

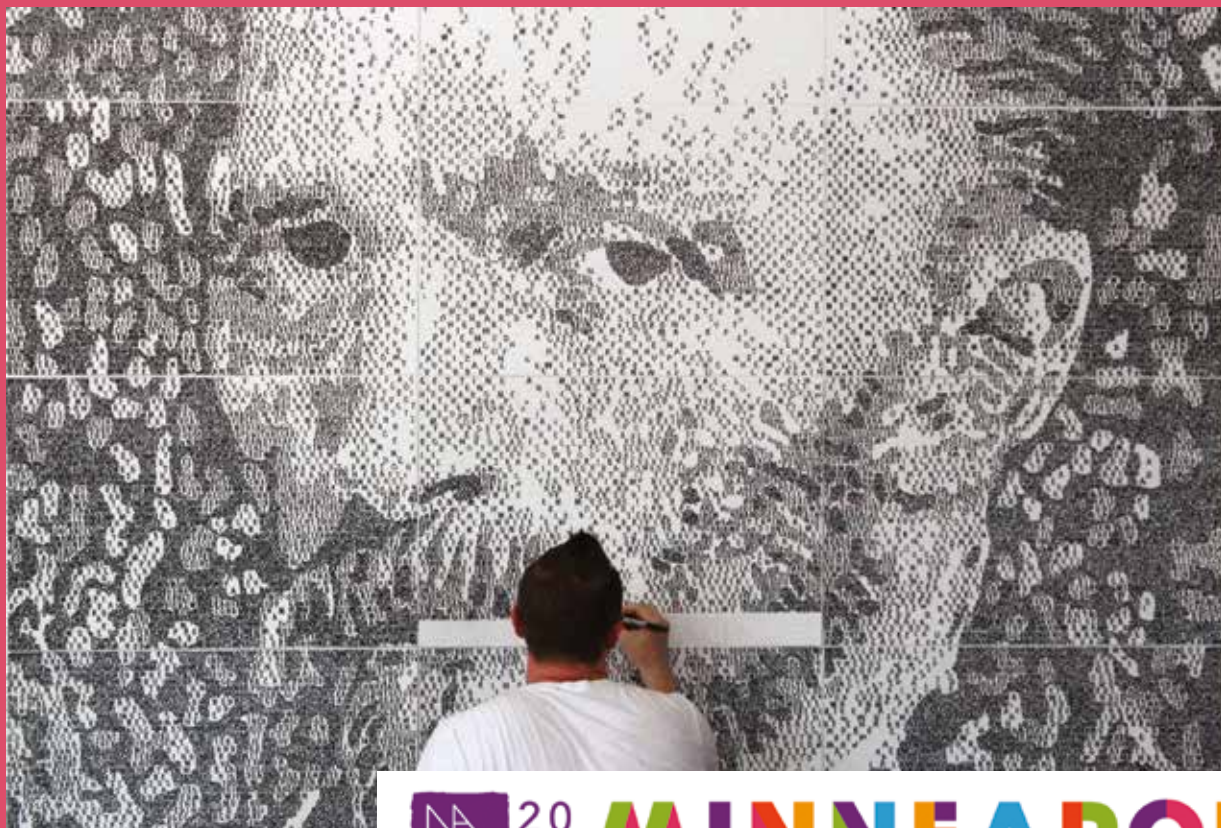


NATIONAL
ART EDUCATION
ASSOCIATION

News

A Publication of the National Art Education Association

Vol. 61, No. 5 | October/November 2019



PHIL HANSEN NAEA20 Presenter



20
20

MINNEAPOLIS

Renowned for creating public dialog with art, Hansen was commissioned by the Cherry Creek Arts Festival in Denver, CO, to create the image in progress above from audience responses to “things you wouldn’t believe.”

Regarding this Van Gogh portrait, Hansen says, “you ever work on something for so long that when it’s done you’re just soooo happy to walk away from it? Yah, me too.”

IN THIS ISSUE:

“I know our work in creating accessible instruction for all is an ongoing process.”

— Liz Byron,
Special Needs in
Art Education

“We are taking meaningful action by... choosing artists representative of the many countries from which our students come.”

—Lorinda Rice, Supervision
& Administrative Division

“One of my favorite things about museum educators is our willingness to share resources, research, and previous work with one another.”

— Juline Chevalier,
Museum Education
Division



NAEA News

President

Thomas Knab

Past President

Kim Huyler Defibaugh

Board of Directors**Regional Vice Presidents**

Diane Wilkin, *Eastern*

James Rees, *Pacific*

Meg Skow, *Southeastern*

Bob Reeker, *Western*

President-Elect

James Haywood Rolling, Jr.

Executive Director

Deborah B. Reeve

Division Directors

Michelle Lemons, *Elementary*

Kathryn Rulien-Bareis, *Middle Level*

Kim Soule, *Secondary*

Amy Pfeiler-Wunder, *Higher Education*

Lorinda Rice, *Supervision/
Administration*

Juline Chevalier, *Museum Education*

Tori Lynne Davis, *Preservice*

Tel: 800-299-8321 or 703-860-8000

Fax: 703-860-2960

www.arteducators.org

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

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

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

The Artistry of Leadership: 2020 NAEA National Leadership Conference

July 15-18, 2020, Park City, Utah, USA

Plan now to attend! Join art education leaders from around the country and experience featured speakers, artmaking, member-designed sessions, and so much more!

Park City, in the NAEA Pacific Region, combines the heritage of a historic mining town with a dynamic artistic vibe and deep appreciation for the outdoors.

Registration opens in November 2019. Find out more at www.arteducators.org/events.



Your next issue of *NAEA News* will publish by March 2020.

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



CAN YOU FEEL IT?

The creative energy of the
2020 NAEA National Convention
is already flowing!



Hundreds of sessions, hands-on workshops, tours, events, and exhibits—designed by and for visual arts education professionals in an array of areas and teaching levels—are aligning to create this premier professional learning experience.

PLEASE JOIN US!

DETAILS

March 26-28, 2020

Minneapolis Convention Center/ Hilton Minneapolis

Member Pricing
\$185 Now
\$215 after 2/20/20*

Nonmember Pricing
\$245 Now
\$275 after 2/20/20

Register at
naea20.org
or call 800-299-8321

Book discounted accommodations at
naea20.org

*See additional member pricing when registering



Honoring the Work of Deborah B. Reeve, EdD, NAEA Executive Director, 2007–2020

Following this column is Executive Director Deborah Reeve's final *Cleansing the Palette*. Deborah has been an impactful leader for our association. During her 12-year tenure, NAEA has been transformed in many ways—financially, programmatically, organizationally, directionally, among them. This column features the thoughts and feelings of the NAEA Presidents who served during Deborah's time as Executive Director. In their own words, these individuals honor Deborah and her service to NAEA.

SUSAN GABBARD, 2005-2007

The hiring of a new NAEA Executive Director had not been done in 24 years. With the help of Past Presidents Mac Arthur Goodwin and Mary Ann Stankiewicz, we found a great search firm, formed a Search Committee chaired by President-Elect Bonnie Rushlow, and made it happen. Deborah helped get our NAEA Policy Manual to a more efficient working document and brought contemporary organizational skills that have helped us follow our mission, achieve our goals, have financial transparency, and so much more. Our virtual presence has transformed board governance and connected members across the globe. The result is one of the strongest, most vibrant education association in the world dedicated to art education. I am more than grateful to Deborah Reeve.

BONNIE RUSHLOW, 2007-2009

It was my pleasure to serve as NAEA President when Deborah first took over the reigns as our Executive Director. And what a ride it was! That first summer we attended all four regional retreats and other meetings aimed at enhancing the services that NAEA offered its members. Deborah's ingenuity and foresight helped to boost our association's reputation and placed us in the forefront of arts education in the nation. During my 4 years on the NAEA Board, Deborah also implemented best practices and reorganized the staff into teams that allowed them to flourish as they creatively planned for new initiatives. We worked together on the various Board activities, and I soon discovered that Deborah was one of the best mentors in my life. I continue to be in awe as I read about the many exciting initiatives that the NAEA Board and staff developed under Deborah's capable leadership. She will be sorely missed! Enjoy your retirement, Deborah. You deserve the best!

R. BARRY SHAUCK, 2009-2011

The 6 years that I spent in leadership—as elect, sitting, and past President—of NAEA were the first 6 years of Deborah's tenure as Executive Director. Mary Ann Stankiewicz had charged Deborah with initiating programs within her first hundred days;

continuing strategic planning was paramount and that has been a significant contribution. I suspect that the notion to convene a group of scholars and friends of arts education at the Aspen Institute was conceptualized by Deborah during that time. What resulted was the NAEA publication *Learning in a Visual Age* that reflected upon wide-ranging beliefs, ideas, and policies affecting art education. What stays with me from working with Deborah is the memory of an exchange shared in casual conversation one day as we discussed the progress of NAEA. She said, "Keep moving forward." However she chooses to shape this next chapter of her life, that is also my hope and wish for Deborah.

F. ROBERT SABOL, 2011-2013

During my time as NAEA President, Deborah was instrumental in helping me and the Board of Directors achieve two major goals, among others, I had set for NAEA. These goals were the reestablishment of the NAEA Research Commission and the addition of the NAEA International Research in Art Education program. These programs provided new and exciting opportunities for NAEA members to learn about our field and to contribute to its development in meaningful ways. Deborah's insights and enthusiasm are reflected in them as noteworthy hallmarks of learning supported by NAEA.

DENNIS INHULSEN, 2013-2015

Deborah has transformed NAEA. She knew the way, went the way, and showed the way—all through her vision, grace, patience, and perseverance. She has inspired all of us who had the privilege to work and learn with her. NAEA and visual arts education are in a better place because of her leadership. Most importantly, she leaves us as a community of artists, learners, and educators with a world of opportunity! Lucky us, lucky students!

PATRICIA FRANKLIN, 2015-2017

I cannot imagine a better person to work with as I came into my office as President of NAEA. Working with Deborah was inspirational. During my term in office, she and I worked in tandem to accomplish some lofty goals, including the move of our national headquarters to our current office and gallery in Alexandria, Virginia. Virtual Art Educators and the School for Art Leaders were launched to serve the needs of our members. NAEA recorded the highest assets in its history and doubled revenue. This trend continued under her tutelage. She moved our association into new and exciting territory through rebranding that brought us greater visibility. There were also difficult decisions that she carefully and skillfully guided NAEA through, always with the best possible resolutions. I admire her energy, enthusiasm for visual arts education, and support for arts educators.

(Continued on p. 4)



Thomas Knab, NAEA President

K-4 Art Educator, Dodge Elementary, Williamsville Central School District, New York. Tel: 716-998-1603.
Email: tkvolley15@aol.com

KIM DEFIBAUGH, 2017-2019

I first met Deborah at an Eastern Region Summer Leadership Meeting in June 2007. It was immediately obvious she had a vision for shaping and growing our professional community. Under her leadership, we commenced developing six platforms and crafting position statements reflecting topics of interest to members that may be used to advocate and advance our profession. Deborah's passion for research and knowledge led to the reestablishment of the Research Commission while I was on the Board as the Eastern Region Vice President. During the 2 years of my presidency, Deborah's sharp vision for a vibrant professional community led to the appointment of a Task Force on Equity, Diversity, & Inclusion. It has been my honor and privilege to work with Deborah since her hiring. I will miss her energetic leadership, inspiration, and friendship.

THOM KNAB, 2019-2021

Deborah is an inspirational leader who sees the big picture while keeping an eye on the details. She is encouraging, supportive, and visionary. I am grateful to have served on the NAEA Board under her tenure, not once but two times—first as Elementary Division Director from 2015 to 2017 and currently as President. Deborah's impact on our members, and subsequently our students, has been profound. Her transformative legacy will leave a positive and lasting imprint on visual arts education. Deborah led the development of National Visual Arts Standards, the reestablishment of the Research Commission, the launch of School for Art Leaders, the creation of the Equity, Diversity, & Inclusion Commission, and the development of Virtual Art Educators for online learning. These are, however, only a few of her achievements. Deborah has taught me that every member's perspective is valuable, patience is required to make substantive change, and a leader must make and take personal time. I have enjoyed working with Deborah and treasure our friendship. I wish her all good things for her life's next chapter! ■

Deborah, congratulations on your approaching retirement and THANK YOU!

Share Your Thoughts, Images, and Memories!

To honor the impact Deborah has made through her passionate and transformative work as NAEA Executive Director, share your thoughts, images, and memories here: www.arteducators.org/community/articles/564-honoring-deborah-reeve



Addressing Museum Division Preconference participants at MoMA, New York, 2012



Participating in an NAEA Board of Directors meeting, Fort Worth, 2013



With General Session speaker Nick Cave, Seattle, 2018



Applauding future art educators at the Preservice Reception, New York, 2012



With NAEA leaders, New York, 2017



Cleansing the Palette

This is really hard... how do I begin the last Palette I will be writing as your Executive Director?

I have a note to myself here. It says, “At the end of the day, it’s about the relationships—the conversations, the unspoken exchanges, the meaningful connections.” It was the first thought that came to mind sent straight from my heart! And not just because relationships are the foundation of all we have managed to accomplish these past 12+ years. I mean, how many times have you heard me say the word *community*?

These relationships that have powered this organization and led to breakthroughs in community building and trust are not simply strategic imperatives or policy initiatives. They’re part of our DNA. We are artists. We are all about seeing and appreciating relationships—visual, emotional, communal. It was perhaps the easiest part of my job: creating the channels and platforms for member connection.

So, as I plan to leave my post as Executive Director in January, there is great confidence in knowing that the relationships that have been so key to NAEA’s growth and accomplishments these past 12 years will persist and continue to expand and multiply and strengthen. From its earliest moments, NAEA has been built on relationships, and the state of this organization is stronger than ever. I will leave you in good hands—your own.

I actually see our community as a work of art, evolving from the perspectives seen through all of our eyes. It is more than an org chart, more than regions and divisions, more than a calendar of events. It is a living, breathing, dynamic organism that dramatically symbolizes the truth behind the idea that $1 + 1$ can equal more than 2.

Some of you may know this story from when I interviewed as one of the two finalists for the Executive Director position. After an 8-hour day of interviewing with the NAEA Board of Directors, I was asked to give a brief speech following dinner. While the situation called for a recap of the day, conversations about the Board’s vision for NAEA’s future and how to get there, I saw this as an opportunity to go beyond the professional mask of “Executive Director candidate” to authentically expose the person they would be hiring, not just the role they needed filled.

So, I painted... as I gave my speech. I had a little tabletop easel off to the side, and after dinner, when it came time to deliver my remarks, I brought it to the table next to me and interspersed brushstrokes with vision statements and the mark making that would help us realize that vision. The painting’s been hanging in my office since February 2007—it is titled *The Interview*.

I share this story now because there’s a moral to it: Art is inextricably interwoven with life. We are more than teachers... and



Deborah B. Reeve, *The Interview*, 2007. Mixed media.

curriculum designers... and department heads... and museum educators. We are artists, even if we rarely pick up a brush or a chunk of clay. We create agile minds, preparing the next generation that will need the ability to think creatively and consider many possibilities. We nurture the many ways to see the world differently. We create new perspectives that shape different conversations, lead to innovative solutions, and generate new levels of fulfillment and community.

Art is so much more than a discipline or a talent. It is a foundational aspect of our humanity. And we should never lose sight of that, no matter how burdensome and tedious we may find curriculum guidelines or administrators’ myopia or our students’ behavior from time to time. Art has always been about changing the world and amplifying our experience of it. We are art’s missionaries. We carry art’s message, a message too profound, too transformative to leave to chance or routine.

I could end with comments about our legacy over this most recent era or my confidence in the Board’s vision for the future. But these things all speak for themselves. While I have been humbled to serve as NAEA’s Executive Director, my tenure has never been about me. And this plays into how I came to this year’s theme of Continuing the Journey. Yes, I will be moving on, continuing my personal journey into new arenas of discovery and fulfillment. But it is your journey that I care about deeply—and will continue to care about regardless of where my life takes me.

The journey you are on is bigger than any one person, which is why it will continue to unfold and expand long after I’ve left the NAEA Gallery & Studio. This is a journey of community, not just the individual, and each of you has an opportunity to embrace that collective movement forward.

I am privileged and gratified beyond words to have been able to accompany you these past 12 years. I wish you all Godspeed as you continue on—and continually create—that path. ■



Deborah B. Reeve, EdD, Executive Director
NAEA, 901 Prince St., Alexandria, VA 22314
Email: dreeve@arteducators.org



MINNEAPOLIS

March 26–28

MAGIC IN MINNEAPOLIS! JOIN US AT THE 2020 NAEA NATIONAL CONVENTION

By Jeremy Holien, 2020 NAEA National Convention Program Coordinator

March in Minneapolis will be magical! We are excited to be hosting the 2020 NAEA National Convention! Join us in Minneapolis, March 26–28, 2020, for the latest in innovative instruction, assessment, research, and advancement in our field. One of the country's most artistically supportive locations, the Minneapolis-St. Paul metro area (affectionately known as the Twin Cities) has so much to offer. Minnesota is steeped in a culture that values the arts. We are home to the nation's first sculpture garden, world-class art museums, and a theater district that is third largest in the country. Having served as home to the multitalented artists Bob Dylan and Prince, we also have a history of being cultural influencers. We are excited to hear all the powerful stories that connect, unite, and celebrate differences in our arts community.

Come early! Register for one of the deep professional experiences offered through the **preconferences**. The NAEA Research Commission will hold its preconference March 24; the Museum Division and Supervision/Administration Division, among many others, will host sessions March 25. Then stay for all the inspiration found in the full Convention experience.

As always, the Convention has a plethora of offerings with multiple areas of focus. There will be an array of **workshops, Super Sessions, and presentations** geared toward member interests across all NAEA Divisions and Interest Groups. Proposal submissions, as they are every year, were thoughtful, substantive, and full of promise to deepen your educational practice.

We are excited to announce some of the following highlights:

President Thomas Knab will present the 2020 **NAEA Awards** and remind us of the influence we have as a community of art educators. Also, more than 100 exhibitors will display the latest art learning resources, technology, materials, equipment, and programs in the **Exhibition Hall**.

Super Session presenter and cover artist **Phil Hansen** is always investigating creativity and the challenges within it. A multimedia artist who works at the intersection of traditional visual arts, pointillism, and offbeat techniques, Hansen embarked on a journey to embrace his physical limitations of permanent nerve damage. Along the way, he discovered that he could use limitations to actually drive creativity.

