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NAEA News: Summer 2023

Summer 2023

Publication

JUNE 1, 2023

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2023 Regional Conferences

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[State & Regional Conferences • National Art Education Association \(arteducators.org\)](#)

2023 Regional Conferences

Western Region

Location: Grand Rapids Art Museum, Grand Rapids, MI

Dates: June 20–23, 2023

Registration cost: \$120

Complete details and registrations are available at [NAEA Western Region Summer Leadership Conference - Formstack](#)

Pacific Region

Location: University of Wyoming Visual Art Department, Laramie, WY

Dates: Part 1: June 24–26, 2023; Part 2: June 26–28, 2023

Registration cost: \$100 to \$200 depending on registration date and conference selection

Complete details and registration are available at [Colorado Art Education Association - 2023 Pacific Region Summer Leadership Conference \(caeaco.org\)](#)

Eastern Region

Location: Nassau Inn, Princeton, NJ

Dates: July 6–9, 2023

Registration cost: \$250

Complete details and registrations are available at [Team East 2023 \(google.com\)](#)

Southeastern Region

Location: Hyatt Centric Beale Street Hotel, Memphis, TN

Dates: July 19–22, 2023

Registration cost: \$150

Complete details and registration are available at [Southeastern Regional Conference — TAEA \(tnarteducation.org\)](#)

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National Art Education Foundation: Grant Announcement 2023

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National Art Education Foundation Announces Grant Recipients for 2023–2024

The Board of Trustees of the National Art Education Foundation (NAEF) has announced the recipients of the next cycle of grant awards. The 11 grants awarded reflect total funding of \$55,722. This year's requests totaled over \$250,000 for the first time, due to a very large number of submissions. The grant awards were voted on by the NAEF Board of Trustees in April 2023.

The NAEF Board of Trustees and reviewers continued to be impressed with the range of projects NAEA members are developing with support from the NAEF grant program. F. Robert Sabol, NAEF Chair for 2022–2024, noted, "We are pleased to be able to offer substantive levels of funding to support a set of very timely proposals from applicants pursuing professional development opportunities, developing new models of classroom practice, and research in visual arts education. With a very competitive grant cycle, we are excited about the topics and issues our applicants are seeking to explore, and we are looking carefully at how the NAEF funded research projects can have an impact in our field."

Kathi R. Levin, NAEF Program/Development Officer, noted that the Foundation's support doesn't end with the funding. "We look forward to hearing about the impact and outcomes of the work funded through NAEF's grant programs. The Trustees identify select grantees to present their work each year at the NAEA National Convention. We also look forward to having our grantees share more information about their funding projects through a new video snapshot program being developed by the NAEF Communications Committee Chair, Frank Juarez, over the coming year."

The postmarked deadline for applications for the next funding cycle, for projects beginning July 1, 2024, will be October 1, 2023. The NAEF Grant Program Guidelines and Application are updated each summer, and they will be available on the [NAEF website](#) in mid-August. A calendar for the NAEF Grant Program is available on the NAEF portion of the NAEA website.

2023 NAEF Grant Recipients

Project Dates: July 1, 2023 through June 30, 2024

Ruth Halvorsen Professional Development Grants

Jay Linsensbigler, Pennsylvania, *"Black, Blue, and Color Too!" Exploring Mixed Media Through Kallitype and Cyanotype Photographic Processes and the Hand Colored Print*, \$3,000

Amber Reed, South Carolina, *Art and Early Childhood Education*, \$1,197

Genal West, North Carolina, *Deep Dive: Appalachian Art and Culture*, \$3,000

Mary McMullan Grants

Marta Cabral, New York, *Artistic Explorations in Higher Education: Experiments in Interdisciplinarity Approaches to Teacher Training*, \$3,000

Robert Sweeny, Pennsylvania, *Promoting Inclusive Digital Art Education for Western Pennsylvanian Art Educators*, \$2,550

SHIP Grants

Chris Anderson, Pennsylvania, *Clay Slab Roller for Newly Created Ceramics Course for Class Use, Food Bank Bowls/Cups Project and Clay Tile Installation*, \$1,000

Ann Ossey, Illinois, *Building a Robust Visual Arts Department by Expanding Access to 3D Media Arts in a Title I District for High School Students*, \$975

Teacher Incentive Grants

There are no Teacher Incentive Grants awarded this year.

NAEA Research Grants

Larry Barnfield and Tracy Hunter-Doniger, South Carolina, *Identifying Gifted and Talented Students in Visual Art: A National Study of Criteria From State Departments of Education and Public Art Magnet Schools*, \$9,500

Mark Graham, Utah, *STEAM, Arts Integration, and Academic Achievement Among Native American Youth*, \$10,500

Ahran Koo, California; Kyungeun Lim, Georgia; and Borim Song, North Carolina; *The Role of Artificial Intelligence in Art Education: Insights From Contemporary Art Creators*, \$10,500

Mara Pierce (Montana) and Lori Santos (Kansas), *Hearing From the Silenced: Applying Native American Artist Voices for Anti-Racist/Culturally Competent Curriculum and Student Identity Development*, \$10,500

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NAEA President's Column: Summer 2023

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JULY 6, 2023

Dearest NAEA Colleagues and Friends,

The end of the school year and beginning of summer present opportunities for reflection, revelry, and restoration. In my new role as NAEA's President, I am mindful of the contributions and commitments of our community to support and further scholarship in visual arts, design, and media arts education for all learners. With a history in the classroom, as a school principal, university professor, scholar, and administrator, my life's work has been anchored in arts education and surrounded by arts educators. Whether in classroom, university, or community spaces, I see you working tirelessly to design and implement a learner-centered curriculum; mentor the next generation of art educators and art connoisseurs; research, write about, and reflect upon current trends, strategies, and pedagogical implications; unpack works of art with the novice and the knowledgeable; and continue to show up for your communities, despite an ever-changing landscape.

Moreover, I am reminded of NAEA's organizational values. I often draw upon them to encourage and remind me that an entire community is supporting me in the work that I do in my leadership role as NAEA President. You, too, have a community of more than 15,000 colleagues who believe in visual art's transformative power and who believe in what you do.

NAEA is a community of, by, and for members. Our mission and vision ground us, and we aspire to evolve based on the needs and opportunities shared by our community. As a collaborative network, we strive to be welcoming, supportive, and encouraging through our actions, words, and relationships.

As we try to recharge and reconnect with friends and family this summer, I'm sending each of you my gratitude for your hard work and dedication to the field. The NAEA Board and I see You—and we support You! In the school year ahead, I am excited to collaborate with NAEA leaders and members to continue providing our community with tools that support learning, advocacy, research, community vibrancy, and equity.

Warmest regards,

Wanda B. Knight, NAEA President

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Executive Director's Column: Summer 2023

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Policy Review Committee—Constitutional Amendments, May 2023

Based on Goal 1A under the ED&I Pillar in the 2021–2025 Strategic Vision, in July 2021 the NAEA Board approved the establishment of a Policy Review Committee, representing all NAEA Regions and Divisions, and charged with thoroughly reviewing the Association's Constitution, Bylaws, and Policy Handbook with a lens for greater inclusivity and process/functionality.

Following a nearly 15-month review process by the Committee, the NAEA Board and the NAEA Delegates Assembly (State and Interest Group Leaders) have reviewed and approved the suggested amendments to the NAEA Constitution. The next step is to post these in NAEA News and host a membership-wide vote.

The proposed amendment shall be published in the next issue of the NAEA News for consideration by the membership. The amendments shall be voted on by the membership and the ballot conducted by electronic mail or other authorized means of electronic transmission within 30 days of publication in the NAEA News. Two-thirds of the votes cast is required for passage of an amendment.

Please review proposed amendments in the attached document. NAEA members may vote on these amendments from June 1 to July 7. Please visit the following link to vote: <https://www.ballotteer.com/bp/nph-bstart?&eid=89784039638715437570>

Once the voting window is closed, the results will be shared, and approved Constitutional amendments will go into effect. More information on amendments to the NAEA Bylaws and Policy Manual will be forthcoming.

NAEA News- Policy Review Committee Constitutional Amendments May 2023

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Please note that the suggested amendments are tracked as follows: New language is highlighted in yellow, deletions show as a "strikethrough" and areas to be aware of are highlighted in pink.

Please vote to approve or to not approve each of the following four items, in their entirety:

- ⇒ Approve amendments to the Preamble of the NAEA Constitution.
- ⇒ PREAMBLE The National Art Education Association (NAEA) through its Constitution sets forth the means by which the aspirations of those responsible for programs of art education can be supported and extended.

As an organization, we affirm our faith in the power of the visual arts to enrich the lives and endeavors of humankind. In a highly technological society such as ours, the visual arts serve as a humanizing force, giving dignity and a sense of worth to the individual. They provide the means by which aesthetic quality and order are derived from the exercise of an individual's creativity and critical understanding.

Through the visual arts, NAEA is committed to ensuring opportunities for understanding our histories, cultures, lives, and the experiences of others. The visual arts provide pathways for creative growth, expression, and connections across communities that can form, inform, and transform knowledge, skills, and attitudes necessary to achieve equitable outcomes for all.

It is our purpose to promote and maintain protect the highest possible quality of instruction in visual arts programs under whatever auspices they are fostered and to strengthen the position of the visual arts as a discipline in the field of education.

It shall be our intent to communicate our belief to the organized teaching profession and to the community-at-large, to strengthen the position of the visual arts as a discipline in the schools, and to affect positively the role of art education in the culture.

We dedicate ourselves to aesthetic and humanistic growth and quality performance in art. With these as our goals, we support visual arts and humanities programs that provide depth and breadth of experience in art in order to meet the needs, interests, and abilities of the varied individuals we teach.

- ⇒ Approve amendments to Article II of the NAEA Constitution.
- ⇒ **ARTICLE II - PURPOSES** The purpose of the Association is to promote art education through professional development, service, advancement of knowledge, and leadership. To that end, the Association will: promote quality instruction in visual arts education conducted by qualified art educators certified teachers of art; to that end the association will encourage research in art education; hold public discussions; sponsor institutes, conferences, and programs; publish articles, reports, books, and surveys; and work with other related agencies in support of art education. Since the mission of the Association is to be a non-profit education organization, it shall only engage in activities consistent with its status as defined in Section 501 (c) (3) of the Internal Revenue Code of 1954 or any successor provision thereto.
- ⇒ Approve amendments to Article IV of the NAEA Constitution.
- ⇒ **ARTICLE IV, SECTION 8 DELEGATES ASSEMBLY** Article IV Delegates Assembly, which meets annually at the National Convention, shall be composed of the presidents or other elected or appointed representatives of each state/provincial/affiliated Art Education association state, with voting rights. Operational procedures shall be determined by the Assembly. Non-affiliated group representatives on, without vote, may shall be accommodated in the Delegates Assembly. The Delegates Assembly shall be a recommending body for legislative and policy matters for the NAEA Association.
- ⇒ Approve amendments to Article V of the NAEA Constitution.
- ⇒ **Section 2: NOMINATING COMMITTEE** In even-numbered years, After an open call to membership, at least six months prior to an election, the NAEA Board shall appoint a nominating committee composed of one member from each of the Regions, one member from each Division, two members of the Delegates Assembly, and one member-at-large who shall serve as Chair. In even numbered years, the committee shall prepare a slate of two candidates for the office of President-Elect and two candidates for each Division Director-Elect. In odd numbered years, at least six months prior to the election of the Regional Vice Presidents-Elect, the Regional Vice Presidents shall recommend a nominating committee composed of one representative from each Region. The NAEA Board will ratify the committee and designate the Chair. The committee shall prepare a slate of two candidates for each Regional Vice President-Elect. Each candidate shall have served in the Delegates Assembly. The NAEA Board will ratify the committees and designate the Chairs.

Once the voting window is closed, the results will be shared, and approved Constitutional amendments will go into effect. More information on amendments to the NAEA Bylaws and Policy Manual will be forthcoming.

NAEA News_Summer23_PolicyRecommendations (PDF 76.1 KB)

Column by:



Mario R. Rossero, NAEA Executive Director
NAEA, 901 Prince St., Alexandria, VA 22314. Email: mrossero@art-educators.org

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NAEA Research Commission Column: Summer 2023

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Moments of Thanks and Gratitude

"How might our everyday modes of artistic research and artmaking change if we were to focus on the thingliness of all objects by assuming that all forms of matter—human and non-human, people and things—have material vibrancy and agency?" (Hood & Kraehe, 2017, p. 33).

Materiality as the interplay between materials' embodiment, as well as what possibilities lie beneath the surface, is a fitting metaphor for leaders. Artist engagement with the materials often involves pushing, prodding, and stretching as imagination and play envision the possibility for something new, something different, something that might just provide a new way of seeing, feeling, and being.

As educators, researchers, artists, leaders, and facilitators of the arts, I see the materiality of leadership as the ways individuals also stretch, push, and envision possibility, doing the work, making things work, working as part of a larger collective to create and shape a shared purpose.

With this in mind, recognizing the individuals as part of this collective are essential for the work done and the work to come.

Thank you to the entire Commission for your contributions to our work throughout the past year. Each Commissioner is an integral part of the collective work of the Commission and organization by providing time, energy, and insights into the many initiatives of the Commission. I think it is important to recognize that each individual chooses to serve as a volunteer over 2–3 years, contributing countless hours that support sessions at NAEA, the Preconvention, working groups, fostering liaisons, creating and providing resources, webinars, webcasts, and much more.

As we welcome new Commissioners, I want to take a moment to recognize the contributions of Lisa Stuart Whitehead, who served as the Supervision and Administration Commissioner, along with Dana Carlisle Kletchka, who served as the Museum Education Commissioner. I am grateful for perspectives shared, and for the initiatives you each undertook during your tenure on the Commission.

I want to thank everyone below for their contributions and welcome two new members:

Aaron Knochel, Associate Chair
Sara Wilson McKay, Past Chair
James Rees, At-Large
Christina Bain, At-Large
Tina Atkinson, Elementary
Jennifer Bockerman, Middle Level
Justin Sutters, Preservice
Robin Vande Zande, Higher Education
Gino Molfino, Supervision & Administration
Kathryn O. Hillyer, NAEF
Marissa McClure Sweeny, At-Large
Rina Little, Museum Education
Phaedra Byrd, Secondary

Welcome to Our Newly Elected Commissioners

Gino Molfino, Supervision and Administration Commissioner

Gino Molfino has served as an artist, teacher, advocate, and education leader in Maryland for the Howard County Public School System over the past 23 years. He has collaborated to develop state, national, and district fine arts policies and practices that cultivate innovation in public education programming, curriculum development, and professional learning for educators that honor the teacher as artist and promote contemporary practices in artmaking.

As the current coordinator of fine arts for the Howard County Public School System, he is responsible for the design, development, implementation, and evaluation of the fine arts curricula, assessment materials, professional learning, and instructional supports for more than 200 preK–12 fine arts (dance, theatre, and visual arts) educators. Gino is the past recipient of a Fulbright Award to study contemporary Latin American performance art and culture, and he has twice received the Excellence in Education Teacher Recognition from the National Foundation for the Advancement in the Arts, as well as the Teacher Recognition Award from the U.S. Department of Education and the Commission on Presidential Scholars.

Rina Little, Museum Education Commissioner

Rina Kundu Little is an associate professor in the School of Art and affiliated faculty with women's and gender studies at Texas Tech University. She has worked at the Wexner Center for the Arts and at the Smithsonian Institution. Her research addresses performative acts of inhabiting space, particularly how ideas and concepts within new materialisms and place-conscious education can be used to ask questions about what kinds of relations we seek with others. She approaches works of art as a movement capable of creation and creative transformation, shifting away from art's solely representational functions and zooming in on art's creative potential and its material becoming. Here the arts are sensation, and this sensation makes thought possible. She is also interested in the critique of humanization and its emancipatory promise; in material and relational entanglements and affects; and how places can be altered and connected to sites of struggle. She has published articles and chapters in *Art Education, International Journal of the Inclusive Museum*, and *Studies in Art Education*, among others.

