEM! Even with all the planning for 2020, AEM has been busy restructuring its board and membership to build a stronger community of art teachers. This new vision for AEM's members will lead them into the future as better advocates, mentors, and educators for all Minnesota art teachers.

I have felt welcomed, heard, and valued during my time on the board. I hope what I've given our association is even just a fraction of what I've received.

NORTH DAKOTA ART EDUCATION ASSOCIATION NEWS

The North Dakota Art Education Association (NDAEA) held its first meeting as a renewed state association at the 2020 NAEA National Convention in Minneapolis. Current and potential NDAEA members voted this spring for board positions; reviewed the by-laws; introduced the website; and broke into groups for program development, brainstorming, and networking. NDAEA will continue to build bridges across the state to strengthen the voice of the visual arts in the state.

NAEA is my (and our) professional home. I have felt welcomed, heard, and valued during my time on the board. I hope what I've given our association is even just a fraction of what I've received. This has been the best growth in professional development and leadership I could have ever received. And for that, I am forever indebted to my home! ■



Kimberly Cairry

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Contributing Columnist and Past Regional Vice President: Bob Reeker, Elliott Elementary Visual Art Creative Computing Specialist, and Adjunct Instructor at Nebraska Wesleyan University, Lincoln, NE. Tel: 402-560-2735.

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CONSTANTS AND CHANGE

Serving as Southeastern Region Vice President has been an enriching and rewarding experience.

Over the past 4 years (including my Elect and VP terms), I have developed a deeper understanding of and appreciation for the diversity, strengths, resources, and challenges of our membership and state associations while building connections with our state and national leaders. During that time, there were challenges and celebrations. And yet through all the change, there were constants.

Our NAEA mission is a constant. As art educators and members of NAEA, we are a family with a common mission and ever-changing needs. Helping to facilitate collaboration and communication on a national scale is all about connecting with

state leaders and with individuals. As we address change in our states and across the nation, we know we can rely on the foundation of our relationships. Our mission remains constant even as leadership positions change.

Understanding and promoting our mission allows for smooth transitions and continuous growth. This is evident in each state, where promoting art education is a core focus. And for the first time in more than a dozen years, we've had a change of executive directors. Deborah B. Reeve demonstrated commitment to our organization and its members as she paved the way for our new executive director, Mario Rossero. Instead of an abrupt stop and start, the leadership transition has been fluid and has allowed Mario to begin this new chapter with a strong foundation and the ability to maintain momentum.

As we welcome Mario—and each new leader in our state and respective organizations—we need to have our mission at the center of our actions and a welcoming, supportive approach to change. Growth requires change and focus. Change requires openness and acceptance.

I am so excited for our future as an organization, and for the Southeastern Region under the leadership of Catherine Campbell. I have been blessed to work with Catherine on the boards of the South Carolina Art Education Association and NAEA. Her creativity, dynamic approach, and dedication will definitely take our region and our organization to a new level of effectiveness. I am grateful for the support and inspiration of the previous VPs, Catherine, my fellow VPs, and the NAEA Board. It's been an exciting journey. ■



Southeastern Region attendees in Charleston at the 2018 National Leadership Conference.



Former NAEA Executive Director Deborah B. Reeve and NAEA Executive Director Mario R. Rossero



NAEA Southeastern Regional VPs. From left to right: Debi West, Meg Skow, Scott Russell.



Attendees of the 2019 Southeastern Regional Leadership Conference in St. Petersburg, FL.



NAEA Regional Vice Presidents with Deborah B. Reeve. From left to right: James Rees, Meg Skow, Deborah B. Reeve, Diane Wilkin, Bob Reeker.



All together at the NAEA Studio and Gallery in Alexandria, VA.



Catherine Campbell

Regional Vice President. Curriculum Facilitator/Visual Arts Educator. Tel: 803-699-2750, ext. 72117. Email: ccampbel@richland2.org
Elect: Cheryl Maney, PreK-12 Visual Arts Curriculum Supervisor, Charlotte, NC. Tel: 704-533-1913. Email: cherylmaney@gmail.com

Contributing Columnist and Past Regional Vice President: Meg Skow, Visual Art Teacher, Rollings Middle School of The Arts, Summerville, SC. Tel: 843-817-0093. Email: megskow@gmail.com

THE SUN RISES IN THE EAST!

I am excited to use my first article as Vice President to honor outstanding art educators from across the Eastern Region. Congratulations go to the 2020 State Art Education Association Outstanding Art Educators.

Although they work in different types of schools and communities, and have different backgrounds and experiences, these inspirational individuals share a common commitment to strive for what is best for their students and for art education.

THE 2020 OUTSTANDING STATE ART EDUCATORS ARE AS FOLLOWS:

Connecticut: Cristina Pinton

Delaware: Lindsey Ostafy

District of Columbia: Briana Zavadil White

Maine: Amy Cousins

Maryland: Gino Molfino

Massachusetts: Elizabeth Fortin

New Hampshire: Aimee Piccolo

New Jersey: Harry Bower

Pennsylvania: Jan Riggio

Rhode Island: Anita Thompson

Vermont: Rachel Mangan

West Virginia: Sherri Butler

The 2020 NAEA Eastern Region Art Educator is Kristi Oliver. I was lucky to have gotten to know and become friends with Kristi in Delegates Assembly while we were both serving as our respective state association presidents. She has made valuable contributions to the Massachusetts Art Education Association and to NAEA. Kristi currently works for Davis Publications and serves as At-Large Commissioner for the NAEA Research Commission. Congratulations, Kristi.

The Eastern Region Division and National Awardees have also been announced this spring. The sun truly rises in the East!



Eastern Region Vice President-Elect Heidi O'Donnell and Eastern Region Past President Diane Wilkin.

COMC J. Eugene Grigsby, Jr., Award: Michelle Bae-Dimitriadis, PA

Eastern Region Elementary Art Educator: Pamela Armstrong, PA

Eastern Region Middle Level Art Educator: David Anderson, MD

Eastern Region Secondary Art Educator: Amy Migliore, PA

Eastern Region Higher Education Art Educator: Nan Park Sohn, MD

Eastern Region Preservice Art Educator: Caddy Cicogna, MA

Eastern Region Supervision/Administration Art Educator: Gino Molfino, MD

Eisner Lifetime Achievement Award: Karen Keifer-Boyd, PA

Elliot Eisner Doctoral Research Award in Art Education: Verónica Betancourt, MD

Elliot Eisner Doctoral Research Award in Art Education Runner-Up: Felix Rodriguez, PA

Lowenfeld Award: B. Stephen Carpenter, II, PA

Marion Quin Dix Leadership Award: Elizabeth Stuart Whitehead, MD

National Middle Level Art Educator: Benjamin Tellie, MD

National Museum Education Art Educator: Michelle Grohe, MA

National Supervision/Administration Art Educator: Elizabeth Stuart Whitehead, MD

New Professional Art Educator: Samantha Waid, MD

Newsletter Award Category II: Maine Art Education Association, ME

Now is a time to look forward. Workshop proposals for Chicago 2021 will be due very soon. Think about sharing your expertise with other art educators from around the country and world. Please also consider running for an NAEA Board of Directors position. Nominations for Division Directors are due July 1, 2020. I hope to see all of you in Park City, Utah, from July 15 to 18 for the National Leadership Conference. You will get to hear some inspirational speakers, attend workshops presented by state association leaders, and meet with Team East.

I am thrilled to be back on the NAEA Board of Directors and even more excited to be serving as Eastern Region Vice President. I am looking forward to working together with my Team East family and the other Regional Vice Presidents. Diane Wilkin deserves a huge thank you for her passion, enthusiasm, dedication, and hard work as Eastern Region Vice President. She has been a great leader and a fantastic mentor. Let me also welcome Heidi O'Donnell from Maine as our new Eastern Region Vice President-Elect. Heidi teaches at Belfast Area High School, is a past Maine Art Education Association President, and is a graduate of NAEA School for Art Leaders. I am eager to work with Heidi over the next few years. See you all in Utah! ■



Andrea Haas

Regional Vice President. Art Teacher. Tel: 860-416-9513. Email: ahaasarted@gmail.com

Elect: Heidi O'Donnell, Secondary Visual Arts Educator, Belfast, ME. Tel: 207-236-3993. Email: heidio.me@gmail.com

Past Regional Vice President: Diane Wilkin, Secondary Art Educator, Morrisville, PA. Tel: 215-801-4036. Email: diwilkin@gmail.com



MANY CONGRATULATORY CHEERS TO OUR AWARD RECIPIENTS!

Dear friends and colleagues, In this issue, I'd like to take a moment to share some wonderful, heart-warming comments about our Elementary Division award winners. The comments were pulled from some of their reference letters submitted with their nomination information.

EASTERN REGION ELEMENTARY ART EDUCATOR

Pamela Armstrong, Pennsylvania

"[Pam] is an extremely dedicated and caring art educator. The joy she finds in teaching art is impressive and inspirational," says her nominator, Sue Uhlig of the School of Visual Arts at Penn State University.

A colleague at Falk Laboratory School, University of Pittsburgh, shares that, "While it is an expectation that all our teachers be steeped in the theories of prominent progressive educators... none of them do so with more commitment, enthusiasm, or expertise than Pam.... She encourages all of us to think deeply about the ways that our youngest, sometimes preliterate students' artistic creations help make their thinking visible, and she asks us to engage immersively in the lives of children.... She reminds us on a near moment-by-moment basis how important it is to honor children and their ideas."

Marissa McClure Sweeny of Indiana University of Pennsylvania feels that Pam's leadership with NAEA's Early Childhood Art Educators Interest Group is her legacy: "The position paper authored under Pam's leadership will guide the group into its 20th anniversary at this year's Convention."

SOUTHEASTERN REGION ELEMENTARY EDUCATOR

Michele Kelly, Virginia

The Virginia Art Education Association feels that "Michele is an outstanding teacher. She is passionate and positive.... Michele can teach both young children and university students with the same level of expertise and professionalism.... She is a leader who strives to grow her craft as an outstanding teacher."

"A leader in the classroom, school, and county, Michele exhibits positive, thoughtful guidance as part of our Elementary Art Team Leaders group.... Whenever I visit Michele's classroom, I know a treat is in store. The children are always deeply engaged in thought-provoking and rigorous projects," shares Michael Gettings of Chesterfield County Public Schools.

Her principal, Lauryn Keller, said that "Michele has always exhibited a contagious enthusiasm for our Husky team. Her dedication to our students and community is evident in the attention she gives her work, her willingness to always lend a helping hand, and her constant support of students both in and out of her classroom."

WESTERN REGION ELEMENTARY EDUCATOR

Michelle Howard, Missouri

"Michelle is an amazing art teacher with a great deal to offer. She has worked hard to foster a creative environment in which her students can thrive," says her nominator, Melanie Robinson.

Her superintendent, Desi Kirchhofer, feels that Michelle is "a superb educator and supporter of art education for children at all levels."

Jennifer Fisher of the University of Missouri-St. Louis shares that Michelle's

"awards and accolades, while impressive, represent only a small picture of Michelle as an art educator... loving, generous, enthusiastic, and patient... She cares deeply for underserved children, dedicating her career to providing high-quality art education to students in her Title I district. She makes magic out of limited supplies, welcomes as many student teachers as I can send her, and does it all with joy."

NATIONAL ELEMENTARY ART EDUCATOR

Jennifer Dahl, Wisconsin

As our past National Elementary Director, Jennifer Dahl is already known to many of you. I'm sure you'll agree that she is celebrated for her upbeat energy.

"In addition to her energy, another of Jen's biggest assets is her servant leadership. She is one of the hardest workers I know and is always willing to help someone. She does whatever it takes to get the job done, to the highest degree of professionalism," shares her colleague Tiffany Beltz.

In addition, Julie Palkowski of the Wisconsin Department of Public Instruction described Jen as a "caring, creative art educator, leader, and guiding light who inspires others to make art... a mentor and caring colleague sharing strategies, resources, and support."

Jen's superintendent, Shelly Severson, feels that, while Jen's professional contributions are numerous, "her work with students cannot be overshadowed. The environment created in her classroom is a haven for many students. She is welcoming and loving, yet fosters a risk-taking environment that leads to amazing creations!"

Consider who you might nominate for 2021. Surely you know an outstanding and inspiring elementary art educator who deserves recognition. It might even be you. ■

Michelle Lemons

Division Director. Albuquerque Public Schools Coordinator and University of New Mexico Adjunct Lecturer.

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CONGRATULATIONS TO OUR AWARD WINNERS!

NAEA's Secondary Division is full of vibrant, innovative, and creative leaders. It is an honor to be nominated for an award among so many wonderful art educators.

Every nomination submitted this year was superb, and it was a joy to read the letters describing the impressive accomplishments of the nominees. We are so proud of you!

JOSH DREWS, NATIONAL SECONDARY ART EDUCATOR OF THE YEAR

"Joshua Drews represents the best in what we demand and expect in a quality and effective art educator. He gives of himself without expecting anything in return. His satisfaction comes in helping others be the best they can be for their students and fellow educators. He cares deeply for the state of art education in our great state of South Carolina and the nation."

— R. Scot Hockman, Retired,
Visual and Performing Arts Education
Associate, South Carolina
Department of Education



National Secondary Art Educator Award winner Josh Drews.

AMY MIGLIORE, EASTERN DIVISION ART EDUCATOR OF THE YEAR

"The amazing work she has accomplished through Project Innovate and the Pennsylvania Art Education Association Design Issues Group, involving students and teachers in significant hands-on experiences with sustainable design, testifies to her interest in expanding the range and relevance of art education as a vocation and lived experience for every student."

— Christine Marmé Thompson,
Professor Emerita of Art Education,
Pennsylvania State University

KIM MENESES, WESTERN DIVISION ART EDUCATOR OF THE YEAR

"I believe that Kim Meneses is a great art teacher. She provides access to the arts in a plethora of diverse and meaningful avenues. She is making a huge difference in her school and community. Honestly, I have not known a high school art teacher who has made such an impact on her students, her school, or the future."

— Amy Potts, Educator

CATHY HELLER, SOUTHEASTERN DIVISION ART EDUCATOR OF THE YEAR

"Anyone who knows Cathy knows that she is a quiet and unassuming professional. Her students are central to all the work she does as an art educator."

— Betsy Eppes

MELISSA WILSON, NATIONAL ART HONOR SOCIETY SPONSOR

"Melissa pushes her students to produce works of art that are challenging and intricate. She sets high standards and truly believes that her students can achieve anything, and because of this, they not only meet her standards, but often exceed them."

— Stacey Fenney, Art Educator

RISEING STARS:

High school juniors and seniors who are interested in becoming art educators are eligible for this program.

Ashley Thurman



**Ashley Thurman,
Capturing Fireflies.
Charcoal drawing.**

"I have always felt that Ashley's strongest leadership trait is her ability to explain art concepts to others. She is always willing to help her classmates and can explain things in a way that others comprehend."

— Renna
Moore,

Power APAC Visual Arts Program

Aleesia Wise



**Aleesia Wise, Collide.
Mixed media.**

"I can clearly envision Aleesia as a high school art teacher, guiding her own students in a chapter of the National Art Honor Society. This bright young visionary is a rising star!"

— Amanda M.
Jones,

Visual Arts Educator, Martin County
High School

Lilly Allison

"From personal experience, I know Lilly to be dedicated, intelligent, and willing to discover. She is the one student many teachers turn to over and over for assistance. It has been a true blessing to be her art instructor throughout high school."

