

IN THIS ISSUE:

“PRE-CON COMIC-CON will focus on the power of teaching with comic books... and features guest artists Sanford Greene [*Power Man and Iron Fist*]... and... Erica Henderson [*Unbeatable Squirrel Girl*].”

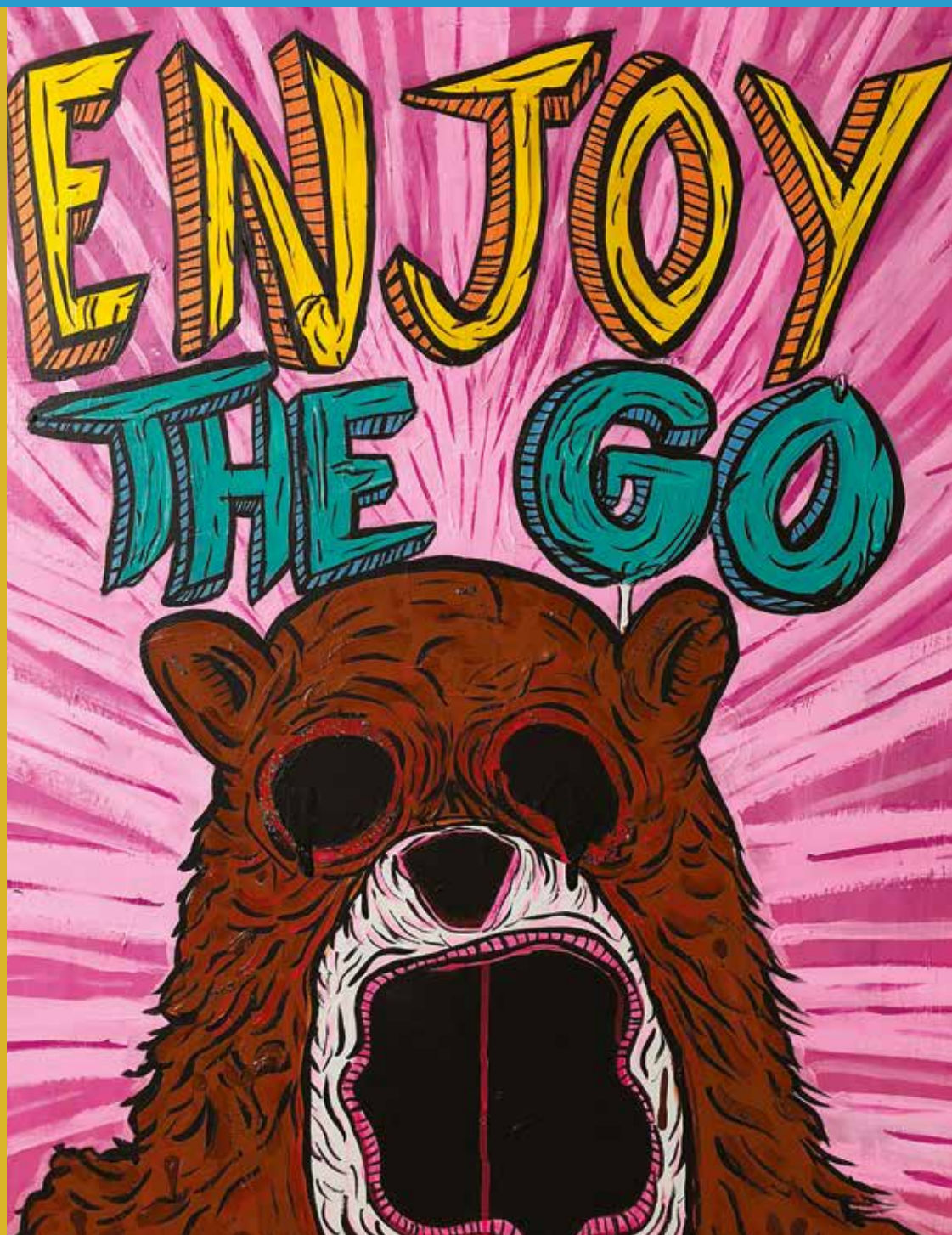
—Joshua Drews,
Secondary Division

“PREPARE FOR FREE STUFF... You can walk away with ceramics glazes, lesson plans, class paint sets... and so much more. Pack an extra bag!”

—Tori Lynne Jackson,
Preservice Division

“NOTHING COMPARES to our annual NAEA National Convention. I first discovered the power and lasting impact of these gatherings when I attended my first one... in 1976. I truly hope you have the opportunity to attend.”

—Woody Duncan,
Retired Art Educators Affiliate



NAEA 2019: BOSTON!

2019 NAEA National Convention Artist Series: Robb Sandagata, *Enjoy the Go*, 2018.

NAEA News

President

Kim Huyler Defibaugh

Past President

Patricia Franklin

Board of Directors**Regional Vice Presidents**

Diane Wilkin, *Eastern*

James Rees, *Pacific*

Meg Skow, *Southeastern*

Bob Reeker, *Western*

President-Elect

Thomas Knab

Executive Director

Deborah B. Reeve

Division Directors

Jennifer Dahl, *Elementary*

Peter Curran, *Middle Level*

Joshua Drews, *Secondary*

Jeff Broome, *Higher Education*

Elizabeth Stuart Whitehead,

Supervision/Administration

Michelle Grohe, *Museum Education*

Jessica Burton Aulisio, *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 Association Membership); \$35 (Student); \$45 (Retired); \$55 (First Year Professional). Of these amounts, one-tenth is for a subscription to NAEA News. Periodicals postage paid at Alexandria, VA, and additional mailing offices.

Postmaster: Send address changes to:
NAEA NEWS, NATIONAL ART EDUCATION ASSOCIATION,
901 Prince St., Alexandria, VA 22314

Production and Advertising Offices: Taylor & Francis Group, LLC, 530 Walnut Street, Suite 850, Philadelphia, PA 19106. Printed in the USA. Additional information can be found online at www.tandfonline/unan

For deadlines, and to submit items for NAEA News, send to naeanews@arteducators.org

Please allow up to 8 weeks to process new memberships and subscribers' publications.



April/May NAEA News
will publish by May.

For ADVERTISING,
contact Jeff Leonard at

jeff@leonardmedia.com, or 215-675-9208,
ext. 201.

NAEA members can access PAST ISSUES
as well as the current digital edition of
NAEA News by logging into the NAEA
website: www.arteducators.org

CURRENT AND ASPIRING
LEADERS ARE INVITED!



School for ART LEADERS

at Crystal Bridges Museum of American Art

APPLICATION DEADLINE: APRIL 1



Photo: Kimberlea Bass

Utilizing experiential action learning
modules and in-depth conversations with
expert leaders, NAEA School for Art Leaders
provides educators with learning
experiences and skills to successfully
lead in any environment.

www.arteducators.org



Do the research. Ask questions. Find someone doing what you are interested in! Be curious!

—Katherine Johnson, NASA research mathematician

On November 27, 2018, I attended a convening of leaders from dozens of K-12 education associations to learn more about educator perspectives on the national education research agenda. During the event, the Jefferson Education Exchange¹ in partnership with the U.S. Department of Education's Institute of Education Sciences² released preliminary results of a survey. Findings indicated preK-12 educators have difficulty locating research, understanding it, and transferring it into practice.

Researching sources to improve our professional practices can be a daunting task. Where do you look for information that is readable and transferrable to your specific context? Do you favor informal sources on social media and within online communities or more formal sources, including journals, abstracts, and news articles? Maybe you prefer research already interpreted and translated into practice that you can find through blogs, podcasts, discussions with colleagues, or attendance at conferences.

Whatever you may be seeking, NAEA is making great strides toward integrating research more fully throughout our NAEA professional community. We have a social media presence (Facebook, Twitter, LinkedIn), provide printed materials (*Studies in Art Education*, *Art Education*, *NAEA News*),³ prepare annual conventions,⁴ present and archive webinars,⁵ and make conversations with colleagues accessible via our online forum Collaborate.⁶ Within these formats, NAEA and over 17,000 members share information and links to research that keep members updated on the ever-changing landscape of our profession.

NAEA's 2015-2020 Strategic Vision highlights research and knowledge. Our association is making significant progress toward accomplishing the five priority objectives that support the research and knowledge goal:

Establish a working group of practitioners to translate research into accessible, applicable actions in the field. In 2012, NAEA formed the Research Commission (Commission)⁷ with financial support from the National Art Education Foundation (NAEF).⁸ The Commission comprises 14 NAEA members representing all seven divisions and four regions.