And...

A huge thanks to Dennis Inhulsen for his service and leadership throughout the past year as I began my role as Chair. Dennis has been a steady and consistent presence, often behind the scenes, providing a foundation of support to the Commission. I am grateful not only for his work with the Commission, but his mentorship and guidance over the past 14 years!

Welcome to...

Laura Grundler, NAEA staff member who will be supporting and serving the Commission in her role as the Director of Learning and Program Development. I look forward to our work together!

Thank you to the entire NAEA staff, Mario Rossero, and the NAEA Board for their support of the Commission's work. As I've shared before, I believe in the power of the collective, and this work could not be accomplished without the dedicated individuals committed to supporting, building, and fostering a culture of research within NAEA.

Happy Summer,
Amy Pfeiler-Wunder

Reference

Hood, E. J., & Kraehe, A. (2017). Creative matter: New materialism in art education research, teaching, and learning. *Art Education*, 70(2), 32–38.

Column by:

Amy Pfeiler-Wunder, Research Commission Chair
Professor and Graduate Co-Coordinator, Art Education and
Crafts Department, Kutztown University. Email: wunder@kutztown.edu

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Art Educators Who Teach the Truth Are Not Radical or Wrong

As we close out the school year, we reflect on the impact on students' experiences in the wake of the anniversary of the Uvalde shootings, as well as the aftermath of 27 states' proposed legislation affecting art educators' ability to engage in liberatory teaching that makes our students seen, valued, and heard. Policies that erase Black, queer, trans, and female-identifying peoples and their stories from our curricular materials and practices robs our youth from finding themselves and being themselves in pursuit of an art education. Bans and threats that censor instructional materials and the defunding of diversity, equity, and inclusion efforts can leave educators deflated and helpless. However, no legislative pursuit can abolish the relationships that educators build in elevating the voices and opinions of our minoritized students in the art room. Relationships with our students are far too important to get wrong amid cultural wars. Our North Star is to withstand oppressive legislation and oppressive practices by centering the most marginalized and underresourced in art experiences that self-discover all that makes up their humanity.

One way for creating the space for safe dialogue is what activist and organizer George Lakey (2018) terms creating a "container" within groups, where participants can explore ideas and take risks. Strong containers have norms that can be named and understood by all group members to facilitate artmaking and dialogues that include deep listening and openness to their peers. Brave containers enable students to bring their authentic selves to their learning. NAEA Commissioner and elementary art educator Emily Saleh has created a safe container that allows her students to unravel the complexities of their identities through their artmaking to help students learn about themselves and others. Her call is to connect content to those in the margins. As long as oppressive systems are present, students will need these spaces to name, disrupt, agitate, resist, and work toward social change in our learning spaces. Teaching criticality in the visual arts, Emily often allows students to be the drivers for speaking truth to power on difficult topics. Cultivating an inclusive culture welcomes multiple perspectives and encourages openness for expression.

The NAEA ED&I Commission is composed of varying roles and lived experiences from across Regions and Divisions that are unified in our declaration of solidarity with art educators and the students we serve in eradicating all forms of racism, bias, and prejudice in spaces of art teaching and learning. In promoting cultural diversity and expansive forms of knowledge, we are moved to support the uplifting work of art educators who are making teaching an act of resistance, an act that through artmaking teaches students to remember joy, to activate their muscles of creativity, kindness, laughter, playfulness, and solidarity. You have championed the making of art classrooms that have replicated the kind of society we all want to live in. Your teaching has encouraged students to ask critical questions of our world. As we are winding down the year, we hope you have time to heal and restore.

Reference

Lakey, G. (2018). *How to create a container: A guide to radical dialogues*.

SAATCHI, A. (2018). *HOW WE WIN: A GUIDE TO NONVIOLENT DIRECT ACTION*. Melville House. <https://civilresistance.info/biblio-item/2018/how-we-win-guide-nonviolent-direct-action-campaigning>

Column by:

Mary Soylu, Supervision and Administration, NAEA ED&I Commission

Emily Saleh, Preservice, NAEA ED&I Commission

Anna Pilhoefer, Chair, NAEA ED&I Commission

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National Art Education Foundation Column: Summer 2023

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JUNE 1, 2023

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National Art Education Foundation Board Convenes for Events in San Antonio: Highlights Include 12th NAEF Benefit Fundraising Event

Column by: F. Robert Sabol, NAEF Chair, 2022–2024

The National Art Education Foundation held its Annual Meeting of the Board of Trustees on April 12, 2023, in conjunction with the NAEA National Convention in San Antonio. The NAEF Annual Meeting provided an opportunity for the Trustees to take action on several important matters, including the FY24 budget with funding for the NAEA Research Commission. The NAEF Trustees convened a strategic planning session with facilitator, Jamie Kasper, executive director of the Arts Education Partnership. Committee meetings were held in the morning prior to the Annual Meeting. Thank you to former Trustees, Kim Defibaugh and Patricia Franklin, who continue to serve on the Development Committee meeting. Former NAEF Chair, Doug Blandy, joined for a portion of the planning session. A special thank-you to Samantha Melvin and Thom Knab, whose tenures on the NAEF Board end this spring. We look forward to Patricia Franklin and Libya Doman joining the NAEF Board of Trustees following their election at the Annual Meeting.

On Saturday, April 15, the National Art Education Foundation held the 12th Annual NAEF Benefit Fundraising Event, a ticketed event open to all NAEA National Convention Attendees. This year's featured speaker, Jon Hinojosa, president and director of innovation for SAY Sí, an acclaimed youth arts education program in San Antonio, presented a program titled *SAY Sí—Transformative Change Through Creative Youth Development. A Focus on Social Justice and Change*. He was joined by two program alumni—Gerardo, who is now a high school physics teacher, and Marcella, who is now a school librarian.

Guests were welcomed to the event by Bob Sabol, NAEF Chair, and Samantha Melvin, NAEF Development Committee Chair. We would like to thank everyone who purchased tickets to the 12th Annual NAEF Fundraising Benefit Event for supporting NAEF and joining us for this annual tradition.

Several additional NAEF sessions took place in San Antonio. NAEF Grants Committee Chair, Cris Guenter, moderated a panel featuring the work of NAEF grantees Kerry Freedman, Jeff Cornwall, Carrie Carlson, and Christopher M. Schulte, focused on *Social and Emotional Learning in Art Education: Mapping Research With a Systematic Review*. The link to the article about this research in *Studies in Art Education* can be found here: <https://www.tandfonline.com/doi/full/10.1080/00393541.2022.2116679>

In addition, Bob Sabol and Cris Guenter, NAEF Grants Committee Chair, along with Kathi R. Levin, NAEF Program/Development Officer, presented a session to provide

information about the NAEF Grants Program, to assist interested NAEA members to apply for a grant in the future.



NAEF Trustees with NAEF Event Speakers from SAY SI. Top Row: Samantha Melvin, Linda Kieling, Thom Knab, Maggie Penco, James Wells, Debra Pylypiw, Kathryn Hilmyer, Kim Huyler-Defibaugh, Diane Scully. Seated: Student alumni speaker Gerardo, Kathi R. Levin, Robert W. Curtis, F. Robert Sabol, Jon Hinojosa (President of SAY SI), Marcella (alumna from SAY SI), Cris Guenter. Photo credit: Seth Freeman Photography.

F. Robert Sabol, NAEF Chair, 2022-2024

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Elementary Division Column: Summer 2023

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Hey Hey Hey!

I'm Devon Calvert, and I'm thrilled to have become the Elementary Division Director on the NAEA Board of Directors! It's been an 8-year journey for me, starting in Wisconsin where I followed the previous Elementary Division Director, Tiffany Rice, from state President-Elect to President to Past President before joining the NAEA Board myself. Having had consistent mentorship and support, I feel well-prepared for this new role. When I'm not serving on the board, I'm teaching my K-3 students all things art history-related in the Milton School District.

I look forward to working for you. Please be sure to reach out if there is anything you need, or if you just wanna say "hi," that's cool too!

Now enough about me. I want to introduce you to your fantastic Elementary Division Director-Elect and our Regional Elementary Directors who will be helping to serve you!

Leslie Grace, Elementary Division Director-Elect

I have been teaching visual arts since 2004 and currently work at Nebinger Elementary. I founded the Philadelphia Art Teachers Alliance and serve as the Past President of the Pennsylvania Art Education Association. Additionally, I teach at the University of the Arts and Moore College of Art and Design, and I serve on the Moore College of Art and Design Advisory Board. I have been recognized for my leadership in education by BillyPenn.com and PAEA. I graduated from NAEA's School for Art Leaders and received the Lindback Award for Distinguished Teaching from the School District of Philadelphia in 2022. Currently, I serve as a Teacher Leader in the NAEA's Connected Art Networks program.

Meera Ramanathan, Pacific Region

I am Meera Ramanathan, an art educator at Zamorano Fine Arts Academy, teaching students from UTK to 5th grade. I hold a master's degree in history of fine arts, drawing, and painting from India, and a Single Subject Teaching Credential in Visual Art from San Diego State University. With 9 years of experience in an early childhood setting, visual art has always been an essential part of my life since growing up in Chennai, India. My teaching philosophy involves introducing students to art and artists worldwide, building their skills and empathy, and inspiring them to create meaningful art. To make learning accessible, challenging, and engaging, I recently launched a podcast, *Elementary Art Talk*, with my students.

Ted Edinger, Southeastern Region

In the summer of 1997, I packed up everything and moved from Ohio to begin my teaching career in Nashville, Tennessee, where they hired 80 art teachers to fill all the elementary schools. I'm so thankful I did. I've been able to do and be a part of more than I could ever imagine. I've been at my current school for over 20

years. In addition to teaching K–5, I teach art appreciation at Cumberland University in Lebanon, Tennessee. You may know me from blogging and social media (ArtWithMrE). I love connecting with art teachers and sharing tips, ideas, and encouragement.

Jen Webel, Western Region

I have 25 years of experience teaching the arts and love inspiring general artists from 2nd to 4th grade, along with offering electives like ceramics and 3D art. As chair of the fine arts department at St. Gabriel's Catholic School, I am grateful to have been teaching and parenting there for 17 years. I earned an MA in Art Education/New Genre from The University of Arizona and a BFA-Interdisciplinary Studies in Scientific Illustration with a minor in Spanish from the University of Georgia. My husband and I cofounded the Museum of Natural & Artificial Ephemera (<http://www.mnae.org>) in 1999, a curiosity museum that has won many awards.

Tamika Diaz, Eastern Region

My name is Tamika Diaz, and I am an art educator at Grace N. Rogers Elementary School in New Jersey. I previously taught middle school for 18 years, but I'm incredibly grateful to be settling into the elementary classroom again. I am a School for Art Leaders graduate (SAL '17) and enjoy meeting fellow educators at different NAEA events. Additionally, I am currently serving as President-Elect with AENJ. I live in Pennsylvania with my husband, Ryan, and our three fur babies.



Devon Calvert (top left), Leslie Grace (top middle), Meera Ramanathan (top right), Ted Edinger (bottom left), Jen Webel (bottom middle), Tamika Diaz (bottom right)

Column by:

Devon Calvert, Elementary Division Director

K–3 Art Educator, School District of Milton, WI. Email: rd-calvert91@gmail.com

Elect: Leslie Grace, Art Educator, Nebinger Elementary, Philadelphia, PA.

Regional Directors:

Eastern: Tamika Diaz, tamoltag2@gmail.com

Southeastern: Ted Edinger, tededinger@gmail.com

Western: Jen Webel, jwebel@sgs-austin.org

Pacific: Meera Ramanathan, mramanathan@sandi.net

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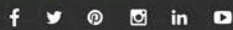
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Middle Level Division Column: Summer 2023

NAEA News Summer 2023

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The following column represents the viewpoints of the author, and not necessarily those of the members of the Division they lead or the National Art Education Association.

Recharging Middle Level Educators Through Our Professional Learning Community

This was another year of “getting back to normal” after COVID. Most are back in person at schools, but all are still catching up from the loss of community and content. In middle schools, the focus is even more on the test scores. The arts classes are again put on the back burner. Through our NAEA Middle Level community, we can learn how to change our perception.

At the 2023 NAEA National Convention in San Antonio this April, we had time to renew our own spirits and gather information on enhancing and advocating for our programs. The city had much artistic inspiration and welcomed us with open arms. The NAEA planning committee and staff created a wonderful event that wove the information we needed with the joy of embracing our friendships with other art teachers who get us!



Western Region, Abby Birhanu; new Middle Level Director, Janis Nummally; Southeastern Region, Melissa Leftwich; Middle Level Art Teacher of the Year, Krissy Ponden; past Middle Level Director Aimée Burgamy. Not pictured: Eastern Region, Michelle Dress.

Middle Level Division–sponsored sessions during the Convention concentrated on the unique needs of middle school art teachers in the current climate.

The Medley I session centered around social–emotional learning (SEL) for our students and ourselves. Aimée Burgamy started with “stick together” mural art, Rebecca Weeks presented a printmaking project, and I led a neurographic hands-on project with the twist of using black lights and fluorescent markers.

The Medley II session was a “speed networking” event where we rotated to a different person and discussed different topics to help in the art room—a great time connecting personally with other middle level educators.

Our Middle Level awardees led a session about their successful art programs. Middle Level Art Educator of the Year, Krissy Ponden; West Region Awardee, Abby Birhanu; and Southeast Region Awardee, Melissa Leftwich, presented. East Region Awardee, Michelle Dress, could not attend.

Our last sponsored session was a hands-on session. Krissy Ponden led transfer imaging, Annie Park led a project with layers and stories, and I led a quick filler project called monster surprise. Rebecca Weeks led a session making figures out of playing cards, Aimee Burgamy led an airdry clay lesson, and Abby Birhanu led a session. Each session also had door prizes, including a SCAD teacher week in Savannah, and Middle Level T-shirts for all!



Neurographic art with black lights.

The 2024 NAEA Minneapolis call for presentations is out now. I hope you will step up and write a proposal to present a session and enrich our Middle Level community. I also hope you will make plans to attend next year's Convention, April 4–6, 2024! I want to MEET YOU IN THE MIDDLE in Minneapolis.

NAEA Middle Level Team 2023–2025

Middle Level Director: Janis Nunnally, Upperman Middle School in Baxter, TN, for 18 years; 2018 graduate of the NAEA School for Art Leaders; Past President of TAEA.

Middle Level Director-Elect: Jeanie Fellingner, Spotsylvania County Public Schools, VA.

Eastern Region Director: Emily Saleh, Village School, Princeton Junction, NJ; NAEA ED&I Commissioner.

Southeastern Region Director: Catherine Campbell, Dent Middle School, Columbia, SC; past NAEA Southeastern Region Vice President; past SCAEA President.

Western Region Director: Jolanda Dranchak, Anoka Middle School for the Arts, MN.

Pacific Region Director: Rebecca Weeks, Bailey Middle School, Las Vegas, NV.

Column by:

Janis Stivers Nunnally, Division Director

Visual Arts Educator, Putnam County School Board, Cookeville, TN. Email: nunnallyj@pcsstn.com

Elect: Jeanie Fellingner, Spotsylvania County Public Schools, Spotsylvania, VA.

Regional Directors:

Eastern: Emily Saleh, emily.saleh04@gmail.com

Southeastern: Catherine Campbell, ccampbel@richland2.org

Western: Jolanda Dranchak, jolanda.dranchak@ahschools.us

Pacific: Rebecca Weeks, weeksri@nv.ccsd.net

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Secondary Division Column: Summer 2023

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JUNE 1, 2023

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I love those connections that make this big old world feel like a little village.