— Nicole Briscoe, Art Educator,
Pleasant Grove High School ■



Kim Soule

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CELEBRATIONS, CAPTIVATING CONVERSATIONS, AND CRUISING TOWARD SUMMER

As we cruise towards summer breaks, perhaps summer teaching, continued research and service, once again I would like to **celebrate** the many accomplishments we would have celebrated at the 2020 NAEA National Conference, but were unable due to the impact of COVID-19. I want to acknowledge the creative capacities of individuals navigating a challenging and unprecedented time in our history. This column was written well before the concern of COVID-19 became a reality and I had intended a celebratory nature.

I indeed want to celebrate our award winners, especially since we were unable to come together at the conference. The **word celebrate comes** from the Latin *celebrare*, “to assemble to honor” or to sing praises and to frequent in numbers. I am thinking about how much coming together has a different significance because of the changes we have experienced due to COVID-19.

I missed being energized by all of the art educators at the annual conference and being nourished by the conversations and time dedicated to honoring and recognizing the amazing work of individuals in the Higher Education Division.

Since we were unable to convene, let’s sing praises (loudly) to the following award recipients (cue music!!)

Rita Irwin, University of British Columbia, National Higher Education Award

Anita Sinner, Associate Professor and Graduate Program Director, Concordia University, shared this about Rita:

Her foresight and ability to recognize shifting trends a decade ago informed the evolution of a/r/tography and required that she take a courageous position in the field. Her willingness to invite diverse practices to adapt a/r/tography in ways relevant to situated learning reflects her democratic, inclusive approach as an artist, researcher, and teacher.

Kit Grauer, Professor Emerita, University of British Columbia, shared the following:

With grace and amazing energy, she models the best that she can be and helps those around her achieve their full potential. I cannot imagine a worthier candidate.

Nan Park Sohn, Maryland Institute College of Art (MICA), Eastern Region Award

Gino Molfino, Coordinator, Fine Arts, Howard County Public School System, shared this about Nan:

Nan is one of the most well-prepared, thoughtful, passionate, and adaptable teachers I have met as an arts supervisor; she epitomizes what it means to be an exemplary educator in today’s society for multiple levels and capacities.

Joana Hyatt, Lamar University/University of Florida, Western Region Award

Heidi C. Powell, Assistant Professor of Art Education and Director of the Online Master of Arts in Art Education Program, University of Florida, shared this:

Joana demonstrates excellent teaching through creative scholarship and personal integrity. As someone who also lives leadership, Joana advocates for a wide range of individuals and provokes a sense of self-confidence and awareness in art education that is honest and balanced.

Jeff Broome, Florida State University, Southeastern Region Award

Sara Scott Shields, Assistant Professor of Art Education, Florida State University, shared this about Jeff:

As the associate chair of our department, Jeff has guided departmental growth with grace and humility. Graceful leadership is a difficult task, but Jeff is the kind of leader who chooses the good of the group over his personal successes.

Pacific Region Award—No recipient

This fall, please strongly consider nominating an outstanding higher education educator to represent the Pacific Region at the 2021 NAEA Convention.

Kay Broadwater, Towson University, Preservice Chapter Sponsor Award

Art educator Kathryn Heuston shared this about Kay:

It is only fair to consider that her enthusiasm has impacted hundreds of thousands

of students whose art teachers are wonderful as they’ve been influenced by Kay’s powerful love of the arts and teaching children by this compelling means. Kay’s impact is tangible and endless.

Joni Acuff, The Ohio State University, Manuel Barkan Memorial Award

Congratulations to Joni Acuff, the recipient of the Manuel Barkan Memorial Award for her scholarship disseminated in the article “Black Feminist Theory in 21st-Century Art Education Research” (Boyd Acuff 2018).

Bravo to Susannah Brown, of Florida Atlantic University, who will be sharing her lecture in a new venue as the 2019 National Higher Educator of the Year. [Venue and method TBD.]

Thank you again to the Higher Education Division leaders and others for organizing two amazing panels. We also look forward to seeing how these ideas will be shared in a new format as well!

Forum: Nurturing Teachers and Learners: Impacts of Contemplative Practices on Art Education

Discussion Leaders: Asavari Thatte, Karin Tollefson-Hall

Forum Participants: Amanda Boyaki Wilson, Nan Park Sohn, Peter Vietgen, Courtney Weida

Forum: How Alarming: Arts-Based Research: Is It Ruining Our Field?

Discussion Leaders: Daniel Barney, Jorge Lucero, Nadine Kalin

Forum Participants: Kevin Day, James Haywood Rolling Jr., Richard Siegesmund, Mira Kallio-Tavin, Kevin Tavin, Tim Smith

Thank you to Mary Hafeli for her insights to this forum.

See you in Chicago!

The Higher Education Division Team ■

¹ See <https://www.etymonline.com/word/celebration>

Reference

Boyd Acuff, J. (2018). Black feminist theory in 21st-century art education research. *Studies in Art Education*, 59(3), 201–214.



Amy Pfeiler-Wunder

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Western: Jorge Lucero, jlucero@illinois.edu; *Pacific:* Dan Barney, daniel_barney@byu.edu

Each year, we join our NAEA to celebrate the accomplishments of amazing art educators from across the nation.

Within our Middle Level Division, five amazing art educators received awards this spring. The objective of our awards program is to recognize the excellent work of NAEA's many outstanding individuals, as well as its state and provincial associations; to focus professional attention on quality art education and exemplary art educators; to increase public awareness of the importance of quality art education; to set standards for quality art education and show how those can be achieved; and to provide tangible recognition of achievement, cultivate professional awareness, and enhance professional opportunities for NAEA members.

Congratulations to the following art educators who received their awards this spring:

Lydia Atubeh, Outstanding National Junior Art Honor Society Sponsor, DeKalb County Schools, Georgia

"Thank you for allowing me to highlight Lydia Atubeh's attention to service and dedication to her visual arts program. She effectively fosters inspiration and encourages creativity in her students.

Ms. Atubeh also collaborates with many colleagues: she organized an in-service cake project with her students and Family and Consumer Science students. Her fundraising efforts to support her art club as well as the surrounding community include spirit nights at local businesses."

— Felicia Harris

David Anderson, Eastern Region Middle Level Art Educator, Gilman School, Maryland

"David Anderson is an exceptional art educator, talented leader, and tireless advocate for his middle school students, and for contemporary issues they and others face. He has significant experience teaching and coordinating at Gilman as well as at other levels; extensive leadership at the local, state, and national level; and noteworthy professional involvement at the international level."

— Kevin Tavin, Professor, Aalto School of Arts, Design and Architecture

Nancy Von Brock, Southeastern Region Middle Level Art Educator, Louisiana State University, Louisiana

"Nancy is an extremely active member of the Louisiana Art Education Association. She has served as president, as conference chairman, and on the delegates assembly representing Louisiana. Her dedication to her students and colleagues is unending.

She sponsors the middle school art club. She is always thinking of ways to give back to her school and art community."

— Elizabeth Mackey, Middle and High School Art Educator

Cappie Dobyns, Western Region Middle Level Art Educator, Ames Community School, Iowa

"I have never known Cappie to be without unbridled enthusiasm and work ethic on behalf of art education. She came to Iowa as a well-recognized and decorated visual arts educator from Texas and immediately began to make an impact on Iowa's art educators. Cappie puts her students first and has a proven track record within the state and nationally."

— Ronda Sternhagen, 5-12 Visual Arts Educator

Benjamin Tellie, National Middle Level Art Educator, Charles E. Smith Jewish Day School, Maryland

"Without hesitation, our board nominates Benjamin Tellie for this award. Benjamin has been active in the Washington, DC, and Baltimore communities since 2010, exhibiting his artwork and instructing art and wellness workshops. His specialized art and wellbeing workshops support adults, children, and families struggling with cancer, loss, grief, and anxiety."

— Sarah Neubold, President, Maryland Art Education Association ■



(Left to right) Lydia Atubeh, Outstanding National Junior Art Honor Society Sponsor; David Anderson, Eastern Region Middle Level Art Educator; Nancy Von Brock, Southeastern Region Middle Level Art Educator; Cappie Dobyns, Western Region Middle Level Art; and Benjamin Tellie, National Middle Level Art Educator, Charles E. Smith Jewish Day School.



Kathryn Rulien-Bareis

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NAEA STUDENT CHAPTER SPOTLIGHT: ILLINOIS STATE UNIVERSITY

Each year, the Retired Art Educators Affiliate (RAEA) coordinates a selection committee to score applications for NAEA's Outstanding Student Chapter Award. Chapters are scored on digital presence, collaboration, community, and professional growth/development. Award winners receive a generous check from RAEA, and a designated time at the National Convention to share their chapter's work.

We had wonderful candidates and extend a special congratulations to our winner—Illinois State University!

ISU's chapter has seven elected officers and 34 active members (18 of whom are active NAEA members).

A special shoutout goes to Alice Brandenburg, current President of ISU's student chapter and past Western Regional Representative for the Preservice Division, who gave us this quote:

"Members of the NAEA student chapter at Illinois State University are provided with countless opportunities for advocacy, leadership, professional development, and volunteer experience in the community. Within the span of the school year, our chapter organizes, leads, participates in, and attends over 15 sanctioned events. All members of our organization are extremely passionate about what they do. They go above and beyond to help our chapter achieve great strides and high recognition in our community. Last year, our members averaged 9.8 hours of volunteer service and participation. I am confident that, just as it did before me, ISU's NAEA student chapter will continue to grow in scale and in heart."

Kelly Gross, Faculty Advisor and Assistant Professor of Art Education at ISU, said:

"I continue to be impressed with the art education students' involvement in and commitment to this organization. The leadership of the chapter works tirelessly to organize and promote

events and opportunities for our students. As a result, our students become more connected to each other and develop a professional identity before entering the field.

CONGRATS TO OUR 2020 PRESERVICE AWARDEES

We had several nominees for the 2020 NAEA awards and are so excited to see our Preservice members shine! Our 2020 award winners are:

New Professional Art Educator:

Samantha Waid, Eastern Region

Eastern Region Preservice Art

Educator of the Year: Caddy Cicogna

Western Region Preservice Art Educator of the Year: Katelyn Reyes-Brown

We are so proud of your hard work and dedication to this field.

LOOKING AHEAD TO CHICAGO!

Our community works year-round to make each National Convention successful—and full of knowledge and resources for you. We hope to see you in Chicago.

STAY CONNECTED

Our favorite part of our leadership work is connecting with you and accompanying you on your journey as an art educator. As a reminder, here is your Preservice Division Team's contact information:

Preservice Division Director: Tori Lynne Jackson Davis, torilynne.naea@gmail.com

Preservice Division Director-Elect: Lynn Loubert, loubertl@ferris.edu

Eastern Regional Representative: Gianna Palazzo, giannapalazzo18@gmail.com

Pacific Regional Representative: Position vacant, email Tori if interested:

Southeastern Regional Representative: Amy Keenan-Amago, keemago@gmail.com

Western Regional Representative: Sarah Byers-Hinch, sarahbyers.naea@gmail.com

UPCOMING OPPORTUNITIES

- **Has your student chapter registered this year?** Each academic year, student chapters must fill out the registration form and email it to NAEA Member Services (the email address on the form is members@arteducators.org) or fax it to 703-860-2960.
- Check out our job board on NAEA Collaborate if you are on the job hunt.
- Are you doing something awesome as a Preservice member that aligns with NAEA's strategic vision? We want to feature you on social media and in our newsletter! Please email your successes to Tori at torilynne.naea@gmail.com.



Top to bottom, left to right: Alice Brandenburg, Samantha Paszternak, Thomas Jackson, Mary Malone, Madeline Luby, Halle Tiska, Delaney O'Rourke, Amy Chiappetta, Branstarr Sihanath, Savannah Cowan, Melody Bonilla, Joey Hatch, Jessie Schmit, Dezarae Dowers, Matthew Vaughn Teeter, Logan Griffin, Lauren Bresnahan.



Tori Lynne Davis

Division Director. Art Educator, Waynesboro, VA. Tel: 704-883-6381. Email: torilynne.naea@gmail.com

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STAY CONNECTED

Facebook: 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>

BOLD SPACES FOR BOLD CONVERSATIONS

It's OK to not be OK.

I'm writing this message during my 6th day of working at home for the purpose of social distancing to prevent the spread of COVID 19. This is uncharted territory for many of us, and change is never easy in the best of circumstances.

As we adapt to new routines (or lack thereof) and encounter innumerable "firsts," I encourage you to be kind to yourself and others. I find museum educators to be an ambitious, driven bunch who expect a great deal of themselves. This can be a good thing, but it can also lead to unrealistic expectations and burnout. We are all living through a very difficult situation, and we can all expect to be stressed, upset, and unsettled. Reach out to one another and share virtual support where you can.

Ask for help. I'm going to repeat that since I need to hear it again. Ask for help. Since we are generally very competent and capable folks, it can feel like weakness to ask for assistance. This is not the case. It takes great strength to share your vulnerability and ask for what you need.

I am so grateful for the incredible community that you all create, and I'm sad that we couldn't gather in Minneapolis

for Preconference and Convention. I am especially disappointed that we couldn't celebrate our 2020 award winners in person. Please take the time to read about them below. They have each gone above and beyond to support NAEA and advance the field.

I know that we will continue to cheer each other on, share great ideas, offer camaraderie, and so much more in the coming days and weeks.

KUDOS TO OUR 2020 MUSEUM EDUCATION DIVISION AWARDEES

Pacific Region Museum Education Art Educator: Emily Jennings, Director of School and Family Programs, Fine Arts Museums of San Francisco

Jeanne Hoel said, "Emily deftly applies her leadership acumen to teacher and family programming and intradepartmental collaboration at the Fine Arts Museums of San Francisco, and more widely to the field of museum education. By frequently collaborating with departments across her museums, Emily has built greater visibility for education and has helped shift the museums' culture by serving as a liaison between staff and museum leadership for advancing efforts related to equity, diversity, and inclusion. She brings gravitas, professionalism, and heart to her work with the public, fellow museum colleagues, and education colleagues across the country."

Western Region Museum Education Art Educator: Natalie Svacina, Education and Residency Director, Houston Center for Contemporary Craft

As Jennifer Berardino observed, "Natalie demonstrates that her role as a museum educator is to be the voice of our visitors and help them understand the works of art through a variety of measures. She is an active member of both the National and the Texas Art Education Association. In 2017, she cofounded the Hous-

ton Museum Education Roundtable, a professional development organization for Houston area art educators. I have watched her grow and flourish in Houston museums for the last 7 years."

Southeastern Region Museum Education Art Educator: Jena Sibille, Curator, Fulton County Schools Teaching Museum

Brooke Humphrey shared that "Jena is a champion of arts-integrated learning for the district. Through her leadership, the museum annually serves over 50,000 students. Jena also manages the Fulton County Schools Archives, and she and her staff have created online publications so that teachers can incorporate primary sources as resources in their classrooms, promoting visual literacy and inquiry-based learning. Much of the excellent programming of the Teaching Museum is due to partnerships that Jena has cultivated with local teaching artists, museums, and organizations."

National Museum Education Art Educator: Michelle Grohe, Esther Stiles Eastman Curator of Education, Isabella Stewart Gardner Museum

This year's National NAEA awardee served as Museum Division Director from 2017 to 2019. Michelle is dedicated to rigorous research along with making time for reflection in museum education. Peggy Burchenal, a long-time mentor to Michelle, described her as "an extraordinary teacher. She is also committed to research that reveals why and how certain pedagogical models work more effectively. Through her tireless focus on the needs of those who are new to museums, she has become a leading voice in the exciting issues that are shaping the future of museums, especially diversity and inclusion. Her emphasis on reflective practice has already inspired a new generation of museum educators." ■



Juline Chevalier in front of *Billboard* (1957) by Grace Hartigan in the galleries at the Minneapolis Institute of Art.