School for Art Leaders participants will share their leadership experiences and how they are impacting and shaping the future of our field.

Art in Motion: Media Arts Curriculum Showcase will provide the most innovative media arts units that teachers across our country have been using to invigorate learning in this rapidly changing art form.

With the **Artist Series**, you will hear inspiring stories that highlight the diversity of Minnesota. Local artists who work in a variety of media will be sure to engage you.

- **Xavier Tavera** explores immigrant communities and shares through photography the lives of those who are marginalized. His images have offered insight into the diversity of numerous communities and given a voice to those who are often invisible.
- **Blue Delli quanti** is a comic artist and writer most well known for her comic *O Human Star* in which she pushes the boundaries of her art form to engage deep societal inquiry.

While there will be many incredible opportunities inside the Minneapolis Convention Center, there will also be engaging tours in arts venues and museums across our great city and hands-on workshops in amazing arts spaces. You can even learn how to integrate fashion design while experiencing the trapeze! And don't miss the transformative and memorable experience of visiting **Paisley Park**, Prince's creative sanctuary, recording studio, and home.

Members of the **Art Educators of Minnesota** (AEM) have been working for months to welcome you to our great state. The AEM Host Committee has been instrumental in planning local events and tours, unique artistic getaways, and special opportunities throughout the city. Drop by the Host Committee's table at the Convention Center for local information and to connect with AEM members.

So start planning now! Go to the 2020 NAEA National Convention webpage at www.arteducators.org/events/national-convention. There you will find information on registration and hotel, a letter of encouragement advocating for your attendance, and much more! Make sure you renew your membership to get the member-discounted early bird rate. We look forward to seeing you in Minneapolis! ■

Discover New Ways to be Inspired and Inspire Others

UF

Earn Your Online Master of Arts in Art Education from the University of Florida

As an art teacher, expanding your own knowledge and skills means opening new possibilities in the classroom. Both experienced instructors and recent college graduates can benefit from UF's transformative online Master of Arts in Art Education (MAAE) curriculum.



Develop your own artistic practice in immersive studio courses during optional summer residencies.

Receive personalized attention and feedback from our faculty of active artists and scholars.

Enjoy the flexibility of conveniently scheduled, 100 percent online courses.

Motivate your students' imagination and incorporate digital media into your teaching.

Join the Gator Nation by applying to the University of Florida—ranked No. 8 for Top Public Universities by *U.S. News & World Report* and No. 2 for Best Values in Public Colleges by *Kiplinger's*. There is no GRE requirement to apply to the online MAAE program.

UF | Online Master of Arts in
Art Education

Visit
arteducationmasters.arts.ufl.edu/NAEA
for more information.

If you have questions, please reach out to an enrollment advisor by calling (877) 360-1859.



NAEA Research Commission

www.arteducators.org/research/commission

In July, the Research Commission held its annual retreat—this year in Alexandria, Virginia. Every year commissioners meet to reflect on the past year’s activity and plan for the upcoming year. As a group, we reviewed our outreach initiatives such as the research webcasts, research conversations on Collaborate, and the annual research preconference. Our main goal for this year’s retreat was to discuss and plan for the renewal of the NAEA Research Agenda. We delved deeply into what an agenda should be, could be, and do within and outside NAEA membership. We critically examined how agendas function, who they represent, and who is excluded from them. Initial qualities of a new agenda that we have begun to identify include but are not limited to transparent, dynamic, flat—non-hierarchical, granular yet scaled, and networked. We have started to envision an agenda that would be a living thing, one that both resembles art education’s multitude and its varied contexts and connects across the membership. Using current digital tools, such as thematic tagging and data visualization, we seek to create an agenda that is interactive—one that will hopefully connect the research interests of art educators.

By now, the Research Commission has sent out or will be sending soon a survey asking you about your research needs, ideas, and interests. To create an agenda that is responsive to the membership takes your support—through your time in completing the survey and participating in discussions on Research Commission Conversations on Collaborate. The goal is to have a picture of each NAEA Division’s and Interest Group’s research

orientations and interests by next summer so that we can begin building the new agenda. Thank you for your support!

COLLEGE TEACHING OF ART WORKING GROUP

The Research Commission incubates and supports new research initiatives through working groups. Since 2012, the Research Commission has hosted the following working groups: Professional Learning through Research (PLR), Data Visualization Working Group (DVWG), and the Mixed Methods Working Group (MMWG). This past summer, the Research Commission has begun a fourth working group—College Teaching of Art Working Group (CTAWG). The CTAWG is primarily concerned with research-based issues and questions about teaching art in colleges and universities. It will host Creating a Working Group for Research on the College Teaching of Art, a session at the 2020 NAEA Convention. All are invited to attend.

2020 NAEA RESEARCH PRECONFERENCE

We are thrilled to announce our 4th annual NAEA Research Preconference to be held Tuesday, March 24, 2020, at the Convention Center in Minneapolis, Minnesota. Inside/Outside: Connections, Curiosities, and Questions in Art Education will focus on areas of inquiry that explore connections in and outside the educational milieus that intersect with the field of art education. The 2020 Research Preconference is open to all NAEA members.

The preconference is structured around several compelling questions, including:

- How do our individual experiences (as insiders) affect what we know and communicate to those within and outside our institutions, organizations, and field(s)? How does that influence the issues and research questions we pursue?
- How do we navigate being both an insider and outsider in our own teaching contexts? How do we navigate being both an insider and outsider in our field?
- What is our responsibility as educators to conduct research that highlights the importance of art education to those outside the field? In what ways are we communicating our findings to those inside and outside of our field, and how might that impact our research questions, methods, discussion, and advocacy efforts?
- How do our individual and collective research needs connect? How do they resonate, complement, and extend one another? Where do we find productive tension, and how can that be used to generate new insights?

We encourage you to register soon as last year’s preconference sold out. We look forward to seeing you in Minneapolis. ■



The NAEA Research Commission, 2019. From left to right: David Rufo, Mark Graham, Kathi Levin, Kathryn Hillyer, Amy Pfeiler-Wunder, Kristi Oliver, Julia Marshall, Dana Carlisle Kletchka, Sara Wilson McKay, Elizabeth Stuart Whitehead, Juan Carlos Castro, Mary Hafeli. Not pictured: Matt Young.

Juan Carlos Castro

Research Commission Chair, Associate Professor of Art Education, Concordia University, Montreal. Email: castrjuancarlos@gmail.com

This past July, NAEA leaders from each of our region's states and provinces converged on the campus of Pacific Northwest College of Art (PNCA) in lovely downtown Portland, Oregon, for the Pacific Region Leadership Summit.

NAEA Past President Kim Defibaugh shared updates on the Equity, Diversity, & Inclusion (ED&I) initiative and provided an opportunity for the 30 state leaders in attendance to brainstorm and discuss ways to implement change at the state level.

Nancy Walkup, editor of *SchoolArts* magazine, provided tangible ways that can be used by artists and art programs to

fuel change and that have the potential to ease financial burdens and raise students' awareness of societal issues that can inform their artmaking.

Duct tape artist Mona SuperHero—best known for her murals at Voodoo Doughnut shops—was kind enough to spend some time helping us through the unique creative process of layering, cutting, and creating images using duct tape of various colors and patterns. In our interactions during her workshop, we learned of the transformative role that art played at a pivotal moment in her personal and professional life.

We spent an afternoon with the art education staff of the Portland Museum of Art looking at collections and discussing ways to better engage our students through museum trips and experiences with artwork.

We were all impressed by what the leadership of each state and province shared and with all the work being done in our region. Not only do our leaders sacrifice time during their summer break to learn more about how to serve as leaders, but they also spend much time and energy elevating the level of art education for their states' and provinces' students by supporting and empowering teachers and administrators.

The interweaving of artmaking, leadership skills, and other activities reaffirmed the importance and power of art in our lives and in the lives of the students we teach. Our time together was dynamic and caused me to think about how we are all change leaders within our classrooms and organizations striving to positively impact our climate for growth. ■



(Top left) Past President Kim Defibaugh (left, center) conducting an ED&I group activity. (Top right) Group discussion about art at the Portland Museum of Art. (Bottom left) Duct tape art project with artist Mona SuperHero (back row, last on right). (Bottom right) "Bots" artmaking activity. All photos: James Rees.



James Rees

Regional Vice President. Art Instructor, Art Department Chair, and District Arts Coordinator, Spanish Fork, UT. Tel: 801-473-9687. Email: james@jamesreesart.com

Elect: Michele J. Chmielewski, Art Teacher. Tel: 208-659-3403. Email: idahoartfromtheheart@gmail.com

Western Region

It's that time of the year again... **CONFERENCE TIME!** We celebrate and applaud our many Western Region states that host conferences to provide valuable professional learning for their association members.



Leaders and guests (pictured on the steps of the Nelson-Atkins Museum of Art) gathered in Kansas City, Missouri, in June for the 2019 NAEA Western Region Summer Leadership Meeting. Thank you to the Missouri Art Education Association for hosting. Photo credit: Nelson-Atkins staff.

As you read this, some conferences may be over, but you can still find dates and locations of upcoming state conferences on the Western Region Digication site.¹

Here's to your best professional learning, whether face-to-face or digital (remember the amazing webinar series NAEA provides as part of your membership!). And join us in Minneapolis, March 26-28, for the 2020 NAEA National Convention. Go Art Educators of Minnesota! Go WEST!!

ARKANSAS

Crystal Bridges Museum of American Art hosted Teaching African American History Through the Visual Arts as part of its Summer Teacher Institute. Twenty-two educators from across the nation were selected to attend. Program goals included empowering teachers to have conversations about difficult issues with their students by using works at Crystal Bridges and providing various methodologies for discussing art.

The Arkansas Art Educators Fall Conference was held at the Wyndham River

Front hotel in North Little Rock. Featured keynote speakers were NAEA Western Region's very own Bob Reeker and Steve Fielding, a wonderful ceramicist. Amber Lemser was announced and honored as Arkansas Art Educator of the Year.

ILLINOIS

The Illinois Art Education Association (IAEA) recently completed its rebranding initiative in which state leaders came together to work with a design team for a new logo, website, and branding materials. We are getting ready to host our 71st IAEA Conference, November 21-23, featuring keynote sessions by Faheem Majeed, Lewis Achenbachand, and Greg Ward. With over 100 dynamic sessions by educators throughout the state, this conference is sure to be another success!

INDIANA

Indiana's president-elect and president attended the Western Region Leadership Conference in Kansas City. It was nicely organized and included conversations about various strategies for leading our organizations, such as through conventions and recruitment of members. Visits to museums added to the learning experiences, and socializing as part of the first and last evenings was enjoyed. We returned home with many useful ideas for our Indiana members.

IOWA

The art of self-care! After 20+ as an art educator, I never fail to hear from almost any teacher the common end-of-the-year refrain, "I'm overwhelmed." Given this sentiment, I approached the annual Iowa Art Educators retreat as an opportunity to organize this school year and practice self-care. As educators, few of us take the opportunity to just breathe. Using the space at Ryumoni Zen Monastery, the retreat focused on the practices of meditation, artmaking, and mindfulness in the classroom.

OKLAHOMA

The Oklahoma Art Education Association (OAEA) fall conference in October at Oklahoma Christian University shaped up to be one of the best yet, with the Journal Fodder Junkies, Eric M. Scott, and David R. Modler giving two workshops and the keynote address. OAEA is organizing a revolving permanent exhibit space for K-12 student work at the Oklahoma City's Will Rogers Airport. In June, many OAEA members attended an opening reception of a retrospective Art Show for OAEA former president Patrick Riley at the Oklahoma Hall of Fame.

TEXAS

Texas Art Education Association (TAEA) partnered with HEB, a state corporation, to feature student artwork on a mural outside HEB's newly designed Houston facility. HEB officials reviewed student artwork and selected six works to be featured. Students received scholarship funds for their participation. Our TAEA regional representatives sponsored 10 statewide summer regional conferences with workshops and professional development for attendees. Professional learning at its best! Texas First Lady Cecilia Abbott hosted a private reception at the Texas State Capitol for 16 student artists whose artworks were selected from the TAEA Youth Art Month Exhibit to hang in the governor's business office for one year. TAEA Conference 2019—Celebrating 100 Years of Art Education in Texas!—is in Galveston.

WISCONSIN

Wisconsin's fall conference was at Silver Lake College in Manitowoc, October 17-18. The theme, Creative Types, was inspired by the local Hamilton Wood Type Museum! Featured keynote and super sessions presenters included Josh Drews, former NAEA Secondary Division Director; NAEA Past President Kim Defibaugh; and Don Masse, recent Pacific Region Elementary Art Educator award recipient! We look forward to continued sharing, learning, collaborating, and connecting with art educators from around the state! ■

¹ <https://naea.digication.com/westernregion/Conferences>



Bob Reeker

Regional Vice President. Elliott Elementary Visual Art Creative Computing Specialist, and Adjunct Instructor at Nebraska Wesleyan University, Lincoln, NE. Tel: 402-560-2735. Email: naeawesternvp@gmail.com

Elect: Kimberly Cairy, Visual Art & Design Educator, White Pine Middle School, Saginaw Township Community Schools, Freeland, MI. Tel: 989-751-6402. Email: naeawesternvpselect@gmail.com

BE A CHAMPION!

Our NAEA Southeastern Region Leadership Conference in St. Petersburg, Florida, in July, provided face-to-face time with leaders from our region. Representatives from all region states contributed to the conversations during our sessions. These conversations were rich and resulted in exciting takeaways.

Our featured speaker was NAEA President-Elect James Haywood Rolling, Jr. His session challenged each of us to consider, reflect, and illustrate our understanding of our role in implementing the NAEA Equity, Diversity, & Inclusion (ED&I) initiative. This session built on the work done throughout the conference as we illustrated our views of leadership and our leadership superpowers.

The quantity and quality of the time together allowed for collaboration to address needs within each state, our region, and NAEA. We discussed and developed specific, measurable, achievable, relevant, time-based goals and strategies for addressing our ED&I initiative.

Leaders from Mississippi, Alabama, and Louisiana have similar characteristics and challenges within their states and organizations. They are now working together to research when and why individuals select art education as a career. The findings will help define crossroads where we can work to increase the diversity in our profession and organization. Understanding the *when* and *why* helps to identify WHO is in a position to invite and engage potential art educators. There are plans to extend this research throughout our region—and beyond. Stephanie Busbea and Randy Miles (MAEA) will lead this research. AAEA's Tammie Clark and Tricia Oliver and LAEA's Shelly Breaux, Jennifer Keith, and Adair Watkins will help bring the work to their states. The prospects are exciting.

Linda Conti (VAEA), Kathy Dumlao, and Rebecca Stone-Danahy (NCAEA) spoke to better understanding their communities of art educators, providing ED&I training for their state boards, and working to create strategies for greater

diversity within their organizations and boards.

Zerric Clinton and Noelle Peterson (GAEA) discussed the importance creating a greater presence on college and university campuses. Students need to know that our organizations exist. Melody Weintraub (TAEA) stressed the importance of making our associations attractive = relative = valuable to potential members. Cynthia Caraway-Hudson shared that SCAEA is currently working to identify underrepresented counties and the reasons why educators join, rejoin, or don't join. Lark Keeler shared that FAEA is engaged in determining how to better understand strategies to achieve more inclusivity and accessibility. Jennifer Sims and Marilyn Peters talked about paving new roads for KyAEA to research, connect, and communicate with art educators.

At the foundation of the strategies discussed is the importance of building

relationships. We need to be deliberate in both inviting individuals from underrepresented groups AND in socializing these new members. We need to go beyond inviting people to the table. We need to demonstrate how they fit into our family.

Our work in reviewing NAEA Position Statements contributed to overall strategies for promoting art education. Sometimes the words you use can make a significant impact in the way your message is received. As we advocate for art education, we need to champion the cause. Be a champion. We have strength in our collaboration and numbers.

As we strive to better understand how the world views our organizations and our profession, we do so armed with vision and our leadership superpowers. Working together, we can effect change. We need to lead, and, most importantly, we need to develop more leaders and followers. Together, we can be the champions for our learners. ■



Leadership Conference attendees.



Illustrating ED&I strategies.



Illustrating leadership and leadership superpowers.



President-Elect Rolling leads a hands-on ED&I session.



Meg Skow

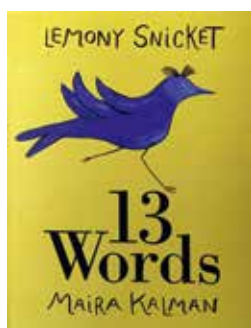
Regional Vice President. Visual Art Teacher, Rollings Middle School of The Arts, Summerville, SC. Tel: 843-817-0093. Email: megskow@gmail.com

Elect: Catherine Campbell. Curriculum Facilitator/Visual Arts Educator. Tel: 803-699-2750, ext. 72117. Email: ccampbel@richland2.org

LEARNING—THERE'S A JOY IN THE RHYTHMS!

In the midst of my educational reading, I was introduced to the children's book *13 Words* by Lemony Snicket and illustrated by Maira Kalman (2010). "Word #1: bird" is a bit "word#2: despondent" and even though "word#3: cake" doesn't solve the problem, "word#4: dog" leads to a visit eventually to a "word#9: haberdashery." There is something joyful about a 2-year-old and 4-year-old using the words *haberdashery* and *despondent* in conversation. Still, it's a Snicket tale because at the end, "The bird, to tell you the truth, is still a little despondent."

No Lemony Snicket ending for us.



In *Learning Transformed: 8 keys to Designing Tomorrow's Schools, Today*, Shenger and Murray (2017) provide ideas and strategies for systemic, ongoing educational change as we look to improve our teaching and ultimately the achievement of our students. New technologies are *tools*, not solutions, and teacher education—or professional development (PD)—is one of the keys for designing better education. In addition to being relevant, ongoing, and engaging, PD must be personal, in other words, differentiated for teachers too. It needs to be many things, and this is the season for PD.

Through our NAEA and regional events, a variety of opportunities to learn are available.¹ Check out the state regional conference dates, and if you can't attend, find what follow-up resources are available to members.

Kudos to the 13 Eastern Region states/provinces/districts coordinating these learning collaborations: online book

discussions, bus trips, studio workshops, and conference gatherings. NAEA offers a relevant webinar series, delivering a webinar each month and recording it to meet the various scheduling needs of educators.