Initiate a continuum of professional learning experiences for educators about conducting research: gathering, analyzing, and using relevant data to make informed decisions. The Commission provides NAEA members with opportunities to learn more about research. The third annual Research Preconference will be held Tuesday, March 12, 2019, at the Massachusetts College of Art and Design in Boston. Titled "Stories of Research: Pressing Matters-Pressing Forward," the preconference is organized by the Commission with generous support from NAEF. In addition, the Commission has planned

an April 17 webinar *Art Education Conversations: Questions about Research*, and there are several archived webinars on research, including *Elevating Art Education Research*, *What is Research? From Gatherer to Cultivator: Making the Most of Data in the Classroom*, *Research in the Art Room: Stories From Teachers*, and *Classroom-Based Teacher Research in Art Education*.

Develop partnerships with researchers, founders, and other organizations to conduct research that informs the field, public policy, and planning. Under the direction of the Museum Education Division and in partnership with the Association of Art Museum Directors (AAMD), NAEA conducted a large-scale national research study, *Impact Study of Facilitated Single-Visit Art Museum Programs on Students Grades 4-6*.⁹ The multiyear study, supported by a grant from Institute for Museum and Library Services, has widespread implications for policy and planning.

Create a searchable database that supports NAEA's mission and goals. The Commission is reorganizing the research section on the NAEA website to include questions to guide content. What would you like to do? Use research? Learn with others? Conduct research? The Commission is also identifying and bundling topically oriented articles to make timely resources based on member need easily accessible.

Identify research and resources to support NAEA position statements. Position statements are increasing in number and supported by research studies and other related resources. Work is underway by the Commission and Platform Working Group to identify resources supporting the four newest position statements.

The 2015-2020 Strategic Vision states that NAEA "conducts and generates knowledge that enriches and expands visual arts education, and widely shares that research and knowledge."¹⁰ The document represents collective ideas of NAEA members, and results from the 2018 NAEA Member Needs Assessment Survey will further guide our association's efforts to make research more accessible and useful to you. Finally, if you have questions about research or need some guidance on how to conduct your own, the Commission invites art educators to join their communities on Collaborate and have conversations around using, conducting, and implementing research. ■

¹ <http://jexuva.org/>

² <https://ies.ed.gov/>

³ <https://www.arteducators.org/research/articles/26-art-education-naea-news-studies-in-art-education-archive>

⁴ <https://www.naea19.org/>

⁵ <https://virtual.arteducators.org/>

⁶ <https://collaborate.arteducators.org/home>

⁷ <https://www.arteducators.org/research/naea-research-commission>

⁸ <https://www.arteducators.org/opportunities/national-art-education-foundation>

⁹ <https://www.arteducators.org/research/articles/377-naea-aamd-research-study-impact-of-art-museum-programs-on-k-12-students>

¹⁰ <https://arteducators-prod.s3.amazonaws.com/documents/1212/dbaf336d-7269-4e02-94d4-fd4fd18f4ea3.pdf?1533215853>



Kim Huyler Defibaugh, EdD

458 Tyler Street, Williamsburg, VA 23185. Tel: 757-585-7432. Email: drkimart@gmail.com



DON'T-MISS EVENTS AT THE 2019 NAEA NATIONAL CONVENTION

By Dawn Benski and Andrea Haas, 2019 NAEA National Convention Program Co-Coordinators

IF YOU HAVE YET TO REGISTER FOR THE 2019 CONVENTION, IT'S TIME TO GET TO IT!

We have a spectacular line-up in Boston this March, including nearly 1,000 workshops and sessions. Our impressive general session speakers are groundbreaking artist Amy Sherald, well-known development psychologist Howard Gardner, and our very own NAEA President Kim Huyler Defibaugh. Thought-provoking Super Sessions are led by experts in the field:

- Big Gay Church 10: The Musical (Make a Joyful Noise)
- Graphic Formats for Thematic Expression
- Global Consciousness Through the Arts: A Passport for Students and Teachers
- School for Art Leaders at Crystal Bridges Museum of American Art
- One Brave Dot
- Opportunities and Challenges of an Art College Increasing Diversity
- Navigating the Loop: From Practice to Theory and Theory to Practice
- Exploring Queer Identities: An Art Teacher's Toolbox for Success
- Curriculum With Criticality: Equity, Diversity, and Inclusion
- Charting a Course: May the Task Force Be With You, by Wanda B. Knight and the Equity, Diversity & Inclusion Task Force
- Building Equitable Access to Quality Arts Education: How Collective Action Is Revitalizing Arts Education in Boston, by Myran Parker-Brass

Other featured sessions include an artist series with **Janet Echelman, Steve Locke, Emily & Robb Sandagata, Yary Livan, and Nathalie Miebach**. And we offer other interesting events you won't want to miss:

- For those coming to Boston early, there are engaging **preconferences** in Research, Museum Education, Supervision, Art+Design, STEAM, Choice Art, numerous hands-on pre-convention workshops, and even a Comic-Con!
- The **Opening Night pARTy** is a perfect way to kick off Thursday evening together in Boston!
- Our **tours** take you to key locations, including the SoWa Art District, Harpoon Brewery, Museum of Fine Arts, Harvard Square, Chinatown, and Copley Square!
- **Hands-on and off-site workshops** offer ways to engage in quality artmaking with various mediums, approaches, and styles.

A MESSAGE FROM THE MASSACHUSETTS HOST COMMITTEE:

The MAEA Host Committee is looking forward to welcoming you to Boston! We have been busy at work helping put together many tours, preconferences, and off-site workshops. Must-see tours and off-site workshops are the Massachusetts Amazing Emerging Artists, Juried Recognition Exhibit and Statewide YAM Exhibit, SoWa Artist Studio Tour, and Studio Tour and Drawing with Bren Bataclan.

Be sure to stop by the host table to find out what to see and do in Boston—besides the Convention, of course! We will have T-shirts for purchase and will give away stickers with our “Wicked Smart” design by MAEA member Anne Fitzgerald. If that isn't enough, we'll be raffling off cool pieces of art, including a piece by Bren Bataclan, a Boston-area artist who founded the Smile Project! Make sure you're Wicked Smart and make your plans to attend the Convention today!

—Melissa Mastrolia and Laura Marotta
MAEA President-Elect and President



Link to Kindness Can Truly Be Paid Forward | Bren Bataclan | TEDxNatick <https://www.youtube.com/watch?v=PXcAGt9sWFY>

THIS CONVENTION WILL BE A UNIQUE AND MEMORABLE EXPERIENCE! WE CAN'T WAIT TO SEE YOU THERE!



THIS YEAR'S NAEA NATIONAL CONVENTION WILL, ONCE AGAIN, EMBRACE THE UNCONVENTIONAL—AND ISN'T THAT THE WHOLE POINT?

I love writing this column and particularly this issue each year. Perhaps it's because of the eye-sparkling anticipation... the growing excitement to hear... to see... to do...

Yes, the NAEA National Convention—with its many days, weeks, and months of planning and preparation—is about to happen!

And the buzz is palpable. NAEA social media and Collaborate are lighting up with members talking about Michelle Obama portraitist, Amy Sherald, and her presentation “A Meditation on Photography, Painting, and Portraiture.” Developmental psychologist and thought leader Howard Gardner will challenge us to go “Beyond Wit and Grit,” toward a society that is both caring and wise. Many are also engaging in “pre-doing” by signing up for a variety of excellent preconferences, as well as participating in off-site tours, visits to extraordinary Boston-area museums, and hands-on workshops.

Your exuberance, your insatiable curiosity, your willingness to embrace the unknown—all provide important inspiration as well as comfort in challenging times. Yes! That's what happens when 6,000+ art educators from across the globe come together!

In Boston, there is the heritage and architecture, history and aesthetics that make the city itself so appealing. Consider the many featured speakers—Janet Echleman, Yary Livan, Steve Locke, Nathalie Miebach, David Pyle, Emily and Bob Sandagata, to name a few—and the nearly 1,000 sessions, all designed to bend your perspective and help you to see and think in new ways. You might even take a moment to ponder the significance of having no convention theme this year, a small but perhaps potent act to remove constraints and influences from the experience. Think of it as our move to instill “random acts of curiosity.”

And also consider NAEA's big push toward greater equity, diversity, and inclusion. The NAEA community is looking forward to learning about the ever-important work of the Equity, Diversity, & Inclusion (ED&I) Task Force. In a discipline that so often experiences exclusion, art educators are profoundly sensitive to issues of equity, diversity, and inclusion. The ED&I Task Force spent nearly 14 months working feverishly and will present a significant report on how our association can better attend to issues of equality, diversity, and inclusion throughout our community, across our discipline, and with those we teach.

It's one thing to believe in the tenets of equity, diversity, and inclusion, as NAEA has for many years. It's something else entirely to embrace a comprehensive plan to take action and address the many areas where NAEA must stretch and grow. What's more, I expect the work of the task force will provide all of us with a road map to see these issues in new ways, compel us to ask the more difficult questions, and seek answers that will

bring about change. Yes, we are all relying on this work to be an unprecedented catalyst, a dawning of a new age for NAEA.