Juline Chevalier

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Regional Directors: Eastern: Mieke Fay, FayML@cmog.org; Southeastern: Kylee Crook, kcrook@thebass.org; Western: Hajnal Eppley, HEppley@clevelandart.org; Pacific: Kabir Singh, kabir.am.singh@gmail.com

Supervision and Administration Division



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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!

Please join me in offering heartfelt congratulations to our colleagues receiving regional and national Supervision awards!

The following NAEA Supervision and Administration (S&A) Division members have been honored:

MICHAELANN KELLEY, WESTERN REGION

Michaelann is the Program Director for Visual Art for Aldine, Texas, ISD. A long-standing member of the Texas Art Education Association (TAEA), Michaelann shares her passion for teaching with everyone she meets. She has been a keynote speaker at many conferences and published several articles.

Mel Basham, current TAEA President, spoke of Michaelann as “a dedicated art educator who continually strives to create learning opportunities for all art educators as she stresses the importance of responsibility, commitment, and lifelong learning. She sets the example for her teachers. Michaelann is an advocate for students, art educators, and the importance of art education.”

LAURA LAQUAGLIA, SOUTHEASTERN REGION

Laura is the dynamic Supervisor of Learning Design and Visual Arts for Cobb County Schools in Georgia. Her talents have been shared in national presentations as well as in leadership roles within the state of Georgia.

In her district, Laura has emphasized the importance of artist-teachers by starting the art teacher group #CobbArtTeacher-

sCreate, which serves to revitalize teaching and creating for its members. Julie Denison wrote, “Not only does this serve to connect us more to our own artmaking and passion for what we teach, but it also has become another professional learning network where we share ideas for what works in our classroom.” Laura creates positive cultures for learning.

GINO MOLFINO, EASTERN REGION

Gino is the Fine Arts Coordinator for the Howard County Public School System (HCPSS) in Maryland. A national presenter for many years, Gino supports fellow educators by sharing his knowledge and volunteering on committees. Jay Ayres, a fellow HCPSS teacher, wrote that “Gino epitomizes NAEA’s commitment to service, knowledge, leadership, and professional development.” His impact is felt not only in art but across the curriculum.

“Gino spearheaded efforts to design districtwide, cross-disciplinary, long-term transfer goals for learning. He accomplished this task by facilitating discussions with peer leaders to identify common threads among all curricular programs. He is a bit of a rockstar in Maryland’s art community,” said Bill Barnes, Chief Administrative Officer of HCPSS.

ELIZABETH STUART WHITEHEAD, NATIONAL

Elizabeth’s dedication to the field of art education is exceptional. According to Maryland Art Education Association President Sarah Neubold, Lisa—in her current role as Visual Art Supervisor for Prince George’s County Public Schools in Maryland—has elevated, increased,

developed, implemented, and evaluated the district’s visual arts program. Lisa’s work connects the dots for art educators. She is the epitome of a lifelong learner, continually asking questions and seeking out new understanding.

“She is definitively a leader of leaders,” wrote Cheryl Maney, Charlotte-Mecklenburg Schools’ Visual Arts and Dance Curriculum Specialist. “I cannot think of a more deserving recipient of this prestigious award.”

SUPERVISORS SUMMIT

I also want to take this opportunity to thank everyone who contributed to the planning of our amazing Supervisors Summit, “Mapping the Future of Art Education,” which was slated to be held during NAEA Minneapolis.

I specifically want to thank Ellen Mueller, Markus Haala, Marilyn Stewart, and Robb and Kristi Oliver for preparing their insightful presentations and the “hands-on/heart-on/minds-on” learning. We believe that a focus on appropriation and 4D contemporary art practices within the digital age can be helpful.

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



Lisa Stuart
Whitehead, National
Supervision and
Administration
awardee.



Lorinda Rice

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Regional Directors: *Eastern:* Julia Lang-Shapiro, jlang@lbeach.org; *Southeastern:* Andrew Watson, andrew.watson@acps.k12.va.us; *Western:* Michelle Ridlen, Michelle.Ridlen@fhdschools.org; *Pacific:* Janice Bettiga, jbettiga@themadeleine.com

Interest Group Art Education Technology (AET)

www.artedtech.org

Twitter: aetnaea

Facebook: www.facebook.com/groups/1662701913963649

WE WANT YOU TO BECOME A MEMBER OF AET!

Many of us come together every year at the NAEA gathering to learn new information, get new ideas, and see new and old friends. Already, we are looking ahead to next year, to the NAEA 2021 National Convention in Chicago, to start again.

The break can be filled, however, with activities and participation in NAEA's Interest Groups—including the Art Education Technology Interest Group—among the largest Interest Groups in NAEA!

Let's take a look at some of the things AET does:

Membership: Become a member—annual dues are \$10, and you can join through the NAEA website.¹

Connections: Check out our website, where you can connect with members and access news.² Visit us on Facebook and other social media platforms for even more connections with members.³ We also post regularly on our NAEA Collaborate page.

Conventions: We sponsor a number of presentations every year at the NAEA National Convention. We have also offered several preconferences. Additionally, we have a business meeting and an awards session, both of which are open for new and potential members.

PechaKucha: One of our most popular Convention programs is our PechaKucha, a fast-paced presentation of technology ideas from 10 to 12 practitioners who share information on new tools and techniques. Presenters are asked to focus on student-centered pedagogy, projects, or challenge-based instruction that is supported by research and practice-based evidence. Each presentation lasts 4 to 5 minutes. If you are interested in applying to be part of next year's PechaKucha, fill out the online form.⁴

AET Grant: In 2019, we established a grant to help fund technology-related projects that directly benefit students through innovative and creative teaching methods. Grant applications are due by Jan. 15, 2021. Download an application from the AET community page in NAEA's Collaborate.

Awards: Every year, we honor art educators who have made noteworthy service or research contributions to the field of art education technology, or who have made exceptional instructional applications of technology in K–12 classrooms, museums, higher education institutions, or alternative settings. If you know someone who deserves an award, please nominate them. Instructions for nominating are available online.⁵ Nominations must be received by Dec. 15, 2020. If you have any questions, please do not hesitate to email AET Awards Chair Lilly Lu.⁶

Multicaucus Party: Every year at the National Convention, we cosponsor a party with several other Interest Groups. The party is always held off site at an interesting location. All members are welcome to attend.

One of our most popular Convention programs is our PechaKucha, a fast-paced presentation of technology ideas from 10 to 12 practitioners who share information on new tools and techniques. Presenters are asked to focus on student-centered pedagogy, projects, or challenge-based instruction that is supported by research and practice-based evidence.

So, again, we want you to join us! Come share your tech ideas on one of our social media platforms, at a Convention presentation, or at a gathering! ■

1 https://members.arteducators.org/naeas-sa/f?p=STDSSA:101:::P101_VC,P101_CON-TEXT,G_SUCCESS_URL::,ssauthmenu.show_top_menu

2 <http://artedtech.org/>

3 <https://www.facebook.com/groups/1662701913963649>

4 <https://tinyurl.com/PechaKucha2021>

5 <http://artedtech.org/index.php/awards/nominations>

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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: Nancy Micklewright

LOOKING AT PHOTOGRAPHS: PORTRAITS AND SELFIES

AACIG aims to promote Asian arts and culture. It is our honor to have guest columnist Nancy Micklewright share her expertise on photography in Iran in this issue. AACIG encourages art from all Asian regions. Please contact Kevin Hsieh if you are interested in contributing a column for NAEA News.

THE BEGINNINGS OF PHOTOGRAPHY IN IRAN

After the invention of photography was announced in Europe in 1839, the new technology soon made its way around the globe. In Iran, Nasir al-din Shah, who ruled from 1848 to 1896, brought photography to the Iranian court, setting up training programs and documenting court life during his reign. Iran's engagement with photography extended beyond the court, though, with photo studios in major Iranian cities. Antoin Sevruguin, born in Iran of Russian-Georgian parents, opened studios in Tehran and Tabriz in the 1870s. One of Iran's most successful early commercial photographers, Sevruguin produced diverse work that included studio portraits and court photographs, as well as photographs of archaeological sites, buildings, and landscapes.

PHOTOGRAPHY IN IRAN TODAY

Photography is still an important art form in Iran. In the country's sometimes challenging political circumstances, particularly since the 1979 revolution, photographers have often been limited in what they can show in their work. Though many have left Iran, those who remain have developed working modes that allow them to tell stories and comment on social issues without getting into trouble with the authorities. One of these photographers is Shadifarin (Shadi) Ghadirian (born 1974), who lives in Tehran. Her work engages with the tension

between tradition and modernity—particularly for women—in some cases through a dialogue with the conventions of historic photography in Iran.

TWO IMAGES OF WOMEN IN IRAN, TAKEN MORE THAN A CENTURY APART

Making portraiture more available was a prime motivation for the development of photography. It is not surprising, then, that portraiture remains among the most popular photography genres globally. The relationship between sitter and photographer varies—sometimes the sitter has a voice in how they are presented, and sometimes the photographer is in control. As in painted portraiture, the background, dress, and props tell a great deal about the sitter and demonstrate the photographer's style. Books could indicate learning, a paintbrush could signal an interest in art, or a clock could represent the passing of time.

Looking at the two photographs here, one by the 19th-century photographer Sevruguin and one by Ghadirian, how do the photographers use the conventions of photographic portraiture? What do you think about the differences in how the subject interacts with the viewer? Why does Ghadirian include the newspaper in her photograph, and why does she pose her sitter in such an old-fashioned setting?

IS A SELFIE A PORTRAIT?

Photographic self-portraits go back to the beginnings of photography, but “selfies” are a phenomenon of the past 3 decades. Now virtually everyone with a cellphone takes selfies to document their lives and to remember specific moments. With the



Figure 1 (left). Antoin Sevruguin, *Untitled*, c. 1870s. Photograph. Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Smithsonian Institution, Washington, DC. Figure 2 (right). Shadi Ghadirian, *Untitled*, 1999. Photograph. Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, Washington, DC.

invention of the cellphone camera, what was once available only to the wealthy—the ability to preserve their own image—is now literally in everyone's hands.

Is a selfie a portrait? When you take a selfie, are you thinking about what you are including in the picture to tell others about yourself? Or is it a more ephemeral, spur-of-the-moment image? (How) has the selfie changed the portrait? ■

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Maria Lim

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Columnist: Juuso Tervo

MOVING AROUND, MOVING FORWARD

We often encounter statements that praise art's ability to show us the world from different angles: the arts "celebrate multiple perspectives," which is why "one of their large lessons is that there are many ways to see and interpret the world" (Eisner, 2002, para 3). In fact, this carousel-like movement between various points of view is said to support—in the legislative language of the Every Student Succeeds Act—"well-rounded education" (National Art Education Association, n.d.). The term "well-rounded" refers to something fully developed, complete, well-balanced, and varied.¹

Thus, one cannot help but think that the perpetual *movement* induced by art in education is, interestingly enough, bound to a fundamental *stability*: not only because this movement completes itself in a state of full development, but also because it secures a balance among different perspectives and acts as a point of reference from which all angles and the movement between them can be counted.

What are we to make of this entwinement between motion and motionlessness when discussing the societal role of art in education? What does it tell us about the social imagery from which these metaphors spring?

Although this movement along the circumference of our perception can, at first, be understood to secure social inclusion—after all, a well-rounded education may support the societal participation of all who have access to it—philosopher Thomas Nail (2015) reminds us that not all movements are treated equally in contemporary politics, whether local or global. Arguing that "social expansion has always been predicated on the social expulsion of migrants" (p. 7), Nail shows how forms of movement relative to something stable (e.g., citizenship of

a nation state, or private property) are prioritized over vagrant movements of those who are not associated with fixed sites of identification. The fact that today's immigrant populations are likened to forces of nature—depicted as *floods* and *flows*—is symptomatic of this division. Because they are not bound to specific locales, migrant people are increasingly facing techniques of control and order—not through citizenship or property, but through walls.

Nail's book does not deal with art education specifically. However, I see that it encourages readers to ask critical questions about the relationship between well-rounded education and the movement of different perspectives that support it. Indeed, what kind of stable point of reference might we presume when celebrating the multiple perspectives offered by art in education? What kind of movement do we imagine among those perspectives? These are not merely metaphorical inquiries, but deal with the very foundations of educational thought. If different perspectives evoked by art are understood to meet in a singular, stable place—"the world," for example—then learners are expected to circulate around this predetermined point of reference whose mastery takes them further in the direction of self-development and completion. This sustains a division of power between those who claim to have done their rounds and those whose movement does not fit within specific patterns. To put it differently, learners should not wander, for they have certain directions to take.

If this is the case, how do we approach the multiple perspectives that art may offer, beyond simply considering the interplay between an immobile object of inquiry and the moving observer circulating it?

Rather than focusing on the number of perspectives that art curriculum may offer to the world, I believe it is also worth paying attention to the various kinds of *worlds* in which art and education already operate; worlds *in which* (and not *from which*) one learns. Because these worlds are historically, socially, culturally, and geographically layered, they are on the move, unsettled in fixed constellations, just like their inhabitants. Hence, if, in the words of anthropologist Tim Ingold (2011), "wayfaring is our most fundamental mode of being in the world" (p. 152), it is so because even though learning and teaching may take us places, those places are inevitably affected by places and people we do not even know to look for. To move with these worlds and people—both known and unknown—might require a willingness to wander and, most importantly, an openness to learn from those who do. ■

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

¹ <https://www.oed.com/view/Entry/227553?redirectedFrom=well-rounded>

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



www.csaenaea.org

NAEA (information page about CSAE): www.arteducators.org/community

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

CSAE Facebook page (Get updates and interact with the community): 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.

THE IMPORTANCE OF CLARIFYING WHAT “SPIRITUAL” MEANS TO US

This is my first column as Chair for CSAE. I am very honored and excited to take on this role and responsibility. The CSAE is a unique NAEA interest group in that it focuses on the spiritual in art with broad applications for a wide array of art education practices.

The term *spiritual* can cause very diverse reactions due to its numerous associations with the sacred, religion, rituals, creativity, mindfulness, nature, and the arts. The meaning of ‘spiritual’ can become further complicated through its associations with:

Spiritual awakening: an experience that results in a ‘call’ to transform; typically these experiences are marked by loss of some kind....or another kind of experience that “shakes your worldview” (Brady, 2019).

Spiritual development: typically aligned with faith development or stages of awareness that evolve over time, with maturation and with an aim on living purposefully and consciously.

Spiritual intelligence: Emmons (2009) equates spiritual intelligence with a heightened intelligence and consciousness, the ability to enter into spiritual states of consciousness, and to engage in behaviors such as compassion, humility, gratitude and forgiveness.

Spiritual literacy: describes a process or aim of becoming more aware and knowledgeable about spiritual questions, issues, art forms, and experiences.

Given the many associations of the spiritual, and the many resistances toward approaching the subject of the spiritual within public education and art education contexts, it is important that we each clarify what ‘spiritual’ means to us. Arriving at a *clear working definition of ‘spiritual’* can support the development of clarity within professional practice.