The 2020 NAEA Convention is in Minneapolis, March 26-28. Register NOW! Take charge of your professional learning, and use the NAEA Position Statements to support your requests for relevant programming and conference leave with your institutions. According to the NAEA Position Statement on Professional Development:

NAEA asserts that meaningful, rigorous professional development, targeted toward the visual arts and visual arts education, is essential to the lifelong learning of visual art educators. NAEA believes all visual art educators should have equal access to ongoing professional development appropriate to their role.²

We live in a time of transitions in culture and learning: honoring and growing more diversity in our field, both practitioner and content; bringing new technologies into learning spaces, effectively enhancing achievement; and welcoming new leadership into our organization as we develop our next strategic vision. Sounds familiar—we are in a design cycle!



Diane Wilkin, *Sunrise/Sunset*.

Whether you read the image here as a sunrise welcoming new adventures and a new day or a bold and bright sunset honoring our efforts to continually learn and grow,

know that either one will happen again tomorrow and the day after that and even after that. No despondency here! It's a rhythm. A rhythm of learning, growth, rejuvenation, evaluation, and learning again. Keep at it! ■

References

Shenger, E. C., & Murray, T. C. (2017). *Learning transformed: 8 keys to designing tomorrow's schools, today*. Alexandria, VA: ASCD.

Snicket, L., & Kalman, M. (2010). *13 words*. New York, NY: HarperCollins.

¹ https://naea.digication.com/naea_eastern_region/State_Annual_Conferences

² The full statement can be read at www.arteducators.org/advocacy/articles/531-naea-position-statement-on-professional-development

REGIONAL LEADERSHIP SUMMIT IN PHILADELPHIA



(Top) Leadership Summit attendees dwarfed by a mural. (Center) In students' shoes, on the bus. (Bottom) Working with Fabric Workshop interns. Photos by Debi Rapson.



Diane Wilkin

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

Elect: Andrea Haas. Art Teacher, Wethersfield High School, Wethersfield, CT. Tel: 860-416-9513. Email: ahaasarted@gmail.com

It is hard to think that in just a few short months, we will be gathering together in Minneapolis, Minnesota, for the 2020 NAEA Convention.

Togetherness is so prevalent this time of year, and it can be hard to keep it in the forefront of our hearts after the holidays. So, that is my challenge to you! Be looking ahead to our time together, so that we can make the most of it!

I want to share with you the Convention events for Elementary Division that Tiffany and I have put in place. We will again be sharing out from multiple presenters in four Elementary Carousels. Depending on the size of the room and the group of attendees, teachers will rotate among four and five speakers every 8 minutes or so, for each carousel. Or, if the room is crowded, we will have speakers present to the whole group. Obviously, smaller groups lend themselves to better opportunities for discussion. But with the proper motivation, large group discussion can be equally dynamic.

Carousels of Learning are as follows:

- 1. Stretching a Small Budget.** Gain savvy perspectives on how to provide elementary art students with the tools and supplies they need to remain engaged and build skills with limited classroom budgets.
- 2. Advocating for Your Art Program.** Learn multifaceted ways to successfully advocate for your elementary art program locally, regionally, statewide, and nationally. Gain insight on how to expand your community support.
- 3. "I'm Done! Now What?"** Discover how to keep learners on task and engaged after they have completed their initial work, through challenge and enrichment.
- 4. Hands-On Studio: Make-and-Take.** Receive 10 new ideas for making art in your own classroom or practice! You will also be able to experience some time to just simply create at the Convention.

We will also offer, again, **Conversation**

With Colleagues. This presentation is an opportunity to have a chat with teachers from all over the country. In the recent past, a make-and-take has been integrated into the agenda in order to build vibrancy in our vast and diverse community through creating, networking, and sharing. This year, a game show format is being introduced! **Conversations With Colleagues: Family Feud Style!** will offer an opportunity to discuss contemporary topics relevant to teaching elementary art in today's world.

In the session **Elementary Spotlight on Leadership**, we will learn insights from our distinguished 2019 Elementary Division Awardee, Lisa Crubaugh, as she shares her instructional skills and expertise, her curriculum, and her personal path to this career achievement.

But for now, as we approach a time of year that is fraught with shorter days and colder temperatures (at least in this hemisphere), take a moment to gather and celebrate the joys of life during these times, won't you? (Enjoying the student art displayed here may assist.) Many cultures mark these days with celebrations of gratitude and reverence for lackluster atmospheric light, a source of inspiration for many art projects! As harvest and bounty fill our hearts, as well as tummies, our focus shifts from work to family and friends, and we long for a break in our hectic schedules for reprieve and rest. It is our time to fill up our cups once again, so we can continue our good work with children's art education in addition to all the extra care and comfort we provide our students.

We may even worry that our students will not be able to enjoy their holidays—that they may be lacking the simplest of comforts. As many of us move toward plans

for feast and joy, know that only through empathy for our fellow humans, no matter how small, do we find true joy and peace. Please take a moment to share your best gifts—your smile, a kind word, and well wishes—to those who you touch in the smallest of moments, as they head home for the holidays. ■



Student art inspired by Taos, New Mexico, artist Pop Chalee (1906-1993).



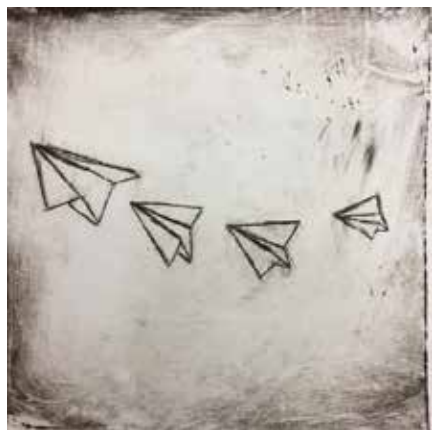
Michelle Lemons

Division Director. Albuquerque Public Schools Coordinator and University of New Mexico Adjunct Lecturer. Email: mlemons85@live.com

Elect: Tiffany Beltz. Email: tiffany.beltz@gmail.com

Regional Directors: *Eastern:* Suzanne Dionne, sdaddona7@yahoo.com; *Southeastern:* Shelly Clark, shelly.clark@warren.kyschools.us; *Western:* Chapin Schnick, chapin.shearer@gmail.com; *Pacific:* Robin Wolfe, rwolfe@adams.edu

FAILURES AND HOW THEY CAN PAVE THE WAY FOR YOUR STUDENTS



Jewels Clarke, *Paper Airplanes*. Etching. Greenwood High School, Kentucky. She took a risk of failure with a simple design and muddy printing plate.

I love to reflect on things that have made me a better teacher. Not a perfect teacher, just a better one. Failure is one of the surprising things that shape us and improve us. Mrs. Patti Beck taught me this back in 1976 at Carter Riverside High School in Fort Worth, Texas, and she didn't even realize it. One spring day, we were excited because we were going to paint the gazebo at our school. Not any ordinary paint job but a wonderful patriotic celebration of the bicentennial! Red, white, and blue. Stars and stripes. Mrs. Beck, our teacher, had a plan and was ready to lead us. She had purchased 5-gallon buckets of paint. When the paints were opened, we all stared at the red, which looked a little more like pink than red. Mrs. Beck was disappointed but stayed optimistic: "It will probably dry darker, more red." She knew we were all ready to paint and directed us to begin. We made great progress each day until we finished. It was awesome, but that red still looked a little like pink. A few weeks later we noticed painters painting the gazebo back to its original tan color. Mrs. Beck never told us exactly what happened, but I'm sure it felt like failure to her. When I think back to those wonderful spring painting days, I remember being inspired and exhilarated



in a way I can't describe. Was our project gone wrong a failure? I don't think so.

When teaching, we want to model perfection for our students and lead our classes in ways that produce artists and award-winning art. But some days... well, some days we are challenged by students and their behavior. Some days we forget students' names. Some days we react in inappropriate ways. Some days we are told *no... no* budget, *no* mural in our school, *no* grant for you, and *no*, your proposal was not accepted. FAILURE. Even though they may not know what you face daily, your students are watching. As teachers, we provide the opportunity for them to witness failure so that when they face it they will know how to react.

High school students have many insecurities today, including fear of failure. This is why it is so hard to convince them to take creative chances with their art making processes. As Theo Tsaousides (2017) reported on the *Psychology Today* website, "Fear of failure is the emotional, cognitive, and behavioral reaction to the negative consequences you anticipate for

failing to achieve a goal. It is the intense worry, the negative thinking, and the reluctance to take action you experience, when you imagine all the horrible things that could happen if you failed to achieve a goal" (para. 3). A book I have always loved is Judith Viorst's (1972) *Alexander and the Terrible, Horrible, No Good, Very Bad Day*. I love the advice of Alexander's mom after his experience with a terrible, horrible, no good, very bad day: "Some days are like that." ■

Mark Your Calendars! The NAEA National Convention is in Minneapolis, Minnesota, March 26-28, 2020! Plan to attend a day early March 25th for the Secondary Preconference, Secondary at Its Best! It will be a day of hands-on experiences led by amazing educators!

References

- Tsaousides, T. (2017, December 27). Why fear of failing can keep you stuck [Blog post]. *Psychology Today*. Retrieved from www.psychologytoday.com/us/blog/smashing-the-brainblocks/201712/why-fear-failure-can-keep-you-stuck
- Viorst, J. (1972). *Alexander and the terrible, no good, very bad day*. New York, NY: Simon and Schuster.



Marc Murrell, *This Is Me*. Mixed media. Greenwood High School, Kentucky. He took a risk of failure using a nonrepresentational interpretation.



Kim Soule

Division Director. Email: kimesoule@gmail.com

Elect: MaryJane Long. Email: Maryjane.long1981@gmail.com

Regional Directors: Eastern: Phaedra Byrd, Phaedra.byrd@pgcps.org; Southeastern: Cayce Davenport, Cayce.davenport@adair.kyschools.us; Pacific: Kristi Watson, kristi.watson1@gmail.com; Western: Matt Young, Matt.young@plsd.us

BUILDING CONNECTIONS—INVITE TO PARTICIPATE IN HIGHER EDUCATION FORUMS

As I write this newsletter, I am sitting in an airport thinking about the fall semester that will be in full swing once this publication arrives in your mailbox. I pondered what to write that might be engaging, useful, and hopefully read (!), as when this arrives I imagine many will be moving into midterms, balancing the multifaceted role of higher education professional—attending meetings, reading papers, conducting research, teaching courses—as the cycle goes when the fall semester gets underway. A summer filled with travel for work has been full but fulfilling. I also imagine that come mid-October I will reflect on this quiet moment in the airport as a time of welcomed reflection and quietness.

The joy of travel, meeting new people, and experiencing new places creates capacities for building and enlarging communities. As Mary Catherine Bateson (1994) noted, “The world we live in is the one we are able to perceive; it becomes gradually more intelligible and more accessible with the building up of coherent mental models. Learning to know a community or landscape is a homecoming. Creating a vision of that community or landscape is homemaking” (p. 213).

The interaction of building community lies at the heart of teaching, research, and our service to the field. With this in mind, we hope you will consider applying for two **Higher Education Division forums** offered during the **2020 NAEA National Convention**, March 26-28, in Minneapolis, Minnesota.

How A!rming: Arts-Based Research, Is It Ruining Our Field? Is it time for art education experts to set guidelines and standards for research? What is research? Who can do research? Who benefits from research? What are the limits of research methods, sites, and purposes? Join us for a conversation on the role of arts-based research and other research methodologies in the field. We will consider how the

past informs future research initiatives, coupled with how we forge new ground as visual arts researchers.

Nurturing Teachers and Learners: Impacts of Contemplative Practice on Art Education. Mindfulness and contemplative practice have been topics of study across the field of education at all levels in relation to themes such as classroom management (Black & Fernando, 2014; Patterson, 2015), stress reduction and mental health (Lindsey et al., 2018), identity, creativity (Horan, 2009), and classroom climate (Leland, 2015). Across the country institutions of higher education are experiencing dramatic increases in students seeking mental health services. As a profession that prepares future teachers for a knowingly stressful career, what is our responsibility in assisting students to acquire skills in self-care?

To apply to be a participant in a forum, please follow this procedure:

1. Submit an abstract offering a clear and coherently written explication—**no more than 300 words**—of perspectives, methods, and/or findings in regard to the questions below:

- To which leadership issue does your topic relate best (arts-based research or contemplative practice)?
- What question, problem, hypothesis, or project related to the research topics above do you wish to address?
- What data or examples/phenomenon do you want to use for illustration during the panel discussion?
- How will your proposed topic advance the NAEA research agenda?¹

2. Send completed proposal to the appropriate individual before midnight ET, **November 30, 2019.**

- Proposals for **How A!rming: Arts-Based Research, Is It Ruining Our Field?** should be sent to Amy

Pfeiler-Wunder, wunder@kutztown.edu

- Proposals for **Nurturing Teachers and Learners: Impacts of Contemplative Practice on Art Education** should be sent to Christina Hanawalt, hanawalt@uga.edu

Note: Your email subject line must read “Higher Education Forum for NAEA”!

Members of the NAEA Higher Education Division Leadership Team will blind review the applications. Selected participants will be notified of their acceptance before **January 5, 2020**. If selected, there will also be a few preparation conference calls prior to the Convention in March to shape up the format of each forum to ensure audience engagement.

A fuller description of these forums will also be sent in an email blast and posted on Collaborate. ■

References

- Bateson, M.C. (1994). *Peripheral visions: Learning along the way*. New York, NY: Harpers Collins Publishers.
- Black, D., & Fernando, R. (2014). Mindfulness training and classroom behavior among lower-income and ethnic minority elementary school children. *Journal of Child & Family Studies*, 23, 1242-1246.
- Horan, R. (2009). The Neuropsychological connection between creativity and meditation. *Creativity Research Journal*, 21(2-3), 199-222.
- Leland, M. (2015). Mindfulness and student success. *Journal of Adult Education*, 44(1), 19-24.
- Lindsey, L., Robertson, P., & Lindsey, B. (2018). Expressive arts and mindfulness: Aiding adolescents in understanding and managing their stress. *Journal of Creativity in Mental Health*, 13(3), 288-297.
- Patterson, J. (2015). Employing mindfulness via art in education. *International Journal of Education through Art*, 11(2), 185-192.

¹ www.arteducators.org/research/articles/168-naea-research-agenda



Amy Pfeiler-Wunder

Division Director. Professor of Art Education and Graduate Coordinator, Kutztown University of Pennsylvania. Email: wunder@kutztown.edu

Elect: Christina Hanawalt, Assistant Professor, Art Education, University of Georgia. Email: hanawalt@uga.edu

Regional Directors: *Eastern:* Asavari Thatte, asavarithatte@gmail.com; *Southeastern:* Karin Tollefson, tolleflk1@jmu.edu;

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

What is social-emotional learning? Why is there a need to include social-emotional learning in our classrooms? How do middle level art educators teach this concept? Where can visual arts educators find resources?

What? Social-emotional learning (SEL), as defined by the Collaborative for Academic, Social, and Emotional Learning (CASEL) (2019), is “the process through which children and adults acquire and effectively apply the knowledge, attitudes, and skills necessary to understand and manage emotions, set and achieve positive goals, feel and show empathy for others, establish and maintain positive relationships, and make responsible decisions.”

Why? As you research and read about social-emotional learning, you will find that educating not only students’ minds but also their hearts is essential. Our schools and communities require members who possess virtues of empathy, impulse control, emotion recognition, management, communication, assertiveness, and problem solving.

As our students join the workforce, they will need these social-emotional qualities to be successful. The Committee for Children (2019) succinctly explains these skills’ value and application in a work environment. Empathy is crucial for working with customers. Also necessary are impulse control and the ability to calm oneself before responding to a person or situation. Emotion recognition involves observing the atmosphere of a work environment before discussing ideas. Emotion management assists with separating emotions from personal events. Communication includes the skills of listening, focusing, and making the most of all connections. Assertiveness allows people to get what they need in a kind but strong way. Problem solving encourages people

to face obstacles and find solutions. More information on SEL is in an e-book that can be downloaded from the Committee for Children’s website.¹

How? In the art room, social-emotional skills are introduced and learned. Some schools use a **check-in/check-out system**. Students check in with a teacher at the beginning of the day and check out with the same teacher at day’s end. These times allow students to discuss and show evidence of successes within each class as well as talk about struggles and how to overcome obstacles.

Collaborative group work offers time for students to share ideas and build relationships. In a middle school class, this must be fostered with the help of an adult since not all students understand collaboration. Teaching positive talk/ words between students is another concept to foster. We Are Teachers offers a free Growth Mindset poster with eight positive phrases.²

Another way to engage students is to learn through story. We are all more than one story. The card game **More Than One Story**³ is designed to build bridges between people of all ages, backgrounds, and cultures. It fosters empathy through the power of exchange and storytelling. More Than One Story was created by the Department of Culture and Leisure of Simrishamn, Sweden, in cooperation with partner organizations and sponsors. The North American distributor of the game is Welcoming to America,⁴ a nonprofit organization that supports the many diverse communities and partners working to create welcoming, inclusive communities for all.

My students played the card game and experienced many positive outcomes from the storytelling it required, including making friends and understanding people’s similarities and differences. They also had some suggestions for how and when the card game could be used:

- at the beginning of the school year to help to get to know each other

- at the beginning and end of the year to see growth and change because of all the experiences the school year brought
- at the end of the year to share school memories
- during resource time
- in English and reading because of the connections with reading and writing
- in English to help gain confidence in speaking/presenting to others
- in social studies to include work concerns
- in 6th grade as a Friday Fun option
- throughout the year to help students learn about each other

Where? NAEA Collaborate⁵ is an easily accessible platform for NAEA members to share successes and ask questions.

A recently launched **Facebook group** allows art educators to share current articles, resources, and ideas around creative learning pedagogical methodology designed to address the social and emotional health of students and people through implementation of the arts. Social Emotional Artistic Learning⁶ (SEAL) was created by Trina Harlow of Kansas State University. She moderates the group, which also provides a platform for educators, therapists, counselors, and others to share information related to SEAL.