But then, this year has been all about finding catalysts for discovering the new, the fresh, the uncommon. That was the thinking behind my Rebooting Curiosity theme for the “Palette” series. And where better to put an intent to reboot one's curiosity into action than at the NAEA National Convention?

Perhaps the greatest benefit of participating in the largest gathering of art educators worldwide is that this experience in intensive curiosity will stay with you after you return home.

After all, the Convention is inherently for the curious. It's all about opening yourself up to that fountain of stimulation and inspiration that appears through a chance conversation after a workshop. Or an image you see on your way back from dinner that strikes you because it resonates with an earlier message, and you see in a new light.

What is so extraordinary about the NAEA National Convention is that this sort of experience—the unexpected connections between things not previously seen or heard or done—happens again and again. Seriously. If you fully open yourself up to the “participant experience,” hardly a moment will go by without some epiphany striking you.

Perhaps the greatest benefit of participating in the largest gathering of art educators worldwide is that this experience in intensive curiosity will stay with you after you return home. That's because curiosity becomes self-perpetuating once you reawaken its full potential.

You bring all those new ideas and untried approaches back to the spaces and places where you work to advance art education. Before you know it, you're rebooting your involvement in local and statewide initiatives and rebooting your efforts to provide leadership in your schools and communities.

In truth, we have no resource more valuable than our curiosity, and there is no resource more squandered than curiosity that lies dormant. I hope to see all of you in Boston, March 14-16. If for some reason you can't make your way to Boston, NAEA will bring the best to you, so check the website for videos and resources. Best wishes as you continue to make extraordinary things happen in your life and in the lives of your students. ■



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



NAEA Research Commission

www.arteducators.org/research/commission

The annual NAEA National Convention is a special time for the Research Commission to come together and create a space for dialog about research across the association. The Commission does this in two ways. The first is our 3rd annual preconference, to be held at the Massachusetts College of Art and Design (MassArt) on March 12. This year's preconference is titled "Stories of Research: Pressing Matters <=> Pressing Forward." We are thrilled to have nine research circles, a 50-minute interactive session; 29 short-form (five-minute) presentations; and two 50-minute plenary panels. This year, the first plenary panel of invited speakers will address issues of diversity and inclusion in research. The second plenary will explore a reenvisioning of the NAEA Research Agenda as a part of our 2-year process of updating the agenda.

Our second initiative during the convention is our suite of Research Commission-sponsored sessions. These sessions are organized to address how research can both serve the needs of the membership and address pressing issues in our field. We are excited again to sponsor this year a collection of panels, interactive discussions, and presentations that question, inspire, and stimulate thinking about research in art education. A central charge of the Research Commission is to cultivate and support research across and beyond the membership, and this year we are partnering with the Museum Education Division, Higher Education Division, Seminar for Research in Art Education, and Art Education Research Institute. This is in addition to the sessions offered by our working groups: Mixed Methods, Professional Learning Through Research, and Data Visualization. We look forward to seeing you in Boston. ■

RESEARCH COMMISSION-SPONSORED 2019 SESSIONS*

PREPARING THE NEXT GENERATION OF ART EDUCATION RESEARCHERS AND TEACHER EDUCATORS.

The field of art education is undergoing significant change as a generation of higher educators retire. Panelists discuss how art education doctoral programs can respond to this challenge and opportunity.

Juan Carlos Castro, Kerry Freedman,
Mary Hafeli, Jeff Broome, Chris Schulte
Friday, March 15, 8:00-9:50 a.m.
Center/Meeting Room 303/Level 3

ARE WE DOING ANY BETTER? RESEARCHING MUSEUMS' EFFORTS TOWARD EQUITY, DIVERSITY, AND INCLUSION.

Museums are increasingly making efforts to become more diverse, equitable, and inclusive. How can research help us understand the actual impact of these efforts?

Olga Hubard, Michelle Grohe, James Haywood Rolling Jr.
Friday, March 15, 11:00 a.m.-12:20 p.m.
Center/Meeting Room 303/Level 3

ATTENTIVE LEADERSHIP IN HIGHER EDUCATION: A ROUNDTABLE CONVERSATION

This interactive session features five experienced higher education leaders in a lively conversation about possibilities, needs, challenges, and tactics for academic leadership in higher education. All current/aspirational leaders welcome.

Mary Hafeli, Juan Carlos Castro, James Haywood Rolling Jr.,
Doug Blandy
Friday, March 15, 1:30-2:50 p.m.
Center/Meeting Room 303/Level 3

MIXED METHODS WORKING GROUP (MMWG) PRESENTATION

Make Your Mark: Creating New Knowledge Through Mixed Methods Research. Mixed methods in art education is rarely used, yet large grants go to mixed methods research. Learn how to make your mark and fill a need using mixed methods models.

Raymond Veon, Read Diket, Tom Brewer, Amanda Krantz,
David Burton
Thursday, March 14, 2:00-3:20 p.m.
Center/Meeting Room 308/Level 3

PROFESSIONAL LEARNING THROUGH RESEARCH (PLR) PRESENTATION

What Makes a Collaboration Multidisciplinary? Learn what it means to work in a multidisciplinary way through examples of research, team work, and collaborations involving art educators from all levels and divisions working with professionals in other fields.

Karin Tollefson-Hall, Susan Silva, Kristi Oliver, Justin Sutters
Thursday, March 14, 11:30 a.m.-12:50 p.m.
Center/Meeting Room 303/Level 3

EMERGING CHALLENGES, STRATEGIES, AND TRENDS IN SOCIAL JUSTICE RESEARCH IN ART EDUCATION.

This session presents research-based answers to the question of why educators from multiple divisions and levels in NAEA develop socially engaged pedagogical strategies.

Joana Hyatt, Gloria Wilson, Justin Sutters, Susannah Brown,
Dana Carlisle Kletchka
Saturday, March 16, 4:00-5:20 p.m.
Center/Meeting Room 308/Level 3

DATA VISUALIZATION WORKING GROUP (DVWG) PRESENTATIONS

Data Visualization Working Group: Organizational Vibrancy. DVWG shares approaches to and application of data visualization in art education research and teaching relevant to advocacy, scholarship, best practices, and future directions.

Yichien Cooper, Robert W Sweeny, Melanie Buffington, Dustin
Garnett
Saturday, March 16, 11:00 a.m.-12:20 p.m.
Center/Meeting Room 308/Level 3

DVWG Collaborative Processes. This presentation is part of the DVWG annual deep-dive session that highlights collaborative research. Working in small groups, participants will experience collaborative potentials of data visualizations.

Karen Keifer-Boyd, Yen-Ju Lin
Saturday, March 16, 1:30-2:50 p.m.
Center/Meeting Room 308/Level 3

***Important note: Check the convention program and app to confirm session times and locations.**

Juan Carlos Castro

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

National Art Education Foundation Update

Columnist: Doug Blandy, NAEF Chair

The NAEA 8th Annual Benefit Fundraising Event will take place Saturday, March 16, 2019, at the 2019 NAEA National Convention in Boston, Massachusetts, and will feature a discussion with David Pyle (see related advertisement below). As senior vice president and general manager for F+W Media, David manages the company's craft brands, including the *Artist's Magazine* and *Watercolor Artist*. Tickets may be purchased at Convention registration. Please join us for what has become a very special event each year.

Additional NAEF sessions will focus on applying for NAEF grant funding and sharing the work of two featured grantees.

NAEF support for three NAEA initiatives includes \$30,000 the 2018 NAEA School for Art Leaders, \$20,000 for the 2019 NAEA Research Preconference in Boston, and \$10,000 to match an NEA grant award for developing a pilot curriculum in cultural competency in teaching and leadership.

There were 47 proposals submitted for the October 1, 2018, grant application deadline. Funding decisions will be announced June 1, 2019.



JOIN US FOR THE 8TH ANNUAL NAEF FUNDRAISING BENEFIT EVENT

THE PERFECT INTERSECTION: ART AS A PATHWAY TO LEARN (AND DO) ANYTHING!



SATURDAY, MARCH 16, 2019

2019 NAEA NATIONAL CONVENTION

BOSTON, MASSACHUSETTS

10:30-11:50 A.M.

CENTER/MEETING ROOM 204, LEVEL 2

Learning in the visual arts leads inevitably to knowledge and skill building across a host of disciplines and careers. From chemistry to physics to history to culture and beyond, art is the perfect entry point to bring context and meaning to how our world works. David Pyle started his career as a painter, a path that led to science and chemistry, and then to a position as the North American Director of Marketing for Winsor + Newton and Liquitex. From there, he moved to media as the publisher of *The Artists Magazine*, *American Artist*, *Watercolor Artist*, and more.