—Gina Bellman

It would be an understatement to say the NAEA National Convention was about connections for so many people. My first Convention was Chicago, 1998. Now every year I look forward to connecting with people I met then and since. Outside of the Convention Center in San Antonio, it looked like a flash mob as many people gathered seeing friends from afar.

We want you to know that your new Secondary Division Team wants to connect with you. During Conversations With Colleagues, members indicated that they would like to connect more. We heard you and have developed a Secondary Newsletter, along with opportunities for mentorship and gathering virtually to talk and make art together. Look to NAEA Collaborate for more on these. Now meet your team.

My name is **Linda Kieling**, and I am honored to be your new Secondary Division Director. I am in my 32nd year of teaching and have lived near Portland, Oregon, for 24 years. My husband Ron and I have a pandemic puppy—a smart, independent Shiba Inu named Miku. I love to travel; make art; and hang with our five grown kids, their families, and all of the dogs. I am fond of saying, “You should learn something new every day.” My inner-wrist tattoo reminder is “Ancora imparo”—an Italian phrase meaning “Yet, I am learning,” often attributed to Michelangelo at age 87.

Introducing Secondary Division Director-Elect **Robin Brewer**. Robyn lives and teaches in the Philadelphia suburbs and has been teaching for 22 years. Specializing in photography, film, and animation, she teaches Grades 9–12 in Glen Mills, Pennsylvania. In addition, Robin teaches for the MAT Art Education program at the University of the Arts in Philadelphia where she earned her MFA in studio art. Robin’s family includes partner, John; children, Veronica and Buddy; cats, Bella, Mr. Kitty, and Tasha; and a challenging Shiba Inu, Noki. A favorite saying in her classroom is “What you create in this room is a reflection of who you are!”

Meet your Eastern Region Secondary Director, **Lora Marie Durr**. Lora Marie lives on a farm and teaches at Hopewell Valley Central High School in Pennington, New Jersey. She is completing her 22nd year there and also serves as the immediate past president of AENJ. Lora Marie’s extremely supportive partner, Gary, is a high school computer science teacher, and they have a 4-year-old golden retriever named Henry. Her personal favorite media are oil paint and yarn, as she has “developed a pretty serious knitting addiction since the pandemic.” One of Lora Marie’s favorite quotes is from Jerry Saltz: “The only rule is work.”

Now presenting **Catherine Heller**, your Southeastern Region Secondary Director. Cathy received her bachelor’s degree in art education from Armstrong Atlantic State University and a

master's degree at Valdosta State University. She is an active member in both GAEA—where she served in various offices, including president—and NAEA. She was named Teacher of the Year at Tucker Elementary in 20'03 and at her current school in 20'08, and she was a Top 10 finalist for Houston County Teacher of the Year. Her students have won numerous awards and scholarships. In 2019, she was named the Secondary Art Educator of the Year for Georgia and the Southeastern Secondary Art Educator of the Year. Cathy and her husband Johnny have a boxer and four cats. In her office is this African proverb: "The child who is not embraced by the village will burn it down to feel its warmth."

Meet **Cydney DeBennetto**, your Pacific Region Secondary Director. She is a native Californian, teaching now for 20 years. Currently, Cydney lives in Los Gatos and has been teaching in San José for the past 10 years. Prior to that, she lived in San Diego, where she taught for 10 years. She has taught all secondary grades from 6th to 12th, as well as many types of art classes through AP Studio. Cydney has been a yearbook adviser for 13 years. Her favorite classes to teach are the ones she is currently teaching: Drawing, Painting and Design 1–2, Design in Mixed Media 1–2, and Yearbook. One of her favorite art quotes is by Jasper Johns: "Do something, do something to that, then do something to that."

We are currently seeking someone for the role of **Western Region Secondary Director**. Please contact me with your interest or recommendation.

Welcome team. Again, members, we want to connect with you, represent your needs, and support you the best we can. We look forward to it.

Column by:

Linda W. Kieling, Secondary Division Director

Art Educator, North Clackamas Schools, Clackamas, OR. Email: lwkieling@gmail.com

Elect: Robin Brewer, Art Educator, Glen Mills, PA.

Regional Directors:

Eastern: Lora Marie Durr, loramariedur@gmail.com

Southeastern: Catherine Heller, cloggerart@gmail.com

Pacific: Cydney Benedetto, cdebenedetto@sjusd.org

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Higher Education Division Column: Summer 2023

NAEA News Summer 2023

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JUNE 1, 2023

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Every journey is an adventure. On our various life journeys, we plan, explore, seek, find, learn, grow, and experience new horizons and revisit memorable ones. As I begin my 2-year journey as Higher Education Director, I am so very thankful for all the many educators who have influenced my personal life and professional career, and I continue my calling and quest to lift up and support others as they traverse their journeys.

It is with such great excitement that I now begin a new journey with our talented 2023–2025 Higher Education Leadership Team. I extend a warm welcome to my colleagues, who will be serving as the Higher Education Division Director-Elect and Regional Directors, by introducing them here in my first column as Director. For the next 2 years, we will passionately serve art education and higher education, and we will forge discussion and action within our Division. We invite you all to come along on our journey of service. Also, connect with our online journey through our private Facebook group—NAEA Higher Education Division—or follow us on NAEA Collaborate. And now, let's meet and welcome the incoming team—a balance of early, mid-, and late-career scholars and practitioners.

Director-Elect: Yichien Cooper, Assistant Professor, Washington State University, ycooper@wsu.edu

Yichien Cooper's research interests include integrated arts, STEAM, mapping, data visualization, arts-based and narrative inquiry, and Asian arts and culture. She has published extensively in English and Chinese and has presented at national and international conferences. She received the 2023 United States Society of Education through Art Ziegfeld Award.

Western Region Director: Christina Bain, Associate Professor, Graduate Art Education Program Advisor, University of Texas, chrisbain@austin.utexas.edu

Christina Bain's teaching and research interests are intertwined, focusing on issues related to preservice preparation, collaboration, curriculum, ED&I, games, mentoring, research, and ethics. She has presented widely at state, national, and international conferences.

Eastern Region Co-Director: Hazel L. Bradshaw-Beaumont, Professor, Delaware State University, hbeaumont@desu.edu

Hazel L. Bradshaw-Beaumont is a native of Jamaica. She earned a PhD in Art Education from The Ohio State University with a research interest in the philosophical and psychological aspects of art in education. She has a combined 41 years' experience in higher education and has published several journal articles and book chapters, and she has presented numerous research articles both nationally and internationally.

Eastern Region Co-Director: Sohee Koo, Assistant

Professor, Graduate Program Director of Art Education, University of Massachusetts, Amherst, soheekoo@umass.edu

Sohee Koo is an artist and educator whose research investigates how learning through the arts can be designed to support young people's transformative learning experiences regarding their identities as learners and creatives, their approaches to artmaking, and their understanding of the arts. Koo holds an MFA in Fine Arts from the School of Visual Arts and a doctorate (EdD) in Art and Art Education from Teachers College, Columbia University.

Pacific Region Director: Dustin Garnet, Associate Professor, California State University, Los Angeles, dgarnet2@calstatela.edu

Dustin Garnet is President of the California Art Education Association and co-chair of the NAEA History and Historiography in Art Education Interest Group. Garnet presents and publishes nationally and internationally on various topics, including art education history, material culture, and critical multiculturalism.

Southeastern Region Director: Hayon Park, Assistant Professor, George Mason University, hpark56@gmu.edu

Hayon Park is the author of *Rancière and Emancipatory Art Pedagogies: The Politics of Childhood Art* (2023) and coeditor of *Visual Arts With Young Children: Practices, Pedagogies, and Learning* (2021). Park also serves as an associate director of the Center for the Study of Childhood Art.



NAEA Higher Education Division Directors, left to right: (top row) Yichien Cooper, Christina Bain, Hazel Bradshaw-Beaumont; (bottom row) Dustin Garnet, Sohee Koo, and Hayon Park.

Column by:

Trina Harlow, Higher Education Division Director
Adjunct Professor of Art Education, University of North Texas,
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Southeastern: Hayon Park, hpark56@gmu.edu

Western: Christina Bain, chrisbain@austin.utexas.edu

Pacific: Dustin Garnet, dgarnet2@calstatela.edu

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Preservice Division Column: Summer 2023

NAEA News Summer 2023

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JUNE 1, 2023

The following column represents the viewpoints of the author, and not necessarily those of the members of the Division they lead or the National Art Education Association.

A New Chapter for Preservice

Review of the San Antonio Convention

While attending a National Convention may be overwhelming, time flies by. During the San Antonio Convention, your Preservice team offered four sessions ranging from interviews to presentations and a town hall-style meeting where we discussed as a community what we needed. It can all seem overwhelming between the general sessions, the vendors, exploring the city, and finding time to network. Now that there is time to process your trip, please fill out the survey of your Convention experience:

<https://forms.gle/1CQYqk4DKAxoRZoL7>

We created a living Google Doc at the Convention to share classroom resources! If you have any resources you'd like to add or want to check out what we already have, here is the link:

https://docs.google.com/document/d/1NSIJ84JzifevT_YRMYrab-YL5fun4bPnYHprz5fEkn4/edit?usp=sharing



Members got to know about each other over a session of blind contour drawing.

Congratulations, Members!

As your spring semester has ended and some of you have graduated and are looking toward job hunting, we wish you the best of luck and offer our congratulations! For some of you entering summer break or beginning summer classes, we want you to have a safe summer and remind you to “check where your feet are.” That is an offer to help keep you aware of where you are and be present in your day-to-day life.

Preservice Division

Following the San Antonio Convention, our division had a leadership change. Lynn Loubert will be the past director, Jesse Todero, an alumnus of Kutztown University (2021), is now the Division Director, and Brittany Bradley is the Division Director-Elect. We are both very excited about our new roles and look forward to working with our Division.



Jesse Todero, Preservice Director; Brittany Bradley, Director-Elect; and Lynn Loubert, past Division Director.

Join Our Team

Have you been looking for a way to be a part of more than just the NAEA Conventions? Are you new to NAEA and looking for ways to get involved? Do you need something to boost your resume? Then we are here for you!

Our team is looking for Regional Representatives for the Eastern, Southeastern, Western, and Pacific! Regional Reps are involved in Convention planning, creating and proposing sessions, presenting sessions, outreach to Preservice members in their region, social media, and so much more! This is another excellent way to network in and out of our Division. This is a 2-year commitment, including monthly online meetings as a team. The responsibilities you are given will not only help set your resume apart from other job-searching Preservice members, but you will also have so many unique experiences you can reflect on in your teaching! We are a team and family, and we would love to see you join us! If you have any questions or are interested in a leadership position, send an email to jesse.todero@gmail.com.

Column by:

Jesse Todero, Division Director

Email: jesse.todero@gmail.com

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Museum Education Division Column: Summer 2023

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JUNE 1, 2023

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Reflecting and Visioning

It was a pleasure to see so many friends and connect with new colleagues in San Antonio. Thank you all for your thoughtful conversations! This time of year offers both a chance to reflect and to look forward; it is a time of transition and growth. As the weather warms, and we look toward what's ahead, I am honored to be part of our collective work in art museums.

Congratulations to our colleagues who received division awards at the convention:

Pacific: Katie Seastrand, manager of school and teacher programs, Utah Museum of Fine Arts

Eastern: Adam Rizzo, coordinator of college and pre-professional programs and museum educator, Philadelphia Museum of Art

Southeastern Region: Kathy Dumlao, director of education and interpretation, Memphis Brooks Museum of Art

National Award: Miriam Machado, director of education, Patricia & Phillip Frost Art Museum at Florida International University

I'm excited to see how some of our core initiatives continue to address our roles as museum educators in the ever evolving landscape of museums, including [Viewfinder](#). Daniela Fifi, Hanna Heller, and Sierra Van Ryck DeGroot have been tirelessly working as the editorial board for [Viewfinder](#). Daniela is an art educator and curator who has worked in museums and galleries in the Caribbean and the United States. She is a cultural research consultant at the Brooklyn Arts Council. In her spare time, Daniela enjoys listening to music and being in nature. Hannah is a Philly-based museum researcher, consultant, and educator. Her research focuses on blending object-based and antiracist pedagogies, as well as exposing impacts of Whiteness in gallery teaching practices. Sierra is the assistant director of education at Poster House in NYC. She is also a co-president of the National Emerging Museum Professionals Network. In her free time, Sierra can be found reading, visiting a museum, or eating at an NYC Dig Inn.

Get to know the Regional Directors, who comprise the Museum Education Development Committee.

Ah-Young Kim, associate director of interpretive programs at the Penn Museum; Eastern Regional Director: "I am excited to work on designing new gallery lessons to engage K-2 students and developing fun, self-guided touring tools for teens and young adults at the Penn Museum. I would love to participate in more Peer2Peer sessions and find topics and colleagues to propose a session for next year's NAEA Convention."

Kate McLeod, head of school and teacher services, High Museum of Art; Southeastern Regional Director: "HAPPY JOYLANTA! The High Museum is opening an immersive outdoors exhibition by

designer Tanya Aquilina in May, and it will run through the end of November. Our outdoor piazza space will be given a colorful canopy of papel picados, created in collaboration during workshops with the artist and a few of our community partners, such as the Global Village Project. The space will be activated with school and public programming in the summer and fall. I'm so excited to see this project realized! I'm also jazzed for our upcoming Peer2Peer monthly sessions—we have some good ones coming up!"

Alli Rogers Andreen, manager of family programs, Amon Carter Museum of American Art; Western Regional Director: "I'm looking forward to planning more fun, kooky, enriching family programs at the Amon Carter Museum of American Art, including recorded interviews with living artists alongside my esteemed colleague Prickles the Jackalope. It's an honor to serve on DevCom and see all the exciting conversations happening in Peer2Peer, *Viewfinder*, and heading into the next conference season. So much to be excited about!"

Anna Allegro, associate director of education, Seattle Art Museum; Pacific Regional Director: "Next year, Seattle Art Museum is expanding our reach to families by partnering with a range of local organizations, from Refugee Women's Alliance to Head Start programs, to offer programming on- and off-site. A great opportunity to deepen our impact! On the NAEA side, I look forward to more connection to colleagues. Whether discussing early learners or online school tour booking, I have learned so much."

And it's with great excitement that we welcome Kathy Dumlao as Division Director-Elect! "I'm really excited about finalizing designs for the education spaces in the new Brooks Museum of Art being built on the downtown Memphis riverfront. I'm also thrilled to be working with Jenn Beradino and the Museum Division Development Committee to plan for the 2024 NAEA Museum Division Preconvention in Minneapolis."

I hope spring brings a renewed sense of connection to what you see as your core values!



Progress Not Perfection Preconvention breakout session. Permission to use this image granted by McNay Museum.

Column by:

Jennifer Beradino, Division Director

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Southeastern: Kate McLeod, kate.mcleod@high.org

Western: Alli Rogers Andreen, allira@cartermuseum.org

Pacific: Anna Allegro, anna@seattleartmuseum.org

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Southeastern Region Column: Summer 2023

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JUNE 1, 2023

The following column represents the viewpoints of the author, and not necessarily those of the members of the Region they lead or the National Art Education Association.

Art Connects

“All that is valuable in human society depends upon the opportunity for development accorded the individual.”

—Albert Einstein

The creative energy in San Antonio at the NAEA National Convention was tangible: lots of learning, lots of connecting, and a lot of fun. Share the energy! Post something you learned on your social media, the Southeastern Art Stars Facebook group, and your state association's website. Tag the presenter. A great way to say thanks to those that gave of their time and to encourage learning and participation in our organizations.

“Diversity is having a seat at the table, inclusion is having a voice, and belonging is having that voice be heard.”