The quest to understand the spiritual invites us to read, inquire and explore—and there are numerous art educators addressing this subject today. There are many journals and magazines such as, *Parabola*, *Spirituality & Health*, and *Mind, Body Spirit* that offer short essays on wonderful topics related to the spiritual. I have also listed some resources to give you an idea about how the spiritual is addressed within education.

Educator John Miller’s (2000) suggests that the spiritual is “not confined to institutional religions, but is concerned with the connection we can feel between ourselves and something vast, unseen, mysterious, and wondrous.... (p.140). I resonate with this definition because it is inclusive and inviting. I conceive the spiritual as both a noun *and* a verb—that is, it can be state of being as well as an practice of ‘doing’ in the pursuit of exploring existential questions about the human condition.

The search for the spiritual can take the form of any number of pathways, such as, the contemplative, the religious, the philosophical, the pedagogical, the scientific, the artistic, and the everyday rituals of life.

How do you define the spiritual? Which pathways might be important to pursuit of the spiritual? As the word ‘spiritual’ is derived from the Latin word for ‘breath,’ how might you ‘breathe’ into your professional practices in this new decade—and in this time of great change and uncertainty?

This year, as your Chair, I hope we can explore together what the spiritual means for each of us, in the contexts that we work in and in our various roles as art educators, artists, and researchers. We will be working as a board to expand ways that CSAE members can connect and share

their ideas and work via the CSAE website, social media and at the conference.

I want to close with two words: **Gratitude and growth**. A very special thank you to **Nancy Brady**, past Chair of CSAE, for her leadership. I am also grateful to CSAE past-Chair **Patricia Rain Gianneschi** for her guidance. Thanks to **Lark Keeler**, past-Secretary for her service to the CSAE board. I am grateful we have such an amazing CSAE board for 2020-2021: **Membership Coordinator**: Margaret Ann Leysath; **Higher Education Representative**: Jane Dalton; **Middle School Representative**: Raine Dawn Valentine and **Elementary Representative**: Shana Perlmutter. Growth: I look forward to our continued growth and work together!

Please feel free to contact me about any issues or questions that you have relative to CSAE: csae37@gmail.com ■

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THE BENEFITS OF CHOICE-BASED EDUCATION

Greetings from Choice-Art Educators!



**Choice-Art Educators
Co-President-Elect
Julie Jacobusse.**

Choice-Art Educators entered its fourth year as an NAEA Interest Group and swore in its third Co-President-Elect. Congratulations to new Co-President-Elect Julie Jacobusse. She will serve in the position for 1 year, after which she will

become co-president at the 2021 NAEA National Convention. She will serve in that capacity until 2023.

I knew there was more to teaching art than teacher-generated ‘cookie-cutter’ projects, and I liked the idea of the art room as a studio for students to create art based on their own visions, life experiences, and ideas.

Below is the description Julie wrote to introduce herself to the NAEA Choice-Art Educators:

“I have been teaching choice-based art education for over 12 years. Most of my experience has been in Atlanta, Georgia, and more recently in western Michigan. I moved to Atlanta for a teaching opportunity in the spring of 2005, after I had finished student teaching in Saugatuck, Michigan.

In my first year of teaching, I did discipline-based art education.

“In the fall of my second year, I saw posts from Kathy Douglas on a Getty listserv and later in a Yahoo group about choice-based art education. After reading the posts about teacher and student excitement, I decided to transition to choice-based art education. I knew there was more to teaching art than teacher-generated ‘cookie-cutter’ projects, and I liked the idea of the art room as a studio for students to create art based on their own visions, life experiences, and ideas.

“After I transitioned, I saw an excitement in my students and myself that was reciprocal: this excitement seemed to go back and forth as students created art, making connections with their world and what they were learning in their classrooms. Though parents and teachers may have found the student-generated art to be less polished, they loved that the students could explain what they made, how they made it, and how much their authentic art meant to them.

“I think it was then that teachers understood how choice-based art education was making a huge transformation in students’ lives. Parents have even told me how their children have gotten into certain crafts, such as beading, or how their family now goes to craft fairs and sets up their own booth.

“Choice-based art education is beneficial for many reasons. It helps keep you within a limited school budget because you don’t have to order 30 of everything. It’s also flexible in that you can change focuses as needed. Classroom teachers sometimes ask me to do an activity, which eventually becomes a new focus.

“When I moved to a new school because of attrition in 2009, I created a YouTube video that showed my students creating choice-based art. That video is very special to those students even now, as they are able to see how much they have learned. Their enthusiasm for choice is visible. I am very passionate about art education and excited to use this opportunity to continue to grow as an artist and as an educator. It is an honor to serve as co-president.”

We are sure that Julie will do a wonderful job in her new role. Please join us in congratulating her!

Finally, Cynthia and I are extremely proud to represent Choice-Art Educators. Thank you to Joy Schultz for her service as co-president. Her mentorship and creative efforts have helped make our curricular group even stronger. Cynthia Gaub has transitioned into a full co-president and will use the next year to mentor Michelle Puhl-Price as she steps into her role as co-president. As mentioned, Julie Jacobusse will become the co-president-elect. Thank you to all of you for bringing student-directed learning to your students!

Warmly,

Cynthia Gaub and Michelle Puhl-Price,
Co-Presidents ■

Cynthia Gaub

Choice-Art Educators Co-President. Middle School Visual Arts Educator, Everett, WA. Email: clgaub@gmail.com

Michelle Puhl Price

Choice-Art Educators Co-President. Sandy Spring Friends School, MD. Email: puhlm@ssfs.org

Interest Group Committee on Multiethnic Concerns (COMC)



A special thank you to all of you who are members of the Committee on Multiethnic Concerns (COMC). Your efforts support our mission to foster respect for and create greater understanding of cultural diversity within our society.

Our efforts are especially relevant today, when our country is facing so many diversity issues. Without the NAEA's COMC and other groups, our society would lack a platform to address multifaceted diversity issues and brainstorm possible solutions.

Once again, the selection of our J. Eugene Grigsby Award winner was a difficult process, as we had several deserving nominees. This most prestigious award honors individuals who have made distinguished contributions to the field of art education through advancement and promotion of education, investigation, and celebration of cultural and ethnic heritage within our global community.

COMC thanks Pamela Lawton for her support and for speaking at our Grace Hampton Lecture Series. Virginia Commonwealth University is fortunate to have in Pamela someone so committed to the field of art education, community-based arts practices, and culturally relevant research at the local and international levels.

Such commitment is no easy task, and Pamela has worked in this capacity for over two decades and continues to inspire art educators globally. According to the Penn State University (n.d.)

website, the lecture series "named for Grace Hampton, professor of art, art education and integrative arts, and senior faculty mentor at Penn State, 'honors the courageous leadership of Dr. Grace Hampton and has subsequently become an important cornerstone for COMC organizational vibrancy.'"

The J. Eugene Grigsby Award was designed to recognize historical and contemporary accomplishments of people of color in fully advancing NAEA's policies and practices. This award is a cornerstone of the organization, and COMC looks forward to selecting a deserving art educator as its recipient each year.

This year, we congratulate the 2020 J. Eugene Grigsby, Jr. COMC Award winner, Michelle Bae-Dimitriadis. Michelle's remarkable record of achievement includes scholarly writing, research, and professional leadership in teaching and learning communities.

To borrow a quote from B. Stephen Carpenter, a colleague of Michelle's, "Dr. Bae-Dimitriadis's scholarship is solid, consistent, and attentive to concerns of cultural diversity, and difference with specific attention to the role artmaking and visual forms of cultural production play in the identity construction and narrative representation of minoritized youth and girls." Without a doubt, COMC knows that Michelle is a stellar academician who will continue the legacy of J. Eugene Grigsby.

With spring on the horizon, I know that most of us are winding down from an intense year of academic research and teaching. As you transition to your summer obligations, please stay tuned to

"Dr. Bae-Dimitriadis's scholarship is solid, consistent, and attentive to concerns of cultural diversity, and difference with specific attention to the role artmaking and visual forms of cultural production play in the identity construction and narrative representation of minoritized youth and girls."

COMC's website for information about upcoming opportunities to support COMC.¹

We look forward to connecting with you and local community art programs throughout the year and to welcoming new members. Our membership promotes, strengthens, and encourages the role of visual arts education while fostering respect for and a greater understanding of cultural and ethnic diversity within our society. ■

Reference

Penn State University. (n.d.). *Lecture series named in honor of Grace Hampton* [News release]. Retrieved from <https://artsandarchitecture.psu.edu/news/lecture-series-named-honor-grace-hampton>

¹ www.comc2020.org

EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT PUBLIC ENGAGEMENT BUT WERE AFRAID TO ASK

By Jen Delos Reyes

Jen Delos Reyes is a creative laborer, educator, writer, and radical community arts organizer. She is the founder of Open Engagement, a platform for socially engaged art. The following is an excerpt from her book, *Everything You Always Wanted to Know About Public Engagement but Were Afraid to Ask*, published in 2020:

“The book came together over the course of the spring 2019 semester while I was teaching a course of the same name for the University of Illinois at Chicago’s Museum and Exhibition Studies graduate program. The course itself became a public program. RE: PUBLICS was an emerging exhibition and program space the students and I generated together. The course featured diverse guests who candidly shared their experiences, strategies, and hopes for public engagement in museums, cultural institutions, and beyond. Guests included museum curators, accessibility advocates, university staff, and community leaders. All aspects of the class took place in the RE: PUBLICS exhibition space, and the public was invited to join in for the conversations and student-generated programs each Thursday evening during the semester. Focused on publics, context, and social function, each student developed a public program that took place in this space or intentional sites across Chicago.

“The weekly seminar was structured in three parts: reading group, dinner club, and public dialogue with the invited guest. When I say “public dialogue,” what I really mean is an unorthodox, three-round structure that was part Terry Gross-inspired interview and part gameshow. The first round was conversation. For the second round, I would show the guest three different images and they would propose public programs—a sort

of a public-program Rorschach test. And the final round was the lightning round.

“On the very first day of class, I asked every student to write down five questions about public engagement but might be too afraid to admit they need to ask. These questions then became the basis of the weekly speed round with the invited guest. I selected ten questions for each guest and gave them five minutes to try to answer them all.



Cover for Delos Reyes’s book, *Everything You Always Wanted to Know About Public Engagement but Were Afraid to Ask*. Photo credit: Jen Delos Reyes.

“This past spring, I was invited to speak at the Association of Art Museum Curators’ annual conference on the topic of engagement inside and outside the institution. I chose to recreate the speed round for my brief, seven-minute presentation. Here are my responses to the ten questions I selected for the panel:

How should engagement vary by institution?

It should be context-specific and community-engaged.

What is the most optimal way to address multiple publics with polarizing views?

Hyper-empathy.

How is public engagement often utilized at large institutions?

To do the work of community building that all departments should be doing, but

instead becomes the job of usually one overworked and underpaid department.

Is public engagement handled by the correct department?

NO. Public engagement needs to be done by everybody.

What are we trying to accomplish through public engagement?

Connection, meaning, and relevance.

How do we measure a successful public program?

By first defining what success looks like for us and then holding ourselves accountable.

How does one create a public program to serve the local community?

By asking what is actually needed.

In what ways are we engaging with the public?

Hopefully enthusiastically, often half-heartedly. Mostly uninformed.

How do we create meaningful experiences that still capture the fun/aesthetic expectations of the audience?

By letting go of our expectations and understood forms and approaches.

Why is public engagement programming important?

Because people are the most important. All our work should ultimately be in service of the people. While the work of public engagement can be difficult and take time to do well, sometimes the answers are easier and simpler than we imagined they needed to be.”

For more information about Jen Delos Reyes and her work, please visit her website.¹ ■

¹ www.jendelosreyes.com

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DIG Website: www.naea-dig.org

Become a DIG Member! Join on NAEA's website

www.arteducators.org/promo/renew

Student Membership FREE. Annual Membership: \$10; Lifetime Membership: \$125

ANNOUNCING DIG INTERIM CHAIR-ELECT, CINDY TODD

Rande Blank, Design Interest Group (DIG) Past Chair, and I are delighted to announce our Interim Chair-Elect! Cindy Todd comes to us with a wealth of knowledge and design education experience, and we are overjoyed to welcome her to our leadership team. We wish Deborah Moore the best as she embarks on several new life adventures!



DIG Interim Chair-Elect Cindy Todd. Photo: Matt Gubanscik.

JOIN US FOR AN UPCOMING NAEA DIG-SUPPORTED EVENT

SummerStudio: Design Thinking 2020, Kendall College of Art and Design of FSU

Summer is the perfect opportunity to dive deep into design thinking! This DIG-supported event invites all NAEA members to join us as creative problem solvers. Be prepared to explore the transformative power of human-centered design thinking to design a better world!

This event is in collaboration with supporting partner NAEA and faculty from Kendall College of Art and Design of Ferris State University (FSU) in Grand Rapids, Michigan. Contributing partners include Fiat Chrysler Automobiles, Steelcase, Crayola Education, Bill and Sara Morgan, Grand Rapids Public Museum School, and the Design-Ed Coalition.

Note: June Krinsky-Rudder was a special contributor for the Oct./Nov. 2019 DIG Interest Group column in *NAEA News*.

SS2020 GOALS: BUILDING A COMMUNITY OF LEARNERS AND LEADERS

- Prepare art educators and decision makers across disciplines to be innovative, socially conscious change agents in education using design thinking.
- Explore the benefits of using design thinking as an approach to solving real-world challenges by analyzing and applying its role within the process.
- Foster design and arts integration efforts by integrating and promoting school-to-college and career readiness best practices while meeting the National Visual Arts and Media Arts Standards.
- Encourage the application of design thinking in teaching and learning across the curriculum, including science, technology, engineering, arts, and math (STEAM) by using it as a model for empathizing with users and collaborating in teams.
- Cultivate a national "Community of Learners and Leaders in Design Thinking" by presenting design challenge solutions to peers, facilitators, and faculty, and replicating exemplary practices to mentor other leaders.

Our setting, the Grand Rapids Public Museum School, is the product of ongoing educational collaborations between the Grand Rapids Public Museum, Grand Rapids Public Schools, Kendall College of Art and Design of FSU, Grand Valley State University, the City of Grand Rapids, and Downtown Grand Rapids, Inc.

The school is a Grand Rapids Public School Center of Innovation, employing progressive teaching using design thinking techniques; an immersive environment; and real-life experiences that inspire passionate curiosity, nurture creative problem solving, cultivate critical thinking, and instigate innovation. The high school is a proud recipient of a prestigious \$10,000,000 XQ Super School grant.

Faculty and Facilitators

- **Rande Blank**, Associate Professor, Director, MAT Art + Design Education, University of the Arts; Past-Chair, NAEA Design Interest Group; Higher Education, Pennsylvania Art Education Association Member; Design-Ed Board Member
- **Gayle DeBruyn**, Program Chair, KCAD Furniture, Collaborative Design, Master of Art and Design, Chief Sustainability Officer; Co-Developer of XQ Super School, Grand Rapids Public Museum School
- **Jan Norman**, Founding Director, Design for Thinking Teaching Institute; Past-Chair, NAEA Design Interest Group; Former Eastern Region Vice President, NAEA; Former President, Pennsylvania Art Education Association
- **Carrie Ann Power**, Art and Design Education Consultant; Retired Visual and Performing Arts Associate, South Carolina Department of Education; NAEA Design Interest Group Member; South Carolina Arts Alliance Board Member
- **Cindy Todd**, Chair, Art Education, KCAD; Co-Developer of XQ Super School, Grand Rapids Public Museum School; NAEA Art Educator of the Year; Former Western Region Vice President, NAEA; Former President, Michigan Art Education Association
- **Doris Wells-Papanek**, Chair, NAEA Design Interest Group; Founder and Director, Design Learning Network; Design Challenge Facilitator; Design Research and Strategy Consultant; Design-Ed Board Member

For registration, scholarship, offsite housing, and location details, visit the DIG web page.¹

Questions?