Join David for a lively discussion that starts with painting and drawing and then seamlessly leads to physics, chemistry, history (did they REALLY use mummies in making paint?), and beyond!
This event will be loaded with lots of specific examples and time for a compelling Q&A.

This is a ticketed event, open to all NAEA Convention attendees.

Light Refreshments will be served.

Tickets are \$50 (\$40 tax deductible).

ALL PROCEEDS WILL SUPPORT THE NATIONAL ART EDUCATION FOUNDATION, A 501(C)3 ORGANIZATION.

IN MEMORIAM



Longtime member and NAEA Distinguished Fellow **Gilbert Clark** passed away on October 23, 2018. A fifth-generation Californian, he was born in San Francisco and served in the army at the end of the Second World War. He received his undergraduate degree in education from Chapman College, his master's degree in school administration from San Diego State University, and his doctorate in art education from Stanford University. Clark taught at Ohio State University and was a professor of art education and gifted/talented education at Indiana University. His NAEA recognitions include Distinguished Fellow, the Manuel Barkan Memorial Award, the Lowenfeld Award, and National Higher Education Art Educator. He developed several national curriculum programs and is author of numerous articles, monographs, and books about art and gifted/talented education, including the Clark's Drawing Abilities Test, which is used worldwide. He sometimes coauthored with his wife, fellow NAEA member Enid Zimmerman.



Long-standing NAEA member **Amy Brook Snider** passed away on December 17, 2018. She earned a bachelor's degree in fine arts at Queens College, a master's in fine arts at the University of Wisconsin-Madison, and a PhD from New York University. Snider was Professor Emerita of Art and Design Education at Pratt Institute, serving as chair of the department for over 30 years. She published, lectured around the world at conferences, organized outreach programs and workshops for teachers, curated exhibitions, organized conferences, and was an educational consultant. A longtime regular attendee and presenter at the NAEA Convention and a loyal and active member of the Women's Caucus for Art and the Social Theory Caucus, Snider received the June King McFee Award from the Women's Caucus and the Higher Educator of the Year Award from the New York City Art Teachers Association/UFT. Read more about Snider, in her words, at <http://naeawc.net/featured.html> and <http://amybrooksnider.com>



COLLABORATE

INSPIRE AND BE INSPIRED



NAEA Collaborate is **YOUR** interactive, online professional community, **exclusively for NAEA members.**

It's a space for art educators to find and share information and resources, gain inspiration, and make connections.

Sign in using your NAEA login credentials.

GET IN ON THE CONVERSATION!
collaborate.arteducators.org

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

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

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

- In "Knolling: The Art of Material Culture," Lauren Fritts presents a range of work by sculptors, photographers, installation artists, and designers to illustrate *knolling*, a method of curating everyday objects, and shares a variety of K-12 studio activities.
- In "Power and Control: Responding to Social Injustice With Photographic Memes," Amanda K. Arlington offers teaching ideas centered around the photographic meme, a relatively new creative form and critical art practice.
- In "The Washed Ashore Project: Saving the Ocean Through Art," Sheng Kuan Chung and Kathy J. Brown present an impressive, multidisciplinary eco-art collaboration.



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

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

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

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

In her book *Enhancing Professional Practice*, Charlotte Danielson, acclaimed educator and author, says, “The key to being an accomplished teacher is acquiring the skill to continually improve one’s practice; an important vehicle for this is reflection and conversation.”

Fall conferences are a great way to reflect and respond to current research and practice. To each person responsible for assisting in bringing the conference experiences to their states’ art educators, we thank you!

ARKANSAS

On November 1-2, 2018, over 350 Arkansas art educators gathered in North Little Rock for the “Innovate Art” fall conference. More than 75 innovative sessions were offered. Keynote speakers Cheri Lloyd and Michael Warren were very well received. On November 7, 2018, Arkansas saw its first-ever Arkansas Arts Advocacy Day at the state capitol. Music, theater arts, and visual arts from every region of the state were showcased. Arkansans for the Arts sponsored the event.

ILLINOIS

IAEA connected with educators for professional development through 12 webinars and the 2018 fall conference. The Art Educator Exhibition celebrated artworks of 100+ teachers, the Chicagoland 4x5 Show engaged community partners, and the Illinois High School Art Exhibition hosted 3,500 attendees, awarding \$24,000 in prizes and \$43 million in scholarships. IAEA advocated for equitable arts education across the state via a billboard campaign in rural Illinois and an exhibition at the state Capitol where members met with legislators.

INDIANA

The Art Education Association of Indiana held its annual state convention in November 2018 in Fort Wayne. The University of Saint Francis hosted the event, which included workshops taught by art and design professors and peer art educators. Special keynote speakers inspired the attendees. A vendor raffle, an awards banquet, artisan sale, bookstore, cocktail party at the local art museum, and awesome swag bags rounded out the experience. Business meetings were held to ensure fair voting and shared governance.

IOWA

Iowa art educators celebrated the beginning of the year by posting on Facebook elevator speeches from council members. This year’s state conference, “Site Specific,” was held in October 2018 and focused on the many diverse communities we live and teach in and how we respond to the variety of characteristics diversity brings. Aurora Robson delivered an inspiring keynote at the conference and brought awareness of environmental issues and the use of art to change our world. Iowa art educators are ready for another year!

OKLAHOMA

Oklahoma Art Education Association celebrated its fall conference at Oklahoma Christian University on October 12-13, 2018. Nasco Art provided 150 bags and Sargent Art provided door prizes. The keynote address from Kim Cosier inspired attendees with her talk, “Art Teachers as Activists and Community Builders.” She presented a workshop, Mini-Art Build, which drew from her experience gained through hands-on art activism. Anita Fields presented a talk about her public art programs that promote community and reflection.

SOUTH DAKOTA

The South Dakota Art Education Association joined with the South Dakota College Arts Association in October to hold our annual conference. Art educators from across the state came together to partake in a weekend of sharing, networking, and exploration. Opening the festivities was an outstanding keynote speaker, graffiti artist Tyler Read, who spoke on the importance of educators as life-altering support for our youth.

TEXAS

Texas Art Education Association featured the summer regional conferences and TAEA Leadership Institute with our first summer E-STAR publication. In September, TAEA exhibited at the Texas Association of School Administrators and School Boards Conference in Austin. The exhibit represented 45 school districts and showcased 212 student artworks. In November, TAEA members gathered in McAllen for the 57th annual TAEA Conference, “Bridging Cultures—The Magic of Art.” We celebrated with keynote speakers Roxanne Swentzell and Santa Contreras Barraza. Workshops, experience institutes, tours, commercial exhibits, a silent auction, the Janet Fox/Fellows Legacy Library, and artisan’s market filled the agenda for members. TAEA award winners and new Distinguished Fellows were recognized.

WISCONSIN

Wisconsin wrapped up another successful fall conference on October 25-26, 2018, in Wausau. This year’s theme, Art for All, truly embodied the essence of what art education and our conferences are all about and was supported by Bob Reeker’s keynote speech on the importance of choice and voice in the classroom. The conference had 375 attendees, 100 unique sessions, two new Distinguished Fellows, one 5K fun run, and Super Sessions presented by Nic Hahn and Jeanne Styczinski (Mrs. Jeanne).

Go WEST! ■



Bob Reeker

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

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

Fall 2018 was very busy for us as we taught and attended state fall conferences.

The Pacific Region has been fortunate to have had NAEA leadership out and about, making personal connections and supporting the great work you are engaged in. Pat Franklin, NAEA past president, attended the Art Educators of Nevada conference, “Putting the Art in Steam,” held in Virginia City. The British Columbia Art Education Association got a double dose of support from President Kim Huyler Defibaugh and Pacific VP-Elect Michele Jacoby Chmielewski. I was able to attend the Oregon Art Education Association (OAEA) Campference held at Rockaway Beach.

As we talked after each of these visits, we realized how much we learned from each of you. Each state’s membership and leadership may differ in approaches but share an essential ingredient—a passion for the education profession and the arts. We noted the passionate devotion that state organizations possess and the importance of scheduling time for investigation through artmaking.

While considering these fall conference experiences, I thought of a quote from Mihaly Csikszentmihalyi (1998) in which he points out that all individuals have strikingly similar responsibilities related to work, constraints with time, and maintenance of self and that how we use our time to create meaningful experiences for others and ourselves matters. Csikszentmihalyi wrote, “It is how we choose what we do, and how we approach it, that will determine whether the sum of our days adds up to a formless blur, or to something resembling a work of art.”

As a leader and a teacher, I ask myself, “What am I doing well? What do I need to work on?” Washington Art Education Association President Tracy Fortune shared her responses to these questions. She said, “In Washington State, we have been doing a good job at creating documents connected to our

policies and procedures. As we refine and define our structure and documents, we are formalizing these changes in our handbook and sharing them in our Google drive. Colorado generously shared their standard operating procedures for their fall conference with us. We have tweaked their document to suit our state and are pleased to have a very useful document to help with the planning and organizing of our biggest event of the year!”