—Liz Fosslien

On Wednesday, our state and Interest Group leaders gathered for Delegates Assembly. This year, both groups (rather than just the state leaders) participated in a vote or poll regarding the proposed amendments to the NAEA Constitution and Bylaws. This brought welcomed new perspectives and comments to the Board when voting on the recommendations.

“Leadership is the creation of an environment in which others are able to self-actualize in the process of completing the job.”

—John Mellecker

All leaders were also deeply engaged in small cross-regional groups about leadership: recruiting, mentoring, transitioning, and retaining. Documented conversations are being distributed so the connections people have made can become links, and eventually networks of support. In summer of 2022, NAEA President James Rolling, discussed the term *drafting* (think geese, not NFL) in relation to leadership. Drafting is what geese do when forming a V and rotating leaders. The lead role is hard and exhausting. Flying in the sides of the V allows geese to draft from the other geese—still flying together but getting some rest. Our leaders are learning how to create a group of supporters AND leaders.

“Even if you're on the right track, you'll get run over if you just sit there.”

—Will Rogers

On Friday, our leaders met in our Leader to Leader: Face to Face (L2L:F2F) regional session. Southeastern leaders were impressive as they shared what they are doing and what they needed from me and from NAEA. A lot of creative, focused thinking and intentional responses gave me constructive feedback and assisted me in creating a plan of action for the next year. Giddy-up!

“The ability to learn is the most important quality a leader can have.”

—Sheryl Sandberg

In our cross-regional L2L:F2F Part 2, the state leaders spent a significant amount of time listening and learning from like-sized states about topics of importance. Collected responses are being sent to participants, and the learning will continue through Zoom meetings.

“Success seems to be connected with action. Successful people keep moving. They make mistakes, but they don’t quit.”

—Conrad Hilton

By being where our feet were, by being present with our eyes, ears, mind and heart, our leaders walked away from our Convention with ideas for actions—actions to take back to their state to implement for success.

“The deepest principle of human nature is the craving to be appreciated.”

—William James

A lot of the work we do goes unrecognized. We don’t do it for an award. On Friday evening, we celebrated the 2023 Southeastern award recipients. Our celebration was in a room on the end of a long hallway. Good thing, because we are very celebratory! We don’t hold refined, dignified, genteel celebrations. We exuberantly show our love for each other. We understand the hard work, dedication, time, and energy it takes to do all those amazing things we do. We ensure everyone leaves feeling as if they have been uplifted to fly among the Southeastern Stars! Right now, as we end the year, think of someone that needs to be the recipient of an over-the-top celebratory appreciation of them and make their day. If they are an art educator, go the extra step and nominate them for a state or national award.

“Giving connects two people, the giver and the receiver, and this connection gives birth to a new sense of belonging.”

—Deepak Chopra

Social media posts from the Convention show AI (Authentic Interactions): connections, seeing, hugging, meeting, listening, and engaging with people. As we leave the Convention, we know we belong to this great big group of people. We carry that home, and our time with our people provides us sustenance to keep going until next year. Art Connects.





Column by:

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Western Region Column: Summer 2023

NAEA News Summer 2023

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JUNE 1, 2023

The following column represents the viewpoints of the author, and not necessarily those of the members of the Region they lead or the National Art Education Association.

A Summer Salute to the Educators Who Make Our World More Beautiful!

Summer is here, and it's time for that well-deserved relaxation and opportunity to recharge. You've worked tirelessly to provide your students with access to art education, even when funding is limited. You taught your students to see beauty in the ordinary and to create something new and beautiful from nothing. You've helped to create a more creative, innovative, and tolerant world. Celebrate these successes!

Two important celebrations of note—Western Region's very own Dennis Inhulsen, NAEA Chief Learning Officer, is entering retirement this month. His work at NAEA has positively changed the trajectory of our Association, and we are so thankful for his incredible contributions to NAEA as we build on his fantastic accomplishments. Second, a shout-out to our outstanding award winners from our Region, including our Western Region Art Educator of the Year, Jeanne Bjork—who was honored in San Antonio in April. Congratulations!

Your state leadership has had many successes as well. Here is a sampling of the great things happening in the Western Region!

Kansas

In March, Kansas celebrated Youth Art Month at the Topeka Public Library with an exhibit, awards ceremony, and reception for student artists, teachers, family, and friends from across the state. KAEA Summer Camp, a popular member benefit, will be a Fiber Fest held June 20–21 in Great Bend. Plans are being made for "Color Your Way," the KAEA fall conference held October 5–7 in Emporia.

Michigan

Michigan is excited to host the Western Leadership Conference in Grand Rapids this June. We have a state conference planned for fall 2023, within the city of Ann Arbor. We will offer a variety of sessions, keynotes, tours, and workshops within the Ann Arbor community. MAEA would like to thank the volunteers that make this association so vibrant and successful.





A representation of some of the Michigan attendees at the 2023 NAEA Convention. This photo is taken in front of the Stargazer sculpture, nestled within the San Antonio Riverwalk.

Nebraska

Nebraska hosted its annual Youth Art Month exhibit at the Nebraska State Capitol in March. Works from K–12 artists across the state were displayed on the first floor of the Capitol—a space where state legislators visit while in session. On April 1, students, families, educators, and the community gathered to celebrate. The 2022 NATA Art Educator of the Year, Joe Bristol of Omaha, shared a message of advocacy for visual arts.



A young creator has her photo taken to capture the Youth Art Month celebration in Nebraska. Credit: Bob Recker.

Missouri

The Missouri Art Education Association (MAEA) fall conference is in Knob Noster State Park, September 29–30, 2023, focused on hands-on workshops. The spring conference is March 14–16, 2024, in Kansas City at the Marriott Plaza Hotel. MAEA honors all NAEA and state memberships. MAEA has given away over \$8,000 in free membership or conference grants to assist art educators since the pandemic. Visit <https://www.maea.net>.

Minnesota

AEM is working hard to build connections with artists, educators, and the community. From increased support for preservice teachers' technological feats in a new brand, website, and social media platform, we want to focus on equitable accessibility in our evolving organization. We are gearing up for a new way of thinking toward our upcoming mini-conference and look forward to sharing our connections with Minnesota artists, museums, and more at NAEA 2024! You betcha we are excited!

New Mexico

New Mexico is celebrating the reestablishment of the Fine Arts Education Act funding during its 20th year, 10 years of New Mexico Scholastic Art Awards, and continuing our 50th year of affiliation by gathering all 27 state past presidents together. A Four Corners Summit in 2024 will focus on leadership and New Mexican Indigenous cultures. We are inviting Texas and Oklahoma art teachers to our “Engage With the Future” conference in Portales at Eastern New Mexico University, October 27–29, 2023.

Ohio

Ohio has had a remarkable year of change. As an organization, we

Over the past 10 years, as an organization, we have peeled back the layers on our language within our policies and procedures and revamped our mission to align with our position on equity, diversity, and inclusion. This summer, we'll take a deep dive into our awards processes for the growth, health, and development of our organization. We are making some shifts to the structure of our conference schedule in November in hopes of maximizing our time spent learning, bonding, and growing without the rush and exhaustion that often coincides with the conference.

Thank you to all the art educators who make a difference in the lives of their students and volunteer time to contribute to the profession. Your work is essential, and we appreciate you!

Column by:

Theresa McGee, Regional Vice President

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Carrie Barnett, Regional Vice President-Elect

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Eastern Region Column: Summer 2023

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JUNE 1, 2023

The following column represents the viewpoints of the author, and not necessarily those of the members of the Region they lead or the National Art Education Association.

Thank You for Your Awesomeness!

A heartfelt congratulations to all of our Eastern Region Award Winners who were recognized in San Antonio! Demonstrating integrity, innovation, vision, and passion, these leaders rose to the top and were recognized at the Eastern Region Awards Ceremony.

Andrea Haas, Eastern Region Art Educator Award

Andrea sees herself as an accidental leader and greatly values the fantastic on-the-job training and tremendous role models and mentors she has encountered. She is always looking for ways her students can stretch their creativity and learning.

Joseph Vernali, Connecticut

Joe's child-centered instruction is laser-focused on the individual needs of his students. A hallmark of Joe's work is his ability to involve teacher candidates in their professional growth around the instructional practices that uplift the lived experiences of diverse learners.

Diana Rossi, Delaware

Diana is to be commended for her work to push the boundaries of the current photography programs in her school. She also works with her school's Art Honor Society, encouraging her students to excel.

Matthew Johnson, Maine

Matt has been a keen advocate for the visual and performing arts in his district and for the state. He is passionate about bolstering the network of art educators and fostering collaboration to enhance the art experience among Maine students.

Lindsay Miller, Maryland

Lindsay engages her students in artmaking centered on personal voice, play, community connections, and problem solving. She serves as the school's Equity liaison and the SEL community of practice leader, creating advisory lessons to support student needs.

Jennifer Ferrari, Massachusetts

Jennifer believes wholeheartedly in the significance of student voice and power of choice in the art room, working alongside her young artists as they work together to develop a learner-directed curriculum that centers their authentic interests.

Becky Barsi, New Hampshire

Becky is a catalyst for creativity at her school, bringing with her a passion for teaching, knowledge, and contact with other working artists out in the community. Her endless well of quirky fervor inspires our students to fail forward and trust the process.

Jane Kandy Lippincott, New Jersey

Kandy is an artist-educator specializing in political cartoons, relief printmaking, acrylic painting, and sand sculpting. Though retired, she continues to play an active role in art education and remains involved with AENJ.

Yolanda Sanchez, New York

Valerie Savage, New York

Val has held numerous roles beyond the classroom, such as curriculum leader, mentor, club advisor, sponsor teacher, and union leader. Val has also taught at Roberts Wesleyan University as an adjunct assistant professor of art education.

Bette Naughton, Pennsylvania

Bette looks at what a student with special needs can do—rather than what they cannot do—and creates adaptations that engage students in artistic exploration built on their strengths.

Susan M. Root, Rhode Island

Susan states that teaching is by far the most challenging job she has ever had as it can sometimes be very isolating. The friendships and support made through RIAEA have kept her engaged in the classroom.

Stephanie Harper, Vermont

Stephanie's classes are focused on her students' interests and skills. She has established a fun and enriching curriculum for students to grow intellectually, emotionally, socially, and artistically.

Tessa Garver-Daniels, West Virginia

Tessa teaches middle school and is also an adjunct professor at Davis & Elkins College. She is an active artist focusing mostly on printmaking, murals, and sculpture.



Eastern Region State Awardees. Photo credit: Kristi Oliver.

The following Eastern Region **National Award Winners** were honored at various events throughout the NAEA Convention in San Antonio.

National Secondary Art Educator: **Andrea Haas, CT**

Eastern Region Middle Level Art Educator: **Michelle Dress, MD**

Eastern Region Secondary Art Educator: **Valerie Savage, NY**

Eastern Region Higher Education Art Educator: **Margaret Walker, MD**

Eastern Region Museum Education Art Educator: **Adam Rizzo, PA**

Agent of Change in Equity, Diversity, and Inclusion Award:

Vernon Fains, MD

COMC J. Eugene Grigsby, Jr. Award: **Pamela Harris Lawton, MD**

Ecology and Environment Interest Group Outstanding K-12

Project Award: **Beth Burkhauser, PA**

Elliot Eisner Doctoral Research Award in Art Education: **Lauren Stetz, PA**

Elliot Eisner Doctoral Research Award in Art Education Runner Up: **Luke Meeken, MA**

Mac Arthur Goodwin Award for Distinguished Service within the Profession: **Ami Kantawala, NY**

Marion Quin Dix Leadership Award: **Sarah Delphus Neubold, PA**

NAEA, The Council for Exceptional Children (CEC), VSA Beverly

Levett Gerber Special Needs Lifetime Achievement Award: **Jean Carmody, RI**

NAEA, The Council for Exceptional Children (CEC), VSA Peter J.

Geisser Special Needs Art Educator: **Karen Donnelly, NJ**

National Middle Level Art Educator: **Krissy Ponden, CT**

Outstanding National Art Honor Society Sponsor: **Stephanie Zeiler, MD**

Rising Stars Secondary Recognition Program: **Amelie Deoss, CT**

Gilbert A. Clark and Paul Zimmerman Leadership Educators

Robert A. Clark and Linda Zimmerman Leadership Advocacy
Award: Elizabeth Stuart Whitehead, MD
Website Award Category III: Pennsylvania Art Education
Association
Website Award Category III Honorable Mention: New York State
Art Teachers Association



Eastern Region State Leaders, a few Eastern Region National Award winners, and a few guests gather for dinner following the Delegates Assembly in San Antonio. Photo credit: Heidi O'Donnell.

Kristi and I look forward to seeing many leaders at Team East in Princeton, New Jersey, this summer.

Column by:

Heidi O'Donnell, Regional Vice President
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Pacific Region Column: Summer 2023

NAEA News Summer 2023

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Pacific Region

JUNE 1, 2023

The following column represents the viewpoints of the author, and not necessarily those of the members of the Region they lead or the National Art Education Association.

Celebrating Both/And

According to the calendar, it is springtime. And the weather still feels like winter. Both are true. The end of the year gives us pause to reflect and celebrate. Recently, we've been able to enjoy community, learning, and celebration at the NAEA Convention, state conferences, networking, and more in communities as art educators. There is so much abundance in arts activities and opportunities, especially as the year ends. We are both excited to see the final presentations put on display for parents, students, and community members, and we are bushed after many months of being in the process of teaching and preparing learners to demonstrate their learning. The arts are consistent in providing possibilities for both/and to happen all the time, through various opportunities that connect students with life and learning alike. We know the investments we make in our students are worth it, and it requires a lot of time and effort, which pulls on our work-life balance.

Both/and thinking offers a new framework for decision making and framing our own narratives. With an either/or mindset, our world appears full of complex choices and difficult sacrifices. By adopting a both/and mindset, we can transform tough choices into fruitful opportunities—no sacrifices necessary. Artists, often stereotyped as dreamers or unstructured, have learned to embrace paradox by accepting that more than one thing can be true at the same time. Artistic process is beautiful and chaotic. Art is technical skill and intuition. Displaying one's art requires confidence and vulnerability. This is an essential skill for us to have in our tool kit to practice within our classrooms, state boards, families, communities, and the world, as we seek to deepen authentic connection and elevate humanity. Consider how we might see the world through an artist's eyes, where it is both messy and full of creative possibility, where it is challenging in progress and exhilarating in peak experiences. Where it feels like we are moving forward and backward, up and down at the same time to create magical engagement and opportunities for our students. In the weeks ahead, the Pacific Region hopes we can meet at the intersections of both/and to sow and sew our common threads as we weave together what is possible for all.

Speaking of celebrating, we are thrilled to highlight some of these celebrations:

- NAEA VP Elect, Abi Paytoe Gbayee successfully defended her doctorate. Congratulations Dr. Abi!
- NAEA Pacific Region just launched a podcast—the *Be Pacific* podcast can be found on Spotify and Apple Podcasts: <https://spotifyanchor-web.app.link/e/p5CSZh9qzb>
- National Convention Pacific Region Award winners—another round of congratulations to those we got to celebrate in person and virtually. Keep up the great work!
- Pacific Region's Linda White Kieling is officially on the NAEA Board as Secondary Division Director.



Abi in her doctoral garb.



Some Pacific Region Award winners.

Don't forget to reserve your spot at the NAEA Pacific Region Art Conference in Laramie, Wyoming.

We hope you and as many of your board members as you would like to bring with you can attend at least the first half of the conference, June 24–26, 2023. This will be a time to go through your constitution and bylaws, look at policies and procedures, and work with folks from NAEA to answer questions.

This conference is open to art educators across the Pacific Region. We are keeping the entire conference open to anyone, so if someone from your state who is not part of your leadership decides to come to the first part of the conference, it might lead to growing leaders in your state.