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¹ www.naea-dig.org/summerstudio2020

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Interest Group Disability Studies in Art Education (DSAE)

Columnist: Alice Wexler

CONTEMPORARY ART AND DISABILITY STUDIES

Edited by Alice Wexler and John Derby

In 2015, John Derby and I began working on a proposal for *Contemporary Art and Disability Studies*. The book was published in January 2020 by Routledge. Many of you are familiar with John and his tragic death in 2018. Before the book was accepted by Routledge, John and I decided not to go with our original publisher. Unfortunately, too much time went by, and John was unable to see the final result. I continued the editorial process and am grateful for the patience and empathy of the book's authors.

Contemporary Art and Disability Studies has five sections: Part I, Methodologies of Access, Agency, and Ethics in Cultural Institutions; Part II, The Politics and Ethics of Collaboration: Analyzing Social Practices in Communities; Part III, Embodied Representations of Artists With Disabilities in the Visual and Performing Arts; Part IV, Emerging From Anonymity: Negotiating the Outsider Art Label; and Part V, Life Writing: First-Person Reflections on Disability and Artmaking.

Several members of NAEA's Disability Studies in Art Education (DSAE) Interest Group contributed chapters to the book.

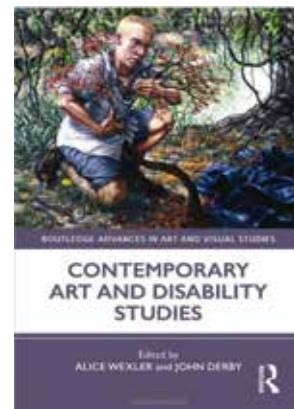
In Part I, "Inclusion Matters: 'Are You Sure You Belong Here?'" by Karen Keifer-Boyd, Alice Wexler, and Michelle Kraft identifies and challenges the visual culture, behavior, and language of a dominant social system that produces so-called normal, desirable behavior. The authors discuss teaching approaches that shift the view of disability away from abnormal and suggest strategies for students with varying (dis)abilities to design their learning environments. While it is not easy to crack the bonds that privilege specific modes of communication, ways of knowing, and physiques, the authors develop feminist, communitarian, and neurocosmopolitan approaches that might transform learning environments.

In Part II, "Participatory and Community-Based Contemporary Art Practices With People With Disabilities," Mira Kallio-Tavin discusses how collaboration

has come to characterize art practices in the 21st century. She suggests that artists are often collaborators and producers of situations and events rather than of objects. Kallio-Tavin explores contemporary collaborative art practices that involve people with disabilities. Questions are raised around who creates the community and how, what the politics are behind defining participatory and collaborative groups of people with disabilities, and whose interests are met as a result of collaboration.

In Part III, "Bill Shannon: The Politics of Dancing," Jack Richardson and Jennifer (Eisenhauer) Richardson examine the performative work of Bill Shannon. Using crutches with wheels, Shannon combines hip-hop, breakdancing, and skateboarding in his disability street performances. Shannon's audiences become active participants, determining whether to help or just stare. Shannon describes his performances as invitations rather than interventions that explore responses of pity for the disabled body in a public space. Richardson and (Eisenhauer) Richardson examine these invitations through the lens of spatial theory and the politics of public space articulated through the work of Jacques Rancière.

In Part V, "Lee Godie: An Accidental Postmodern Outsider," Alice Wexler explains that Godie not only disrupts the insider/outsider argument but also contributes to the so-called postmodern reflexive, self-conscious awareness of the unstable notion of identity. Godie's representation of identity's malleability is seen in her photo-booth self-portraits (she called the booths "public cameras"), which she took in a Trailways bus station beginning in the early 1970s. Godie produced several hundred 4.75 x 3.75-inch self-portraits in which she appropriated the styles, clothing, and poses of female icons, including her favorite celebrities—Grace Kelly, Princess Margaret, Virginia Woolf, Katharine Hepburn, and Joan Crawford.



The cover of *Contemporary Art and Disability Studies*. Image by Riva Lehrer.

In Part V, "Accidents Happen: An Art Autopathography on Mental Disability," John Derby appropriates autopathography as a creative, autoethnographic methodology for discussing his artworks on major depression and other mental disabilities. Derby explores the circumstances surrounding mental disabilities that arose during his doctoral studies, including competing discourses of cures for mental illness in religion, academia, and medicine. The chapter's preface outlines the conceptual framework for research, which critically explores personal, cultural, and institutional contexts of mental disability discourses in response to Foucault's thesis that the arts dismantle normalizing myths about mental disability. The ensuing narrative demonstrates how traditional and emerging art practices and creative writing can be hybridized to create complex representations of disability that challenge ableist, normalizing discourses.

Two recent journal issues focus on DSAE. The first 2020 issue of the *International Journal of Education Through Art* 16(1), edited by Mira Kallio-Tavin, focuses on disability, arts, and education, and *IMAG* #8, edited by Alice Wexler and Mira Kallio-Tavin and published in December 2019, explores disability as it coexists with other identity markers. ■

Mira Kallio-Tavin

DSAE Chair, Associate Professor of Art-Based Research and Pedagogy and Head of Research, Department of Art, Aalto University School of Arts, Design and Architecture. Email: mira.kallio-tavin@aalto.fi



When I first entered the exhibition space in the Children's Museum of Manhattan, I was immediately drawn to a large pastel-colored tree stump that seemed to be emerging from the wall. As I moved closer, I realized that it was created from fabric—each piece carefully layered over the next in a swirling shape that mimicked tree rings. As I moved my hands over it, I could feel the smooth texture of the fabric while also experiencing the topography of the tree created by the size and shape of the fabric itself.

Moving through the exhibition, I was lured by my 4-year-old son into a small maze. The entrance was through a hole in a brightly patterned piece of Spandex—black yet covered with bright green and orange plants. I followed my son inside to find that the maze walls were also beautifully patterned. The maze was constructed so that you could push on the fabric walls and feel the give of the Spandex. Small holes were cut into it at various places that suggested points of entry/exit, the fabric stretching and reforming to allow people (both children and adults) to fit through.

It was after this experience—climbing out of the maze through a hole in a beautiful Spandex wall—that I realized the exhibition was perhaps more than I had expected. The elements of the exhibition suggested something different than what you might find at a traditional children's museum. They were artful and aesthetically joyful. The more time I spent in the space, the more I came to see: a beautiful burrow of steel and rattan, filled with soft pillows that you could climb into... white cylinders hanging from the ceiling that enticed you to look inside to see small cylindrical spaces filled with reflective colors... two locked cubicles that

resembled artist studios—artwork hanging on the wall, tables to work at, art materials present.

This exhibition, *Inside Art*, was unlike most that I've encountered in children's museums. It was a beautiful mix of contemporary gallery, artist studio, and interactive space with artful materials you could manipulate. All works on view were created by contemporary artists, some specifically for this exhibition—and the children who would interact with it—and some not, representing an authentic vision of the artists' work. The cubicles were actual studios of two contemporary artists who had come to the museum to make and teach art throughout the week, serving as artists-in-residence.

The exhibition reminded me of Yayoi Kusama's original *Obliteration Room* (2002). Though this work has been recreated multiple times since, its conceptual birth was as an interactive art experience for children associated with the Asia Pacific Triennial of Contemporary Art at the Queensland Art Gallery in Australia.

Traditionally, art exhibitions are not created with children in mind. Often understood as a kind of sacred space, exhibitions display artworks that are hung too high for children to really explore and are, in essence, untouchable. A sense of quiet and calm permeates these galleries. They do not overtly communicate the sense of joy, fun, and playfulness with which many young children experience the world and engage in artmaking and learning.

With those thoughts in mind, I wonder what art exhibitions like these—those that invite participation, interaction, or just deep looking—communicate to the young children who experience them. The art is not created specifically for children (the results being true examples of the artists' own practice), but children are invited to experience and engage with the work. For example, Tamara Kostianovsky's *Rosewood Root* on view encourages visual and tactile interaction, yet her other works (which are very similar) live in galleries where viewers must simply look.

When children experience art exhibitions created for them, they will come to learn that museums are spaces for them and that we as adults care enough to create such spaces.

For me, these kinds of art exhibitions foster spaces that are artistically authentic, yet also created specifically for children. I believe that, through experiencing artworks in ways that are natural and joyful, children will come away with a deeper sense of what artistic practice and inquiry could look like.

Additionally, when children experience art exhibitions created for them, they will come to learn that museums are spaces for them and that we as adults care enough to create such spaces.

The curatorial text panel in *Inside Art* notes, "We believe that all children deserve exposure to sophisticated, beautiful, and complex art and a chance to develop their own creative voice" (Rios, 2020). I certainly agree.

Find out more about this exhibition online.¹

References

Kusama, Y. (2002). *Obliteration room* [Art installation]. Queensland, Australia: Queensland Art Gallery.

Rios, D. (2020). *Inside art* [Exhibition]. Children's Museum of Manhattan.

¹ <https://cmom.org/exhibitions/#inside-art>

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GREETINGS, ISAE MEMBERS!

The learning and reflection that come from professional development opportunities are incredible, but what do we actually DO with all that inspiration? If inspiration is really just the first step, how do we transform it into action?

Art does not exist in a vacuum, and neither do art educators.

Perhaps I'm just speaking from personal experience, but I'm slightly embarrassed to admit that—at this very moment—I have a desk drawer full of notes, ideas, and observations from previous National Conventions. Yes, there are tons of doodles, too. Now, of course, I have acted on some of the ideas that were of particular interest to me, but it pains me to think of the potential missed connections, exemplars, or ideas that I simply was not ready to conceptualize at the time. The amount of new information can feel overwhelming at times! If you can relate, let's take the first steps toward making a change—together!

What can we do to keep the experience alive after a NAEA Convention ends? Below are a few tips that I hope will help us make the most of our time in or our next professional learning opportunity.

SCHEDULE TIME TO REFLECT

Reserve an hour to think strategically. What sessions did you enjoy the most? Who inspired you? Reflect on the items that you envision making an impact on your school, artmaking practice, and life. What big changes do you hope to make over time? What smaller changes could you make today?

GET ORGANIZED

Create a physical or digital folder to compile notes, contacts, printed mate-

rials, and so on, and prioritize the items. Review the materials within the first few weeks of your return, and again a few months after the event to consider your thoughts with fresh eyes. Remember, you can often download presentation materials through the official NAEA Convention App. Save your relevant inspiration in a convenient place.

SHARE RELEVANT RESOURCES WITH YOUR COLLEAGUES

Art does not exist in a vacuum, and neither do art educators. You've had the privilege of being inspired by some of the most influential figures in art education—now it's time to share the wealth. Consider those in your professional and personal circles who might benefit from some of the knowledge you have gained. Sharing is caring!

KEEP IN CONTACT WITH NEW CONNECTIONS

It doesn't take much effort to keep in touch. Send an email to that presenter whose session you enjoyed. Follow that new friend on social media. Connecting with other attendees and presenters is a fantastic way to keep the energy flowing after the event. Relationships are often the best resources, so expand your circle for greater feedback and inspiration. Go ahead and expand your personal and professional network!

KEEP IN TOUCH WITH ISAE ONLINE

ISAE was specifically formed to inspire a sense of community among art educators in independent settings. I'd like to personally encourage you to stay connected with our Interest Group and to share your unique experiences with us. You can find us on all of your social media hotspots:

- Instagram: @ISAE.NAEA
- Facebook: Independent School Art Educators Interest Group



Evan Thomas
ISAE President

- Through the NAEA website: click on "Community" > click on "Interest Groups" > click on "Independent School Art Education," and you are on our page.
- Via email: ISAEpresident@gmail.com

Talk to you soon,

Evan Thomas
ISAE President ■



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.

Evan Thomas

ISAE President. Email: thomae@blair.edu

Rebecca Stone-Danahy

ISAE Past Chair. Email: stone.danahy@gmail.com

Guest Columnist: Nikos Giannopoulos, Special Education Teacher and GSA Advisor, ngiannopoulos@beaconart.org

ON GENDER IN THE CLASSROOM, EMPOWER STUDENTS TO LEAD

As a queer educator, I often find myself in networking or professional development situations where I am the only member of the LGBTQ+ community.

In these situations, conversations about educational equity can quickly turn into a Q&A about the emerging visibility and unique needs of trans and gender nonconforming youth. Though queer students have always been in American classrooms, students now feel freer to express their identities or presentations in educational and social environments.

During the 10 years that I've worked at Beacon Charter High School for the Arts in Woonsocket, Rhode Island, our school has earned a reputation for being a safe and supportive place for trans and gender nonconforming youth. Students and families seek out Beacon because its culture respects and celebrates every child's unique identity.

On the question of how to best support trans and gender nonconforming youth, the answer is to ask the students themselves. I polled the members of our gay-straight alliance on what specifically makes them feel included. Consider the following suggestions when trying to create environments where young people feel safe to be open and honest about their identities:

- **Normalize talking about LGBTQ+ identities.** Considering certain identities taboo can exaggerate the isolation that many trans and gender nonconforming youth already feel.
- **Ask about pronouns and affirm chosen names.** As a follow-up, ask when and with whom it is okay to use preferred pronouns or chosen

names. For some, these may be simple questions on an intake form, but for others, this gesture can open the door for more meaningful conversations about gender. When you affirm a child's pronouns and chosen name, it shows you respect your students' identities.

- **Get comfortable with being corrected.** Students usually don't mind if you make a mistake, as long as you are trying. If you slip up, apologize briefly and correct course.
- **Recognize that presentation does not equal identity.** Just like their cis-gender peers, many transgender youth like to explore gender nonconformity through makeup and clothing. Students want to feel affirmed in their identities but not confined to rigid expectations of binary gender expression.
- **Shut down any gossip among colleagues regarding a student's gender or presentation.** Students are often more attuned to discussion between colleagues than we give them credit for, and we owe it to them to respect their pronouns and chosen names even when we think they aren't listening.
- **Prioritize representation.** As teachers of the arts, integrating LGBTQ+ representation should be seamless! From Marcel Duchamp to Andy Warhol to Greer Lankton and more, there's no shortage of artists who address gender through their work.
- **Be comfortable in your ability to be a role model.** As an LGBTQ+ educator, you may have students who have never met an adult who reflects their own experience. Being open about your experiences shows youth that there are adults who have been where they are, survived, and thrived.
- **Identify your blind spots and seek any necessary education on those topics.** Everyone has room to grow in this area, and you owe it to your students to do your homework.

In a classroom culture that allows students to feel truly included and supported, their potential is limitless. As artists, our identities often shape our work. When students explore their relationship with their gender, their artwork can take on new dimensions and become more personal. If trans and gender nonconforming students feel safe to explore their identity through art, it can start a chain reaction of students digging deeper and unpacking what makes them who they are, regardless of their background. A true culture of diversity can encourage all students to reach new heights.

At Beacon, our trans and gender nonconforming student artists have been able to accomplish great things that likely would never have been possible at their previous schools. Whether leading student government, earning academic honors, creating award-winning artwork, or even being on the prom court, students of all genders and presentations have found their own version of success here.