“After the national leadership conference in Charleston, we started an equity, diversity, and inclusion working group. We have individuals spearheading this initiative and are in the early stages of examining our organization with that lens and determining what training and other steps are needed.”

I think about how each of you, as teachers, artists, and leaders, artfully navigates

challenges and creatively assumes your responsibilities to move forward personally and as part of a state association. You manage to maintain your own creative practice, engage in crucial interpersonal relationships, and continue to learn as you teach. Each of us faces different challenges in our various roles with their respective responsibilities, but we have much in common. It is “how we choose what we do, and how we approach it, that will determine whether the sum of our days adds up to a formless blur, or to something resembling a work of art.” Let’s keep using our time to live life as an artful practice! The NAEA Convention in Boston is a great way to fill our palettes and load our brushes! ■

Reference

Csikszentmihalyi, M. (1998). *Finding flow: The psychology of engagement with everyday life*. New York, NY: Basic Books.



(Top) OAEA Campference: Randy Maves, Linda Kielsing, Jennifer Moore, Robert Douglas, Carrie Erickson, Amy Turnbull, Jamin London Tinsel, Lindsey Sweet, and Carlos Baca. (Bottom) President Kim Huyler Defibaugh, Pacific Region VP-Elect Michele Jacoby Chmielewski, and Amber Steele Poelstra at BCATA’s conference. (Right) UAEA President-Elect Anna Davis, CAEA President DJ Osmack, and UAEA President Carrie Wilson at the Wonka Party, CAEA (Colorado) Fall Conference.



James Rees

Regional Vice President. Art Instructor/Art Department Chair/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

"I am for keeping the thing going while things are stirring. Because if we wait till it is still, it will take a great while to get it going again."¹

—Sojourner Truth

Boston. The 2019 NAEA Convention location makes me think of ordinary people doing extraordinary things in times of change—or perhaps acting as catalysts for change.

A short walk from the Convention site, at the corner of Fairfield Street and Commonwealth Avenue, you will find the Boston Women's Memorial, a group of three sculptures by artist Meredith Bergmann. Standing eye to eye with us, we meet life-size depictions of Abigail Adams (wife of John Adams), Lucy Stone (abolitionist and one of the first Massachusetts women to earn a college degree), and Phillis Wheatley (slave and author of the first book published by an African writer in America).

At the 2003 dedication ceremony, Bergmann said this: "The message of this memorial is that the spirit craves

something to do in life, to do urgently, passionately, and self-forgetfully." These three women spoke and wrote in support of equity, diversity, and inclusion (ED&I) amongst genders and races back in the 18th and 19th centuries. Their work continues today.

The NAEA ED&I Task Force is working to develop sustainable methods for change as NAEA works for greater inclusivity. The NAEA Regional VPs have set a goal to provide strategies for using the NAEA Platform and Position Statements more effectively as advocacy tools in local settings. We, too, live in a time of change. Technology has become ubiquitous in our lives and teaching environments. We are recognizing cultural shifts in child-rearing practices and pedagogies nearly two decades after the 9/11 attacks. We still find discrepancies in access to the visual arts in our communities.

Abigail Adams spoke of revolutions during her time, and yet I think her words apply today: "So rapid have been the changes: that the mind, tho fleet in its progress, has been outstripped by them..." We live in changing times, and

The regional fall conferences were EXTRAORDINARY opportunities for sharing and growing together. I hope many of you in the Eastern Region will be able to join us in Boston, March 14-16, 2019, or be sure to stay connected virtually. Check the news on the NAEA website; join discussions on our online platform, Collaborate; view a virtual learning webinar; and/or email me with suggestions. naeaeasternvp@gmail.com

Friday, March 15, 2019, at the Convention

Eastern business meeting:

Noon–12:50 pm

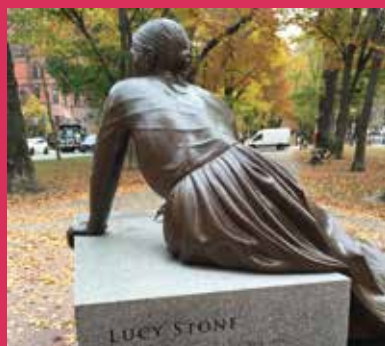
Eastern Award Ceremony:

1:00–2:20 pm

Once on-site, check the Convention program to confirm times and locations.

though we may feel that "things" are moving at speeds difficult to manage, we share a desire to provide quality art education experiences in our diverse spaces. May your passion for art education lead you to extraordinary actions! ■

(Right) NH clay printmaking. **CHANGE!** New ways of working with clay. (Below) Boston, rooted in the history of passionate activism. (Below right) Lucy Stone—strong shoulders to stand upon.



Resources

Boston Women's Memorial, <https://www.boston.gov/departments/womens-advancement/boston-womens-memorial>

NAEA ED&I Task Force, <https://www.arteducators.org/community/national-task-force-on-equity-diversity-inclusion>

¹ Sojourner Truth was speaking in 1867 about the efforts to ensure rights for Black men, wanting to extend them to women. I believe her words still ring true today. Retrieved from <https://www.historyisaweapon.com/defcon1/sojournertruthstirring.html>



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

WE ARE MEMBERS OF AN ART EDUCATION FAMILY

When you consider benefits of membership in NAEA, remember the caring community that exists among our members. As NAEA members, we are a tribe looking out for one another. We share ideas, challenges, and solutions, all of which inform and empower us.

Our state conferences and national convention provide opportunities that address our needs. Each state leader accepts the challenges of organizing and presenting a conference to meet the needs of their members. Collaborations are created and fostered through these face-to-face meetings. For most, a conference is like a family reunion. We share, learn, and celebrate together.

Fall is the season for conferences in the Southeastern Region. Our social media pages and websites document the professional development, inspiring events, and celebrations of our members and state organizations. Learning is at the heart of our conferences, but each conference represents so much more. Beyond our connections through learning, we are an art family.

We demonstrate this when we respond to those in need. In our region, forces of nature have left communities, schools, and families with damage and loss. Restoring a sense of normalcy is so important after a disaster. The trauma for those affected is real, and opportunities to help students in recovery can happen in the art rooms. Engaging in artmaking has been shown to be therapeutic for children. The teachers who experienced disaster surely benefit by nurturing students in their schools.

Knowing this and seeing opportunities to make a difference for the many whose lives were disrupted by hurricanes and flooding in our region, our members have stepped up. Our art education family has demonstrated what it truly means to be a family through action. Two examples are found in the responses of SCAEA and TAEA leaders.

At the SCAEA conference, President Cynthia Hudson organized a benefit during the SCAEA Artist Bazaar. Members were invited to donate items for sale to benefit storm-ravaged schools. The caring and giving extended across the nation through the Eastern, Western, and Pacific Region vice presidents. The VPs promoted this and contributed original works.

Tennessee Art Education Association (TAEA) President-Elect Melody Weintraub and her students made and glazed 26 Clay Cottages of Hope luminaries that were donated and sold at the TAEA Fall Conference the weekend of November 3, 2018. The luminaries sold out at \$20 each. TAEA sent a check for \$540 to NCAEA to benefit North Carolina art teachers who lost the most. Melody writes, “My students were so enthusiastic about being able to use their art to help others. My school was also supportive through donating the supplies. We at TAEA used the cottages to adorn the tables at our Awards Dinner. We sold all but three of the cottages at our dinner. The rest were sold soon afterwards. The students were so excited when I told them! Those who bought the cottages were very supportive of the cause.”

NCAEA President Rebecca Dow said, “We appreciate so much what they have done. This is a perfect example of how art can be used as a community builder, showing support for other students and teachers through empathy and compassion.”

As a survivor of Hugo—with damage to my home and the destruction of my classroom—this response to a call for help is very personal. It will take time for the teachers, students, and communities affected to rebuild and create a new normal. The recovery will surely be easier with the support of our art education family. Art motivates us, binds us, and helps us heal. We are an NAEA family.



(Above) Donated works for the SCAEA Artist Bazaar. Photo credit: Meg Skow. (Right) Clay cottage luminaries. Photo credit: Melody Weintraub.



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

As we get closer to our national convention in Boston, where thousands of art educators will convene, I wanted to give a brief preview of some of the sponsored secondary sessions and preconference activities that we have been planning.

As I mentioned in my previous column, Middle Level Director Pete Curran and I are planning an exciting preconference that will focus on the power of teaching with comic books, sequential art, and storytelling. Currently, we are planning sessions and roundtables with topics that include character development, drawing techniques, the comic production industry, gender and race issues, identity and inclusiveness, among others.