The cost to attend is:

Early Registration, by May 31, 2023, Full Conference: \$150
 Early Registration Leadership Conference only, by May 31, 2023: \$100
 Early Registration Art Education Conference only, by May 31, 2023: \$100
 Late Registration Half Conference, June 1, 2023, or later: \$125
 Late Registration Full Conference, June 1, 2023, or later: \$200

More details, the schedule, and registration are available here:

<https://tinyurl.com/BePacific>

If you have any questions or would like additional information, please feel free to reach out. You are welcome to share this information with your leadership and members.

Column by:

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Art & Media Technology (AMT) Column: Summer 2023

NAEA News Summer 2023

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Technology

JUNE 1, 2023

The following column represents the viewpoints of the author, and not necessarily those of the members of the Interest Group they lead or the National Art Education Association.

Artificial Intelligence and Art Education

Column by: Tim Needles and ChatGPT

Artificial intelligence (AI) is rapidly transforming our world and disrupting a wide array of industries, and art and education are no exceptions. Art teachers should consider embracing AI to enhance their teaching practices, learning about the technology, and becoming able to empower students with knowledge for the future. As a technology specialist, I can share that, regardless of how you feel about using AI with students—there are many benefits and concerns—it is a powerful tool that will benefit your teaching. This is a technology that will be an important part of our future, so it is essential that educators work with it to understand the benefits and potential problems.

Here are compelling reasons why teachers should embrace AI:

Time-Saving and Administrative Support: This is currently one of the most powerful benefits for teachers. AI can automate routine administrative tasks, such as writing emails, lesson planning, and creating assessments. By offloading these time-consuming activities, teachers can allocate more time for working with students.

Let me provide an example. I used ChatGPT to help me create drawing prompts for students; here are the results:

User

Please share 3 unique drawing prompts for students that promote creative problem solving

ChatGPT

Certainly! Here are three unique drawing prompts that encourage creative problem solving in students:

“Invisible Connections”: Imagine a world where everything is interconnected but invisible to the naked eye. Create a drawing that represents these hidden connections between people, objects, or ideas. How can you visually depict the intricate web that binds everything together?

“Nature’s Inventions”: Nature has always been a source of inspiration for human inventions. Choose a plant, animal, or natural phenomenon and imagine how it could inspire a new invention or technological advancement. Create a drawing that showcases this innovative idea and how it

could positively impact society.

“Cultural Fusion”: Combine elements from different cultures or historical periods to create a unique fusion of styles in your drawing. Explore how different artistic traditions, symbols, and motifs can blend together harmoniously or create unexpected contrasts. How can you celebrate diversity and create a visual representation of cultural exchange and integration?

These drawing prompts encourage students to think outside the box, explore unconventional ideas, and find creative solutions to visual challenges. By embracing these prompts, students can develop their problem-solving skills, expand their artistic boundaries, and cultivate their imagination in unique and exciting ways.

Personalized Learning: AI technology can analyze vast amounts of data to understand individual student needs, preferences, and learning styles. Teachers can create personalized learning experiences with AI to tailor content and assessments and optimize each student’s progress and engagement.

Professional Development: AI can support teachers’ professional development by providing access to educational resources, research, and best practices. AI-powered platforms offer personalized recommendations for teachers to stay updated with the latest trends and improve their teaching methodologies.

Data-Driven Insights: AI can analyze educational data, such as student performance and learning patterns, and provide valuable insights to teachers. As art educators, we don’t often use data to drive our decision making, but it has become much more accessible thanks to new technologies.

Augmented Teaching Tools: AI-powered tools can serve as valuable teaching aids—especially about AI itself. It can provide interactive simulations and virtual reality experiences, and it can extend or recolor images. If you have a new idea for a lesson, use AI to create examples and explore how it might work, or ask AI to create images for students to critique.

Inclusion and Accessibility: AI technology can address diverse learning needs by providing adaptive and accessible learning experiences. AI tools can support students with disabilities, offer language translation services, and provide personalized accommodations, ensuring that every student has equal opportunities to learn and succeed.

It is crucial for teachers to recognize the potential of AI, as well as the challenges it may bring in both education and the art world. It’s developing at an extraordinary pace and will impact us all, so firsthand experience is necessary because it will find its way into every art room in the near future. In order to be part of the conversation, art educators should have some experience with the tools; they have the potential to revolutionize education and the professional art world. By leveraging AI’s capabilities, teachers can gain valuable insights, utilize advanced teaching tools, address potential issues before they appear in class, and create inclusive learning environments.





An image created with Adobe's Firefly AI of art teachers on the moon with paintbrushes and a colorful space station in the background.

Tim Needles, AMT Chair

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Art in Special Education (ASE) Column: Summer 2023

NAEA News Summer 2023

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JUNE 1, 2023

The following column represents the viewpoints of the author, and not necessarily those of the members of the Interest Group they lead or the National Art Education Association.

We Have a New Name!

Column by: Lauren Stichter, ASE Interim President

Since 2001, our Interest Group has been called Special Needs in Art Education (SNAE). Over the past several years, we began to discuss the desire to update our name to represent the changes we are seeing in federal laws like IDEA that support equitable education, and more specifically the language updates that we were seeing within the Disabled community.

The term “Special Education” is still currently the language of the field, so we have updated our Interest Group name to Art in Special Education (ASE), with the understanding that we will continue to partner with members of the Disabled community and “strive to use language that is free of bias and avoid perpetuating prejudicial beliefs or demeaning attitudes” (American Psychological Association, 2022, para. 1).

More information regarding our name change and updated bylaws can be found at <https://www.artinspecial.com>.

2023 Art in Special Education Awards



Karen Donnelly, 2023 NAEA, CEC, VSA Peter J. Geisser Art Educator of the Year Award

Karen Donnelly is a special needs art educator who teaches at the Y.A.L.E. School Ellisburg Campus in Cherry Hill, New Jersey. She works exclusively with students who have emotional and behavioral disabilities and/or autism or developmental exceptionalities. She teaches students ages 5–21, including students in her school’s young adult Standard 9 transitional life skills program. She teaches elementary and middle school art, and 21st-century life and career skills at all levels. She also coteaches elementary science classes through a STEAM problem-based learning lens. Karen specializes in helping students develop career-ready skills with creativity and confidence.



Jean Carmody, 2023 NAEA, The Council for Exceptional Children (CEC), VSA Beverly Levett Gerber Lifetime Achievement Award

Jean has been a visual arts teacher with the Cranston Public Schools in Cranston, Rhode Island, since 1989. She has taught students ages 3 through 12 in preschool through 6th grade, as well as special needs students ages 3 through 12 through individual classes and inclusions. Her special needs students have varied in disabilities such as physical, behavioral, and learning.

Please consider nominating someone from your Region for next year’s NAEA Art in Special Education Awards. We love celebrating

year. **ASE offers Special Education Awards.** We love celebrating folks from across the country each year.

2024 Larry Marone Grants Applications Are Open

This year ASE is offering three \$500 grants. This grant is a \$500 cash award provided by the membership of ASE, an Interest Group under National Art Education Association that centers its work in art in special education. Grant applicants/recipients must be current members of both NAEA and ASE. This academic year (2023–2024), ASE is able to award three grants. Grants have a timeline of 1 year from receipt to completion.

The application form is posted online each year, and it is linked at the end of this section. The 2024 grant application deadline is **November 15, 2023.**

You can find more information about updates to our groups name, awards and grants at our new interest group website:

<https://www.artinspecialled.com> 

[Apply for the Larry Marone Grant here.](#) 

Reference

American Psychological Association. (2022, March). *Bias-free language*. <https://apastyle.apa.org/style-grammar-guidelines/bias-free-language> 

Mikaela Bachmann, ASE (formerly SNAE) President-Elect

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Asian Art & Culture Interest Group (AACIG) Column: Summer 2023

NAEA News Summer 2023

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JUNE 1, 2023

The following column represents the viewpoints of the author, and not necessarily those of the members of the Interest Group they lead or the National Art Education Association.

Congratulations to Tom Anderson and Enid Zimmerman, who have been recognized with the second annual AACIG Distinguished Researcher in Asian Art and Culture Education for their contributions to the field of art education and their positive influences on Asian American scholars and researchers (Figures 1 and 2). These two distinguished scholars have shown remarkable commitment to promoting Asian art and culture and have demonstrated excellence throughout their professions.

Tom Anderson, a highly accomplished professor of art education, taught at Florida State University. He is known for his innovative approaches to art criticism and the “Art for Life” model. During his career, he was named Art Educator of the Year by the National Art Education Association in recognition of his outstanding contribution to art education. Anderson mentored about 40 doctoral students and authored numerous books, chapters, reviews, and articles on art education. He has been the featured speaker at many national and international conferences. Together with his coauthor Melody Milbrandt, he wrote the textbook *Art for Life*, which modeled a holistic approach to the comprehensive art curriculum. It has been widely used in North America and was translated into Japanese, Korean, and Chinese.

Anderson's book *Real Lives: Art Teachers and the Cultures of School* provided insightful views into the daily lives of six art teachers. As coeditor of *Art Education for Social Justice*, Anderson highlighted the role of art educators in shaping curricula that connect students with effective advocacy for social justice issues. It includes his collaborative work with Professor Takuya Kaneda on the International Kids' Guernica Peace Mural Project.



Figure 1. Tom Anderson received the 2023 Asian Art and Culture Interest Group (AACIG), Distinguished Researcher in Asian and Culture Education.

Enid Zimmerman has published numerous research articles and chapters on Asian art and culture, including community-based programs; understanding cultures through their arts; creativity and art education; gifted and talented students; and concepts of diversity, equity, and inclusion. She has developed research projects on data visualization and multicultural art education. In the book *Counternarratives From Asian American Art Educators: Identities, Pedagogies, and Practice Beyond the Western Paradigm*, Zimmerman emphasized the importance of cultivating empathy and appreciation for those from different backgrounds:

I am blessed to have been and continue to be involved in the lives of my former students from Asian countries—now my colleagues, some of whom have settled in the United States. I look to a brighter future where we can all focus on improving the world by performing acts of kindness, healing, and social action, by understanding ourselves and others who may come from different backgrounds than our own.

Her dedication to being a guiding light for countless young scholars is evident. She has formed lifelong bonds with many of her former doctoral students and their families. She is considered an honorary member of their families and, in turn, considers them as her own.



Figure 2. Enid Zimmerman received the 2023 Asian Art and Culture Interest Group (AACIG), Distinguished Researcher in Asian and Culture Education.

Anderson and Zimmerman are shining examples of the unwavering dedication and passion required to promote Asian art and culture. They have established themselves as paragons of excellence in their profession, inspiring countless Asian American students to pursue their dreams with vigor and determination. Their innovative teaching and learning practices have promoted cultural understanding and appreciation. Their visionary leadership and deep commitment have left an indelible mark on the field of art education and continue to inspire new generations of educators and students alike.

Reference

Zimmerman, E. (2023). Cross-cultural insights of a non-Asian art educator and her Asian art education experiences. In R. Shin, M. Lim, O. Lee, & S. Han (Eds.), *Counternarratives from Asian American art educators: Identities, pedagogies, and practice beyond the Western paradigm* (pp. 215–218). Routledge.

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Community Arts Caucus (CAC) Column: Summer 2023

NAEA News Summer 2023

Publication

JUNE 1, 2023

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Four Recent Transitions: A List of Happenings

This column briefly introduces four recent transitions that the Community Arts Caucus Co-Directors anticipate will help shape and inform what happens during this coming year and those to follow. We have listed each transition below. We hope you will take delight in getting to know our new members, plans, and future possibilities as you continue reading.

Transition One: Introducing Two New Co-Directors as of April 2023

After several years of service to the Community Arts Caucus, Paulina Camacho stepped down from her leadership position; CAC elected two new Co-Directors at the town hall meeting. Tim Abel is excited to be part of the caucus as a Co-Director, as it aligns with his own interests in collaborative and collaged notions of working and learning together. Jennifer Bergmark is looking forward to working more closely with the Community Arts Caucus and building a community of educators, practitioners, and scholars who are working with art and communities. After working for 7 years in a community art center, Bergmark returned to school and focused her research on community-based art education. As a community arts

educator and an assistant teaching professor at the University of Illinois, her current work preparing future art educators includes conversations between community arts practice, social practice, community-based art education, and K–12 art education.

Transition Two: We Visited SAY Sí, a Community Arts Space That Has Recently Transitioned Into a New Building

Members of the Community Art Caucus were welcomed by staff, teaching artists, and students when visiting SAY Sí in San Antonio, TX. We were given a tour of the exhibit *Stories Seldom Told: User Interface*, in which youth artists explore the effects of drugs within the community, and witnessed the immense power students wielded in creating the various installations. We also got to walk through the first phase buildout of SAY Sí's new facility located in the culturally rich West Side of San Antonio, where we had the opportunity to see students at work in their classes and learned about the various off-site and on-site programs being offered to high school and middle school students for free. After the tour, we got to hang out with staff and teaching artists to hear more about the amazing work they have been building on and were excited to learn that the SAY Sí Union has been recognized by the National Labor Relations Board; SAY Sí staff will have support to continue creating nationally recognized community-centered arts programming in a sustainable way.

Transition Three: We Are Transitioning Into a New Multidimensional Membership Plan to Be Announced Soon!

During our town hall meeting in San Antonio, we discussed possible changes to our membership plan that would make our caucus more sustainable in ways that support our current members, recognize long-term supporters, and reflect the real cost burden of (at times both) national and local membership fees for students and emerging professionals. After discussing a variety of practices other NAEA interest groups and caucuses employ, we were excited to rethink our current structure. We are currently reaching out to NAEA to see if we can create a more responsive plan. The hope is that we can make our caucus more visible as a connective thread, since it was clear from this past conference that community-specific and community-responsive teaching practices were important topics within and beyond our caucus.

Transition Four: Considering Minneapolis

Next year, the NAEA National Convention will take place in Minneapolis, Minnesota. Our plan is to continue following some of our hopes for this year’s conference and improve upon their feasibility by contacting local community art organizations soon—well in advance of the conference. We wish to establish some connections with people in Minneapolis and invite members to get in touch with the CAC Co-Directors if they have a suggestion about who to contact or where to go. Please direct your correspondence to the CAC email, communityartscaucus@gmail.com. Additionally, we plan to organize a site visit similar to this year’s visit at SAY Sí in San Antonio. In this year’s town hall, we discussed planning the visit on the day before most conference presentations (Wednesday). Stay tuned for more information about these plans.

In summary, these are only four of many transitioning parts. We promise to continue to reflect on what we do and what we might be doing as we continue to grow, shift, and change together.

Column by:

William Estrada, Tim Abel, Jennifer Bergmark, Carina Maye, and Angela Baldus, CAC Co-Directors

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Choice-Art Educators (CAE) Column: Summer 2023

NAEA News Summer 2023

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Choice-Based Art Education

JUNE 1, 2023

The following column represents the viewpoints of the author, and not necessarily those of the members of the Interest Group they lead or the National Art Education Association.

Choice Art: Student Engagement

Column by: Julie Jacobusse, CAE Co-President

This week, my administrator settled down in a seat near the back of my art room for my final observation. My heart fluttered as I thought, *He is going to come in during this class of all classes?* It is an elementary class with four students who can give you a run for your money. I took a breath and gave a brief review of the origami studio, we passed out projects, and I called students to their studios to start our class. As we got going, one of the students was actively making an origami cup, then went to the sink to try it out with a few friends. They all leaned over in anticipation and let out an “ooh” as they all were in awe that the cup actually did hold water. However, the student had to leave the cup on a messy mat on the drying rack to let it dry.