Keep the conversations going. Share your ideas. Continue exercising students’ minds. ■

References

Collaborative for Academic, Social, and Emotional Learning. (2019). What is SEL? Retrieved from casel.org/what-is-sel/

Committee for Children. (2019). About us. What is SEL? Retrieved from www.cfchildren.org/about-us/what-is-sel/

¹ www.cfchildren.org/wp-content/uploads/mis-mission-vision/what-is-sel/docs/sel-e-book.pdf

² www.weareteachers.com/classroom-poster-8-phrases-that-nurture-growth-mindset/

³ www.simrishamn.se/kultur-och-fritid/more-than-one-story

⁴ www.welcomingamerica.org/mtos

⁵ <https://collaborate.arteducators.org/home>

⁶ www.facebook.com/groups/382516215782037/?multi-permalink=383393469027645¬if_id=1565130427541290¬if_t=group_activity



Kathryn Rulien-Bareis

Division Director. DeLong Middle School, Eau Claire, WI. Email: krulienbareis@ecasd.us

Elect: Aimee Burgamy. Email: aburgamy1@gmail.com

Regional Directors: Eastern: Barry Morang, bwmorang@gmail.com; Southeastern: Janis Stivers Nunnally, nunnallyj@pcsstn.com; Western: Jessica Jones, jessicaejones@gmail.com; Pacific: Amy Ollerton, amy.ollerton@gmail.com

Twitter:
@NAEAPreservice

Instagram:
@preservice.naea

Blog:
<http://naeapreservice.weebly.com/>



TIPS FOR EARNING MONEY AS A STUDENT OR STUDENT TEACHER

Recently, we have received numerous emails asking for suggestions on budgeting and making money while you're in school or student teaching. Here's a brief list of our recommendations that helped us have some cash while keeping school/learning our focus!

Create an online shop for your art.

There are many platforms that let you list items for sale. You could even list school projects after they are graded. (This can help free up some storage space, plus you never know what people might find interesting!) You might also have a fun side hobby in addition to your main media (jewelry making, calligraphy, pottery, etc.) that can provide some extra funds!

Register for art markets on the weekends. Whether participating in them with a school club, a group of your friends, or solo, art markets are a great way to sell art and connect to your local community. Check out local art stores, downtown Facebook pages, farmers markets, and restaurants to see where they are located.

Substitute teaching. This won't be an option during student teaching, but it could be great preparation for it! If you have days of the week without classes, or partial days, being a sub is a great option to look into. It could also help you make a job connection for the future!

If you need to, become a part-time student. Remember, you can set the pace of your schooling. If you really need the money, or are feeling overwhelmed, talk to a counselor about switching to part-time enrollment to free up your schedule a bit and perhaps pursue part-time employment.

2020 NAEA NATIONAL CONVENTION PRESERVICE FIELD TRIP

Our third annual field trip has been scheduled, and we are so excited about what we have planned! We will join with the LGBTQ+ Interest Group and visit Mercury Mosaics together! There, we will mingle and connect as we munch on some snacks, tour the facility, and then work on an awesome mosaic project! More details to come soon, so keep an eye on our social media.

MEET NEW TEAM MEMBERS!

Gianna Palazzo, Eastern Region Representative



Hi, friends! I am your Eastern rep from Rhode Island and the Preservice social media director in charge of our Instagram and Facebook pages. I recently graduated from Rhode Island College with a bachelor's in art education and a bachelor's in studio art with a ceramics concentration. This is my first year as a middle school digital art teacher. I am so excited to share my first year of teaching experiences and to meet you all at the Convention in Minneapolis!

Sarah Byers, Western Region Representative



Hey, everyone! I am your Western rep from Marquette, Michigan. I'm also the editor in chief of our Preservice Division blog. With an art therapy background, I am currently working on a second bachelor's degree in art education with a ceramics concentration at Northern Michigan University. I am in yoga teacher training as well! I look forward to connecting with other Preservice members and being part of a community that believes in the power of art! ■

CURRENT OPPORTUNITIES

Important Dates

- RAEA Student Chapter of the Year Award application is now live on the NAEA Preservice web page. The deadline is November 1, 2019.
- Keep an eye out for the Preservice Pecha Kucha application in November!
- Make sure to check out our job board on NAEA Collaborate if you are still job hunting.
- Are you doing something awesome as a Preservice member that aligns with the strategic vision? We want to feature you on social media and in our newsletter! Please send your successes to me, at torilynne.naea@gmail.com.

Tori Lynne Davis

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

Elect: Lynn Loubert, Ferris State University. Email: loubert@ferris.edu

Regional Directors: *Pacific:* to be filled; *Southeastern:* Amy Keenan-Amago, keemago@gmail.com; *Western:* Sarah Byers, sarahbyers.naea@gmail.com; *Eastern:* Gianna Palazzo, giannapalazzo18@gmail.com



STAY CONNECTED

Facebook: www.facebook.com/NAEAMuseumEdDiv

Google+: NAEA Museum Education Division

Twitter: @NAEAMusEd

YouTube: NAEA Museum Education Division

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

RESOURCES ABOUND

One of my favorite things about museum educators is our willingness to share resources, research, and previous work with one another. For me, this sharing reflects an understanding that we all work hard and want this hard work to benefit many, not only those in our museums or communities. I also know that when I share my work and ideas with others, fellow museum educators will improve upon them in new situations with unique adaptations.

We are a generous bunch. Generosity is an incredible gift that some can afford (literally and metaphorically) to give. It is important to note, however, that there is often a delicate balance between equitable practices of paying people fairly for their hard work and sharing work freely so barriers are low and accessibility is high. I am grateful when resources are freely available but remind myself frequently not to take it for granted because I also recognize the expertise, time, and effort required in creating these resources.

With all that in mind, I'm excited to share

with you some of the incredible resources that are available to you through the NAEA Museum Education Division. Some you are likely familiar with, but others may be new to you.

VIEWFINDER

Viewfinder is the NAEA Museum Education Division's online peer-reviewed publication. Founded in 2015, *Viewfinder* combines the speed and timeliness of a blog with the rigor of a peer-reviewed journal. Every author or team of authors with an accepted proposal is paired with a member of the *Viewfinder* editorial board. Differing from the traditional peer-review process, *Viewfinder* authors and editors know each other's identities and are encouraged to communicate frequently. As an author, you would have an editor who serves as your coach and helps you shape your manuscript into a thesis-driven essay in which you reflect on your practice as a museum educator.

In October 2017, *Viewfinder* turned its lens to the intersection of social justice and art museum education. Since then, in

more than 15 articles, we have learned from practitioners both working to change their institutions from within and to create programs that center voices traditionally marginalized in art museums. Museums are at varying stages of becoming more equitable and inclusive and need

examples of successful movements and changes. *Viewfinder* is committed to being a space for colleagues to not only share best practices, but contribute to important conversations.¹ Please consider submitting a proposal for an article or joining the editorial board.

YOUTUBE

Search "NAEA Museum Education Division" in YouTube and you'll find a wealth of video resources. Many are recordings of Peer2Peer webinars, and there are also several keynote presentations from past Museum Education Preconferences. Topics cover evaluation, school and museum partnerships, teen programs, working with teaching artists, leadership, getting published, and much more.

COLLABORATE

Collaborate is NAEA's online community that allows for quick back-and-forth communication between NAEA members. It also offers the opportunity to share documents—interpretive plans, gallery teaching guides, and more—and gives you great access to fellow museum educators, and to K-12 art educators, higher education colleagues, and preservice students. Simply use your NAEA membership ID and password to log on, and then you can connect with everyone there. In addition, each Division has its own community, and you can receive digest summaries of conversations in a format very similar to AAM's Museum Junction. Visit Collaborate now to be part of the conversation.²

I look forward to virtually bumping into you on Collaborate, and I also hope to welcome you to Minneapolis, Minnesota, for the 2020 NAEA Museum Education Preconference on Wednesday, March 25, and the 2020 NAEA National Convention, March 26-28. ■

¹ Read more at medium.com/viewfinder-reflecting-on-museum-education.

² <https://collaborate.arteducators.org>



Museum educators share gallery teaching activities at the 2019 Museum Education Preconference at the Museum of Fine Arts, Boston.

© Seth Freeman Photography

Juline Chevalier

Division Director. Head of Interpretation and Participatory Experiences, Minneapolis Institute of Art, 2400 Third Avenue South, Minneapolis, MN 55404. Tel: 612-870-6317. Email: jchevalier@artsmia.org

Elect: Jaime Thompson, Director of Learning and Programs, Contemporary Arts Center, Cincinnati, OH. Tel: 513-345-8420. Email: jthompson@cincycac.org

Regional Directors: *Eastern:* Mieke Fay, FayML@cmog.org; *Southeastern:* Kylee Crook, kcrook@thebass.org;

Western: Hajnal Eppléy, HEppléy@clevelandart.org; *Pacific:* Kabir Singh, kabir.am.singh@gmail.com





Gmail:
NAEASupersA@gmail.com

Twitter:
@NAEASupers

Connect with S&A Members on NAEA Collaborate!

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

THE QUEST OF A BALANCED ART EDUCATION PROGRAM



Image designed by Freepik

The things we fear most in organizations—fluctuations, disturbances, imbalances—are the primary sources of creativity.¹

—Margaret J. Wheatley

As supervisors, we are constantly in search of new research and information on integration, culturally responsive teaching, and research-based pedagogical art education practices. There are many conversations happening around these topics as well as those about losing the true basis of art education, teaching fundamental skills. In our search, many questions arise:

- How can we support art teachers in balancing time for student research, reflection, and practicing skills and techniques?
- How might we make visible the executive function/soft skills that are developed in the art room?
- How does thinking, learning, metacognition, and artmaking fit into a K-12 art program in which students are taught once a week for 50 minutes?
- In what ways can we make the deep learning that happens in our art rooms visible to stakeholders making the decisions about how much time students get in art class?

retrieval practices to help them learn from past art experiences and build on previous knowledge?

- How might the *purpose* that students find in the art room be connected to the other parts of school, so that students can see learning as an opportunity and not a burden placed on them by society?
- In what ways are we building personal student curiosity into artmaking?

In *Turning to One Another*, Margaret Wheatley (2009) reminds us, “We can’t be creative if we refuse to be confused.” This adds a layer to our reflection on current practices and what adaptations we might consider. The resources listed here, courageous conversations, and our minds opening to new ideas have allowed us to think about a balanced curriculum that meets the needs of ALL learners.

We are taking meaningful action by using big ideas/themes so students can see multiple perspectives and solutions. We are choosing artists representative of the many countries from which our students come. We are on a continuum of growth, moving from comfortable to courageous, seeking the discomfort of what we once knew and how we were taught to meeting the needs of the next generation. Our

students will be prepared for a future of unknowns. We are on a quest to choose, adapt, and refine our curriculum. ■

HELPFUL RESOURCES

Creative Practices for Visual Artists Time, Space, Process by Kenneth Steinbach

In Search of Deeper Learning: The Quest to Remake the American High School by Jal Mehta and Sarah Fine

A More Beautiful Question by Warren Berger

Art-Centered Learning Across the Curriculum by Julia Marshall and David M. Donahue

Wired to Create by Carolyn Gregoire and Scott Barry Kaufman

The Runaway Species by Anthony Brandt and David Eagleman

Creating Vibrant Art Lesson Plans by Kristin Baxter

Teaching Meaning in Artmaking by Sydney Walker

Visible Learners; Promoting Reggio-Inspired Approaches in All Schools by Mara Krechevsky, Ben Mardell, Melissa Rivard, and Daniel Wilson

Creative Practices for Visual Artists: Time, Space, Process by Kenneth Steinbach

Switch: How to Change Things When Change Is Hard by Chip Heath

Reference

Wheatley, M. J. (2009). *Turning to one another*. Oakland, CA: Berrett-Koehler.

¹ www.azquotes.com/quote/566510



Lorinda Rice

Division Director. Art Curriculum Specialist, Lincoln Public Schools, Lincoln, NE. Tel: 402-436-1813. Email: lrice@lps.org
Elect: Jeremy Holien, Visual and Media Arts Education Specialist, Perpich Center for Arts Education, Golden Valley, MN.
Email: jeremyholienarts@gmail.com

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

Guest Columnist: Sean Justice, Assistant Professor of Art Education, School of Art & Design, Texas State University.
Email: sbj19@txstate.edu

INTERFACE: THE TRANSFORMATIVE POTENTIAL OF COMPUTATIONAL MAKING

Media art education has begun to integrate new digital tools and materials in computational making activities. These activities leverage hardware and software from a wide swath of the contemporary craft landscape—from computer programming languages to microcontrollers. In referring to these activities as *computational* I point to Lorna Arnott's (2017, pp. 9-11) descriptions in *Digital Technologies and Learning in the Early Years*, where she argues that new digital materials are different from previous digital craft tools (digital drawing and painting apps, for example) because they enable users to make and manipulate data for creative and playful purposes.

It seems to me that this capacity to make and manipulate data offers transformative artmaking opportunities for children—opportunities that are within reach of most art teachers, even if they have no experience with computer programming. In this column I introduce an activity, known as Interface, that my preservice art education students at Texas State University and I developed for early elementary through high school art classrooms.

An Interface art activity combines drawings or collages with computer

animations in an interactive assemblage. Components are sometimes introduced separately—programming first and picture making last or vice versa—but we occasionally present everything more or less simultaneously, like a buffet. Regardless of sequence, defining output loosely is important. Recently, students in grades 2-5 made Interface collage animations that included fish, cars, cheerleaders, vacations, and Father's Day. One student sketched a controller and connected it to a game he had made. Even as novices with these tools, students impress us with their fearless and creative engagement.

For teachers who are novices in computational making, multiple entry points can guide the way.¹ Regardless of the starting point, making an Interface interweaves three tools: computer programming, circuitry, and picture making. Since most readers of this column already understand picture making, the focus here is on the other two implements.

Computer programming is becoming more common in art education classrooms because of STEAM learning objectives, though many teachers have little experience with it. At Texas State University I teach preservice students to program with Scratch² because its colorful visual blocks invite beginners to make meaningful projects right away. Scratch may already feel familiar to you because its format has been adopted by other apps. Most importantly, children start coding with very little scaffolding, even if their teacher has no programming experience.

Interface also requires a low-tech switch built from circuit materials such as copper tape, metallic thread, and conduc-

tive paint, all of which are available in art supply catalogs. Creating a working circuit will remind you and your students of connecting flashlight bulbs and batteries, though the goal here is to connect a drawing to a computer animation via a microcontroller. Makey Makey offers microcontrollers that are popular because they mimic keyboard inputs, though they may be expensive for some schools at about \$50 each. Other microcontrollers are cheaper (about \$16 for a micro:bit) but with fewer outputs. DIY options include hacking old computer mice (about \$1 in community recycling centers)—some simple tools and a little ingenuity can liberate the circuitry needed for an Interface activity.

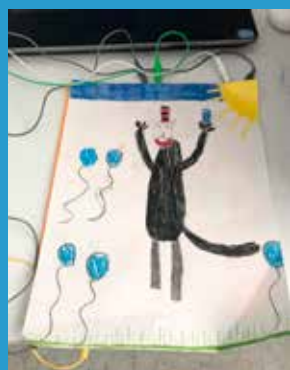
Interface assembly is a trial and error process, no matter how many tutorials have been given, which is why my students and I rely less on step-by-step instructions and more on open-ended experimentation. As confidence increases, children follow pathways that interest them, embarking on multiple rounds of debugging, which can be frustrating but also invigorating. For example, when pressing the spot in a drawing that contains a switch, the circuit should close and a signal from the microcontroller should launch the animation. If it works, laughter erupts across the classroom. And if it does not work, the failure registers immediately, and another round of debugging begins. For children and their teachers, the smiles and cheers are hugely satisfying, but knowing that they have crafted a functional computer interface is electrifying. ■

Reference

Arnott, L. (Ed.) (2017). *Digital technologies and learning in the early years*. Thousand Oaks, CA: Sage.

¹ <http://seanjustice.com/interface/>

² <https://scratch.mit.edu>



This drawing includes interactive points at the sun, the hat, and the balloons. When touched, the pressure closes a circuit that launches a computer animation. The drawing, the circuits, and the animation were made by a 2nd grader.

Debra S. Pylypiw

AET Chair. Email: dpylypiw@ec.rr.com

Christine Liao

AET Past Chair. Assistant Professor, University of North Carolina Wilmington. Email: liaoc@uncw.edu

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

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

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

Columnist: Kevin Hsieh

AN-PING SWORD LION—CONNECTING CULTURE AND COMMUNITY

Sword Lion was a decorative design for residential buildings in the An-Ping District, Tainan City, Taiwan, under the Qing Dynasty (1655-1912).

Sword Lion is not only a symbol of protection, but also an image representing each individual family. The tradition of hanging on a wall or door a plaque carved or painted with a Sword Lion possibly dates back to 1662, when a military leader led a campaign that defeated the Dutch who occupied the An-ping area. According to legend, the origin of the Sword Lion came from an image of a lion's face that was carved or painted on a shield. That shield, along with a sword, hung on residential doors or walls where soldiers placed their swords near the lion's mouth when they returned home after a long day of army training. When thieves or pirates saw the shield and sword, they knew stealing something from the house would be difficult because a soldier might live inside.

After a time, An-ping residents painted the image of a lion with a sword on their doors or walls to scare away thieves or pirates. This became a tradition within the An-ping community. Because an individual family had total freedom to create a

Sword Lion, Sword Lions showed a great deal of customization.

When looking closely, people can easily notice that some swords are pointing to the right (Figure 1, top image) while some are pointing to the left (Figure 1, bottom image). A few Sword Lions have two swords in their mouths (Figure 2). So why are there three ways of placing the swords? If the sword points to the right, it symbolizes good luck. When the sword points to the left, this symbolizes that it's warding off evil. Two swords crossing in the center symbolize the termination of evil.

When adapting a lesson on Sword Lions for visual arts classes, teachers can have students design their own lions with symbols or signs that are meaningful to them. The Sword Lions shown in Figure 3 were designed by middle school students who used paper relief templates. For younger students, teachers can use flat templates for the students to design their own Sword Lions. Teachers can also guide students to pay attention to the lion's facial expressions and the sword designs.

Today, Sword Lions no longer serve their original function and are less common within the An-ping community. There are only about 40 Sword Lions in existence. To prevent this cultural heritage from disappearing, An-ping residents and the local government have worked together to preserve those that remain. The Sword Lion is now a historical symbol representing An-ping's unique culture and community. If you have a chance to visit Tainan City in Taiwan, do not forget to visit An-ping and see all the different Sword Lions. ■

NAEA's AACIG provides resources for all NAEA members to teach Asian related culture and visual arts. There are four regions in Asia: East Asia, South Asia, Southeast Asia, and West Asia. We welcome all NAEA members and members from all four regions to join us. We also provide many workshops and sessions at the NAEA National Convention. Please feel free to come to any of the sessions under the AACIG category. We look forward to seeing you at the 2020 NAEA Convention in Minneapolis.