Comics and comic book artists have a lot to offer educators with their compelling storytelling. If you are in Boston early, this preconference will definitely be an excellent learning experience for teachers at all levels.

We plan to begin the day with a keynote panel discussion. Our guest artists will

join in a lively discussion about the industry, their approach to work, and the role of art educators in the world of comic art and visual storytelling. Following the panel discussion, you will have the unique opportunity as you rotate in working side-by-side with our guest artists, experiencing a brief, hands-on activity.

In my last column, I also featured one of the guest artists, Sanford Greene. Since then, Peter and I were excited to have the chance to announce that award-winning illustrator Erica Henderson will also be speaking and doing workshops. Ms. Henderson is best known for her work on the *Unbeatable Squirrel Girl* series. This series has been praised for its comedy, and as Henderson describes, “The character of Squirrel Girl was seen as empowering for being likable, smart, and having an average appearance unlike that of typical superheroes.”

The series was nominated for an Eisner Award—the comic industry’s equivalent of the Oscar—in both 2016 and 2017 and won in 2017 as the Best Publication for Teens. We are so excited to have her join us and share her artistic journey and process. Our afternoon sessions will be organized into two strands: The Art of Comics and Comics in the Classroom, each with four different speakers. Topics

will include character design, crafting effective narratives, exploring identity, practical skill development, finding inspiration in graphic novels, and much more. We will be sharing more details about speakers and sessions as we continue our planning, but we can assure you that you will not want to miss out on this event!

As excited as I am for the preconference, there are number of fantastic secondary sessions throughout the weekend to inspire everyone attending. Featured secondary sessions will include our 2018 Secondary Art Educator of the Year, the fabulous Nicole Brisco.

We will also be including the ever-popular Secondary Best Practices & Exemplary Lessons. The regional showcase will feature three outstanding and award-winning all-star art educators: Shelly Breaux, Connie Shoemaker, and Christopher Shotola-Hardt.

Speaking of award winners, I would also like encourage you to attend and support the combined awards ceremony on the Thursday afternoon. This annual ceremony is always a great way to recognize outstanding contributions in our field and the chance to demonstrate our support for our fellow art educators.

Also on Thursday, our Conversations with Colleagues will be held at noon in Meeting Room 300 on Level 3. (Please remember to check the program to confirm time and location.) All secondary teachers are strongly encouraged to attend. Not only do I always learn so much from fellow teachers from around the country, but I always find this to be the best place to voice your opinions, concerns, and recommendations for what you would like to see from our organization.

I am looking forward to seeing many colleagues and meeting new ones in Boston. Here’s to 2019 and all the possibilities for learning and growing that it brings. ■



Joshua Drews

Division Director. Spring Valley High School, Columbia, SC. Tel: 803-699-3500. Email: drewsj1@gmail.com

Elect: Kim Soule. Email: kim.soule@warren.kyschools.us

Regional Directors: Eastern: Jamila A. Bellamy, jamila.bellamy@pgcps.org; Southeastern: Cayce Davenport, cayce.davenport@adair.kyschools.us; Pacific: Shannon McBride, mcbrides@loswego.k12.or.us; Western: Matt Young, matt_young@plsd.us



ELEMENTARY SESSIONS SET FOR BOSTON 2019!

Elementary Carousel of Learning: Hands-On, Make-and-Take Art Studio

Join 10 elementary art educators from across the country and create in these hands-on, make-and-take sessions. As a participant, you will get your hands dirty making projects that you can take right back to your classroom!

Have you ever wanted to know more about needle felting, jewelry, fibers, crochet, Chinese paper folding, Notan, weaving, and mixed-media printmaking? In this session, you will make and take lessons you can incorporate in your classroom right away. Learn about new projects and try out different materials without the fear of failing and buying materials that you may never use.

During the session, you will travel to 10 make-and-take tables and get the opportunity to try out different materials from teacher experts. Leaving this session, you will have 10 new art techniques that can be used in the classroom on Monday!

The art educators who will facilitate the session are Chapin Schnick, Leah Keller, Sophia Miliang, Eryn Blazer, Ivey Coleman, Jennifer Webel, Tammie Clark, Tasha Newton, Simone Kivett, and David Meade.

Elementary Carousel of Learning: Games for Assessment

Join five elementary art educators and explore ways to use games for assessment in the classroom. Participants will travel to five presenters and learn how they use FUN and games as forms of assessment in their art classrooms. The art educators facilitating this session are Emily Compton, Julie van Dewark, Nic Hahn, and Simone Kivett.

Elementary Carousel of Learning: Classroom Management

Join five elementary art educators and learn about classroom management strategies to use in the art room. Participants will attend five

presentations on the tricks and tips that keep the classrooms of these experienced art educators running smoothly.

When it comes to successful classroom management, understanding how to accurately interpret behaviors—and proactively manage them—is critical. The right strategies can help you increase and maximize your direct instruction time, help students to unlock their potential, and support a positive school climate.

The ability to effectively manage classroom behavior is a skill that every teacher needs. As we all know, even the most meticulously planned lessons can go awry if students misbehave. Creating a focused learning environment is essential for student success.

Tiffany Beltz, Katy Mathes, Shelly Clark, Sarah Warner, Christine Besack, and David Meade will present their tried-and-true strategies for a great classroom.

Elementary Carousel of Learning: 30 Lessons in 50 Minutes

Join five art educators for some fast-paced activity to get 30 lessons in just 50 minutes! Each educator in this elementary carousel of learning has only nine minutes to present six of their favorite lessons with examples. Get ready for some fast-paced fun!

Tiffany Beltz, Don Masse, Suzanne Dionne, Devon Calvert, Ivey Coleman, Ashley Gonzalez, and Leigh Drake will be sharing their lessons with you.

Conversations With Colleagues: Sock Donuts and Conversations

Join the elementary division director and director-elect for conversation and fun

creation. Make a sock donut while sharing triumphs and struggles in the classroom. This fun and meaningful session is one you will not want to miss!

Celebrating Leadership: Thomas Knab Reflects on Leadership

Join 2018 Elementary Art Teacher of the Year and NAEA President-Elect Thomas Knab. Listen to and learn from this outstanding teacher, professional, and colleague.

Thom has a vibrant and colorful resume that includes membership in the American Volleyball Coaches Association's Victory Club for 300 career wins. He has received numerous awards, including the Robert Rauschenberg Foundation Power of Art Award; is a Fund for Teachers recipient; and has lead his state art education association as president. Yet despite all his activities, Thom still finds time to be an active artist, showing his work in numerous exhibits. ■



Sock puppets by Jen Dahl's 5th-grade class. Photo credit: Jennifer Dahl



Jennifer Dahl

Division Director. Forrest Street Elementary School, Black River Falls, WI. Tel: 715-579-8029. Email: jennifer.dahl@brf.org
Elect: Michelle Lemons. Email: mlemons85@live.com

Regional Directors: *Western:* Eryn Blaser, eryn.blaser@gmail.com; *Eastern:* MaryJane Long, maryjane.long1981@gmail.com; *Southeastern:* Amanda Koonlaba, aekoonlada@icloud.com; *Pacific:* Julie Van Dewark, jlvandewark@gmail.com

“As PG-13 Jean-Paul Sartre once said, ‘Heck is other people.’ Squirrel Girl helped me realize the distinct possibility that PG-13 Jean-Paul Sartre could be wrong.”¹

—The Unbeatable Squirrel Girl #37, by Ryan North, with cover art by Erica Henderson

As we make final preparations for our national convention in Boston, Massachusetts, it is important to remember the purpose of this annual gathering. The arts are rooted firmly in the notion of *connections*, springing forth from the intersection of ideas, techniques, materials, cultures, and individuals. Our convention provides ample opportunity for connecting with our friends and colleagues, as well as with the latest developments from the field.

Pre-Con Comic-Con... will dig deep into comics’ potential to create new worlds, reflecting our own experiences and imagining the unknown.

Our Middle Level Division has prepared a strong slate of activities and sessions with which to bolster your professional network. We hope you’ll stop by and add your voice to the conversation.

On Wednesday, March 13th, our division cohosts its newest preconference—**Pre-Con Comic-Con!** In conjunction with the Secondary Division, this one-day preconference experience will explore the world of comics and visual storytelling.

We will dig deep into comics’ potential to create new worlds, reflecting our own experiences and imagining the unknown. We will examine the communicative and expressive power of comics, combining narrative with character, form, and structure. Register today at bit.ly/PreConComicCon2019.

For those attending the convention, our division offers the sessions listed below. Be sure to check the daily schedules for any updates to locations and times.

National Junior Art Honor Society: A Toolkit for Success. For anyone interested in starting, restarting, or growing an NJAHS chapter, this session tackles the big questions and prepares you to pursue this valuable student leadership opportunity.