Other students who tend to be off task were actively drawing with chalk, while another was making superhero wrist cuffs. I went to check in on this student, as I saw they had slit the cuffs (made of donated toilet paper tubes) to get them around their wrists, then taped the cuffs around their wrists. The tape stuck to their skin. Instead of being critical of the student’s choice to tape the wrist

cuffs to their skin, I asked what they were making. The student told me they were making superhero cuffs from the Fantastic Four. The student could not remember which superhero they were modeling the cuffs after. I was excited because I just watched that movie—or a part of it—the previous night, before I went to bed since I had to get up early for school. I suggested the student add color so the cuffs looked more finished, like superhero cuffs, and the student agreed. I asked the student if they needed help taking the cuffs back off. The student said yes, and after I got the cuffs off, the student chose to get markers from the drawing studio to add a splash of color. It was great to see this particular student so engaged in artmaking because at times, they can have issues. My administrator walked around the class, peering over students as they were working. I could clearly see the administrator was impressed with the students owning their learning with choice art.

This is my 2nd year in this building with 18 years teaching overall. I am one of the first art teachers to teach with choice in the district. It is tremendous to see how receptive the students and leadership have been as a choice art teacher. I hope people do not judge me since my students' work is not as polished as DBAE art teachers' student art. I feel the art statements that hang with the art and the students' excitement and engagement in their artmaking speaks volumes. When I got my email from the teacher evaluator system, my administrator said: "The work you are having your students do is good to see. I notice that the S [students] seem to enjoy the different art studios offered during the class. Continue to provide S choice in your classroom as I see that as a strength in your room for the S." This fills my heart with joy, and I feel this is why I do what I do: It engages students who may not always be engaged in art class. After all, we artists all like to have choices in how we create!

Julie Jacobusse and Maggie Leysath, CAE Co-Presidents

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Committee on Multiethnic Concerns (COMC) Column: Summer 2023

NAEA News Summer 2023

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JUNE 1, 2023

The following column represents the viewpoints of the author, and not necessarily those of the members of the Interest Group they lead or the National Art Education Association.

Celebrating and Looking Ahead for Our Collective Work as an Art Education Community

As I take on the role of Chair for Committee of Multiethnic Concerns (COMC), I have reflected on how being a member of COMC has been a space of joy and belonging for me within the larger NAEA community. At Convention this past April in San Antonio, Texas, we were able to gather once again in person and virtually, and it reminded me of the ways art educators cultivate joy and celebration.

At the Convention, we held our business meeting and our awards ceremony. The sessions were virtual as we continue to support a variety of ways to be accessible with our colleagues across the country and globally. Many thanks to our COMC board for their work and time to organize and gather to support the COMC work and all of the Convention events and organizing. The Grace Hampton Lecture Series was an opportunity to gather and celebrate our COMC colleagues that engage in inspiring work within art education! To hear and see their relentless commitment shows how they demonstrate the ways art educators act as changemakers and

community builders each and every day. I want to take a moment to celebrate and thank our awardees from the 2023 conference:

COMC In Service Teacher Award: Rachel Yan Gu, University of Illinois at Urbana-Champaign

J. Eugene Grigsby Award: Pamela Lawton, Maryland Institute College of Art

Grace Hampton Lecture Award: Vanessa López, Maryland Institute College of Art



Pamela Lawton during her J. Eugene Grigsby Award Presentation: Telling Our Story: Diverse Histories in Art Education as Scholarly, Teaching and Artistic Practice.



Vanessa López sharing her Grace Hampton Lecture Award Presentation, titled I Saw Things, I Imagined, Art and the Long Pandemics.

And I want to celebrate and thank all our COMC members and your ongoing work and dedication to your respective communities and stakeholders. I have the deepest respect and gratitude for our members and the work that is advanced because of your commitment! COMC is a place I have always found joy and celebration, and it is an honor to take a moment to pause and reflect on the ways art educators uplift and create space with our students and communities who represent the global majority, advancing more just futures for all whom we work with through creative imagination.

COMC would also like to celebrate and congratulate former COMC Chair and School for Art Leaders alum, Zerric Clinton, on his new text titled *The Power of Popular Culture in Education: History, Music and Visual Imagery*.

As we look to the future of COMC, please continue to join us as we ask for members to serve on the board in the upcoming months with hopes of expanding to regional representation and leadership. We ask our members to share current scholarship, art, and successes that we can highlight and champion as a community. We're grateful for the multiple voices and perspectives that are present in our Interest Group, and for the collective work our members engage in with their respective stakeholders. For COMC members and NAEA members at large who wish to support the efforts and goals in COMC, please reach out and share your voice. As COMC grows and evolves, we strive to be a community space with our colleagues who represent the global majority and those who serve students and community members that represent the global majority. May our multiethnic voices, advocacy, and concerns within art education be opportunities for social good and for collectively building community with and through art with our communities and stakeholders.

Column by:

Ketal Patel, COMC Chair

Director of Field Experiences & Licensure Program, The Ohio State University. Email: patel.648@osu.edu

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Caucus of Social Theory in Art Education (CSTAE) Column: Summer 2023

NAEA News Summer 2023

Publication

Theory & Practice

Social Justice/Theory

JUNE 1, 2023

The following column represents the viewpoints of the author, and not necessarily those of the members of the Interest Group they lead or the National Art Education Association.

The Relevance of Social Theory in Art Education

Column by: Manisha Sharma, University of North Texas, Denton.

Email: manisha.sharma@unt.edu

I have had the privilege and pleasure of writing for, reviewing, and editing the *Journal of Social Theory in Art Education* (JSTAE) over the past decade. I have been a reader of the journal and a member of CSTAE for double that time. What got me hooked on CSTAE and JSTAE is one of the most engaging and democratic practices I have encountered in the field of art education that happens each year at the NAEA Convention, during the CSTAE Town Hall meetings. Those present at the meeting discuss the most urgent issues of our social present to brainstorm the theme for the upcoming journal issue. The discussion eventually distills to three to four key ideas voted as most relevant, which the current editor then develops into calls for the following journal issue. The meeting and discussions are relevant as they call for an engaged conversation around the present moment in society and engage senior scholars and emerging scholars alike; and they demonstrate the connection between lived experience and theoretical frameworks.

When I began attending these meetings, Kryssi Staikidis was the CSTAE coordinator. The attendance and discussions were robust. In the past few years, I have noted a downward trend of attendees, although the conversations are still robust. Investigating the reason for this development through conversations with NAEA members, I understand the proliferation of Interest Groups at NAEA is one reason—people now prefer to participate in groups focused on more specific issues close to their hearts and research; another reason is the wariness of the term “social theory.” *NAEA is about practitioners*, I have heard multiple times. *the untangling of philosophical theory is too far removed from the real lives of art teachers*. Undoubtedly, looking back at the *JSTAE* journal issues of the 80s and 90s, articles tended to be more focused on unpacking and understanding theoretical texts, but it was always with relevance to moments in art education history and developments. Personally, I have always found this form of *JSTAE* publications to be a reliable bridge that illustrates how the intricacies of theory hold possibilities when put into practice.

In the past several journal issues, authors have tended to write more in terms of applications of theory in practice. I appreciate this subtle shift for its obvious implications for a wider readership, in that these articles show how art and museum educators have accomplished the translation of theory into practice; or, alternatively, they have been able to connect their practice to tenets in social theory. Going forward, I hope to see a balance of these reciprocal mobilities (Massey, 1994) represented in the journal, where there is space for a focus on theory for itself, as well as its applications in practice. As Massey (1994) suggests, humans are not naturally bound to one context of space and time: I ability to be mobile in terms of ideas and physical movement is equally vital for our well-being. Thus, I am hopeful for future explorations of new and revisited social theories in the Interest Group and the journal.

This brings me to a second and vital point. In my previous role as CSTAE coordinator and current role as *JSTAE* editor, I have heard the following question posed in context of journal manuscripts, by reviewers and potential authors alike: *What is the difference between social and cultural theory and how do I know if JSTAE and CSTAE are for me?* Discussing this with colleagues in CSTAE, the most succinct response I got came from CSTAE board member Oscar Keyes: Social theory examines institutions—their structures, functions, and impacts upon societies and their various formations (which includes culture); cultural theory examines the effects and affects of

lived experience within and across cultures. So there you have it, although of course social and cultural theory are imbricated—as are society and culture.

I hope more folks out there are inspired to join CSTAE (free memberships for students!) and participate in our Town Halls (membership in CSTAE is not required for this). I also hope more of you will explore and be moved to engage with JSTAE—all issues are available with open access at <https://scholarscompass.vcu.edu/jstae>

Reference

Massey, D. (1994). Double articulation: A place in the world. In A. Bammer (Ed.), *Displacements: Cultural identities in question* (pp. 110–121). Indiana University Press.

Emily Jean Hood, CSTAE Coordinator

University of Arkansas at Little Rock. Email: ehood@ualr.edu

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Design Interest Group (DIG) Column: Summer 2023

NAEA News Summer 2023

Publication

JUNE 1, 2023

The following column represents the viewpoints of the author, and not necessarily those of the members of the Interest Group they lead or the National Art Education Association.

DIG and What Is Coming Next!

Please let us introduce ourselves as the new chairs for DIG.

**Kristen LaJeunesse Roach, high school art + design educator
and IAEA Dig Co-Chair, Lake Zurich, IL**

I am deeply engaged in teaching the design process, as it reflects what I have always believed: A teacher is a designer of learning experiences, new and better solutions are possible, and student designers can make them happen. I collaborate on my district's Innovation + Pathways initiative and cowrote a future-forward elective course grounded in design thinking.

**Robin Vande Zande, professor and coordinator of art and design
education at Kent State University**

I have been a proponent of teaching design for nearly 20 years, having published on the topic, been a past chair of DIG, a member on the education committees of National Building Museum and Fallingwater, and chair of three international conferences on design education. I also hold the position of the higher education representative on the NAEA Research Commission.

We are excited to join you in this new capacity. For the next 2 years,

we intend to work toward completing these goals; we would appreciate any ideas you have about helping us accomplish these goals.

- Collect model design lessons from our DIG members to include in a coedited book on strategies for teaching design,
- Provide some examples from the coedited book as a resource for the NAEA membership to show approaches for teaching design.
- Build our DIG membership and provide networking events, virtual or in person.
- Continue to streamline communication with DIG members.
- Continue to leverage collaboration efforts with NAEA Interest Groups.
- Revisit the work of a seminal symposium held in 2019 in Florence, Italy, titled *Re-Designing Education to Shape a Better World*, and analyze the participants' predications for improving education to define ways design educators may take in a central role in those changes.

As design-based educators, we know the benefits of collaboration. We have seen proof that when people collaborate, the final product is more creative, effective, and enriched from a diversity of perspectives. In our effort to accomplish the goals we outlined, we encourage all DIG members to select one or more of these goals in which to actively participate. We will contact you in the near future to gauge your interest.

Our heartfelt thank-you to Cindy Todd for leading DIG during the past 2 years. She has done an amazing job. We are lucky to have her as the incoming NAEA President.

We welcome hearing from you: Robin, rvandeza@kent.edu; Kristen, kristen.lajeunesse@lz95.org

Column by:

Kristen LaJeunesse Roach, DIG Co-Chair. High School Art + Design Educator, Lake Zurich, IL. Email: kristen.lajeunesse@lz95.org

Robin Vande Zande, Dig Co-Chair. Professor and Coordinator of

Art and Design Education, Kent State University. Email:

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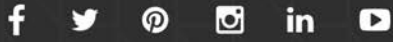
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Early Childhood Art Educators (ECAE) Column: Summer 2023

NAEA News Summer 2023

Publication

Community Collaboration

Early Childhood Education

JUNE 1, 2023

The following column represents the viewpoints of the author, and not necessarily those of the members of the Interest Group they lead or the National Art Education Association.

Shana Cinquemani, associate professor of art education at Rhode Island School of Design and a former president of the Early Childhood Art Educators Interest Group will be taking over the newsletter to share her story of creating a community arts program specifically for young children, Mini Makerz Art Studio.

When I came to Providence, Rhode Island, in 2018 to work at the [Department of Teaching + Learning in Art + Design](#) (TLAD) at Rhode Island School of Design, the city was introduced to me as the “creative capital”—a city full of artists and flush in community arts programs. However, I quickly realized that with few exceptions, the local community arts education resources were limited to middle and high school students. As someone whose teaching and research background is in early childhood and elementary art, I saw this as problematic. Over the next 4 years and throughout the pandemic, I worked to envision opportunities for young children and their families and caregivers to access free, high-quality visual arts education.

With grant support from the [Center for the Study on Childhood Art](#), in the fall of 2022 I launched the **Mini Makerz Art Studio** in association with the TLAD Department. Mini Makerz is a visual arts program specifically for young children (currently 4–7 years old)

and their families and caregivers. I modeled this program after [Project Open Door \(POD\)](#), which is a free art and college access program for high school students run through TLAD that was founded in 2005. Both POD and Mini Makerz work with young people in four cities in RI (Providence, Pawtucket, Woonsocket, and Central Falls)—cities with historically underserved populations. While POD works from studio space on RISD’s campus, in contrast, Mini Makerz offers its programs out in the community. This was a conscious decision due to the complex relationships many colleges and universities have with the cities and towns in which they reside. While RISD should absolutely be a space where local children and families are welcome, many do not necessarily feel that it is a space “for them.” So, Mini Makerz partnered with two local organizations (the [Creative Reuse Center of RI](#) in the fall of 2022 and the [Mt. Hope Learning Center](#) in the spring of 2023), as well as a new bilingual elementary school ([Nuestro Mundo Public Charter School](#)).

The curriculum and pedagogical practices for Mini Makerz are grounded in culturally responsive art education practices, as well as contemporary art, play, and material exploration. During programs, children are introduced to diverse contemporary artists and guided through conversations and discussions about artwork. We develop artmaking experiences that connect with the artists’ work but also provide multiple entry points for children to engage in practices that reflect their own lives and interests. For example, in the first program we offered, children were introduced to the work of contemporary fiber artist Bisa Butler. They discussed two different images of young Black children (*The Safety Patrol*, 2018 and *Anya With Oranges*, 2017) and were asked to point out what they see and notice in the images. Then, the children were invited to use a variety of fabric and paper scraps to create a collage that tells a story—any story they wished to tell. The children were engaged in this experience for a long time, and they created artworks that communicated lots of different stories—ones about their own lives, places they wished they could go, and fairy tales they loved. Students were also given the opportunity to tell stories in writing and drawing through mini-sketchbooks we prepared for them, as well as explore the properties of (and play with) various loose parts and an overhead projector.





A young child uses fabric and paper to re-create the story of Little Red Riding Hood.



Fiber and paper collage that depicts a young child and her friend on the slide at the playground.

Many of the elements of the studio experience described above are

central to the philosophical underpinning of this program. I believe that art experiences for young children should allow them to see themselves represented in the artists and artwork they explore. Additionally, I believe that art experiences should provide children with the chance to explore materials and use art to communicate their own ideas—not simply re-create a lesson an adult develops. Finally, I will share that as a whole, Mini Makerz was developed using the Early Childhood Art Educators position paper as a guide. It aims to strengthen and develop partnerships and connections between RISD and our graduate students in TLAD, local children and families, and local schools and community-based organizations. Through teaching alongside my graduate students, I can model responsive teaching strategies as well as contemporary and culturally relevant curriculum. It provides unhurried time and space for children to explore materials and create based on their own ideas and theories alongside or with their families. The Mini Makerz Art Studio aims to be a flexible space that young children and families can rely on for high-quality and accessible visual arts experiences in their own communities, and we cannot wait to continue to explore and expand what this looks like.

Heather Kaplan, ECAE President

Email: kgkaplan@utep.edu

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Ecology and Environment Interest Group (EEIG) Column: Summer 2023

NAEA News Summer 2023

Publication

Awards/Grants

JUNE 1, 2023

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The 2023 NAEA National Convention in San Antonio, Texas, marked the second anniversary of the Ecology and Environment Interest Group (EEIG). Since being founded in 2021, EEIG has blossomed to over 280 members. Within our first 2 years, EEIG has developed an online presence with a website, Facebook page, and Twitter account, as well as presented a NAEA Webcast titled *Artists, Ecological Issues, and Activism*. Our members have presented a total of 11 NAEA National Convention sessions, including two sold-out ticketed events. As we move into our 3rd year together, we wanted to highlight the newly elected EEIG officers, the inaugural EEIG award winners, and give a special thank-you to our founder, Joy Bertling.