Figure 1 (left). Different meanings of left- or right-pointing swords in the lion's mouth. Figure 2 (center). Supreme Power Sword Lion (兩漸耳劍獅) with two center-crossed swords was influenced by Daoism amulet ideology. Figure 3 (right). Works created by middle school students.

Maria Lim

AACIG Chair. Associate Professor and Program Coordinator of Art Education, School of Art, College of Visual and Performing Arts, The University of North Carolina at Greensboro. Email: e_lim@uncg.edu

Kevin Hsieh

Columnist. Associate Professor of Art Education, The Ernest G. Welch School of Art & Design, Georgia State University. Email: khsieh@gsu.edu

Interest Group Caucus of Social Theory in Art Education (CSTAE)

Website: www.cstae.org
Facebook group: [CSTAE@groups.facebook.com](https://www.facebook.com/CSTAE@groups.facebook.com)
JSTAE: www.jstae.org

Twitter: @cstaenaea
Digication: <https://naea.digication.com/cstae>

Columnist: Cala Coats

2020 will mark the 40-year anniversary of the formation of the Caucus of Social Theory in Art Education (CSTAE).

This 40-year mark will act as a provocation at the next NAEA Convention to ask where we are now and how we got here. At the 1980 NAEA Convention, Robert Bersson (1980), the inaugural CSTAE coordinator, suggested:

I cannot help but think that we, as a Caucus, have come together out of a necessity, as a counterforce or, at very least, a complement to these conceptions of art education which are largely asocial and non-critical, which zealously emphasize the discipline or the individual, but largely ignore—in actual theory and practice—the anti-aesthetic, anti-humanistic aspects of the world in which we live. (p. 2, emphasis in original)

Bersson was activating an energy that still exists. Since 1980, the Caucus has maintained a position of *counterforce*, critically and collectively pushing the margins. Details of the mission have evolved with cultural shifts, but the passion driving critical questions about the impact of social theory in/on/with the field endures.

When I initially joined the Caucus as a graduate student, I was concerned that the group might be intimidating and stuffy. I thought I might not know what people were talking about or that some people might be judgmental. Instead, I have found a passionate, curious, experimental, and deeply invested group of educators. I remember a moment in my first CSTAE Town Hall, when I was exhilarated to realize that I was in the room with

a virtual who's who of the scholars I was reading at the time: Elizabeth Garber, Jan Jagodzinski, Olivia Gude, Krissi Staikidis, Deb Smith-Shank, Clayton Funk, and the list goes on.

The conversation in that Town Hall was heated, lively, and inspiring, as we discussed topics of concern at that moment. It was the first time I realized how tight-knit our field can be, as I was able to interact directly with those who inspired my teaching and research. Over the past 10 years, a number of people who were in the room that day have retired or are directing their energy elsewhere, but the knowledge and passion they have contributed remains. I hope some of those who have led the Caucus for decades will join us in the CSTAE Town Hall next year, along with new voices.

For this column, I want to remind NAEA of what this caucus is doing, the opportunities we offer, and the energy we bring. I want to welcome people from all areas of our field to join CSTAE. We support students and teachers across the field with published research and curriculum resources, as well as project grants and travel funding for educators and graduate students.

Here are our current initiatives and opportunities that will be available in the coming months:

1. Membership is free for students.
2. We will be voting on a new incoming coordinator at the 2020 Convention. If you have past leadership experience, and you want to offer your service to the various parts of CSTAE, please consider running.¹
3. The *Journal of Social Theory in Art Education* is open access. Volume 39 on the theme Sub/Verse was recently released, and the volume 40 call for papers

around the theme Precarity is out. You can find the entire journal archive, including the inaugural issue referenced above, online.²

4. We are expanding the criteria for curriculum submission to an online curriculum resource to include more kinds of art practices and teaching environments.³
5. We offer financial assistance to attend the NAEA Convention as the Graduate Research Award and Theory-in-Practice Art Teacher Award. The call for 2020 will be go out in December. The 2019 recipients were:
 - Amber Coleman (Virginia Commonwealth University)
 - Sarah Chestnut (University of Texas, Austin).
 - Victoria Wills (Oregon Public Schools)
 - Kira Hegeman (University of Georgia)
6. We started a new initiative in 2018 offering financial support for new projects called the START (Social Theory in Art Research and Teaching) Grant. Recipients over the past 2 years have been:
 - Mara Pearce (Montana State University, Billings)
 - Kendall Crabbe (University of Arizona)
 - Gia Greer (Concordia University)

You can find information on all CSTAE initiatives on our website.⁴ ■

Reference

Bersson, R. (1980). Introduction: Toward a socially progressive conception of art education. *Journal of Social Theory in Art Education*, 1, 1-2.

¹ Contact me for more details at cala.coats@asu.edu.

² <https://scholarscompass.vcu.edu/jstae/>

³ Find these at <https://naea.digication.com/cstae>.

⁴ www.cstae.org

Cala Coats

CSTAE Chair. Assistant Professor and Art Education Area Coordinator, Arizona State University. Email: calacoats@gmail.com

Juuso Tervo

CSTAE Columnist. University Lecturer, Aalto University School of Arts, Design and Architecture. Email: juuso.tervo@aalto.fi

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



www.csaenaea.org

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

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

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

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

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

A book on the history of NAEA, currently being edited by Read Diket and David Burton, also covers the history of CSAE, with a chapter on it coauthored by Peter London and Sheri Klein.

I did archival research on the CSAE history chair lineage—Peter London, Susan Nakao, John Derby, Diane Gregory, Patricia Rain Gianneschi, and myself.

It is impressive to see what everyone has published, and I feel a great appreciation for the work each person has done to support CSAE as teachers, scholars, and leaders. A list of these publications will be published on the CSAE website. Past NAEA President Michael Day (1997-1999) contacted me and asked that I reach out to CSAE members to respond to these questions:

- What events in art education have influenced your group and you personally?
- Are there books or articles that have had an impact?
- Who are the most influential and articulate leaders to whom you relate?
- What issues do you see as most important for our era of art education?

Your responses would be appreciated.¹

For this column, I'd like to highlight Jodi Patterson, CSAE member and former CSAE online coordinator, who is associate professor at Eastern Washington University and author of *Brave Art & Teens*. In her own words, Jodi reflects on the question of influences and what has impacted her work most significantly:

In the early 1990s, Vitold Kobitz, my undergraduate art education professor, took me under his wing. Visits to his office entailed fascinating discussions about aesthetics, philosophy, and stories about life and education. In one conversation, Vitold personally recommended I read a book titled *No More Secondhand Art* by Peter London. I believe no other text will shape my career more than this one.

In 1996, while working as a rookie teacher, I struggled to create authenticity in my high school art classroom. When I learned that Peter London was to host a weeklong workshop at the Detroit Institute of Art, I enrolled. By the end of the week, the members of our workshop had formed a great bond that we did not want to end, so I proposed we hold an exhibit in my art studio/gallery 2 hours north of Detroit. Everyone agreed. Within a few months, I was hosting Peter London in my home and gallery. Peter would come to be a repeat visitor to my town over the years.

Peter's eloquent (and often poetic) writing is what first attracted me to his work. But his authentic work as a teacher, leader, and friend has incrementally informed and sustained me for decades. Most relevant to this narrative is my view of how he exists in the world as a leader. First, he fervently believes in the mission of the spiritual in art education. From this springboard, Peter works to spread the *why* and *how* of our ideal. Realizing he is one person with specific skill sets, he surrounds himself with people of varied strengths and abilities. In his confidence as a leader, he says *yes* to new forms of dissemination and solicits/accepts help from a variety of sources. His cofounding of CSAE is one example of how he embraces a resource to serve a larger cause.

In the decades of our friendship, I have helped Peter with his work by serving as a workshop aid and exhibiting his art. But I've also augmented his work with more technological pursuits outside his expertise. When CSAE needed an online coordinator, he asked if I could help. He continued to use my technology skills for a 2-year blog collaboration title Charlie and Peter. Most recently, I helped with the launch of an open-source academic journal called *Artizein*. As a leader, Peter is able to elevate and utilize the varied skills people offer to the mission of the spiritual in art education.

Thank you, Peter. Your embrace of the methods and materials available to the spiritual in art education—writing, teaching, artistry, blogging, mentoring, traveling to unknown destinations—has opened up a larger and better world than any one of us could create on our own. May the future leaders in our field be as gracious, humble, willing, and fervent as you.

All readers who would like to say *thank you* to Peter London are encouraged to post an acknowledgement on our CSAE blog site made just for this purpose.² ■

CSAE welcomes new members and encourages expired members to renew and stay updated on news, opportunities to serve on board, and sharing of your work.

¹ Please contact me at csaespirit@gmail.com.

² <https://csaespirit.wixsite.com/csaenaea/post/homage-to-peter-london>

Nancy Brady

CSAE Chair. Retired Lecturer II, University of New Mexico, CFA, Art Education Program. Email: csaespirit@gmail.com

Sheri R. Klein

CSAE Chair-Elect. Email: rklein353@gmail.com

Patricia Rain Gianneschi

CSAE Past Chair. School of the Art Institute of Chicago. Email: pgiann1@saic.edu, rainrio@aol.com

Guest Columnist: Janet Taylor, 9-12 High School Art Teacher. Email: jataylorart@gmail.com. @jataylorart

DISCOURSE OR DISCOURAGEMENT: TEACHING ART AMONG PHILOSOPHICAL STIGMAS

Ten years ago, I fell in love with teaching. I quit my successful career as a scenic artist (painting for theatre and film) to pursue a master's degree.

Just after the birth of my first child, I began my new journey teaching art to high school students. At my first school, I found comfort in repetitively teaching five classes of level 1 darkroom photography, happily regurgitating curriculum developed by experienced photo teachers in the district.

My position was eliminated one year later, and I began a new job in Chicago Public Schools (CPS). My class sizes were double, resources were a tenth, students' emotional needs drastically differed, and the values of the department and goals of the school were disparate from my previous school. The curriculum I was so comfortable teaching simply no longer fit. Teachers at this school were light-years ahead of emerging trends in education; my colleagues and I worked tirelessly, exhausting our creativity to write innovative curriculum to suit the needs of our students.

A few years later, I moved to a large, affluent district and had nine different course preps. As before, I delivered the success-

ful curriculum I knew, the one developed at CPS, and again I quickly realized that this stellar curriculum didn't quite fit this new school. My students didn't need as much structure but rather practice in taking risks and making decisions. I saw posts in art teachers' forums about Teaching Artistic Behavior (TAB) and Choice and slowly began my transition, one course at a time. I've now taught Choice for 5 years and have spoken at multiple conferences about this journey. I see the changes taking place in my students' work and artistic thinking, as well as a shift within my school's art department. Some teachers question my teaching strategies with preconceived notions as to what chaos resides in my classroom, what my students actually learn, and if the artwork produced is subpar. They struggle to wrap their heads around how and why I teach the way I do. I wondered: Why do I keep hearing these voices that make me feel uncomfortable and defensive? Why do I feel attacked and judged when I am aligned with standards and delivering quality artwork?

In recent years, I have seen a shift in teaching discourse on social media, a stigmatizing of pedagogies and teaching methodologies, and an exclusivity pres-

ent at conferences. It has been unfortunate to witness excellent teachers make snide remarks (however charming) that attack a particular teaching practice and ultimately perpetuate polarizing ideologies. Whatever philosophical approach you hold, is there truly no value in "cookie cutter" projects? Is it true that the TAB or Choice classroom is a "free-for-all" with poor technical competence? And is it true that traditional teaching practices and Choice and TAB will never mix?

We need to listen to each other—experienced teachers who love their students and are passionate about art, who are downtrodden from outside voices, who use personal funds to buy supplies and attend conferences, and who work long hours away from their families. Not every teacher, department, school, or community values the same things; not every teacher has the resources, small class sizes, or collaborative and supportive environments. It is not up to us to judge another teacher's intentions, especially when we do not know their circumstances. Instead, we need to believe that every teacher is doing the best they can with what they have. We need constructive discourse that doesn't shut down others and prevents them from trying something new.

Let's work to open the dialogue, to allow teachers opportunities to develop curriculum that works best for them and their students and incorporates a variety of strategies and philosophies. Let us ask the hard questions—instead of making declarations—that inspire deep reflection on our practices so that we grow as experts in our field.

As for my teaching practices, I am often asked by my friends back at the CPS school, "Do you think your curriculum would be as successful back at this school?" My response? "I'm sure it wouldn't look the same, but I'd sure like to try." ■



Janet Taylor at the 2019 NAEA National Convention in Boston.

Joy Schultz

Choice-Art Educators Co-President. 9-12 Visual Art Specialist, Maumelle, AR. Email: joyschultz2@gmail.com

Cynthia Gaub

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

Interest Group Committee on Multiethnic Concerns (COMC)



Columnist: Zerric Clinton

With the new school year off and running, I know that everyone is trying to make the adjustments for a great school year.

For me, the start of my summer break was a little late due to the NAEA South-eastern Regional Leadership Conference that was held in St. Petersburg, Florida. The entire conference was enlightening: It commenced with a culture day and culminated with a presentation by NAEA President-Elect James Haywood Rolling, Jr. This talk was timely and necessary as it compelled those in attendance to ponder the ways that we must, as a society, move our diversity and inclusion toward equity. With the recent horrific events that seem to pervade the United States of America, it is evident to me that some people are having a difficult time realizing that all people matter.

The discussion with President-Elect Rolling reminded us that although most Americans say they value equity, this does not mean equity exists. Furthermore, legislating equity does not guarantee it either. Being the intellectual that he is, President-Elect Rolling had us read some literature prior to attending his presentation, and there were several things that stood out to me. When I think about equity, my mind focuses on how NAEA has evolved to the point that its leadership decided to act on the recommendations presented by the Task Force on Equity, Diversity, & Inclusion (ED&I).

With regard to the mission of this task force, it is evident that those same key points need to be pushed in our government so that our society can move forward. The Committee on Multiethnic

Concerns (COMC) mission is to promote, strengthen, and encourage the role of the visual arts education while fostering respect for and a greater understanding of cultural diversity within our society.

COMC is ready to support all recommendations of NAEA's ED&I initiative. This will be difficult, ongoing work that is necessary for the following reasons:

- to dismantle systemic inequities
- to ensure equal access to benefits
- to enact change that will foster greater diversity, equity, inclusivity, and accessibility

This workshop at the Southeastern Regional Conference encouraged brave discussion among the educators who were present about the ways we as educators can cultivate dialogue in our classrooms around diversity, equity, and inclusion for all. To enhance our discussion, workshop participants created a work of art that visually expressed the way equity, diversity, and inclusion should be fostered in our respective states. The images were awesome. Some expressed inclusivity with various words, while others produced a harmonious effect through silhouettes and various colors that weaved through the composition.

There is no doubt that the participants left the session with a very different outlook on the role they must play in making sure that they facilitate these types of discussions. Such discourse must occur first with other educators at their schools and then with the students, imparting a sense of inclusion so that they understand it in their hearts and act accordingly. The strategy used by President-Elect Rolling made us all look at the ways that equity, diversity, and inclusion need to be addressed from an organizational

With the recent horrific events that seem to pervade the United States of America, it is evident to me that some people are having a difficult time realizing that all people matter.

perspective. But beyond that, it also made us consider how educators like us need to make sure that we promote equity, diversity, and inclusion wherever we go. As our society has shown time and time again, we must become much better at living harmoniously. I will end with Apple's diversity statement that says, "Humanity is plural, not singular. The best way the world works is everybody in. Nobody out" (Apple, 2019).

Please stay tuned to COMC's website¹ for information about the upcoming NAEA Convention in Minneapolis. We look forward to connecting with you and local community art programs throughout the year and increasing the enrollment of new members. Again, our membership promotes, strengthens, and encourages the role of visual arts education while fostering respect for and a greater understanding of cultural and ethnic diversity within our society. ■

Reference

Apple. (2019). Inclusion & diversity: Different together [Video]. Retrieved from www.apple.com/diversity/

¹ comc2020.org

Columnists: Eunji Lee

We have prepared an exciting opportunity for our 2020 National Convention tour of Indigenous Roots in St. Paul, Minnesota.

Established in 2007, Indigenous Roots is a community arts organization dedicated to creating space and opportunities for Indigenous people and people of color from different cultural backgrounds. It facilitates workshops and events to promote holistic wellness through ancestral knowledge, art, and activism.

Indigenous Roots was founded by a married couple—Sergio Quiroz, a Mexican immigrant, and Mary Anne Quiroz, a Filipino immigrant—who came from their respective native countries to settle in East Side St. Paul in 1989. In 2006, they first established a traditional Mexica/Aztec dance and drum group called Kalpulli Yaocenoxtli.¹ However, experiencing the strong need of culturally relevant platforms to further promote and practice the art of immigrant artists and artists of color, the dance project eventually evolved into a larger collective—Indige-

nous Roots. The organization “began as a community of artists striving to meet the growing need for communities to re-connect with ancestral knowledge systems—communities whose roots reach from Indigenous communities in Minnesota to Mexico, Asia, the Caribbean, West Africa, and back” (Olson, 2018, para. 6).

With the support of the community and years of hard work, Indigenous Roots opened its Cultural Arts Center in the Dayton’s Bluff neighborhood of East St. Paul in 2017. The center became a bustling hub to various community arts organizations in partnership with Indigenous Roots. The front space of the center serves as a gallery for emerging artists, while the rear space is used for events, classes, and workshops, including Kalpulli Yaocenoxtli dance classes, comedy nights with the Funny Asian Women Collective and Blackout Improv, Hmong soup cook-offs, and coming-of-age ceremonies (Moritz, 2018). The center also hosts social justice, creative place-making, and neighborhood revitalization events for the community.

After a stellar year of operation and like many other grassroots organizations,

Indigenous Roots, unfortunately, was affected by a financial crisis experienced by Dayton’s Bluff Community Council. In addition, Indigenous Roots faced displacement when a private developer wanted to purchase for commercial development the property where the organization had its space. However, when the Twin Cities’ Local Initiatives Support Corporation (LISC)² heard about

Indigenous Roots’s commitment to community work, it strongly advocated for Indigenous Roots to Land Bank Twin Cities, a community-based organization that specializes in assisting mission-driven entities with acquiring property. Miraculously, Land Bank provided Indigenous Roots with the necessary funding to formally acquire the property over 3 years. Indigenous Roots Cultural Arts Center continues to play a key role in the growth of a grassroots movement to build a transformative community through arts and activism in the rapidly changing cultural scene of the Dayton’s Bluff neighborhood, East St. Paul.