Conversation with Colleagues: A Middle Level Meet-Up. Connect with your fellow middle level educators in this open-ended, discussion-based session. Share your voice with divisional leaders, gain insights into issues facing our division, and explore ongoing division initiatives.

Middle Medley I: An Art Room for All. Join this round-robin of essential discussions about fostering equitable learning environments that welcome ALL students. Join our panel of educators as they inspire us to adapt to meet students’ needs. Co-facilitated by Jessica Jones of Minnesota.

Middle Medley II: Promising Practices. Prepare for a whirlwind of inspiration as this round-robin event introduces you to middle level educators from across NAEA. Explore topics of curriculum, assessment, and student engagement all at once. Co-facilitated by Tamika Diaz of New Jersey.

Y’all Means All: Safe Spaces, GSAs, and the Middle School Art Room. The Middle Division and LGBTQ+ Interest Group have partnered to bring you this interactive session, which will provide strategies and supports for establishing and maintaining a safe, welcoming environment for all students. Co-facilitated by Barry Morang of Rhode Island.

Escape the (ART)room! Game Design for the K-12 Art Classroom. Someone’s gone missing! We need your help to solve the mystery! Enter this immersive experience in which our K-12 divisions examine the potential for game design in the art classroom. Designed and facilitated by Division Director-Elect Kathy Bareis from Wisconsin.

Excellence in Our Midst: Middle Level Awardee Showcase. Seize this opportunity to learn from the BEST! National and Regional Middle Level award winners open their classrooms to share best practices and strategies for establishing exceptional art programs. Our 2019 winners include Alice Gentili of Massachusetts (National), Ben Tellie of Maryland (Eastern Region), Maggie Vidal-Santos of Florida (Southeastern), Cynthia Gaub of Washington (Pacific), Jennifer Davis of Ohio (Western), and Joan Weatherford of Georgia (NJAHS Sponsor of the Year).

In the meantime, be sure to tag your related online content with #NAEA19 and #MiddleMatters. Contribute to the conversation @NAEAMiddleLevel on Twitter and Instagram, keep tabs on our latest happenings via Facebook @NAEAMiddleDivision, and check in on the “Middle Level” community on NAEA’s Collaborate. ■

¹ North, Ryan. (2018). *The Unbeatable Squirrel Girl #37* [Cartoon]. New York, NY: Marvel.



Peter Curran

Division Director and Co-Author. Wayland Middle School, Wayland, MA. Tel: 617-721-7888.
 Email: Peter_curran@wayland.k12.ma.us. Twitter: Wmsartlab

Elect and Co-Author. Kathryn Rulien-Bareis, Delong Middle School, Eau Claire, WI. Tel: 715-852-4923.
 Email: krulienbareis@ecasd.us

Regional Directors: *Eastern:* Leslie Flowers, flowers1@fpsct.org; *Southeastern:* Holly Bess Kincaid, hollybess@gmail.com; *Western:* Michael Orlando, mchorlando@yahoo.com; *Pacific:* Tamara Green, tgreen@wsd.net

NAEA'S INITIATIVES IN EQUITY, DIVERSITY, AND INCLUSION: A DEEPER LOOK

By the time most of you receive this issue of *NAEA News*, many of you will be well on your way toward making final preparations to attend the **2019 National Convention** to be held **March 14-16** at the John B. Hynes Veterans Memorial Center in **Boston**. Before your schedules get too full with selected sessions to attend, I wanted to take this opportunity to draw your attention to a handful of conference events that might be especially interesting to higher educators so that you could arrange your itineraries accordingly.

For those of you seeking concentrated time to discuss research in art education or extended conference experiences, I offer a reminder that NAEA has once again designated a full day for research presentations at the **Research Preconference** on **March 12**. This year's preconference is titled "Stories of Research: Pressing Matters <-> Pressing Forward" and will once again provide opportunities for rich discussions related to academic inquiries in art education across all NAEA divisions.

Additional information about the Research Preconference can be obtained through contact with appropriate NAEA Research Commission members available through the links provided on the Commission's webpage at www.arteducators.org/research/naea-research-commission.

Once preconvention activities are concluded and the national conference itself is underway, Division Director-Elect **Amy Pfeiler-Wunder** and I hope that you will take the time to join us for the **Higher Education Division annual business meeting** to be held **Thursday, March 14**, from **Noon to 1:20 p.m.** in meeting room 108. As in recent years, this business meeting is titled "**Conversation With Colleagues: Connecting With Higher Education Art Educators**" to indicate its conversational tone. After discussing a few items of business and acknowledging

the hard work of our regional divisional directors and award winners, the rest of the session will be devoted to casual dialogue facilitated through breakout groups focused on specific concerns within the Higher Education Division. If you would like to send potential topics in advance, I welcome your ideas. You can send them to my email address at jbroome@fsu.edu.

Once again, NAEA has organized an **All Divisions Combined Awards Ceremony** that recognizes many of this year's award winners across all regions and divisions. Recipients of the **Higher Education Art Educator of the Year Awards** from the Eastern, Western, Southeastern, and Pacific Regions will be announced, as will the 2019 National Higher Educator of the Year. The ceremony is scheduled for **Thursday, March 14, 4:00-5:50 p.m.**, in the Veterans Memorial Auditorium on Level 2 of the Convention Center.

Simultaneously scheduled with the awards ceremony, the first of two Higher Education Forums will be held in meeting room 207 at **4:00-5:20 p.m.** The topic of this first forum relates to the **controversial subject of "indoctrination" to liberal or conservative agendas in higher education classrooms**. **Joni Acuff** and **Adriane Pereira** will facilitate.

The second Higher Education Forum, "**Changing Courses: How Can Programs Get Their Bearings Through the Art Education (Scholar)Ship?**" is scheduled for **Friday, March 15, 11:00 a.m.-12:20 p.m.** in meeting room 202. Discussions for this session will be led by **Justin Sutters** and **Amber Ward**.

Also on **Friday, March 15**, the Higher Education Division is proud to sponsor two additional award ceremonies. We hope that you will join us to honor the **2018 National Higher Educator of the Year, Robin Vande Zande**, who will deliver her award lecture at **1:00-1:50**

p.m. in room 103. From **2:00 to 2:50 p.m.**, we will gather in room 207, where **Amy Kraehe** will be presented with the **Manual Barkan Award** for her article "Arts Equity: A Praxis-Oriented Tale," which was published in *Studies in Art Education*. Kraehe will also receive recognition for her award during the **general assembly** to be held **4:00-5:20 p.m.** in the Veterans Memorial Auditorium on Level 2 of the Convention Center. (Other awards may be presented to Higher Educators during this session, but the names of those winners—which may come from any division within NAEA's general membership—have not yet been announced at the time this column was written.)

Although we are still working on many details for the 2019 NAEA Convention, we are hopeful that you will be able to attend some of the special sessions described in the text above. I'm looking forward to seeing you all in Boston.

Important note: Meeting and session times and locations may change, so please remember to check the convention program and app for any updates. ■



Jeff Broome

Division Director. Associate Professor of Art Education, Florida State University, Tallahassee, FL. Tel: 706-255-7269. Email: jbroome@fsu.edu

Elect: Amy Pfeiler-Wunder, Associate Professor of Art Education and Co-Coordinator of Graduate Programs, Kutztown University of Pennsylvania. Email: wunder@kutztown.edu

Regional Directors: *Eastern:* Adriane Pereira, apereira@mica.edu; *Southeastern:* Justin P. Sutters, jsutters@gmu.edu; *Western:* Joni Boyd Acuff, acuff.12@osu.edu; *Pacific:* Amber Ward, amber.ward@csus.edu

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>

Winter is when many art museum educators prepare for our annual preconference and convention. This year, I look forward to meeting and seeing colleagues here in Boston, Massachusetts! It has been an incredible experience planning the week's activities with colleagues from over 18 New England museums, organizations, and representatives from the City of Boston.

2019 ANNUAL MUSEUM EDUCATION PRECONFERENCE

This year's preconference, "Ways of Knowing and Art Museum Education," will take place Wednesday, March 13, at the Museum of Fine Arts, Boston (MFA) and the Isabella Stewart Gardner Museum. A huge shout-out to Museum Education Division Director-Elect Juline Chevalier and the local planning committee for all of their thoughtful management and planning of the day.

For a third year, our division's preconference continues to examine diversity, inclusion, and equity issues. Most art museums center on and perpetuate dominant White, Western culture that values written documentation, academic research/methodology, and individual accomplishments as ways of knowing. These ways are therefore given priority over Indigenous knowledge—information communicated orally, through bodily experiences, by emotional understanding, and more. We will spend the day exploring the overt and hidden ways that art museums reinforce their values and how museum educators can work to include and celebrate more varied ways of knowing in the galleries.