Newly Elected Officers

During the open business meeting at the NAEA 2023 National Convention, EEIG voted in new officers. This was a scheduled vote as the EEIG bylaws state that officers serve 2-year terms. We are happy to announce the newly elected officers as follows:

Co-Chairs: Alice Wexler and Nicholas Leonard

Chair-Elect: Michelle Tillander

Secretary: Allison Rowe

Treasurer/Membership Chair: Amber Ward

Vice Chair of Best Practices in Ecological/Environmental Art
Education: Linda Nelson Keane

The new officers are excited to continue the much-needed work of supporting ecological and environmental art pedagogies and advancing scholarship surrounding ecological and environmental art education. Finally, the position of Vice Chair of Technology will have a delayed online vote, which will be emailed to EEIG members.

Inaugural Award Recipients

During the 2022 NAEA National Convention, a vote was held to introduce four rotating awards. These awards were accepted and published both on the EEIG website as well as in the Fall 2022 NAEA News column. The first two awards, the Outstanding K-12 Project and Outstanding Dissertation or Thesis, were presented during the 2023 NAEA National Convention EEIG Business Meeting. The Awards Committee evaluated the multiple nominations for both awards and identified the following as recipients of the inaugural EEIG awards:

Outstanding K-12 Project: Elizabeth Burkhauser

Outstanding Dissertation or Thesis: Heather Hudgins Silver

The Outstanding K-12 Project award recipient, Elizabeth Burkhauser, was recognized for her work through the Transforming Conflicts Hexagon Project. These collaborative projects engaged teachers and students from across the country to address environmental issues, such as the causes and effects of agricultural pesticides and raw sewage pollution in local waterways affecting the Gulf of Mexico, as well as the environmental concerns associated with mine outfalls in Pennsylvania.

The Outstanding Dissertation or Thesis award recipient, Heather Hudgins Silver from the University of Georgia, was recognized for her dissertation titled *Attuning to the Natureculture of Schooling in the Anthropocene: Ecologically-Responsive Art Provocations with Elementary Students*. Her research explored how a feminist, new materialist art education pedagogy can foster a heightened sense of attunement to respond to ecological crisis. A key finding from Silver's work was the effect of a Reggio Emilia-inspired practice of provocations that allowed students to explore their curiosity about the environment, producing more caring behaviors that can attend to the ecological crisis.



EEIG Officers Jody Stokes-Casey, Mark Graham, Nicholas Leonard, and Joy Bertling with Outstanding Dissertation or Thesis Award winner Heather Hudgins Silver. Photograph by Tracy Callas.

Thank You

In a final celebration of the 2-year anniversary of EEIG, we want to thank our group's founder, Joy Bertling. Joy identified a need within NAEA to directly address ecological and environmental concerns through art education. In 2020, she took action by gauging interest and gathering signatures to propose what is now EEIG. Her hard work has directly influenced every aspect of EEIG, from writing the bylaws document to helping organize various committees for developing social media content and assigning awards. As she assumes her new role as immediate Past Chair, we want to thank Joy for her passionate and relentless support for ecology and environmental arts education and for creating this national platform for the cause. We also want to celebrate Joy's (2023) upcoming book, titled *Art Education for a Sustainable Planet: Embracing Ecopedagogy in K-12 Classrooms*, which will further support the overall mission of EEIG.

Reference

Bertling, J. (2023). *Art education for a sustainable planet: Embracing ecopedagogy in K-12 classrooms*. Teachers College Press.

Column by:

Nicholas Leonard, EEIG Co-Chair Alice Wexler, EEIG Co-Chair

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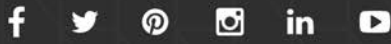




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LGBTQ+ Column: Summer 2023

NAEA News Summer 2023

Publication

Multicultural/Multiethnic Concerns

LGBTQ+

JUNE 1, 2023

The following column represents the viewpoints of the author, and not necessarily those of the members of the Interest Group they lead or the National Art Education Association.

Exploring the International and Interracial Adoptee Experience: kimura byol lemoine

In this article, LGBTQ+ Interest Group Co-President Tara Rousseau interviews kimura byol lemoine (ze/zer). Read on to learn more about how kimura-lemoine's lived experience informs zer work as not only an artist, but also as an activist and international, interracial adoptee.

In zer website, kimura byol lemoine describes zerself as “an atypic agendered adopted abroad asian artist, activist, and archivist.” Ze is a renowned multidisciplinary artist who has drawn audiences worldwide with zer thought-provoking and introspective works. kimura-lemoine’s art is deeply rooted in zer personal experiences of navigating cultural, social, and gender identities. Through zer various mediums, ze delves into themes of memory, displacement, and the rights and experience of adoptees.

One of the defining features of kimura-lemoine’s work is zer ability to merge traditional artistic techniques with contemporary elements. Ze skillfully combines various mediums, such as calligraphy, paintings, found objects, poems, videos, digital images, and videos to create visually arresting and emotionally charged immersive environments that invite viewers to engage on a sensory level.

Memory and its impact on personal and collective identities are recurring motifs in kimura-lemoine's artwork. Ze searches through the notion of cultural heritage, examining how it shapes and influences individuals. Drawing from zer own experiences as a third-culture person, kimura-lemoine explores the concept of displacement and the search for belonging. Zer work often evokes a sense of nostalgia, simultaneously inviting introspection and challenging preconceived notions of identity.

kimura-lemoine's art is inextricably linked to zer activism, which is deeply personal. Ze was adopted from South Korea and raised in Belgium, experiencing firsthand international and interracial adoption and displacement. Ze cofounded Euro-Korean League (EKL), a Korean adoptee association, in 1991 (Belgium), and subsequently a branch in Korea in 1994, the first Korean adoptee organization in Korea. Ze also cofounded Global Overseas Adoptees' Link in 1998 (South Korea), which helps international adoptees connect with birth families and adjust to living in their birth country. Additionally, ze created *Adoptee Cultural Archives* (<https://adopteeculturalarchives.wordpress.com>) to gather artists, activists, and art within the international and/or interracial adoptee community. kimura-lemoine's work has also sought to connect queer and BIPOC adoptees in online communities.

kimura-lemoine credits zer artistic journey's role in healing from the trauma of adoption and displacement:

If I didn't have this outlet... I would be dead long ago. The trauma of abandonment, forced displacement, transnational, transcultural, and trans-racial adoption made me think a lot about being different in many aspects. And expression into what some people would call art helped me to evacuate feelings of frustration, injustice, etc.

kimura-lemoine's artistic process is nourished from research and collaboration. Ze frequently engages with communities and individuals who have experienced displacement, creating space for their voices to be heard through zer artwork. kimura-lemoine's immersive installations often incorporate participatory elements, inviting viewers to become active participants in the exploration of

identity and memory.

kimura-lemoine's recent exhibition, Motherland, mounted in Seoul, South Korea, included photographs, installation works, and interviews with children of adoptees, exploring the transgenerational effects of international and interracial adoption. Another recent Montreal, Canada, exhibition, saekdong diaspora, is a personal favorite of the artist:

My work saekdong diaspora was an achievement in that I overcame my fear of nature. It was a challenge to work with natural material and working on a concept that combines my new interest for seeds and installation.

The idea of installation is to take space... space in an environment where I was told not to do so. To be discreet, to be silent, to be transparent.... I dared myself to take a space that was not necessarily expected for me.

A virtual visit of this exhibition can be seen here:

<https://vimeo.com/639198933>

kimura-lemoine's current work is an examination and contemplation of diasporic gestures forgotten or copied without the knowledge that they belong to another culture, "facing daily gestures that belong to different worlds and making it like our unique being."





kimura byol lemoine, counting days, 2021. Private collection.

kimura-lemoine has exhibited in numerous galleries and museums worldwide, receiving critical reviews for zer work. Zer art has been celebrated for its ability to elicit emotional responses and prompt deep introspection, transcending cultural boundaries and resonating with audiences. Through zer ongoing projects, kimura-lemoine aims to challenge established narratives and foster dialogue surrounding identity, memory, and the human condition. kimura-lemoine's work promises to continue to provoke, engage, and inspire audiences around the globe.

Column by:

Tara Rousseau, LGBTQ+ Co-President. Visual Arts Teacher, Dr. Eric Jackman Institute of Child Study, OISE, University of Toronto.
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Lifelong Learning Interest Group (LL) Column: Summer 2023

NAEA News Summer 2023

Publication

JUNE 1, 2023

The following column represents the viewpoints of the author, and not necessarily those of the members of the Interest Group they lead or the National Art Education Association.

Hello to all my fellow Lifelong Learning Interest Group members! I am thrilled at the opportunity to serve as your Chair for the next 2 years. For those who don't know me, I am Deborah Wall and have been teaching art education at the University of North Carolina at Charlotte for the past 19 years. This year marks my 30th year of teaching overall. Preparing for this new role, I naturally reflected on my career thus far and am humbled by the richness art education has brought to my life both personally and professionally.

Over those 30 years, I accepted many wonderful opportunities—from teaching at an international studies high school with students from 60 different countries, to a special needs secondary school, as well as several K–6 elementary schools. Each of those experiences presented unique challenges and rewards, but cumulatively have proven invaluable in my present position at the university, where I teach preservice K–12 art educators. I also supervise student teachers in their practicum internship for licensure. Each year I travel through several counties in North Carolina, visiting classrooms in both rural and urban settings to observe student teachers. This is definitely the best part of my job and is always exciting! Three decades have ushered in many changes—but while the clothing styles and gadgets may have changed, the power to

transform students' lives through the arts remains a timeless constant.

As a member of the Lifelong Learning Interest Group for many years, I have benefited greatly from the friendships forged with many other like-minded art educators. Learning across the lifespan, as well as intergenerational connections, have always been interests of mine. As such, I was thrilled to find a group in Lifelong Learning that shared the same focus. While copious amounts of time and resources are given to teaching art within the preK–16 realm, I believe we should also engage and instruct older adults in creativity and artmaking. The Lifelong Learning Interest Group facilitates a dialogue for strategies and possibilities for achieving this. Additionally, the group promotes and highlights new research in the area.

While contemplating the possibilities that lie ahead for our group over the next 2 years, I am brought back to my experiences at the NAEA National Leadership Conference last July in Park City, Utah. As Chair-Elect, I accompanied Liz Langdon; we had the opportunity to meet with all the leaders of the other Interest Groups. We brainstormed ways to achieve success within our platform, and additionally with the National Art Education Association leaders with their overall mission statements. It was a very eye-opening experience that allowed me to understand the inner workings of NAEA and future leadership possibilities. Leaning on this experience, I am making a goal to cultivate connections with other Interest Groups whose focus overlaps with ours. With 22 listed groups, I'm confident several could align with Lifelong Learning's goals, such as the Retired Art Educators Affiliate and the Community Arts Caucus.

Finally, I want to strengthen your connection among our other members by exploring your research and interests as they relate to lifelong learning. I want you all to explore the opportunities our organization provides and dream up new ones! This group is what we make of it, and I want you all to freely share your ideas. I will continue to promote our online journal and encourage nominees for the Pearl Greenberg Award for Teaching and Research in Lifelong Learning and the Murray Greenberg Award for Emerging Scholars in Lifelong Learning. I will also be exploring ways to network and welcome any suggestions you may have to make communications convenient and compelling.

Keep in mind that members of NAEA can join as many Interest

Keep in mind that members of NAEA can join as many Interest Groups as they like. When you join or renew with the Lifelong Learning Interest Group, there will be no charge in the membership categories of Student, Retired, or First Year Professional.

Thank you so much for your kind attention, and I am so excited to be your Chair for the next 2 years as we pursue lifelong learning together!

If you have research in lifelong learning, community-based art education, creative aging, or intergenerational learning to share, please contact Linda Helmick, editor of *International Journal of Lifelong Learning in Art Education*, lindahelmick@missouri.edu. For more information, visit <https://scholarscompass.vcu.edu/ijllae>.

Column by:

Deborah Wall, LL Chair

Art Teacher Educator, University of North Carolina at Charlotte.

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Community

National Association of State Directors of Art Education (NASDAE) Column: Summer 2023

NAEA News Summer 2023

Publication

Visual Arts Standards

JUNE 1, 2023

The following column represents the viewpoints of the author, and not necessarily those of the members of the Interest Group they lead or the National Art Education Association.

NASDAE members received many benefits from attending the 2023 NAEA Convention in San Antonio, April 12–15. As an Interest Group of NAEA, we were pleased with the appreciation and welcome we felt when sharing our ideas on various topics and interacting with other interest groups. In addition to networking, we had opportunities to openly discuss and make comments on NAEA Bylaw amendment recommendations. As state department of education representatives, it was good to have this chance to share our voice.

We have some wonderful news from the state of Ohio. Ohio has begun the process of creating a Media Arts Teacher Certification. The request was made by the Ohio Department of Higher Education to the Ohio Department of Education's Office of Licensure. Upon the adoption of the revised Fine Arts Standards, which added Media Arts as a Fine Arts subject area, the certification process will be able to continue. It is not certain at this time if the certification will be a Multi-Age (PK-12) License or an Endorsement. Nor is it determined what requirements the certification will have. At this time, there are no state universities to our knowledge that offer a Media Arts teacher preparation pathway in the United States. Hurray to Ohio

and the wonderful people helping to make this happen.

Column by:

Joyce Huser, NASDAE President-Elect. Email: jhuser@ksde.org

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Public Policy and Arts Administration (PPAA) Column: Summer 2023

NAEA News Summer 2023

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JUNE 1, 2023

The following column represents the viewpoints of the author, and not necessarily those of the members of the Interest Group they lead or the National Art Education Association.

A Sense of Belonging *and* Public Policy

Public policy influences all aspects of education, including what we teach in a classroom. What is taught or—more critically—what is left out of a lesson can impact a sense of belonging for students who have been historically marginalized. For example, according to Schwartz (2023), Iowa Governor Kim Reynolds signed a law in June 2021 that limits the ways teachers can discuss race and gender. A bill proposed in 2023 would mandate that the state’s Department of Education create a website for students and parents to report violations. If the department finds a violation credible, and the district doesn’t take action to correct it, the district could be fined between \$500 and \$5,000. Similarly, in Maine, Republicans introduced a bill in the 2023 session that would prohibit teaching “critical race theory, social and emotional learning, and diversity, equity, and inclusion” (as cited in Schwartz, 2023, Table). Schwartz states that “the trend has proved to be an ongoing minefield for teachers and school districts, some of whom have already faced challenges to lessons and professional development courses in states where these laws have passed” (2023, para. 2). Including some groups in the curriculum while excluding others sends a silent message about whose group is most important. When students see


themselves represented in a curriculum, it signifies that their culture is worthy of inclusion.

Cemalcilar (2010) studied 799 middle school students in hopes of better understanding what contributes to a student's sense of belonging. The author found that students' satisfaction with social relationships in the school and the school environment directly impacts their sense of school belonging. Korpershoek et al. (2020) found that a student's sense of belonging plays a vital role in a student's school life. Murphy & Zirkel (2015) "explore how concerns about belonging in academic contexts may have different meaning for—and thus differentially affect the academic outcomes of—White students compared with underrepresented racial and ethnic minority students" (p. 1). Ultimately, students experience a sense of belonging through an inclusive and positive school environment.