When it comes to building better a school culture for trans and gender nonconforming students, we must amplify the voices of our youth advocates to enact the change they need to see.

Educators, administrators, district leaders, and policy makers have much to learn from these students. If we can translate youth activism into actionable policy, we can improve the climate for these students and help create a brighter future for students of all genders. ■

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

<http://nasdae.ning.com>

Year after year, I bring back amazing things to my state of Georgia from the NAEA National Convention. And many ideas are turned into action by our National Association of State Directors of Art Education (NASDAE) Interest Group members.

NASDAE members are the visual arts program managers for the Department of Education in each state, and they are often the driving force behind arts education advocacy, professional development, and initiatives. This column is an update on what NASDAE members did in 2019 and what they are doing in 2020.

Alabama: Andy Meadows. This year, the State Superintendent's Visual Arts Exhibit had more than 692 works of art between the elementary and secondary divisions. Awards were given at all levels, and the exhibit was well-received.

Arizona: Dustin Loehr and Haley Honeman. State Superintendent Kathy Hoffman is celebrating National Youth Art Month with the opening of a permanent student gallery in the Arizona Department of Education building. To make our space more welcoming to the

public, the Office of Arts Education is partnering with local youth leaders to curate student exhibitions. The first event, a partnership with the Arizona Art Education Association, will include the unveiling of the student-designed Arizona Arts Education Proficiency Seal. Four Arizona art teachers and one teaching artist are also assisting with the development of new National Model Cornerstone Assessments in partnership with NCCAS and the NEA.

Delaware: Deb Hansen. In 2019, Delaware visual arts educators submitted units of instruction as evidence of curricular alignment with visual arts standards. Units were submitted to the Delaware Department of Education, reviewed by experts, and given feedback for refinement. This process, mandated by Delaware Regulation 502, ensures the quality of classroom instructional materials.¹

A group of art educators also recently revised performance tasks for the Delaware Performance Appraisal System. This system enables educators to be evaluated on their classroom effectiveness with instruments that are discipline-specific and that align with visual and performing arts standards.

Georgia: Jessica Booth. For the first time, Georgia art teachers participated in staff development in drawing, art assessment, and visual journaling. The training was provided by Georgia's Department of Education. Art teachers also received access to more than 1,500 instructional resources for K-12 and high school art courses. The list of resources is available for download.²

Kansas: Joyce Husner. Kansas sponsored a professional development event based on the workshop "Fostering STEAM: Professional Development + STEM Integration." The Kansas workshop focused on how the arts can improve social-emotional learning and STEM educa-

tion. Attendees came from across Kansas and included teachers and administrators from a range of subjects.

Maine: Jason Anderson. Maine's Department of Education is pleased to continue its tradition of displaying student artwork from around the state in its offices at the state capitol building. The current show features self-portraits from middle schoolers in Cape Elizabeth, while February's show will feature outdoor scenes by students in Lincoln. All participating students are honored at the capitol building at the opening of each show. Each year, the shows feature more than 160 visual artists at all grade levels from throughout the state.

Nebraska: Debbie DeFrain. Educators in Nebraska have participated in free workshops developed around the intersection of fine arts, social-emotional learning, family/community/school partnerships, and their impact on academic success.

New Mexico: Vicki Breen. Art educators and leaders are promoting equity for all students through ESOL/ELL, special education, physical education, and art education. A late winter conference will focus on equity in art.

Virginia: Kelly Bisogno. The Virginia Department of Education recently reviewed the 2013 Fine Arts Standards of Learning. The standards were revised in partnership with educators, professional organizations, community arts partners, and museum partners. The review focused on (1) alignment with the Profile of a Virginia Graduate, which focuses on the "5 Cs" as essential skills for future-ready learners: creative thinking, critical thinking, communication, collaboration, and citizenship; (2) review of culturally responsive instruction and issues of equity, diversity, and inclusion; and (3) technology and innovation. ■

¹ <http://regulations.delaware.gov/AdminCode/title14/500/502.shtml#TopOfPage>

² <https://www.gadoe.org/Curriculum-Instruction-and-Assessment/Curriculum-and-Instruction/Pages/Fine-Arts.aspx>



Georgia teachers participating in an experimental drawing course led by the state Department of Education.

Jessica Booth

NASDAE President. Fine Arts Education Program Manager, Georgia Department of Education. Email: jbooth@doe.k12.ga.us

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

Debra Wehrmann DeFrain

NASDAE Past President. Fine Arts Education Director, Nebraska Department of Education. Email: Debbie.DeFrain@nebraska.gov



FIRST STEPS TOWARD POLICY INFLUENCE: SELLING OUR COLLEAGUES ON THE POWER OF ART EDUCATION

Many of our potential allies aren't buying the crucial importance of art education. Art educators frequently report administrators allocating insufficient space, time, and funds; coworkers undervaluing and disrespecting the field; and art education still represented as a special "extra."

Though there are certainly examples of supportive administrators and colleagues, many art educators feel isolated from and unsupported by the school community. Coupled with near-constant refrains of funding threats and diminished student access to art instruction, the world of art educators can at times seem bleak. Interestingly, art educators increasingly report the added burden of administrators' and colleagues' requests to provide arts-based professional development and activities.

For many art educators, it is tempting to succumb to defeatist outlooks in light of seemingly antagonistic or exploitative demands. . . . Yet what if these complaints actually constitute some of our greatest advocacy opportunities? Requests for (or our own initiatives toward) art-based staff activities represent an incredible opportunity to change perceptions surrounding art education.

Not your job? Think again...

Phillip Dunn broadcast a frank message to K-12 art teachers in his work *Promoting School Art: A Practical Approach*: "The burden for communicating to and educating your peers about the value of school art falls directly on you" (Dunn 1987, p. 22). Over the three decades since Dunn penned those words, changing public policy and sentiment have only escalated this reality for all art educators.

While you are likely not contracted to spearhead the painting of bathroom stalls or to lead staff paint nights, consider this: relatively small investments to invite colleagues and supervisors into personal art experiences carry potential for big impact. This is equally true for all NAEA divisions. When the people closest to us recognize transformative benefits of art, this translates to increased understand-

ing of impact for students... and we all benefit.

When we consider the demands of teaching, it should come as no surprise that those who do not *understand* the power of art do not make time for, allocate resources to support, or generally value art education in the lives of students and society.

In addition, we must understand that many of our colleagues have had negative or few art education experiences themselves. This is precisely why our facilitation of meaningful art encounters for the adults who make decisions can be so powerful. As we well know, even relatively simple art encounters hold potential for profound effects.

Appeal with more than reason: Give them a taste.

In my university course for preservice elementary generalists, many of my students are initially intimidated by art. Nearly all of them confess they have not considered the benefits of art education for their students. After just a few simple studios, however, these future teachers internalize a greater understanding of the role of art in education and society; furthermore, they report increased peace, clarity, and connection to peers. Such affective personal responses help formulate support for art education.

In response to lack of recognition for the importance of art education, we often scurry to arm ourselves with *reason* with which to argue our cause. Yet we often overlook the power of art itself.

John Dewey elaborated the immersive potential of art experiences: "Art is thus a way of having the substantial cake of reason while also enjoying the sensuous pleasure of eating it" (Dewey, 1934, p. 269). Enticing our colleagues, administrators, and policy makers through personal encounters with artmaking and art viewing is a transformative means to sell both the potential and the primary importance of art education.

Relatively small investments to invite colleagues and supervisors into personal art experiences carry potential for big impact.

Practical tips for inviting support through art encounters:

With supplies as basic as recycled magazines, it is easy to invite your colleagues into art encounters through the same general framework we use for students:

- Introduce compelling contemporary work for **Response** through visual thinking strategies or other arts-based discussion techniques. Doing so provides an immersive participatory example of how art can elicit inquiry and display thinking.
- Expose participants to intriguing examples of how artists **Create**, perhaps with an Art21 segment or other clip to inspire their own creations.
- **Produce** a work through exploration of materials or themes. Scaffold with constraints, demonstrations, and encouragement!
- Collaborate to **Connect** these experiences to personal and social context, including other content areas and classroom applications.

Don't just "sell"—invest in those around you to build a community that values art! ■

References

- Dewey, J. (1934). *Art as experience* (1980 Ed.) Perigee Trade: London.
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Interest Group Retired Art Educators Affiliate (RAEA)

Do you want to know more about RAEA?

www.arteducators.org/community/committees-issues-groups/raea

Check out our e-bulletins: www.arteducators.org/search?q=raea+e-bulletin.

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

Thank you to those who helped us prepare to hold our annual RAEA table and silent auction, and to those who donated artwork to the silent auction. All NAEA members enjoy the auction, and it is certainly the most visible thing we do. It's also the only event that raises funds for our awards. We look forward to holding it next year in Chicago!

2020 NATIONAL EMERITUS ART EDUCATOR: BOB CURTIS, OKLAHOMA



2020 National Emeritus Art Educator Bob Curtis.

It is our great pleasure to announce Bob Curtis of Oklahoma as the 2020 National Emeritus Art Educator. This award recognizes continuous outstanding service to art education by an individual before and after retirement. Bob retired in September 2005 after teaching art at Overholser Elementary School in Putnam City Schools for 13 years. Teaching art was Bob's second career, as he worked for World Neighbors in international development for 23 years after spending 3 years in India as a Peace Corps Volunteer. Bob became a National Board Certified Teacher in Early and Middle Childhood

Art in 2002. He has also been involved in the Western Region Leadership Institute, most recently in Oklahoma City in 2013. The Oklahoma Art Education Association recognized Bob as Oklahoma Elementary Art Educator of the Year in 1998, Oklahoma Art Educator of the Year in 2001, and Oklahoma Retired Art Educator of the Year in 2019.

Bob is currently involved with other organizations, including the Oklahoma Alliance for Arts Education, where he is currently on the board as Treasurer; the Oklahoma City Chapter of the Barber-shop Harmony Society; the Oklahoma Visual Arts Coalition; and the Central Oklahoma Bonsai Society.

2020 OUTSTANDING STUDENT CHAPTER: ILLINOIS STATE UNIVERSITY



2020 Outstanding Student Chapter Illinois State University (See p. 15 for ISU students' names.)

This year's Outstanding Student Chapter is Illinois State University. This award is given in recognition of outstanding activities carried out during the year by a student chapter. The Illinois State chapter has many activities, including monthly meetings and social events meant to bring chapter members closer together. The chapter participates in a number of volunteer opportunities in the local community, including running art projects for

2019–2020 RAEA BOARD

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the Illinois State University School of Art at two local festivals, participating in an art event for adults with Down syndrome, and assisting at an art day for a local elementary school. The student chapter also sponsors two art shows a year in a gallery on campus. A large number of students attend both state and national conventions, supported in part by fundraising and grants. Their participation in so many different professional and community activities will benefit them greatly as they move into the art education field as teachers.

IDEAS FOR RETIREMENT

Spring is the time of year when our natural surroundings begin to bloom after the sleep of winter. One Pittsburgh retired art educator took her love of gardening and art to a new level. This project took many decades and is not something she started once she retired. How many of us have taken something we were involved in while teaching and continued it in retirement? Probably many of us! The entire article can be found online.¹

In closing, I found this anonymous quote: "Retirement is when you stop living at work, and start working at living." ■

¹ <https://www.post-gazette.com/life/garden/2019/09/27/Great-Gardens-Contest-2019-small-Pittsburgh-Post-Gazette-Botanic-Garden/stories/201909090142>

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THE ROLE OF FAILURE IN RESEARCH

*failure:
lack of success
a falling short
one that has failed
a fracturing or giving way
under stress¹*

Five years ago, I had just finished my dissertation study. For an entire school year, I had worked with six early career art teachers, visiting them in their schools and offering workshops. By the spring, I had begun to see that my study was not producing the anticipated results. When the study ended in April, I was at a loss for how to move forward. With the hindsight afforded me now, I can look back on the summer of 2015 and recognize that the sense of failure that had seeped into my research was, in fact, an essential and pivotal part of it. It was **failure** that forced me to engage with my research from a place of unknowing—a place of humility in which I recognized that I didn't actually know what I thought I knew about the experiences of beginning art teachers. It was only from this place of unknowing that I became vulnerable to my participants, seeing both them and their schools differently.

It turns out that failure is productive.

Earlier this year, I gave a faculty research talk in the school of art where I work, and I addressed the role that failure played in catalyzing what was to come in my research. After my talk, one of our doctoral students thanked me for talking about the way failure functioned in my experiences. She admitted that she too was experiencing feelings of failure in her work, but that my talk helped her see the potential in experiences that, at first, feel insurmountable. I then wondered how often doctoral students hear faculty acknowledge failure as a part of research, as something they personally have experienced. I also wondered how the other doctoral students in our program were thinking through potential feelings of failure in their research.

These questions motivated me to contact some of our current doctoral students, explain that I was putting together this newsletter about the role of failure in research, and ask for their candid thoughts on their own experiences with failure. What follows are their eloquent thoughts, far more mature than my own at the same stage of doctoral studies:

I am not sure that anyone really gets used to experiencing failure, but over the past 4 years, I have become more comfortable with failure than ever before. I have started over or changed directions more times than I can count; but each of those failures, while devastating at the time, offered me a new understanding and direction to begin again. (Mallory Lind, personal communication, January 2020)

When I was implementing my research study with young children, I tried so hard to stick to what I had planned so that my research would unfold smoothly, but it didn't work. I thought my data collection was ruined—the research had failed. However, what I saw as a failure the participants saw as a success—they no longer had to follow my plan! When I ceded control and let the children guide the direction of their own artmaking, they relished the autonomy and were better able to integrate their own ideas.

Because of what I initially saw as a failure, something new and unexpected happened. I learned the importance of respecting the children's ideas, even at their young age. If I had ignored their ideas, I don't know what the result would have been; but because I was forced to let go of my research plans, the children's own stories came through in more powerful ways. (Nara Kim, personal communication, January 2020)

Failures are lessons, and they always have been part of my research. If I didn't fail, I wouldn't learn and enrich my knowledge. (Sahar Aghasafari, personal communication, January 2020)

It was failure that forced me to engage with my research from a place of unknowing—a place of humility in which I recognized that I didn't actually know what I thought I knew about the experiences of beginning art teachers. It was only from this place of unknowing that I became vulnerable to my participants, seeing both them and their schools differently.

I feel that success in some areas, such as my academic career, comes with a sense of failure in other areas of my life. For example, at the moment I feel like my roles as a mother and friend are suffering as a result of my focus on work. But I also realize this internal struggle will be present no matter what I am doing, and I need to work on balance. (Amber Pitt, personal communication, January 2020)

Perhaps NAEA News will reach other doctoral students who might benefit from hearing these affirmations that experiences of failure are not only common, but often a critical, catalytic force in research.

¹ <https://www.merriam-webster.com/dictionary/failure>

Correction to Oct./Nov. 2019 SRAE column: The author was Christina Hanawalt, not Mallory Lind.

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CONGRATULATIONS TO OUR 2020 SPECIAL NEEDS IN ART EDUCATION AWARDEE!

Our Special Needs in Art Education (SNAE) Interest Group sponsors two awards for NAEA members each year: the Beverly Levett Gerber Special Needs Lifetime Achievement Award and the Peter J. Geisser Special Needs Art Educator of the Year Award. The nominees for these awards are judged on their record of significant achievement in teaching, professional leadership, community service, scholarly writing, and research.

This year's Peter J. Geisser Special Needs Art Educator of the Year Award went to Ivey Coleman from Georgia. Ivey had this to say about her career thus far:

"I provide all children with the tools necessary to cultivate a successful future—one where they can correlate their personal voice and sense of self, using art as the voice to effectively communicate their needs.