For those who are interested in culturally responsive pedagogy and identity work grounded in a non-Western belief system, come join our tour of the Indigenous Roots Cultural Arts Center when we gather for the 2020 NAEA National Convention in Minneapolis. We will meet the organization’s cofounders and codirectors, Mary Anne and Sergio Quiroz, and engage with interactive activities of dance and healing movement, creative place-making walking tour, and a community mural. For more information, please visit the Indigenous Roots website and Facebook page.³ ■

References

- Olson, M. (2018). The blessing. *Pollen*. Retrieved from www.pollenmidwest.org/stories/the-blessing
- Moritz, K. (2018). Indigenous Roots is claiming space for artists of color. *Rewire*. Retrieved from www.rewire.org/our-future/indigenous-roots-artists/



Youth performance at the Indigenous Roots Cultural Arts Center in St. Paul, Minnesota. Courtesy of Mary Anne Quiroz.

Eunji Lee

CAC President. EdD Candidate and Instructor, Art & Art Education Program, Teachers College, Columbia University, New York.
Email: el2702@tc.columbia.edu

Ayelet Danielle Aldouby

CAC Vice President. Independent Social Practice Curator and Doctoral Student, Teachers College, Columbia University, New York.
Email: daa2109@tc.columbia.edu

Paulina Camacho Valencia

Communications Liaison, PhD Student, Art Education, University of Illinois at Urbana-Champaign. Email: pcamac2@illinois.edu

Dianne Sánchez Shumway

CAC Past President. Email: dianne.shumway@tc.columbia.edu

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

DESIGNING CREATIVE LEARNING CHALLENGES WITH A SENSE OF PURPOSE (AND HUMOR!)

I first met June Krinsky-Rudder in August 2012 while serving as a facilitator of the Industrial Designers Society of America's (IDSA's) K12 Design Education Initiative. June, along with 59 East Coast NAEA members, also engaged in a wildly popular and enormously successful creativity and innovation workshop during IDSA's annual international conference.

Since then, June and I have collaborated on numerous design learning challenges. In 2013, she graciously agreed to participate in a pilot study in preparation for

Jobs in the Year 2050, an international design learning challenge.

Our pilot project adapted the skills-based Spaghetti Marshmallow Challenge¹ created by Stanford's d.school K12 Lab and made the exercise more purpose driven. We guided student teams as they developed a shared sense of purpose while facing an engaging and relevant challenge within a brief period of time. Rather than using a highly competitive approach, we employed a fun and playful pathway to the learning process. June's Revere High School students,

along with student peers at the Priory Witham Academy in England, kicked off the experience by watching the trailer of the award-winning 1998 Disney/Pixar animated film, *A Bug's Life*.

Here's a quick synopsis of *A Bug's Life*: A marauding gang of grasshoppers, led by the ruthless Hopper, forces the ants of a colony to give up the food they carefully stored after each year's harvest. This leaves the ants without any nourishment to survive the rainy seasons. To avert the ongoing attacks, a resilient inventor ant named Flik leads the colony on a series of serendipitous journeys and ultimately defeats Hopper's gang. With the colony's enemies gone, Flik improves upon his inventions and the quality of life for all colony members.

According to June, "My students were entirely engaged in the design learning challenge from start to finish, they especially enjoyed connecting with people from another country. Like the British students, they grappled with making their models look like the solutions depicted in sketches."

DIG invites all NAEA members to dig deeper into this design learning challenge and beyond at www.naea-dig.org. ■

¹ <https://dschool.stanford.edu/resources/spaghetti-marshmallow-challenge>



A BUG'S LIFE CHALLENGE				
Overarching Objective: Design a sustainable food storage system using a limited number of supplies.				
Problem Set: As depicted in the 1998 movie <i>A Bug's Life</i> , each year a gang of marauding grasshoppers demand an oppressed colony of ants to “offer” its stored food supply, leaving the ants without food to eat during the rainy seasons.			Essential Question: How might you assist Flik in designing and constructing a sustainable food storage structure that will meet the colony’s near and long-term needs?	
Learning Targets		Assessment Criteria		Formative Assessments
1) Build on thoughtful reflections 2) Practice a collaborative mindset 3) Make sense of diverse sets of conflicting information		1) Reflections lead to insights into creative solutions 2) Feedback is given and received in constructive ways 3) Conflicts are flipped into positives		1) Thought Journals 2) Peer-Facilitated Visualizations 3) Folded Card Sort
Overview of Instructional Flow				
Step 1 Explore Students explore key concepts via a quick and engaging exercise Learners explore making sense of information, practicing collaborative mindsets, building on thoughtful reflections	Step 2 Describe Students describe what they have experienced so far Learners ask questions (thought journals), share reflective feedback loops (peer-facilitated visualizations)	Step 3 Explain Students explain new understandings and insights from multiple perspectives Learners consider alternative solutions, categorize ideas into patterns, flip barriers into opportunities (folded card sort)	Step 4 Demonstrate Students demonstrate evidence of learning by designing and presenting a plan of action Learners present initial design solutions, reflect on assessment criteria, share open dialogue regarding improvements	Step 5 Reflect and Assess Students reflect and assess the level of impact the challenge has had on their learning Learners monitor progress in an iterative fashion, adjust plans as needed, ask new questions based on lessons learned
Supplies: Recycled Paper, Scissors, String, Marshmallows, and Dried Spaghetti				

Doris Wells-Papanek

DIG Chair. Office: 608-798-1078. Cell: 847-772-9959. Email: doris@designlearning.us

Deborah Moore

DIG Chair-Elect. Work: 214-525-3007. Cell: 972-365-2832. Email: dmoore@nms.org

Rande Blank

DIG Past Chair. Cell: 215-530-8085. Email: randeblank@comcast.net



HOW TO INCLUDE DISABILITY STUDIES IN ART CURRICULUM

In a previous DSAE column, Gross and Wexler (2019) proposed we are living at a time when art teachers establish new ways of working with students with disabilities. In this column, I continue revisiting the meaning and purpose of disability studies in art education and make suggestions for visual arts teachers about how to include disability studies approaches in the art curriculum.

It is important to realize that the disability studies approach does not provide a practical tool kit for teachers but rather offers a possibility for a deep understanding of the lives of disabled people and a worldview beyond ableist and normative thinking.

As many art educators have recently noted, the intersection of art education and disability studies has gained greater attention lately, and many art teachers might wonder how this movement is different from special education or art therapy and whether a new approach is really needed. As a starting point, it is important to realize that the disability studies approach does not provide a practical tool kit for teachers but rather offers a possibility for a deep understanding of the lives of disabled people and a worldview beyond ableist and normative thinking.

Disability studies can be seen as an area of social justice, an issue of great interest to art educators. Following the transformative power of social justice art education through promoting critical awareness within diverse types of cultural and political oppressions (Dewhurst, 2014), disability studies has the potential to inform arts learning from non-ableist perspectives (Penketh, 2014). On the other hand, arts

learning offers multiple ways to explore disability cultures and their representations and scrutinize them in creative and critical ways that ultimately imagine alternative non-ableist futures.

My suggestions for art teachers include four approaches to exploring disability studies education within visual arts learning. I lean on earlier works from leading scholars on disability studies in art education, especially those of John Derby, Jennifer (Eisenhauer) Richardson, and Alice Wexler.

CRITICAL ENGAGING

Art teachers may explore different images with students, including those that surround them in the students' everyday lives. Through exploring popular culture, art, and other visual culture representations, students can analyze how the normative, ableist, and stereotypical body/mind is either challenged or reinforced. In addition to exploring images and visuality critically, paying attention to how language is used is also important. Disparaging language needs to be challenged when it is an accepted part of everyday language (Eisenhauer, 2008).

Highlighting disabled artists' works in the curriculum is crucial. First-person voices are the most central site of artistic knowledge in disability. There are two ways to include disabled artists' works in the curriculum: inviting guest speakers to discuss their own art practices and including disability artists' artworks in the examples shown to students.

EXPLORING STUDENTS' OWN EXPERIENCES

Educators should discuss students' own experiences of ableist culture and its representation. As roughly 15% of the population (World Health Organization, 2011) identifies as belonging to the disability culture, it is likely that most students have experienced and encountered disability in their lives. Many students are also reserved about discussing their experiences, afraid they will say the wrong thing. They might also be con-

cerned about behaving inappropriately in situations they are not familiar with. It is important to provide a safe space for questions, worries, and conversations.

EXPLORING ENVIRONMENTS

Students need to have the opportunity to explore their own environments from an ableist-critical perspective. What do schools, local museums, malls, libraries, and transportation look like from a disableist perspective? Exploring accessibility of buildings and urban sites can facilitate this exercise. Screening the environment from a disability perspective includes access to deeper understandings of disableist knowledge and perspectives. What does the world look like when it is approached from a non-ableist perspective? This exploration might also include virtual environments.

LEARNING FROM DIFFERENT AESTHETICS

Including disability aesthetics, such as diversified bodies, in learning is a political and important gesture a teacher can offer. Too many art classes have been built on the idealized Greco-Roman body as a site of beauty, and set as a norm, even though obviously diversified forms of both beauty and ideologies of the body exist. Luckily, learning from different aesthetics does not seem to be difficult for young people who are constantly confronted (online) with varied aesthetics and alternative ways of thinking in our global world. ■

References

- Dewhurst, M. (2014). *Social justice art: A framework for activist art pedagogy*. Cambridge, MA: Harvard Education Press.
- Eisenhauer, J. (2008). A visual culture of stigma: Critically examining representations of mental illness. *Art Education*, 61(5), 13–18.
- Gross, K., & Wexler, A. (2019). Disability studies in art education interest group news. In *National Art Education News*, 61(3), 31.
- Penketh, C. (2014). Putting disability studies to work in art education. *International Journal of Arts & Design Education*, 33(3), 291–300.
- World Health Organization. (2011) Report on disability. Retrieved from www.who.int/disabilities/world_report/2011/report/en/



SOME THOUGHTS ON PROCESS

In 1973, Elliot Eisner identified seven pervading myths of art education. The first myth he presented is that children will progress best in art when they are left to their own devices, provided that the teacher offers emotional support and plenty of art materials for them to explore. Thus, as teachers, we are simply setting the stage for the child's natural creativity to flow from them.

This myth is perpetuated through the notion that when children are born into this world, they automatically understand how to communicate through art (McArdle, 2008). This idea propagates the notion that all children need to express themselves in art and engage with materials in a space where teachers don't "teach" and adults ask no questions. As McClure (2011) argued, this myth is perpetuated when people assume children only need the right conditions to release their essential creative energy, with the right conditions being conceptualized as free exploration.

It is here where we begin to encounter the problematic space that early childhood art education tends to find itself: either on one end of the spectrum or the other (process vs. product). This dichotomy of either/or positions us in a complicated space. In the classroom, this results in art experiences for children involving activities that are either designed simply for exploration/expression or over-planned, premeditated cookie-cutter projects (McClure, 2011). McClure adds that these extreme polarities in early childhood art curriculum simply act to reinforce the myth of children's inherent creativity by refusing to occupy a space in between. It is within this space where dichotomies can come to be challenged. We can move beyond process/product, freedom/structure, and content/form.

This is not to say that process- or product-based experiences have no place within the art curriculum; I do believe we should begin to think about them in different sorts of ways. Within the position paper on early childhood art education,

we argue that children need the opportunity to explore the sensory and kinesthetic properties of materials. They deserve a studio space that invites discovery, interaction, exploration, and imagination. These kinds of experiences are severely limited when we present children with cookie-cutter types of art projects that have singular outcomes and ignore "processes of thinking in favor of products of thought" (Sunday, 2011, p. 222).

An experience that focuses on the product alone is often too closed ended and guided very carefully by teachers. Thus, children are not given the opportunities to develop their own understanding but instead accept the knowledge passed down by educators about how to use materials and what to create with them. Rather, as early childhood art educators, we need to find a balance and allow children to use materials to develop skills and concepts in re-presenting their experiences.

This balanced between space can be challenging to occupy. Most often, my own experience observing in art classrooms reveals more traditional school art projects in which children "practice" using different media and techniques in structured sorts of ways. However, as social media has expanded and provided windows into a variety of art education around the country, I have also observed a growth in process-based art studios existing outside schools.

For a few years I have been following several such studios—e.g., Children's Art Lab, Hatch Art Studio, Art Pantry, Muckykids Art Studio, Meri Cherry Art Studio, LINE+FORM Art Center, Small Hands Big Art—on Instagram, watching as educators and parents are excited by and embrace process based art experiences for young children. These studios are perhaps offering what our traditional art classrooms are not: opportunities to more freely explore media and learn what each is capable of, thus stretching the potential of materials as a tool for communication and expression.

[Children] deserve a studio space that invites discovery, interaction, exploration, and imagination.... An experience that focuses on the product alone is often too closed ended and guided very carefully by teachers.

Though I remain convinced that this between space of process vs. product challenges us to resist the dichotomy inherent in a "versus" idea, there seems to be more product than process in art classrooms. As these art studios around the country promote process-based experiences for both children and adults, it seems that we are not alone in our desire for opportunities that offer children play, exploration, and process in art. ■

References

- Eisner, E. (1973). Examining some myths in art education. *Studies in Art Education*, 15(3), 7-16.
- McArdle, F. (2008). The arts and staying cool. *Contemporary Issues in Early Childhood*, 9(4), 365-374.
- McClure, M. (2011). Child as totem: Redressing the myth of inherent creativity in early childhood. *Studies in Art Education*, 52(2), 127-141.
- Sunday, K. (2011). A portrait of Santa Claus: An epistemological inquiry of belief and disbelief (Doctoral dissertation). Retrieved from <https://etda.libraries.psu.edu/catalog/12240>

Shana Cinquemani

ECAE President. Assistant Professor, Rhode Island School of Design. Email: scinquem@risd.edu

Kristine Sunday

ECAE Past President. Assistant Professor of Teaching and Learning, Old Dominion University, Norfolk, VA. Email: ksunday@odu.edu



Guest Columnist: Cole Godvin, Visual Arts and Design Educator. Email: cgodvin@pinewood.edu

We at ISAE hope your school year is off to a spectacular start. I am Cole Godvin, one of the ISAE board members. I teach visual arts and design at the Pinewood School in Los Altos, California.

As independent school art educators, we are called on not only to educate and inspire our students in the fields of visual arts and design, but we are also expected to create an engaging curriculum that reflects the unique values and missions of our respective school communities. Many of us work in especially small departments. Often we are one art teacher within an entire division. Independence is, of course, a glorious thing, but it can be difficult to balance the particular needs of our school communities with a sense of connectedness to the field of art education as a whole.

ISAE exists to foster meaningful connections between all independent school teachers. We educate students in a wide range of schools. You may teach in a parochial or progressive school, a day or boarding school, but we all share the same desire to ignite a lifelong love of the arts in our students.

Social media offers an excellent forum for the discussion of issues important to independent school art educators. If you have not yet joined the ISAE Facebook page, please do. And please add your voice, concerns, and questions to the virtual dialogue taking place there.

In addition, we encourage you to become involved in two important developments taking place within our organization. First, we are planning a digital showcase of student work, submitted by teachers for teachers. We all know the pressure and prestige that can come with high-profile contests. But many of these contests ignore the pedagogical issues that drive our decisions as educators and the individual circumstances of any given piece of student art. Our digital showcase aims to celebrate student work within the big picture of learning objectives and instructional goals.

Do you have a student who went from being disengaged to passionately participating in a project? You will have an opportunity to share their work in our show! Are you especially proud of the arc of a class or unit? Did you discover a new approach worth sharing? Keep track of these triumphs throughout the year so that we can celebrate them together.

Our second initiative is rooted in our desire to recognize individual teachers for their service through ISAE member awards that will be given at the 2020 NAEA National Convention. Sure, these awards will enhance your resume, but more importantly, they provide an acknowledgement you so richly deserve for your incredible work that would otherwise go unnoticed. Be on the lookout for our call for professional recognition award nominations, and please be sure to submit.

Teaching art in the independent school environment is a challenging, invigorating endeavor. ISAE offers us all a chance to amplify our voice and share the journey.

Independence is, of course, a glorious thing, but it can be difficult to balance the particular needs of our school communities with a sense of connectedness to the field of art education as a whole.

We look forward to connecting with you this school year—on Facebook, in the digital showcase, with your professional award submissions, and, most importantly, in person at NAEA 2020 in Minneapolis. Thank you to everyone who has joined ISAE already, and please spread the word to other independent school art educators about the opportunities available with ISAE membership.

Stay in touch through the ISAE Facebook group. You can join by searching for Independent School Art Education Interest Group. You can also keep up with us through the NAEA website: select Community > select Interest Groups > select Independent School Art Education. Then you will have arrived on our home page.

Also, feel free to reach out to me personally—on LinkedIn or Facebook—with any ideas or suggestions for ISAE. We are excited to move forward together with all of you! ■

Evan Thomas

ISAE Chair. Email: thomae@blair.edu

Rebecca Stone-Danahy

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



Columnist: Jess Graff

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

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

Jennie Greene, the artist interviewed for this column, is a queer mixed-media artist and educator based in Portland, Oregon.

Jess Graff: How would you describe your artwork?

Jennie Greene: I am interested in how material objects and physical sites retain, age, corrode, or transmute over time, imbedding cultural and collective psychologies, values, histories, and fiction. In my unfired clay installations, dusty objects are subjected to faint yet ceaseless erosion, displaying unexpected strength, tenacity, and resistance. In my performance works I externalize anxieties with our current political landscape through exploring my own peripheral attention and dream states that mirror cultural trauma.

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

Greene: My intersectional identities of mixed race, queerness, and class are truly

integrated and imbedded in the work. I am questioning the schism of personal and collective values and the psychological impact of slow erosions, like classism or invisibility. What ghosts we keep around and what we protect are evidenced in everyday objects, actions, and the stories we tell ourselves. Unexpected beauty, the emergence of the sacred object, the retelling of the narratives—these are tools of transformation and much of my work's conceptual underpinnings.