Leaders for equity seek ways to create an educational environment where all students feel they belong. Leaders can disrupt the status quo by viewing current educational institutes and policies through a critical multicultural lens. Steinbach (2013) suggests that using a critical multicultural pedagogy can encourage teachers and school leaders to use school practices to uncover personal attitudes toward racial, ethnic, linguistic, religious, and cultural groups, as well as design lessons that require students to acquire knowledge of histories and cultures of diverse groups (p. 43).

Public policy influences all aspects of education. As art leaders and educators, we are responsible for advocating for our students for fair and equitable policies. Doing so will contribute to a sense of belonging for students who have been historically marginalized.

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Column by:

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Nina Unitas, President-Elect

Susan Buss, Communication Liaison

Phyllis Roybal, Equity, Diversity, and Inclusion Commissioner

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Amanda Galbraith, Critical Friend

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Retired Art Educators Interest Group (RAEA) Column: Summer 2023

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JUNE 1, 2023

The following column represents the viewpoints of the author, and not necessarily those of the members of the Interest Group they lead or the National Art Education Association.

Retired Art Educators Affiliate Interest Group

Did you know that RAEA began in 1986 with John Michael as the first President? Our purposes are to define and establish the role of retired art educators as an interest group of NAEA; to conduct programs of professional activities for state and national events; to encourage continued personal involvement and development in art education; to inform state associations and NAEA of concerns relevant to members of long standing; and to encourage and support, as well as provide mentorship for, student members of NAEA. Membership is free.

RAEA Events at the 2023 NAEA Convention in San Antonio

Annual Business Meeting and Nomination and Election of New Officers

Elected officers include Past President Betsy Logan (AL), President Nancy Walkup (NM), and Secretary Becky Blaine (IL). Officers continuing in appointed positions include Parliamentarian Lorraine Poling (DE), RAEA Emeritus E-Bulletin Co-Editors Flowerree McDonough and Donna Anderson (both TN), Preservice Liaison

Linda Willis Fisher (IL), and RAEA Emeritus NAEA Awards Chair Boo Ruch (TN).

Nominees for elected positions include President-Elect Debi West (SC/GA) and Treasurer Richard Siegesmund (CA). Both nominees were approved by those present at the meeting. New appointed positions include RAEA Silent Auction Chair Melody Weintraub (TN), and Membership Chair Denise Tullier-Holly (LA).

Remembrances

Remembrances were given by members for friends and colleagues who have recently died: Clem Pennington, “Mr. Art Education,” and David Weston Baker, who served as NAEA President from 1989 to 1991 and as editor of *SchoolArts Magazine* for 11 years.

RAEA Emeritus E-Bulletin Report

Congratulations to the RAEA Emeritus E-Bulletin coeditors Flowerree McDonough and Donna Anderson, the E-Bulletin received another NAEA Category III Honorable Mention Award!

RAEA Annual Silent Auction at NAEA

The annual RAEA Silent Auction raised approximately \$830 through bids and donations. Funds raised through an annual auction of member artwork at the NAEA Convention is used to sponsor awards for the National Retired Art Educator of the Year and the Outstanding Student Chapter. (It is never too early to be planning on art to bring to the Annual Art Auction for 2024 in Minneapolis.)

National Emeritus Art Educator of the Year

At our 2023 awards presentation, Judy Kelley Jordan was recognized as the 2023 National Emeritus Art Educator of the Year. Among her many accomplishments, Judy has immersed herself in visual arts education, impacting students, teachers, and organizations on a local, state, and national level. Judy continues to serve her community in Knoxville, Tennessee, as an art educator, community leader, advocate for the arts, and accomplished artist. While teaching in the classroom, she served the Tennessee Art Education Association as Secretary-Elect, Secretary, Membership Chair, and Secondary Representative.

After retiring from the school system, she continued to serve TAEA as Treasurer for 4 years. Judy accepted the responsibility of continuing a local exhibition that had been started by Knoxville art

teachers. She has been in charge of every aspect of this huge undertaking, which recognizes art students and art teachers and is now connected with the Tennessee Valley Fair.

Three years ago, Judy was chair of the Knoxville Museum of Art's Exhibition for the 100th Anniversary of the Fair. The director of the Tennessee Valley Fair, Best of Show winners, art teachers, and community friends attended a celebration Judy planned and executed. Later, during COVID, she created a virtual platform to continue this showplace for student art and opportunities for those students to win scholarships. It has now returned to an in-person venue at the Fair.

After retiring, she went into supervision where she served for 9 years with the University of Tennessee art education program. Judy competes in juried art education competitions on a local, state, and national level. She serves as an officer and committee member of the Knoxville Watercolor Society. Her outstanding work has been accepted into the Tennessee Watercolor Society, where it has received recognition. Judy tirelessly advocates for art education in the Tennessee Watercolor Society, the Knoxville Museum of Art, community art groups, and her church.





National Emeritus Art Educator of the Year, Judy Kelley Jordan, with Boo Ruch and Betsy Logan.



Digital illustration: Nancy Walkup

Column by:

Nancy Walkup, RAEA Chair

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Seminar for Research in Art Education (SRAE) Column: Summer 2023

NAEA News Summer 2023

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JUNE 1, 2023

The following column represents the viewpoints of the author, and not necessarily those of the members of the Interest Group they lead or the National Art Education Association.

Celebrating Graduate Student Research

Column by: Lisa LaJevic, SRAE Past Chair

This is my last column as Chair. It has been a pleasure working with colleagues who are dedicated to research. I know SRAE will be in capable hands as I pass the reins over to **Christen García** (Figure 1). From the San Diego–Tijuana borderlands, García's performance and scholarly work is informed by Chicana and borderlands theories. She is assistant professor of art education and graduate coordinator at I University of Texas Rio Grande Valley. Welcome, Christen!



Figure 1. Christen García, SRAE Chair.

As Chair, I enjoyed meeting graduate students and learning about their scholarship. Congratulations to **Lauren Stetz** (Figure 2). this

year's recipient of the Eisner Dissertation Award. As a graduate of The Pennsylvania State University, Stetz's dissertation, titled *Transnational Feminist Data Visualization Mapping of Artists' Responses to Violence Against Women*, is a participatory action research project that explores how 24 global artists and their artworks address violence against women. I also want to congratulate **Kendall Crabbe** and **Luke Meeken** as the runners-up!



Figure 2. Lauren Stetz, 2023 Eisner Dissertation Award recipient.

Lastly, I want to recognize the following students who shared their work during SRAE's Graduate Student Research Lightning Talks at the NAEA Convention:

- **Pardis Bakhtiari**, Texas Tech University, *New Materialism: Conceptualization of Becoming-Woman*. The research study explores how posthumanist performativity affects the concept of women's bodies in the works of feminist artists.
- **Britney Coppick**, Rhode Island School of Design, *The Border Crosser's Pocketbook: A Guide to Community Engaged Pedagogy in After School Arts*. The thesis project examines the effectiveness of border crossing in after-school arts classrooms and aims to develop pedagogical tools for educators.
- **Sara Goodwin**, Indiana University, *Art, Adolescence, Fandom, and Freedom to Be Who You Are*. The research explores how the creative expressions of teens in a public library arts and crafts program inform the way such programming is understood, in terms of youth identity.
- **Jenna Shira Green**, The University of Arizona, *Mindfulness at the Art Museum: An Exploration of Theory + Practice*. This research examines mindfulness as praxis and pedagogy and its implications for art and wellness programs within museum education.
- **Jiayi Guo**, University of Georgia, *Outside the Box: Research on*

Chinese Ceramic Art Education. The research will explore an approach and ideology of non-Western mainstream art education, the Chinese ceramic art pedagogy based on imitation.

- **Kathleen Kelley**, The University of Texas Rio Grande Valley, *Face to Face Instruction in the Post Pandemic Era: A Case Study of an Art History Core Course*. This research aims to understand the corresponding patterns of learners' intellectual performance in postpandemic pedagogy in an art history course.
- **Alexa Kulinski**, Syracuse University, *The Matter of Artmaking and Teaching: Exploring Preservice Teachers' Perceptions and Uses of Matter in Artmaking, Reflection, and Curriculum-Making*. This dissertation is an arts-based inquiry that examines the ways preservice art teachers perceive and use matter in their studio work, visual journals, and K–12 unit plans.
- **Xinyu Liang**, Rhode Island School of Design, *Things I've Learned From Doing Cosplay: An Investigation on Incorporating "Atypical" Creative Practices Into Art Education*. The purpose of this thesis is to investigate the potential of incorporating "atypical," creative practices into 6th–12th grade art education using cosplay.
- **Morgan McDonald**, The Ohio State University, *Forgotten Pieces: Art as Unpacking Identities You Forgot to Celebrate*. The goal of the study is to give practical tools for artists, teachers, and students to unpack identities they may "forget" to celebrate.
- **Carly Sherman**, Kent State University, *The Intersections of Gender and Age Across Feminist Art Educators: A Study on the Meaning of Feminism in Art Education*. This research examines gender-based oppressions across four generations of feminist-identifying art educators to unpack generational relationships of oppression.
- **Seva Simone**, Rhode Island School of Design, *Design: A Path to Agency, Design Thinking: An Educational Imperative*. This thesis explores tangible methods of incorporating design and design thinking into art education.
- **Addy White**, The University of Memphis, *Culturally Sustaining Pedagogy and Curricular Decision-Making in Elementary Art Education*. This is a comparative case study examining the

curricular decisions of elementary art educators
implementing culturally sustaining pedagogy.

- **Yawei Xiao**, Florida State University, *Jump out the Web of Gender: Feminist Perspectives on Curating in China*. This study aims to understand the current state of feminist curating and museum practices in Chinese cultural contexts.
- **Rachel Zollinger**, The University of Arizona, *Children's Drawing as Ecocultural Identity*. This study uses an arts-based methodology to conceptualize drawing as multispecies intersubjectivity in connection with relational ecological identity.

Many thanks for sharing your research. The projects are amazing and will impact the field of art education. Keep up the great work!

Christen Sperry Garcia, SRAE Chair

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United States Society for Education Through Art (USSEA) Column: Summer 2023

NAEA News Summer 2023

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JUNE 1, 2023

The following column represents the viewpoints of the author, and not necessarily those of the members of the Interest Group they lead or the National Art Education Association.

From the NAEA 2023 Convention

Each year at the NAEA Convention, USSEA has the privilege of awarding those members who have exemplified the mission and values of our national organization/NAEA Interest Group.

Following is the list of our 2023 recipients:

International Edwin Ziegfeld Award: Samia Elsheikh

National Edwin Ziegfeld Award: Alice Wexler

Student Dissertation Award: Jasmine Begeske

PK-12 Teacher Award: Carrie Wing

Kenneth Marantz Fellow: Ann Kuo

National Service Award: Yichien Cooper

International Edwin Ziegfeld Award winner Samia Elsheikh, professor at Helwan University in Helwan, Egypt, provided this insight into her international work:

Participating in international projects is always a way to put my students on the road of art and connections with other cultures. They are part of my success!

National Edwin Ziegfeld Award winner Alice Wexler shared the following on her new book about child artists who experienced the Carrolup Native Settlements of Western Australia between 1949 and 1951:

From my position as a non-Indigenous researcher of Indigenous peoples, I advocate for a space in which dialogue can occur. As Linda Tuhiwai Smith (2012) points out, research is a privileged term that has been historically “linked to European imperialism and colonialism” (p. 1).

Incoming President’s Message

In this new chapter of USSEA, I would like to emphasize the importance of embodying equity, diversity, inclusion, and accessibility in supporting creativity, critical thinking, cultural awareness, and—most importantly—advocacy. Through our work, we have the power to inspire the next generation of artists and educators, thus working to create a more just and equitable society.

Looking forward to working collaboratively to advance the goals of USSEA, I would like to hear from our group members regarding *your* hopes and expectations for our organization. I hope to discover what *you* would like to take away from your experience as USSEA members. As an affiliate of NAEA and the International Society for Education through Art (InSEA), we serve the national *and* international art and visual culture education community. Over the years, our vision and mission have shifted, ebbing and flowing with the tides of the field. As they perpetuate, we will continue to reposition ourselves as such representatives, exemplifying educational potentials that undergird art and visual culture engagement. It is my firm belief that our collected voice moves us forward, challenging traditional narratives, and finding continual visual inquiry/solution. Let us continue to champion the power of

our field and to build a brighter future for all. Together, we can work to create a society that values all our voices and recognizes the importance of art and visual culture as crucial in building a stronger future.

Walking the Walk

One of our priorities to build and maintain support for membership learning and development is planning. Biannually, this means planning for the USSEA Regional/InSEA Endorsed Conference. This exciting opportunity to meet with artists, in-service and preservice educators, researchers, museum specialists, and cultural practitioners will occur June 13–15, 2024, in intriguing Santa Fe, New Mexico. Our conference planning team has been hard at work securing locations, scheduling cultural learning opportunities, and identifying those speakers who will speak to the conference theme: “Responding to Cultural Crises: Action, Creativity, and Empowerment.” Please save the date, plan your travel, and consider submitting a proposal. We plan to open the proposal portal in the next couple of months, so keep an eye out for that email, as well as the posting on the USSEA website.

The following is for your participation consideration:

- Nominate outstanding USSEA members for the 2024 awards. Submit nominations and materials to Fatih Benzer, Awards Chair, at FBenzer@MissouriState.edu. See our [website](#) for details and a list of [past awardees](#).
- Visit our *Journal of Cultural Research in Art Education* ([jCRAE](#)). Access past journals or submit articles through our new website. If you have questions, contact our coeditors, Amanda Alexander and Cala Coats, at jcrae1983@gmail.com.
- Submit artworks for the 2023–2024 USSEA Student Art Exchange and Online Exhibition. Theme: “Conflict Transformation.” Submissions may be sent to Rebecca Shipe, director of the Student Art Exchange and coordinator of the exhibition, at rshipe@ric.edu. Students at all levels (including preservice art educators) are invited to create artworks that reflect on the theme. For more information, please go to our [website](#).
- Submit creative work, stories, and lesson plans to our USSEA newsletter, *Voices*. Submit works that relate to USSEA’s mission to *Voices* Editor, Jennv Evans, at ienartaddict@gmail.com.

com.

- Visit our [website](#) for more information about USSEA.

Reference

Smith, L. T. (2012). *Decolonizing methodologies: Research and Indigenous peoples* (2nd ed.). Zed Books.

Column by:

Mara Pierce, USSEA President

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Women's Caucus (WC) Column: Summer 2023

NAEA News Summer 2023

Publication

JUNE 1, 2023

The following column represents the viewpoints of the author, and not necessarily those of the members of the Interest Group they lead or the National Art Education Association.

Invitation to Participate in **50 Actions for 50 Years of the NAEA's Women's Caucus**

The NAEA Women's Caucus is deeply committed to human rights and the safety of all learners and educators. We are calling all National Art Education Association Women's Caucus (WC) members to do feminist activism work toward human rights and the safety of all learners and educators.

Submit a one-page visual and descriptive documentation of your action [here](#) by July 30, 2023.

Our goal is to inspire collective action *now* and share those actions by WC members in a 50th-anniversary online publication. See a sample one-page documentation below.





We will be sharing and discussing actions during webinars beginning late summer or early fall. Email naeawc1973@gmail.com with any questions.

WC Board Updates

Please welcome Carly Simon as our new Preservice Liaison and Laura Lee McCartney as our new Exhibition Coordinator.

Thank you to outgoing Exhibition Coordinator Julia Libersat for your service.

Executive Board election results will be shared via Collaborate and email as they are available.

Upcoming...

The NAEA Women's Caucus formed in 1973 and was approved by NAEA in 1976. We are celebrating our 50th anniversary from 2023 through 2025.

As we approached this milestone, a motion to consider changing the name of our Interest Group to better reflect the inclusivity of our mission was proposed. Watch for more information and opportunities to participate in discussion via Collaborate this June.

Column by:

Rebecca Turk, WC President. Email: costumebecca@gmail.com

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