"My focus is to teach the total child through love, compassion, and dedication—no matter what the child's physical or mental ability."

"For the past 29 years, I have made my home in Georgia, teaching visual arts to students from all age groups and walks of life. My classroom serves as both a vehicle for instruction and a place to provide refuge and shelter. Many of my students have severe to moderate learning, mental, emotional, or physical disabilities. As a sister to two siblings with special needs, my heart has a special love for these children, and I offer art as a means to heal, nurture, and learn.

"As an art education advocate, I have served on the boards of the Georgia Art Education Association and the National Art Education Association in many capacities since 2005. I have also written curriculum and assessments for both Columbia County and Richmond County's boards of education. In addition, I served written curriculum on committees to revise state standards for the Georgia Department of Education.

"I provide all my students with a visual arts curriculum that promotes student achievement and helps guide awareness of the natural world while building knowledge, skills, and self-esteem. I provide all children with the tools necessary to cultivate a successful future—one where they can correlate their personal voice and sense of self, using art as the voice to effectively communicate their needs.

"I strive to create an environment that encourages students of all abilities to express their emotions and engage in imaginative, divergent thinking through a balanced, comprehensive, and sequential art program while conveying the core visual arts skills. My focus is to teach the total child through love, compassion, and dedication—no matter what the child's physical or mental ability."



Ivey Coleman, Peter J. Geisser Special Needs Art Educator of the Year.

Sadly, we did not have a name submitted for our 2020 Lifetime Achievement Award. I am confident, however, that this coming year we can easily identify many educators from across the nation who use inclusive practices in their art classrooms. I hope we will collectively keep an eye out for those worth celebrating. Nominations must be submitted by October 1 (unless otherwise stated). You can find further information online.¹

Feel free to email SNAE President Lauren Stichter directly if you have any further questions about our SNAE awards. ■

¹ www.arteducators.org/opportunities/naea-awards

Lauren Stichter

SNAE President. Email: lstichter@moore.edu

Doris Guay

SNAE Past President. Email: dguay@kent.edu

Jeremy Johnson

SNAE President-Elect.

The United States Society for Education Through Art is gearing up for its USSEA regional/InSEA–endorsed conference, to be held in gorgeous and exciting Santa Fe, New Mexico, at the Santa Fe Higher Education Center!

All members and prospective members are invited to join us July 16–18, 2020, as we provide this extraordinary professional development opportunity uniquely planned to correspond with the second-largest art market event in the nation: Art Santa Fe.¹

Conference sessions are filling up quickly with some of the most intriguing presentations you will ever see! Presenters will share a diverse set of formats, including interactive lectures, action workshops, and PechaKucha. Further opportunities, such as tours and museum visits to some of the most fascinating locations in North America, are also being planned.

The theme of the 2020 USSEA regional/InSEA–endorsed conference is “Reimagining Inclusive and Cultural Diversity in Art and Visual Culture Education.”

Subthemes include the following:

- 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

Currently scheduled keynote speakers include:

- Miquela Korte, Education Director for the Spanish Colonial Arts Museum
- Joyce Begay-Foss, Director of Education for the Museum of Indian Arts and Culture

- Julia Sackett, Education Manager for the Center for Contemporary Arts Santa Fe
- A special local artist keynote speaker to be announced soon!

Come fill your head and heart this summer at the 2020 USSEA regional/InSEA–endorsed conference. We look forward to seeing you!

SOME USSEA NEWS AND MEMBER ACCOMPLISHMENTS

Congratulations to the 2020 USSEA award winners!

International Ziegfeld Award: Fiona Blaikie, Brock University

National Ziegfeld Award: Patty Bode, Education Consultant

PreK–12 Teaching Award: Ryan Widel, Nixa High School

Service Award: Fatih Benzer, Missouri State University

Graduate Thesis or Dissertation Award: Jenny Evans, Texas State University

Kenneth Marantz Distinguished Fellows Award: Mary Alice Arnold, East Carolina University

Jaehan Bae and Cathy Qi revamped the USSEA website with a contemporary theme and format, along with easy navigation and user-friendly design. Please email Jaehan for any updates to the site.² Resources and educational activities will be updated on a regular basis.

Allan Richards and Steve Willis (2020) have published the second edition of their book, *Global Consciousness Through the Arts: A Passport for Students and Teachers*. The book features a thorough revision of content, theory, and application in its four sections: Global Consciousness, Foundational Tools, Success in an International Community, and Artistic Voice. The book was inspired by the political, social, economic, spiritual, and environmental

issues of our times and seeks to provide teachers and students with the tools to succeed in the 21st century. Each section has four chapters that provide actionable information. Accompanying the chapters is a 302-page online ancillary that features 54 contributors from 18 countries.

The contributors represent elementary, secondary, and higher education programs in urban, suburban, and rural locations. They present lesson plans, practica, and observations to help students and faculty develop deeper thought and personal empowerment. The authors believe that each person is a unique individual who needs more than a one-size-fits-all curriculum or pedagogy.

Thus, the book honors everyone’s unique abilities and contributions to the classroom community and to global society through a focus on spirituality, the humanities, and citizenship. Peace, justice, tolerance, and improving the human condition are also embedded in the theme of global consciousness. ■

UPCOMING EVENTS

USSEA regional/InSEA–endorsed conference, July 16–18, 2020, Santa Fe, New Mexico

Theme: Reimagining Inclusive and Cultural Diversity in Art and Visual Culture Education

European InSEA Congress, July 6–9, 2020, Baeza, Jaén, Spain

Theme: Being Radical, Making Is Art and Education

Reference

Richards, A., & Willis, S. (2020). *Global consciousness through the arts: A passport for students and teachers* (2nd ed.). Dubuque, IA: Kendall Hunt.

¹ <https://www.artsantafe.com>

² baej@uwosh.edu

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MOVING FORWARD: EMBRACING INTERSECTIONAL FEMINISM AS A CENTRAL DIRECTION FOR WOMEN'S CAUCUS

As incoming co-presidents of the Women's Caucus (WC), we want to illuminate critical issues and topics that have not been previously addressed or that have not been central to our Interest Group's discussions.

In future columns, we will discuss a range of issues, such as Whiteness within mainstream feminism, reproductive justice, discrimination of immigrant women of color, feminist perspectives and positions of Black and Brown art education teachers and faculty, and intersectional social media feminist activism. Although intersectional feminism has been referenced in past conference presentations, it remains a marginal perspective within the WC.

What does it mean to be a feminist in the Trump era? Who is and what ideas are excluded from feminist agendas?

During the next 2 years of our co-presidency, we will use an intersectional feminist theoretical framework (Collins, 2000; Collins & Bilge, 2016; Crenshaw, 1991) to highlight oppressive experiences of women of color, including female (and female identifying) art educators.

As intersectionality pioneer Kimberlé Crenshaw (1992) contended, "When feminism does not explicitly oppose racism, and when anti-racism does not incorporate opposition to patriarchy, race and gender politics often end up being antagonistic to each other, and both interests

lose" (p. 405). We believe that as the very first historically progressive group of the National Art Education Association, WC needs to play a leadership role in tackling the issues and questions that are critical and urgent within feminism and feminist art education, and that may even push some members out of their comfort zone.

During the past few years, in collaboration with WC Outreach Coordinator Amber Ward, we created a series of interactive sessions at NAEA conferences that focused on defining new/future feminism(s) and engaging audiences in identifying issues and concerns that have been underrepresented or silent within mainstream feminism.

The first session, "What Is the Future of Feminism(s)? Embracing Diversity, Difference, and Change," took place in 2017 following the presidential election of Donald Trump, who is notorious for his racist, sexist, ableist, anti-immigrant rhetoric. The session highlighted a wave of social justice activism, including the Women's March and #MeToo movement.

To engage our audience, we posed the following questions: What does it mean to be a feminist in the Trump era? Who is and what ideas are excluded from feminist agendas? Is solidarity still an ultimate aim of feminism? If so, who has to define and lead the feminist movement?

In the subsequent session a year later, we continued building on similar ideas and questions by looking into human rights issues and new ideas of feminism currently taking shape on social media and online blogs. Social media discussions reveal tensions and conflicts within contemporary feminism, with Black and Brown girls and women feeling excluded from the predominantly Western, White, middle-class feminist movement.

Our session participants also expressed that feminism needs to place more emphasis on advocating for human rights

issues that go beyond a traditional focus on gender equality, such as DACA and rights of undocumented immigrants, health care access for transgender people, health and safety in Native American communities, and the Black Lives Matter movement.

Both conference sessions drew large audiences of younger, racially diverse K-12 and college educators who were eager to have these conversations, and many of whom did not identify with the mainstream feminism that continues to focus on gender equality while not explicitly addressing racism, ableism, homophobia, anti-immigrant sentiments, and other injustices faced by marginalized communities and public schools. Many of our session attendees were not WC members because they felt the group did not represent their concerns or because they did not identify with the mainstream definition of feminism. As incoming WC presidents, we intend to continue these urgent, difficult discussions with our membership and pledge to work on attracting a more diverse membership in terms of age, race, ethnicity, sexuality, and ability. Together, we can work on reforming and redefining feminism toward greater equity and justice. ■

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IN MEMORIAM



The National Art Education Association mourns the loss of the following three NAEA members and honors them for their incredible contributions to the field and for sharing with countless others the essential value that visual arts education holds for learners.



A former NAEA Eastern Region Vice President, **Pearl Greenberg** died on February 25, 2020. Greenberg authored three books on teaching art to children and seniors, published numerous articles and papers on art education, and spoke at the annual NAEA Conventions. Pearl was born in Brooklyn and was a lifelong resident of New York City.

After receiving an EdD from Cooper Union—an education which she described as formative—she received a MA from New York University as well as an EdD from Teachers College, Columbia University, according to the *New York Times*. Pearl taught elementary school art at Downtown Community School for 14 years and was a Professor of Fine Arts, Kean University of New Jersey, for nearly 30 years. For the last ten years of her life, she lived in Oakland, CA.



NAEA member **Deborah Greh** passed away on February 20, 2020. Executive director of Art Educators of New Jersey, she served many roles on the AENJ Board, including president (2000-03) and historian.

Debbie served as NAEA's New York Convention Coordinator in both 2012 and 2017. She was NAEA's Eastern Region Vice President and served on the editorial board of *Art Education* (1986-90). She also gave numerous presentations on digital literacies and video gaming, authored *Computers in the Art Room*, and contributed many articles to *Art Education* and *SchoolArts*.

Among her numerous awards were NAEA's Eastern Region Art Educator Award in 2012 and 2004, the New Jersey Governor's Award for Service to the Arts, 2001, 2004, 2007, 2012; St. John's University (Staten Island, NY) Teacher Exemplar, College of Professional Studies, 2007-08; and SJU's President's Medal in 2006. She was professor and director of SJU's mass communications program until her retirement last year. Born in Newark, Debbie received a BA from the College of St. Elizabeth, an MA in Art Education from Montclair State University, and an EdD from Teachers College, Columbia University.

Donations in her memory may be made to St. Hubert's Animal Welfare Center, Madison, NJ, or to Autism NJ, Robbinsville, NJ.



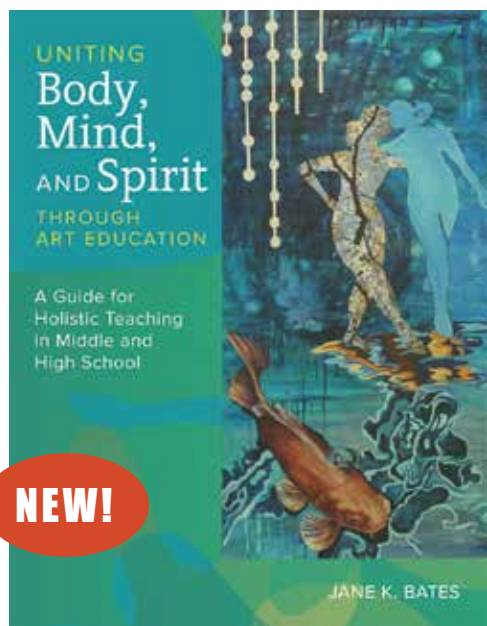
NAEA Member **Rose Anne "Rick" Lasher** passed away on March 11, 2020. A recipient of five New Jersey Governor's Awards in Arts Education, Rick served as president of the Art Educators of New Jersey (1976-78). AENJ presented Rick with the Distinguished Achievement Award for long-term dedication to the profession and inducted her as a Distinguished Fellow. In addition, the AENJ Executive Board created the Rick Lasher Professional Growth Grant which provides members with monies to attend NAEA conventions.

Rick served NAEA as Elementary Division Director, member and chair of several NAEA Nominating Committees, and member of the Professional Materials Committee. Among her awards were Eastern Region Art Educator of the Year Award, Elementary Art Educator of the Year Award, and the Marion Quin Dix State Leadership Award. She also was elected NAEA Distinguished Fellow and served as chair (2012-15).

Rick was a Trustee of the National Art Education Foundation (2004-11), served on the NAEF Development Committee, helped to start NAEF's Planned Giving Program and was one of NAEF's Circle of Donors. Born in Brooklyn, NY, in 1926, she received a teaching degree from Montclair and taught art at Cherry Hill Elementary in River Edge, NJ. She received her master's degree and pursued her doctorate in art education at New York University.



Use Your NAEA Member Discount on These Resources!



Uniting Body, Mind, and Spirit Through Art Education: A Guide for Holistic Teaching in Middle and High School

JANE K. BATES

Written to support both the veteran educator and the preservice teacher, this timely resource addresses holistic teaching, as well as the purpose, place, and power of art. Experienced practitioner Bates shares her own journey as an art educator, providing examples for anyone wishing to explore a body/mind/spirit approach to teaching art.

Art educators are invited to consider why they are teaching, whom they are teaching, and toward what end; to develop practices that address the characteristics of the learner as well as the content of the subject; and to seek ways to guide learners into deep, meaningful, artful engagement in life—through art.

“Grounded historically and situated within contemporary theory, [this book] begins with a model for holistic art education, eventually taking you into secondary classrooms to meet students, problems they have been given, work they produced, and their own reflections on process and personal meaning.”

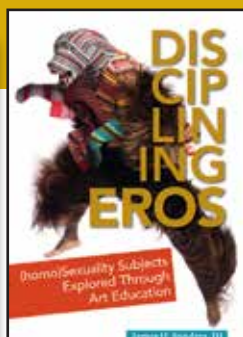
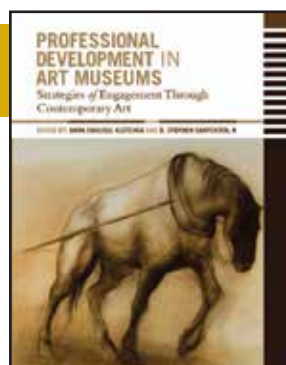
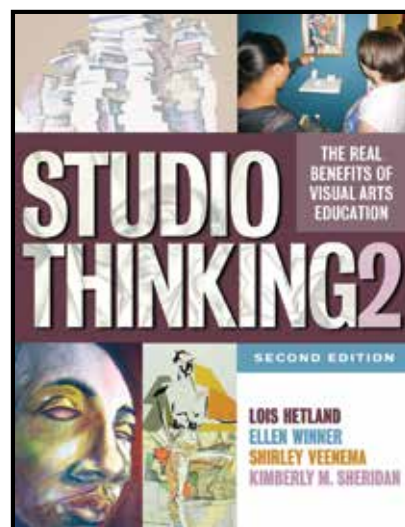
—Karen Lee Carroll, Dean Emeritus, Center for Art Education, Florence Gaskins Harper Endowed Chair in Art Education, Maryland Institute College of Art

Studio Thinking 2: The Real Benefits of Visual Arts Education

LOIS HETLAND, ELLEN WINNER, SHIRLEY VEENEMA, and KIMBERLY M. SHERIDAN

Policymakers, art teachers, and educators in other disciplines can discover the positive effects of arts education. This best-selling resource expands on the groundbreaking research of its first edition, and includes insight from educators who have successfully used the Studio Structure for Learning to improve student learning across the curriculum.