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

Greene: To know how vulnerable it is to do work that is not simply a reflection of the community, where folks get to collect, to own, sexualize, or exoticize subcultures, but to really engage and value the perspectives of artists who come from marginalized space, that is important, regardless of any subject the artist chooses. Queer art doesn't need to be about "the community," meaning being queer is its basis, and it's still ghettoized in that way, especially with funding. As educators we need to support and encourage these artists to value the perspective they can bring to all kinds of topics and inquiries. Make space for us, beginning in the classroom, as incubator. Use positionality and discuss unconscious bias so whiteness and cis-ness are not always centered, so the work of LGBTQ artists doesn't have to critique whiteness and cis-ness. Don't always think that going deeper for a marginalized artist means centering their marginalization. Respect that racial identity and sexual identity are complex and not fixed and that they might operate privately or publically at any given moment.

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

Through this series, I hope to highlight the myriad experiences and creative work of LGBTQIA+ artists across the nation and to make their contributions visible to the world at large.

Greene: Various projects directly address community groups, such as the residency at the Portland Children's Museum [PCM] or the Creative Center for Women Living with Cancer [CCWLC]. When I'm working directly in the community it is truly explorative and most importantly suspension—wait for it. Let the information come in and organize it. With CCWLC, we never talked about cancer, we made art, so the images had everything and nothing to do with cancer. The work became about the artists and allowed them to explore and transcend, which was more healing than didactic therapy. The participants were not granted ownership from someone else, they felt ownership and excelled because of it. PCM interested me similarly, providing natural materials to children and exploring meaning without a goal. Then organize the work and have the children lead.

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

Greene: As educators, we have the opportunity to facilitate as an artistic process, one that empowers the broadest possibilities, especially from marginalized communities. We all benefit from each other's successes in that way. Thank you for taking the time to learn about my work.¹

¹ www.richardson-greene.com

Carlos Cruz

President. Unified Arts Learning Facilitator, Evolutions High School, Providence, RI. Email: carlosacruz77@gmail.com

Tara Rousseau

Co-President-Elect. Visual Arts Teacher, Dr. Eric Jackman Institute of Child Study, OISE, University of Toronto. Email: tara.rousseau@utoronto.ca

Jess Graff

Co-President-Elect. Teaching Artist, Curator, and Consultant. Email: jessgraffcreative@gmail.com

Barry Morang

LGBTQ+ Past President. Email: bwmorang@gmail.com

Guest Columnist: Susan Whiteland, Associate Professor in Art Education, Arkansas State University.
Email: swhiteland@astate.edu

WHY LIFELONG LEARNING?

Not long ago I read the Lifelong Learning (LLL) Interest Group constitution. Two of the group's purposes stood out to me: (1) to promote the study, research, and teaching of concepts and issues pertinent to the development of lifelong learning in the visual arts and (2) to widen the practice of art education to include quality visual arts programs for adults of all ages, but with the mature population over 50 years in age of priority concern. Included in the bylaws was a statement of purpose that says the group will act as an advocate for arts learning *from womb to tomb*. I am like-minded with the founders of LLL. I believe the visual arts have much to offer all ages and can frequently be used to integrate multiple ages, providing a variety of reciprocal benefits for those involved. With this purpose I often find myself involved in intergenerational art activities. It also informed my recent presentation at a biennial conference of Generations United.

Generations United is an organization dedicated to improving the lives of children, youth, and older people through intergenerational collaboration, programming, and public policies. During a round table discussion I led a hands-on printmaking experience similar to a workshop my university students and I did for elementary students and older adults that explored the concept of leaving a legacy. At the conference, I compared pulling the print of a leaf to leaving an impression on the life of another person. I discussed with the attendees that when older and younger people engage in a meaningful art activity together, the result promotes connections that might have a lasting impact.

During the Generations United conference, I heard from numerous presenters who discussed their intergenerational programs that held promise for a lasting impact. An opening plenary session

hosted a panel discussion with individuals who were involved in combating the opioid epidemic. The presenters talked about establishing roots, meeting others with kindness rather than judgment, instilling self-confidence in others, opening opportunities for communication, developing trust, and building relationships. It is interesting to note that these skills are some of the same ones addressed in *National Core Art Standards: A Conceptual Framework* (2015). The document states that the arts provide the following:

- a powerful means of communication “that convey and inform life experience”;
- “participation... that enables individuals to discover and develop their own creative capacity, thereby providing a source of lifelong satisfaction”;
- “insights into individuals’ own and others’ cultures and societies”; and
- participation that “enhances mental, physical and emotional wellbeing” and provides an opportunity for collaboration that brings communities together. (p. 10)

Much like the philosophical concepts embedded in the National Core Art Standards, the Generations United conference called Bridging the Generations emphasized building community relations. I attended workshops and presentations related to bringing people of all ages together by focusing on developing multiage collaborative spaces and promoting wellness through a variety of intergenerational activities. There were sessions about building action teams with members representing a variety of ages, training for optimal effectiveness, and evaluating for areas of success and improvement. Networking and learning from others who value intergenerational interaction proved inspirational.

One conference keynote speaker was Chip Conley, a strategic advisor for Airb-

nb. Because I was staying at a hostel that I had found through Airbnb, my interest was piqued. Conley talked about his role as a *modern elder*. His book *Wisdom @ Work: The Making of a Modern Elder* was included in a gift bag I received. Conley made some intriguing comments that relate well to the idea of lifelong learning. He said that many older adults feel like an old carton of milk with an expiration date stamped on their foreheads. He discouraged this ageist line of thinking and suggested that the modern elder should develop a mind-set of being student and sage, mentor and intern with a thirst for mastery. Conley quoted the phrase often attributed to Michelangelo: *Ancora Imparo—Sill, I am learning*. As the Lifelong Learning Interest Group for the visual arts, may we follow this advice. ■

Reference

National Coalition for Core Arts Standards. (2015). *National core art standards: A conceptual framework for arts learning*. Retrieved from www.nationalartsstandards.org/content/national-core-arts-standards

International Journal of Lifelong Learning in Art Education

Call for Submissions

You are invited to submit an article, book/media review, or visual essay around the theme of **Journeys**.

Some of the questions to consider: What life journey experiences do collaborative art-based activities engender? What transformations occur along the way?

More information is at <https://scholarscompass.vcu.edu/ijllae/>.

**Deadline for submissions is
January 31, 2020.**

Many, many thanks.

Andrea Elliott

LLL Chair. Instructor of Art Education, Converse College, Spartanburg, SC, and PhD student, University of Georgia.
Email: andrea.elliott@converse.edu

Liz Rex

LLL Columnist. University of Wisconsin-Milwaukee. Email: rex@uwm.edu

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



<http://nasdae.ning.com>

Columnist: Debra Wehrmann DeFrain, NASDAE Past President

We are moving into the season of harvest celebrations and many holiday celebrations. Across all cultures, around the globe, harvests and holidays are times for celebrations, great opportunities to gather with loved ones near and far, and for expressions of gratitude. This seems like the perfect time for me to do just that!

I am so grateful for you! I am grateful for you choosing to serve. You serve students, families, communities, professional organizations, volunteer ventures. You serve students who need extra challenges. You serve learners who have extra challenges. You serve the needs of the administration, make staff/faculty assignments, and try to keep your professional and personal calendars in sync.

You try to serve yourself by keeping up on your professional learning goals. You try to serve yourself by keeping your personal life in balance with the demands of your profession. The list goes on....

I am grateful that we are in this business together of serving others through art education. And—bonus!—this art education business we are in has such a strong and magical way of helping us make sense of our world, figure out where we belong in it, explore what we can do to make it better. I am grateful that while we are learning to make sense of whatever it is that comes up in life, we can rely on art to help get us through.

I am especially grateful that there are colleagues in art education who are willing to jump in and help. With that, I would like to introduce my friend **Jessica Booth**, who lives in Georgia. Jessica will be taking over NASDAE leadership duties as well as NASDAE newsletter duties (or assigning

them, with gratitude, to another NASDAE colleague!).

Jessica and I have several things in common, professionally. We were each hired for arts education leadership positions at the state level (me in Nebraska in 2013 and Jessica in Georgia in 2015) to fill jobs that had been empty for more than a decade. We have each been very active in our state NAEA affiliates and at NAEA Conventions. We have also been active in state-level STEAM/STEM initiatives.

As I turn over my duties to Jessica, I will continue my work at the Nebraska Department of Education. I will continue serving another professional organization, State Education Agency Directors of Arts Education (SEADAE), as national secretary. In all my roles, I will continue to model the NAEA mission of advancing visual arts education to fulfill human potential and promote global understanding. Goodness knows, we certainly need more global understanding. More local understanding would be nice, too. It has been 41 years since I first stepped into the classroom, and I can't seem to shake that spell it brought me under!

Jessica Booth has 23 years of experience in arts education. You will be in good hands with Jessica! She will work to fulfill the NAEA NASDAE mission.

In addition, it is so important to recognize the steadfast dedication to NAEA, to NASDAE, and to their respective states by thanking for their service, Vicki Breen of New Mexico Public Education Department and Limeul Eubanks of Mississippi Department of Education. I am grateful for their personal friendship and professional mentoring.

I will sign off this column with my personal and professional gratitude. Thank you for being the model of gratitude to your students as you share your many talents. Thank you for being the daily difference-maker in the classroom. Thank you all for choosing to teach. Please take good care, friends. ■



Debra Wehrmann DeFrain

This art education business we are in has such a strong and magical way of helping us make sense of our world, figure out where we belong in it, explore what we can do to make it better... whatever it is that comes up in life, we can rely on art to help get us through.

Jessica Booth

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

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

Debra Wehrmann DeFrain

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

CENSORSHIP, ART ADMINISTRATION, AND SOCIAL RESPONSIBILITY: ART EDUCATION AS A MEANS TO MOVE FORWARD

Passions flared this summer over a series of Works Progress Administration-era murals in San Francisco's George Washington High School. Though not the first rash of debates over the 1936 murals' negative depictions of marginalized peoples, this round came with an air of finality. Amidst assertions that portions of the mural portraying slavery and victimized Native Americans were damaging to students, school board members voted unanimously in June to destroy Victor Arnautoff's *Life of Washington* series.

"This is reparations," School Board Commissioner Mark Sanchez explained (Lefebvre, 2019, para. 3). It was, however, a crushing blow for many academics, community members, and alumnae who petitioned ardently to preserve the murals and offered compromises of mitigation over the irreparable act of destruction. Many seeking to preserve Arnautoff's work cited the artist's intended critique of manifest destiny and

slavery, yet those who sought removal felt it created a hostile learning environment through the portrayal of marginalized peoples in negative and subservient roles.

These debates—and many others surrounding whether to dismantle public art—highlight significant implications for both arts administration and education. Our field carries the opportunity and the burden of responsibility to dig deep into social issues, mediating opposing viewpoints and eliciting responses. Whether we teach students who risk seeing themselves as the oppressed or the oppressors, we must not miss the opportunity to point students toward a greater good. Art encounters that increase awareness of multiple historic and contemporary perspectives are incredibly effective routes to empathy, engagement, and agency.

Through art education, we help students not only to see how society *was* or *is*, but to ask how it *can* be. There are no easy answers regarding issues of art and the atrocities of history. Yet as educators, we must engage difficult questions. From an administration standpoint, the question we must consider most fervently is this: Do we stand to make more progress as an equitable society by whitewashing these stories or by harnessing the response-inciting power of art to spur critical conversations and strengthen viewers' resolve for change?

Artist Dewey Crumpler would argue the latter. Crumpler, an associate professor at San Francisco School of Art, is the African American artist who, at 19, was commissioned to create a response mural to *Life of Washington*. His triptych, *Multi-Ethnic Heritage*, has hung in conversation with Arnautoff's work on George Washington High School's walls since 1974. Crumpler publicly defended the retention of the murals and their value for social change, asserting, "All murals exist to teach... They exist to speak about history—and history is full of discomfort, but that's the very thing that human beings *need* to ensure change" (Yap, 2019).

A similar stance was taken by officials from the Joslyn Art Museum of Omaha,

Nebraska, earlier this year when a patron voiced public criticism of the 30 Americans exhibit. Maurtice Baugh took opposition with Gary Simmons's *Duck, Duck, Noose*. "When I see that, I see hate, I see pain....," she said (Doan, 2019, para. 5). The piece symbolizes the appalling history of lynching in the United States. The museum listened to Baugh's concerns but defended the installation, citing the value of engagement with real and difficult issues to incite emotional response. As Ashlei Spivey, a 30 Americans Advisory Council member, explained, "If you censor art and censor those emotions, what do we have?" (Doan, 2019, para. 13).

With legal and logistical issues of removal still in flux, the fate of the Washington murals is still unclear. What *is* clear, however, is the incredible opportunity to get students thinking about varied perspectives, contexts, and the imperative to overcome. The debates clearly piqued interest not only in the issues but the mural itself, leading to public viewings that drew hundreds to scrutinize the works (and many thousands more online). Regardless of censorship outcomes, the conversation *can* continue in constructive ways. Education and difficult conversations are crucial for America's progress—and at our reach is a great mobilizer for mediating multiple perspectives. Within the Washington murals and many others across our nation and our history lies the potential for reflexive educators to inspire students and society toward change. ■

References

- Doan, C. (2019, February 12). Duck, duck, noose installation concerns spark discussion, change. KETV Omaha. Retrieved from www.ketv.com/article/duck-duck-noose-installation-concerns-spark-discussion-change/26313446
- Lefebvre, S. (2019, June 25). 'This is reparations': S.F. school board votes to paint over controversial high school mural. *KQED Arts*. Retrieved from www.kqed.org/arts/13860237/this-is-reparations-s-f-school-board-votes-to-paint-over-controversial-high-school-mural
- Yap, L. [Director]. (2019, June 2). Professor Dewey Crumpler defends GWHS murals [Video]. Retrieved from <https://www.youtube.com/watch?v=sZEMpyvdAXQ>



At Kansas City's Nelson-Atkins Museum, an elementary student responds to *Duck, Duck, Noose*. How might we channel these feelings toward agency and change? Photo by the author.

Interest Group Retired Art Educators Affiliate (RAEA)



Do you want to know more about RAEA?

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

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

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

I've been thinking about endings and beginnings as I write this column. For most educators, the beginning of the school year coincides with the end of summer in the later part of the calendar year. Yet we get to start fresh at that time.

By this time in the fall the calendar year is drawing to a close, but teachers are (hopefully) still energized and fresh. Once I retired, I missed that sense of newness in August and September as I started my new art education year with my elementary students. Since beginning my part-time work with Illinois State University, I've regained some of that sense of a new start in late summer, and by now we are through our first placement (and finished with edTPA!). But it has caused me to think about endings and beginnings and that we shouldn't have to rely on a calendar or employment to find that feeling of fresh beginnings. Why should we wait until New Year's Day to make resolutions, set goals, start fresh? Can't we do that at any time? Those of us who are retired now have a different sort of calendar we live by. I confess, I lose track of which day it is at times! (Thank goodness for my iPhone calendar.)

This past summer I fulfilled a longtime goal of visiting Norway—Land of the Midnight Sun—during the summer solstice. One thing I enjoy about travel is being able to see artwork by people from different parts of the world. I had the great pleasure of visiting the Nordnorsk Kunstmuseum in Tromsø, well north of the Arctic Circle. It cost me 80 kroner to enter—less than \$10! The main exhibit was work by a 19th-century Norwegian artist, Betzy Berg, who was far less known than her male counterparts at that time. The surprising part of the exhibit was a

series of small signs, seemingly taped to the walls randomly with masking tape (Figure 1). These signs contained various facts about the underrepresentation of women artists in museums, collections, and publications around the world, along with accompanying QR codes to links. They presented a very interesting commentary that connected this 19th-century Norwegian female artist and the art world of today.

Another exhibit in the museum was that of works by Sámi artist Rose-Marie Huuva. Her contemporary work is often a commentary on the position of the Indigenous Sámi in relation to the people of Sweden and Norway, where their lands lie.¹ Figure 2 shows a piece done by Huuva in response to how the Sámi have been treated, including their remains being claimed for scientific research in the past.

If you ever get to Tromsø, I highly recommend this small, interesting museum.

SILENT AUCTION

It's not too soon to set aside your donation(s) to the RAEA Silent Auction in Minneapolis! Remember, this is the RAEA fund-raising activity to finance awards. All NAEA members are invited to donate, and categories include all 2D and 3D artwork. If you have any questions, just email me. The information sheet to accompany any donated pieces is online.² Use the Silent Auction Bid Sheet found at the bottom of the RAEA page under Helpful Downloads.

In closing, C.S. Lewis said, "You are never too old to set a new goal or dream a new dream." ■

RAEA 2019–2020

President: Kathryn Hillyer, Illinois

President-Elect: Betsy Logan, Alabama

Past President: Woody Duncan, New Mexico

Secretary: Becky Blaine, Illinois

Treasurer: Open

Membership: Patsy Parker, Virginia

Awards: Emily "Boo" Ruch, Tennessee

¹ More information can be found here (in English): www.nnkm.no/nb/node/1002.

² www.arteducators.org/community/articles/73-retired-art-educators-affiliate-raea

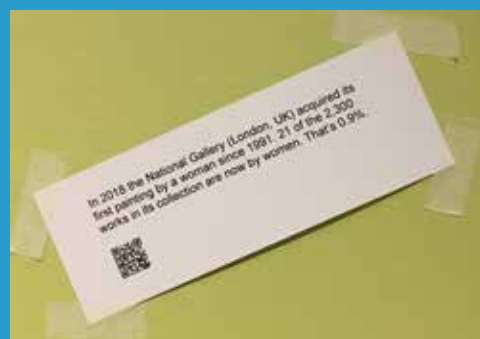


Figure 1 (top). Example of signs accompanying the exhibit at the Nordnorsk Kunstmuseum in Tromsø, Norway. Photo: Kathryn Hillyer.

Figure 2 (bottom). Rose-Marie Huuva, *Objekt for Forskning—Hvor Lenge? (Object for Research—How Long?)*, 1999. Photo: Kathryn Hillyer.

Kathryn Hillyer

RAEA President. Email: kathhioh@aol.com

Woody Duncan

RAEA Past President. Email: woodyduncan@comcast.net

Guest Columnist: Mallory Lind, Doctoral Candidate in Art Education, the University of Georgia

A SIGN OF THE TIMES?: THE PREVALENCE OF CARE, TRAUMA, AND CONTEMPLATIVE PRACTICES IN ART EDUCATION RESEARCH

This past summer I presented a paper at the International Society for Education through Art Conference in Vancouver, British Columbia, in which I attempted to grapple with a portion of data from my dissertation research study that has been lingering for the past several years. As I discussed in the presentation, throughout my study with beginning art teachers over the course of a full school year (2014–2015), two of the six participants—both White, female teachers in schools with a high percentage of students of color and free and reduced lunch recipients—repeatedly expressed their realization that their jobs were not so much about teaching art as they were about *caring* for kids.

Certainly, the neoliberal climate of teaching in the US seems relevant as a contributing force—perhaps, ironically, both in the negation of and production of care-related discourses and concerns.

The reason I put off writing about this data was that I knew there was something significant about how these seemingly altruistic statements came to be, yet uncertain of how to adequately grapple with the complexity of relations involved in their production. Beyond mere expressions of care, the teachers' comments were also laden with contributing factors related to, for example, gender, race, and class—evident not only in the teachers' discourses and practices, but in the practices disseminated in their school contexts.

It might be argued that the topic of care has thus been on my mind, and perhaps for that reason I have been more apt to noticing when it has surfaced in multiple sites of art education that engage with research. For example, in a post on the

NAEA Collaborate board for Research Commission Conversations, Connie Stewart (2018) of the University of Northern Colorado described her observation that in her low-residency Master of Arts program, “Of the 39 studies completed in the last three years, 18 posed questions or found conclusions based on what Nel Noddings (2015) describes as relational practices of care.” In addition, upon engaging with the abstracts for SRAE's Marilyn Zurmuehlen Working Papers session (where doctoral students from top programs share their research) for the 2019 NAEA National Convention, I noticed that four of the 13 abstracts indicated research related to what I see as related to care for others or self: trauma-informed pedagogies and contemplative practices, such as mindfulness.

Stewart's Collaborate post raised the question of whether practices of care should be identified as topics for the NAEA research agenda. Approaching this issue from another perspective, I wonder what it means that topics related to care continue to surface? Is it possible that there is something—or multiple things—about our current context in education and in the United States more broadly that contributes to the persistence of care-related concerns?

Certainly, the neoliberal climate of teaching in the US seems relevant as a contributing force—perhaps, ironically, both in the *negation* of and *production* of care-related discourses and concerns. The June 2019 special issue of *Gender and Education*—Picturing Care: Reframing Gender, Race, and Educational Justice—acknowledges the challenges of current school contexts. In the introduction to the issue, Wendy Luttrell (2019) described the effects of a neoliberal accountability culture that has “erased the humanity and personal integrity of all that happens in school settings” in favor of quantitative assessments (p. 564).

According to Luttrell (2019), one effect of the accountability culture is that care escapes recognition, given that it “def[ies] simple categorization and cannot be rendered as neutral ‘data points’” (p. 564). And yet, it is within this culture of standardized testing, high-stakes teacher evaluations, merit-based pay, student behavior management and character development programs, and massive collections of data that we see trauma-informed pedagogy and contemplative practices emerge—and graduate students, many of whom are teacher-researchers, calling attention to care-related concerns.

When it comes to research related to care, I continue to wonder: What else might be at play here? I haven't even touched on the broader context of life in the US where mass school and public shootings have become common occurrences—as I write this column, news reports continue to unfold regarding three shootings from this past week alone in California, Texas, and Ohio. Thus, although *care* tends to be associated with positive effects and affects, I wonder how related research inquiries might consider the darker side of care in order to better assess where action is needed. And further, how might art education address care-related concerns as, potentially, a sign of the times? ■

References

- Luttrell, W. (2019). Picturing care: An introduction. *Gender and Education*, 31(5), 563–575.
- Stewart, C. (2018, July 18). Care and research in art education [Blog post]. Retrieved from <https://collaborate.arteducators.org/research/home>

Christina Hanawalt

SRAE Chair. Assistant Professor of Art Education, University of Georgia. Email: hanawalt@uga.edu

Samantha T. Nolte-Yupari

SRAE Past Chair. Nazareth College Arts Center, Rochester, NY. Email: snolte5@naz.edu

Issues Group

Special Needs in Art Education (SNAE)

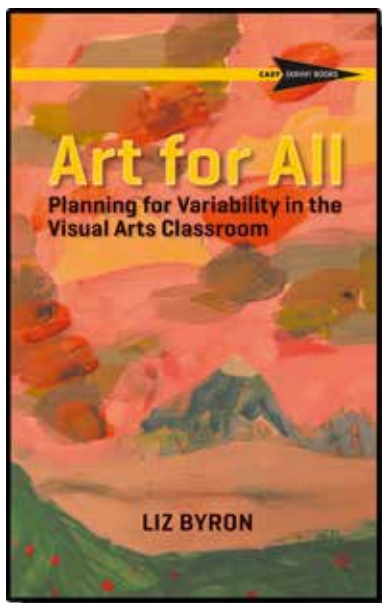
<http://specialneedsart.weebly.com> | www.facebook.com/groups/specialneedsarted



Columnists: Lauren Stichter with Liz Byron

2019 SNAE READING—ART FOR ALL: PLANNING FOR VARIABILITY IN THE VISUAL ARTS CLASSROOM

At the 2019 NAEA Convention, I was drawn to a SNAE session titled Yes, You Can Break Barriers, Empower All Your Learners, Implement Universal Design for Learning Now! It was presented by Boston art educator Liz Byron. Liz was a dynamic speaker, and I was delighted to hear that she had also written a book called *Art for All: Planning for Variability in the Visual Arts Classroom*. When I purchased the book, published by CAST in 2018, I was even more excited to see that it was only 90 pages, making it perfect for an easy summer read.



At Moore College of Art & Design, I have the honor of overseeing a hybrid, 15-month graduate program in which students receive a master's degree in art education with an emphasis in special populations. In this program, we have a summer course called Special Topics in Curriculum that has students do field work with children and adults who have diverse learning needs and abilities. After reading Liz's book, I felt like it would be

an appropriate addition to my students' readings, and after this past summer semester I found it to a student favorite.

I decided to reach out to Liz to see if she would tell us a little more about why she wrote the book. In her own words, this is what Liz had to say:

I wrote *Art for All* to provide visual arts teachers with a practical and resource-rich book on how I implement universal design for learning (UDL) in my classroom. The book is meant to be a starting place for any visual arts teacher who wants to create rigorous and accessible instruction for all students by proactively designing learning experiences that reduce or remove barriers.

As a special education, math, and English as a second language teacher, I had been teaching about and planning with UDL for a decade; however, when I transitioned to teaching art, I realized there was a dearth of content-specific literature on UDL. Teachers often ask me what UDL looks like in a visual arts classroom and expressed feeling isolated or unsupported in their quest to implement the framework. I knew that by writing *Art for All*, I would professionally push myself to reflect on and deepen my own practice while supporting the field in growing our collective knowledge of UDL.

The book highlights my instructional strengths and professional areas for growth, as I think it is critical for teachers to know that we all experience instructional failures even when we have planned with UDL. The lessons that flop or activities that don't inspire are the times when I think the most about what barriers were present and what I can do to design more accessible learning experiences. UDL provides us with a framework for how to reduce or remove those barriers, but UDL is not a curriculum in a box, which means

it can feel messy. *Art for All* describes some tangible and theoretical ways we can provide students with options to engage with the content, learn the content, and show what they know. As I reflect on the book and plan for this school year, I am already making instructional changes and setting up new routines to further implement UDL because I know our work in creating accessible instruction for all is an ongoing process and that the outcomes of UDL result in empowered and expert learners and artists.

—Liz Byron

I then asked two of my students to highlight something learned from their readings.

We know that expert learners in the art room are strategic and goal directed. We have to teach students to get to this point. By using UDL, students are all working toward the same (artmaking) goal.

—Hannah Swanson

We need to recognize that “disability” and “inaccessibility” are only the characteristics of the curriculum and environment created by the school. These words do not describe who the student is. As student guides in education, we need to remember this.

—Laure Krumnecker

Whether you are a new teacher or veteran in the field of art education, I highly recommend reading Liz Byron's book. Your practice will be better for it. ■

Lauren Stichter

SNAE President. Email: lstichter@moore.edu

Doris Guay

SNAE Past President. Email: dguay@kent.edu

Why USSEA? Are you interested in enhancing and advancing art education while working with national and international art education leaders and forward-thinking researchers?

You can at the United States Society for Education Through the Arts (USSEA). USSEA is a national association representing art educators working in curriculum development, teaching, and research related to art education and cultural knowledge so that a greater understanding of the social and cultural aspects of the arts and visual culture in education is achieved. Founded in 1977 as an affiliate of the International Society for Education through Art (InSEA) and the National Art Education Association (NAEA), USSEA works with over 70 art education societies around the world. Members of USSEA are invited to attend and present at numerous world and regional conferences and professional meetings, collaborating with art educators and organizations from around the world, including UNESCO and World Alliance for Arts Education (WAAE). We hope you join USSEA for creative and innovative ways of teaching, research, and professional networking.

2019 STUDENT ART EXCHANGE AND EXHIBITION AT THE INSEA CHILD ART SHOW

USSEA was proud to display the 2019 Student Art Exchange and Exhibition at the InSEA Child Art Show during InSEA's World Congress in Vancouver, British Columbia, July 10-13. The show was held at the Dorothy Somerset Studio on the University of British Columbia campus. Participants included students from schools in Rhode Island and Arizona and were invited to submit their initial sketches and final visual responses to the theme *Building a Civil Society Through Art*.¹ Many thanks to the teachers and students who took part in this collaborative exhibition! ■

USSEA AWARDS

Each year, USSEA honors national and international art educators who have demonstrated exemplary teaching, service, or research in the field of art education.* Please consider nominating a member of USSEA or InSEA who has not yet been recognized.

2020 USSEA EDWIN ZIEGFELD AWARDS

USSEA's Annual Edwin Ziegfeld Awards honor distinguished leaders who have made significant contributions to the national and international fields of art education. Two Ziegfeld Awards—one honoring an art educator from within the US and one honoring a colleague from outside the US—will be presented during the 2020 NAEA National Convention in Minneapolis, Minnesota, March 26-28.

ELIGIBILITY: Nominees must be members of USSEA or InSEA and persons who have brought distinction to international aspects of art education through an exceptional and continuous record of achievement in scholarly writing, research, professional leadership, teaching, professional service, or community service bearing on international education in the visual arts.

OTHER USSEA AWARDS

THE USSEA AWARD FOR EXCELLENCE IN PK-12 ART EDUCATION

This USSEA award is presented to a PK-12 art educator who has demonstrated leadership in and commitment to multicultural, cross-cultural educational strategies in their school/s and communities. This art educator actively implements an approach that builds respect for human dignity and diversity through art. The teacher must be a member of NAEA and USSEA to be recognized. Their work must be confluent with the USSEA mission of fostering "teamwork, collaboration, and communication among diverse constituencies in order to achieve greater understanding of the social and cultural aspects of art and visual culture in education."

USSEA AWARD FOR OUTSTANDING STUDENT PROJECT/MASTER'S THESIS/DISSERTATION

This award is presented to a student whose creative project, thesis, or dissertation, reflects the mission of USSEA. The topic investigated in the master's work promotes pluralistic perspectives, deepens human and cultural understanding, and/or builds respect for diverse learners.

FOR ALL AWARDS

Recipients will be recognized at the 2020 NAEA National Convention.

NOMINATIONS: Nominations may be submitted by any member of USSEA, InSEA, or NAEA. Forms are available at the USSEA website <http://ussea.net>.

NOMINATION MATERIALS: Nomination form, vitae, letter of nomination, and two additional letters of support, all written in English, must be **emailed to Angela LaPorte, alaporte@uark.edu**.

DEADLINE: January 15, 2020.

*Past awardees are listed at <http://ussea.net/awards/>.

¹ Participant contributions can be found at <https://usseastudentart.weebly.com>.

Ryan Shin

USSEA President and Columnist. Associate Professor, School of Art, Art and Visual Culture Education, University of Arizona. Email: shin@email.arizona.edu

Fatih Benzer

USSEA Past President. Assistant Professor of Art Education, Missouri State University. Email: FBenzer@MissouriState.edu

Rebecca Shipe

Student Art Exchange and Exhibition Director. Assistant Professor, Rhode Island College. Email: rshipe@ric.edu



Interest Group Women's Caucus (WC)

<http://naeawc.net>



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

WC Facebook: www.facebook.com/groups/177480239379

WC Instagram: @naeawc

BOOK REVIEW

Because there are few books written about queer education, Laurel Lampela et al. (2019) reviewed *Feminism and Queer in Art Education*, as deserving attention. Written with their Finnish graduate students at Alto University, editors Suominen and Pusa (2018) enabled students to share their experiences and to “critically, empathetically and emotionally explore gendered and sexualized education as an unresolved puzzle” (p. 249). Lampela et al. felt, as do I, that these students honestly confess the conundrum that faces educators today in discussing these sensitive topics. One student felt that their identity is now context sensitive and desires the removal of binary dichotomy. Another student argued for zines as a way for feminist discussions about queer-ness and disability. The idea of *grappling* as a metaphor for understanding “the self and others relating to the body, its boundaries, gender, and sexuality” was also offered (p. 251). Lampela et al. and I agree with these editors and students that teachers at all levels need to reflect on these students’ narratives.

CONFERENCE SESSION FROM INSEA

In their 2019 InSEA Conference session in Vancouver, A Return to Aesthetic Education: From a Queer Perspective, Dónal O’Donohue and Matthew Isherwood presented examples such as autobiography (Andy Warhol), large-scale narrative installations of everyday items (Mary Kelly), and variations of aesthetic meaning-making (Maxine Green) that suggested the need to cultivate multiple dialogues. They argued that art and curatorial practices go “beyond” typical thinking, to create a story, provoke inquiry, cultivate curiosity, and create circumstances for playful interpretations to arise. A book by Sara Ahmed (2006) was recommended as a means to playfully re-orient ourselves through different ways of reasoning through postcolonial studies, feminism, critical race theory, geometry, and labor politics.

— Mary Stokrocki

RALLY AT ECU

On July 17, 2019, President Trump held a rally on the campus of East Carolina University (ECU). Among the outcomes of that rally was the development of the chant “send her back,” directed at U.S. Representative Ilhan Omar of Minnesota. The rally prompted many letters to the editor of the local paper, the *Daily Reflector*, for several days afterward. Some of the letters came from outside the state. The majority of them decried the rally and the behavior of the participants. Many were written by ECU alumni.

On July 19, the Office of the Chancellor of ECU explained, “The Trump Campaign rented Mingos Coliseum, which is available to any for-profit or nonprofit group... The university does not control, and is not responsible for, the content of the speech...” (cited in Katherine, 2019).

Rally participants came from as far as several hundred miles away, and some were bused in from out of state. ECU students and Greenville residents who attended a protest of the rally were kept separate from the participants by police. Rally planners controlled entrances to the parking areas, so townspeople who might want to attend out of curiosity were not able to park.

One letter to the *Daily Reflector*, titled “Y’all Means All at ECU,” was written by Tremayne Smith (2019), a former student body president and member of the ECU Board of Trustees (2010-2011). “As former student body leaders and proud alumni... we categorically denounce the expression of racism on our campus... We are appalled by the racist chant that occurred at the president’s rally...” (para. 1, 2). Smith’s letter was endorsed by many distinguished ECU alumni who worked to secure more than 200 ECU alumni signatures in support of it.

I agree with the letter’s conclusion:

“Silence by anyone in the face of blatant bigotry and racism is an indication of complicity” (para. 6) I am writing this column on August 5, 2019, a day after the mass shootings in Dayton, Ohio, and El Paso, Texas. We have seen how articulating narrow-minded denigration of groups of people can lead to greater numbers of confrontations, hate crimes, domestic terrorism instances, and deaths. As of August 5, 2019, there have been 255 mass shootings in 2019 (Silverstein, 2019). We must recognize and criticize divisive, racist, and incendiary rhetoric.

As art educators, we can teach our students to recognize hate speech, bullying, and verbal abuse. We can provide platforms and venues in our classes and lessons for students’ visual and voiced expressions that open rational dialogue to examine and mediate differences between individuals and groups.

—Cynthia Bickley-Green ■

References

- Ahmed, S. (2006). *Queer phenomenology: Orientations, objects, others*. Durham, NC: Duke University Press.
- Katherine, S. (2019, July 19). ECU releases statement following Trump rally. WCTI News. Retrieved from wcti2.com/news/local/ecu-releases-statement-following-trump-rally
- Lampela, L., Wasilewski, M., & Houghton, N. (2019). Book review: *Feminism & queer in art education*. *International Journal of Education Through Art*, 15(2), pp. 249-255.
- Smith, T. (2018, July 28). Y’all means all at ECU [Letter to the editor]. *Daily Reflector*. Retrieved from www.reflector.com/Letters/2019/07/28/Y-all-means-all-at-ECU.html
- Silverstein, J. (2019, August 5). There have been more mass shootings than days this year. CBS NEWS. Retrieved from www.cbsnews.com/news/mass-shootings-2019-more-mass-shootings-than-days-so-far-this-year/
- Suominen, A., & Pusa, T. (Eds.). (2018). *Feminism & queer in art education*. Helsinki, Finland: Aalto University.

Cynthia Bickley-Green

WC Co-President. Email: bickleygreenc@ecu.edu

Mary Stokrocki

WC Co-President. Email: mary.stokrocki@asu.edu

Linda Hoeptner Poling

WC Past President. Email: lhoeptne@kent.edu

UNIVERSITY
OF NEBRASKA

UNK | eCAMPUS

KEARNEY

ONLINE

ART EDUCATION | M.A.E.

Classroom & Museum Education Emphases Available

Blend art and pedagogy to improve your teaching
or incorporate art into your community and curriculum.

ecampus.unk.edu | 1.800.865.6388 | ecampus@unk.edu

The University of Nebraska at Kearney does not discriminate based on race, color, ethnicity, national origin, sex, pregnancy, sexual orientation, gender identity, religion, disability, age, genetic information, veteran status, marital status, and/or political affiliation in its programs, activities or employment.

University of
Nebraska
Online

Graduate Art Programs



AZUSA PACIFIC
UNIVERSITY

God First Since 1899

Expand Your Reach as an Art Educator

Art makers, teachers, and scholars shape lives
through the power of creative expression.
Reignite your passion for art education with
Azusa Pacific's low-residency and online
graduate programs, and learn within an
innovative arts community grounded by faith.

MFA in Visual Art

M.A. in Art Education

M.A. in Modern Art History

**Classes start
throughout the year.
Apply today!**



**Begin the
journey
this spring.**
apu.edu/gradart