Studio Thinking 2 will help advocates explain arts education to policymakers, help art teachers develop and refine their teaching and assessment practices, and assist educators in other disciplines to learn from existing practices in arts education.



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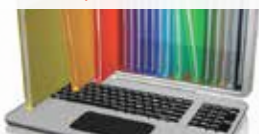


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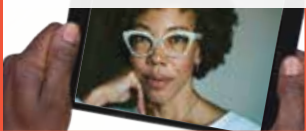
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NAEA Call for Nominations

The Nominating Committee is seeking candidates for these NAEA Board of Directors positions: President-Elect and Division Directors-Elect: (Elementary, Middle Level, Secondary, Higher Education, Preservice, Museum Education, and Supervision/Administration).

■ The President serves for 6 years: 2 years each as President-Elect, President, and Past President. Candidates nominated for this primary leadership position must be members in good standing with active membership in the Association during the past 4 years. The term as Elect begins at the conclusion of the 2021 NAEA National Convention in Chicago, March 2021, and ends at the conclusion of the 2023 NAEA National Convention. Then, the candidate selected as Elect would become President from March 2023 through March 2025.

■ Division Directors serve 4 years: 2 years as Division Director-Elect and 2 years as Division Director. To be eligible for nomination for these leadership positions, individuals must be active NAEA members and certified and/or licensed within the job-alike division and employed within the job-alike category. Those nominated for Preservice must be enrolled in an undergraduate or graduate program of study, spending 51% of the time as a student.

■ Terms as Elects begin at the conclusion of the 2021 NAEA National Convention, March 2021, and end at the conclusion of the 2023 NAEA National

Convention. Then, the candidate selected as Elect would become the Director from March 2023 through March 2025.

This is your chance to share your ideas and represent the important thoughts and ideas of your colleagues! Learn and grow by collaborating with a national board and membership at-large.

Go to www.arteducators.org/about/election for details, requirements, and to upload nomination materials.

The deadline to submit nominations online is July 1, 2020.

For more, contact Kathy Duse, Executive Services and Convention & Programs Manager, at 703-889-1281, kduse@arteducators.org

YOUR 24/7 VIRTUAL COMMUNITY OF PRACTICE

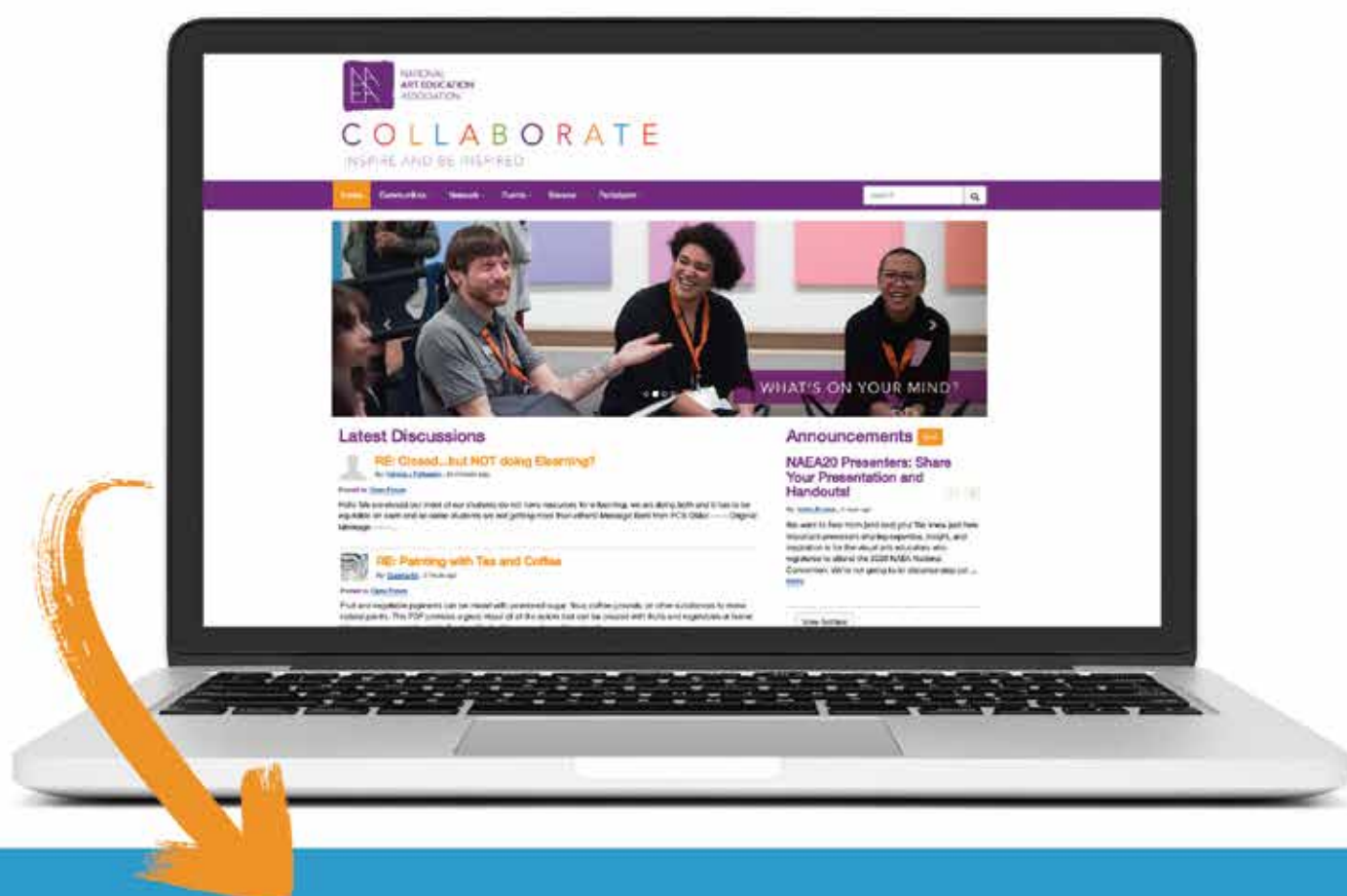
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NATIONAL
ART EDUCATION
ASSOCIATION

COLLABORATE

WHERE NAEA MEMBERS CONNECT



NAEA Collaborate is YOUR interactive, online professional community, **exclusively for NAEA members**. It's a space for art educators to find and share information and resources, gain inspiration, and make connections—anytime, anywhere. **Sign in using your NAEA login credentials.**

Every spring, NAEA shifts into even higher gear. NAEA members converge for a one-of-a-kind experience—connecting with each other in countless workshops and sessions, and even during coffee breaks. Another key highlight of the NAEA National Convention: Attendees are introduced to its new leaders—incoming members of the Board of Directors and Distinguished Fellows. In addition, members can get to know newly-honored National Award winners—across all interest groups, divisions, and regions. Check out this Special Section of *NAEA News* and join us in congratulating your colleagues on their achievements.

INCOMING OFFICERS-ELECT

NAEA members elected the following individuals as future members of the NAEA Board of Directors.



Robyn MacNair
Pacific Region
Vice President-Elect



Cheryl Maney
Southeastern Region
Vice President-Elect



Theresa McGee
Western Region
Vice President-Elect



Heidi O'Donnell
Eastern Region
Vice President-Elect

NAEA is pleased to announce the results of the recent Board of Directors election for Vice Presidents-Elect who have begun their terms as Elects. During their terms, each will work closely with their respective Vice President in leading efforts related to their region.

NAEA DISTINGUISHED FELLOWS CLASS OF 2020

Distinguished Fellows of the National Art Education Association are members of NAEA who are recognized for their service to the Association and to the profession. Congratulations to the Class of 2020, below.



Mary Hafeli



Wanda B. Knight



Graeme Sullivan

2019 SCHOOL FOR ART LEADERS GRADUATES



Committed to supporting art educators in their quest to excel as leaders, NAEA has designed a 21st-century flagship program: School for Art Leaders. Those selected for each class annually contribute to the development of an extraordinary community cohort committed to leadership excellence.

Sarah Ackermann
Sally Ball
Jody Boyer
Katie Covey
Hanne Duncan
Leslie Grace
Deb Hannu
Michelle Harrell
Melissa Hronkin

Martha Anne Kuntz
Lacie Lagroon
Tim Lowke
Noel Bella Merriam-Gourley
Laura Mitchell
Jane Montero
Ellen Montgomery
Sean Murphy
Krissy Ponden

Catherine Rosamond
Val Savage
Rebecca Stone-Danahy
Tara Trinity Villanueva
Jere Williams
Ariana Young
Meghan Zanskas



School for ART LEADERS

at Crystal Bridges Museum of American Art

2020 NAEA NATIONAL AWARDS



NATIONAL ART EDUCATION ASSOCIATION
SHAPING HUMAN POTENTIAL

National Art Educator:

No recipient

Eisner Lifetime Achievement Award:

Karen Keifer-Boyd

Marion Quin Dix Leadership Award:

Elizabeth Stuart Whitehead

Manuel Barkan Memorial Award:

Joni Acuff

Lowenfeld Award:

B. Stephen Carpenter, II

Gilbert A. Clark and Enid Zimmerman Leadership Advocacy Award:

September Buys

The Mac Arthur Goodwin Award for Distinguished Service Within the Profession:

Amelia Kraehe

Distinguished Service Outside the Profession:

Architecture is Fun

COMC J. Eugene Grigsby, Jr. Award:

Michelle Bae-Dimitriadis

NAEA Distinguished Fellows:

Mary Hafeli

Wanda B. Knight

Graeme Sullivan

DIVISION AWARDS

Elementary Art Educator Awardees

National: Jennifer Dahl

Eastern: Pamela Armstrong

Pacific: *No Recipient*

Southeastern: Michelle Kelly

Western: Michelle Howard

Middle Level Art Educator Awardees

National: Benjamin Tellie

Eastern: David Anderson

Pacific: *No Recipient*

Southeastern: Nancy Von Brock

Western: Cappie Dobyns

NJAHS Sponsor: Lydia Atubeh

Secondary Art Educator Awardees

National: Joshua Drews

Eastern: Amy Migliore

Pacific: *No Recipient*

Southeastern: Cathy Heller

Western: Kim Meneses

NAHS Sponsor: Melissa Wilson

Rising Stars Secondary

Recognition Program: Lilly Allison, Ashley Thurman, Aleesia Wise

Higher Education Art Educator Awardees

National: Rita Irwin

Eastern: Nan Park

Pacific: *No Recipient*

Southeastern: Jeffrey Broome

Western: Joana Hyatt

Preservice Awardees

National Preservice: *No Recipient*

Eastern: Caddy Cicogna

Pacific: *No Recipient*

Southeastern: *No Recipient*

Western: Katelyn Reyes-Brown

New Professional:

Samantha Waid

Student Chapter Sponsor:

Kay Broadwater

Supervision/ Administration Art Educator Awardees

National: Elizabeth Stuart Whitehead

Eastern: Gino Molfino

Pacific: *No Recipient*

Southeastern: Laura LaQuaglia

Western: Michaelann Kelley

Museum Education Art Educator Awardees

National: Michelle Grohe

Eastern: *No Recipient*

Pacific: Emily Jennings

Southeastern: Jena Sibille

Western: Natalie Svacina

INTEREST GROUPS AWARDS

RAEA Annual Awards

Emeritus Art Educator: Bob Curtis

Special Needs in Art Education Awards

NAEA, CEC, VSA Peter J. Geisser Special Needs Art Educator:
Ivey Coleman

NAEA, CEC, VSA Beverly Levett Gerber Special Needs Lifetime Achievement Award:
No Recipient

ELLIOT EISNER DOCTORAL RESEARCH IN ART EDUCATION AWARD/LECTURE

Recipient: Veronica Betancourt

REGIONAL AWARD CEREMONIES

Eastern Region Art Educator Awardees

Regional: Kristi Oliver
Connecticut: Cristina Pinton
Delaware: Lindsey Ostafy
District of Columbia: Briana Zavadił-White
Maine: Amy Cousins
Maryland: Gino Molfino
Massachusetts: Lizzie Fortin
New Hampshire: Aimee Piccolo
New Jersey: Harry Bower
New York: *No Recipient*
Overseas Art Educator: *No Recipient*
Pennsylvania: Janet Riggio
Rhode Island: Anita Thompson
Vermont: Rachel Mangan
West Virginia: Sherri Butler

Pacific Region Art Educator Awardees

Regional: *No Recipient*
Alaska: Elizabeth Gailey
Arizona: Stacy Marko
British Columbia: Dennis Memmott
California: *No Recipient*
Colorado: Kari Pepper
Hawaii: Wendy Larrow
Idaho: Michael Feik
Montana: Connie Barnhart
Nevada: Kelly Mabel
Oregon: Addy Kessler
Utah: *No Recipient*
Washington: James Andrews
Wyoming: Kimberly Dockstader

Southeastern Region Art Educator Awardees

Regional: William Scott Russell
Alabama: *No Recipient*
Florida: Linda Mangual
Georgia: Jessica Booth
Kentucky: Roy Smith
Louisiana: Adair Watkins
Mississippi: Elise Payne
North Carolina: Melissa Poppe
South Carolina: Meg Skow
Tennessee: Carol Eckert
Virginia: Patricia Franklin

Western Region Art Educator Awardees

Regional: Michelle Howard
Arkansas: Amber Lemser
Illinois: Kristen Lajeunesse-Roach
Indiana: Kathy Ayers
Iowa: Colleen Tomlinson
Kansas: Megan Wendleton
Michigan: Erica Davis-Hernandez
Minnesota: Jan Spencer de Gutierrez
Missouri: Michelle Howard
Nebraska: Paula Yoachim
New Mexico: Stephanie Morris
North Dakota: *No Recipient*
Ohio: Susan Lawrence
Oklahoma: Gayla Mitchell
South Dakota: Renee Berg
Texas: Chris Cooper
Wisconsin: Julie Miller

NEWSLETTER AND WEBSITE AWARD RECIPIENTS

Newsletter Award Category I

No Recipient

Newsletter Award Category I Honorable Mention

No Recipient

Newsletter Award Category II

Maine Art Education Association

Newsletter Award Category II Honorable Mention

Art Educators of Minnesota

Newsletter Award Category III

Florida Art Education Association

Newsletter Award Category III Honorable Mention

Virginia Art Education Association

Website Award Category I

No Recipient

Website Award Category I Honorable Mention

No Recipient

Website Award Category II

Tennessee Art Education Association

Website Award Category II Honorable Mention

Arizona Art Education Association

Website Award Category III

Illinois Art Education Association

Website Award Category III Honorable Mention

Florida Art Education Association



SEE **YOU** IN CHICAGO!

SAVE THE DATES: MARCH 4-6, 2021



**20
21** CHICAGO

REGISTRATION OPENS FALL 2020