Guiding questions for the 2019 Preconference:

- What ways of knowing have art museums perpetuated?
- What ways of knowing have been left out of art museums?
- How can museum educators expand the ways of knowing represented in and celebrated in art museums?
- How do we know what we know?

Seven area museums offer free admission to all convention attendees! Remember to build in time to explore these museums:

1. Davis Museum at Wellesley College
2. de Cordova Sculpture Park and Museum
3. Institute of Contemporary Art, Boston
4. Isabella Stewart Gardner Museum
5. MIT List Visual Arts Center
6. Museum of Fine Arts, Boston (MFA)
7. The Eric Carle Museum of Picture Book Art

2019 CONVENTION: MUSEUM EDUCATION DIVISION SESSIONS

Thursday, March 14: Division Brainstorm and National Study Update Conversation With Colleagues:

Museum Education Division; Chair: Michelle Grohe, Division Director

Join Museum Education division leaders and your colleagues for this conversation. Meet Development Committee members, get to know new colleagues, and network with peers. Learn more about how the division works and identifies key issues shaping our field. Your ideas and questions inform the division's priorities and plans for the 2020 preconference and convention.

Impact of K-12 Single Visits to Art Museums Study Final Report; Chair: Emily Holtrop, Project Director

This session will share the user guide and study results of national impact study to determine the benefits of visits to art museums by K-12 students.

Division Awards Ceremony; Chair: National Division Directors

Join us in honoring this year's award winners from all regions and divisions of the National Art Education Association. A summary of each recipient's achievements and accomplishments will be presented.

Friday, March 15: Museum Education Marathon Series

Advocacy Marathon: Turbocharge Trustee Engagement; Chair: Emily Jennings, Pacific Region Director

What models of trustee engagement support risk-taking and increased social relevance? Learn from three case studies that outline ways that museum trustees can be much more than just loyal funders.

Advocacy Marathon: The Value of Education Within Your Museum; Chair: Hajnal Eppley, Western Region Director-Elect

Learn how to create value propositions to communicate education's value within an art museum and deepen the impact of museum education work.

Advocacy Marathon: Equitable Pay for Museum Educators; Chair: Kabir Singh, Pacific Region Director-Elect, Viewfinder Coeditor

How might you document career successes as carefully as you document your programs? Learn tools to leverage accomplishments for more equitable compensation and intangible benefits for yourself and your team.

Saturday, March 16: Viewfinder Series Change Comes From Within: Viewfinder Reflects on Social Justice in Museum Education; Chair:

Sara Egan, Viewfinder Coeditor

How can individuals change their practice to create more equitable institutional culture? Reflect with authors and editors of *Viewfinder*, the NAEA Museum Education Division's online publication.

Advocating for Our Audiences: Viewfinder Reflects on Social Justice in Museum Education; Chair: Keonna Hedrick, Viewfinder Coeditor

How can museums' innovative community-focused practices and programs build a more equitable society? Reflect with authors and editors of *Viewfinder*, the NAEA Museum Education Division's online publication.

Remember to follow along and use the hashtag #NAEAMusEd18 on social media (Twitter and Facebook) for all our activities related to the preconference and convention. See you in Boston! ■



Michelle Grohe

Division Director. Esther Stiles Eastman Curator of Education, Isabella Stewart Gardner Museum, Boston, MA.

Tel: 617-278-5149. Email: mgrohe@isgm.org

Elect: Juline Chevalier, Head of Interpretation and Participatory Experiences, Minneapolis Institute of Art, Minneapolis, MN.

Tel: 612-870-6317. Email: jchevalier@artsmia.org

Regional Directors: *Eastern:* Wendy Ng, wendyn@rom.on.ca; *Southeastern:* Michelle Harrell, Michelle.Harrell@ncdcr.gov;

Western: Melissa Tanner, mtanner1@artc.edu; *Pacific:* Emily Jennings, ejennings@famsf.org

Twitter:
@NAEAPreservice

Instagram:
@preservice.naea

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



Columnist: Tori Lynne Jackson, Preservice Director-Elect.

HOW TO PREPARE FOR THE UPCOMING CONVENTION

Attending conventions as a member of the Preservice Division is an incredible experience, but it can be overwhelming if you do not prepare. As I head into the planning of my third national convention, I created a list that helps me experience conventions fully while not burning myself out.

PRECONVENTION PREP

This checklist should help put your mind at ease so you can focus on being excited.

- Sign up for convention early. Early registration prices end after February 7th.
- Find your accommodations early on, too, so you can snag the cheapest deals. I usually avoid hotels all together and use online temporary housing rentals.
- Figure out your travel, which can be tricky and expensive. Depending on where you live in relation to the convention location, carpooling with your fellow students would be a good option. Group travel deals are occasionally accessible. More often than not, you are going to need to fly. Try to factor in this expense up front.

PLAN OUT WHICH SESSIONS TO ATTEND

The convention schedule is usually published early. You also get a hard copy on the first day. You can immediately start circling the sessions of interest. A difficult, but wonderful part of being a Preservice attendee is that almost every convention session can apply to you. Since you might not have determined exactly what path you want to go on (secondary, higher ed, museum, etc.), you will want to read the description of each session carefully. I suggest attending sessions that present information that is unfamiliar to you, something you haven't been taught before. At my first convention, I only attended secondary level sessions because that's the field I thought I'd end up in. Fast forward to today when I teach all ages, so I choose a variety of sessions now and have a much

better experience. Make sure to keep up-to-date with our blog, and we will highlight some of our must-see sessions!

HOW TO ATTEND SESSIONS

I won't stress this too much since you are all fully capable students, but I do recommend that you try to absorb as much information as you can from these sessions. Download all the materials, take notes, grab contact information for the speakers, and take time to reflect on what you learned. (**TIP:** With the app, you can download materials of sessions you didn't attend, too!)

PREPARE FOR FREE STUFF

I'll be honest, this is my favorite part. I love free stuff. I always have loved free stuff and always will. Our gracious sponsors and other contributors set up booths of various supplies and goodies. You can walk away with ceramics glazes, lesson plans, class paint sets, catalogs, aprons, and so much more. Pack an extra bag, or pack light so you can carry home several pounds of extra items.

PRESERVICE CONVENTION FIELD TRIP

Our second annual Preservice Convention Field Trip will be at both the MIT Museum and the MIT List Visual Arts Center. Look for the ticket in the ticketed section when registering for the conference. For only \$6, you can join us for an evening of connecting, collaborating, and learning with peers from across the country. We will be learning about the connections between art, science, and technology through visual literacy strategies and kinetic sculpture workshops at MIT laboratories! This event is not to be missed! Light refreshments will be served.

PRESERVICE LEAD SESSIONS TO REMEMBER:

- Mock Interviews
- Preservice PetchaKucha

- Running a Student Chapter: What to Know as a Student and Advisor
- Entering the Art Ed Profession
- Welcome to Preservice: Conversations With Colleagues ■

Contact Your Division Directors

Let us know if you are interested in leadership roles for NAEA Preservice members!

Director:

Jessica Burton Aulisio
jburton.naea@gmail.com

Director-Elect:

Tori Lynne Jackson
torilynne.naea@gmail.com

Contact Your Regional Representatives

Pacific:

Kindia Cutler
kindiaduplessis@gmail.com

Southeastern:

Katie Threet
threetk1@mymail.nku.edu

Western:

Alice Brandenburg
arbran2@ilstu.edu

Eastern:

Carlos Cruz
carlosacruz77@gmail.com

Upcoming Opportunities

- 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 Tori Lynne Jackson at: torilynne.naea@gmail.com.
- Register for the Boston Convention!
- Look out for the Preservice PetchaKucha application coming out soon!

Jessica Burton Aulisio

Division Director. Secondary Art Educator, Palatine High School, Palatine, IL. Email: jburton.naea@gmail.com

Elect: Tori Lynne Jackson, James Madison University, Harrisonburg, VA. Tel: 704-883-6381. Email: tori.lynne.jackson@gmail.com

Regional Directors: Pacific: Kindia Cutler, kindiaduplessis@gmail.com; Southeastern: Katie Threet, threetk1@mymail.nku.edu; Western: Alice Brandenburg, arbran2@ilstu.edu; Eastern: Carlos Cruz, carlosacruz77@gmail.com



Connect with S&A Members on MAEA 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!

Guest Columnist: Maren Oom Galarpe, Director of the Arts, St. Mary's School, and Pacific Regional Director, Supervision and Administration Division

MAKING SPACE FOR COLLABORATION

"Collaboration and creation aren't bound to designated areas; they evolve throughout a space, absorbing different people, places and perspectives."

—David Kelley, IDEO

Arts educators from around the globe gathered at the Supervision and Administration Division's 2018 preconference session at the University of Washington's CoMotion Makerspace. At the program's conclusion, they received a copy of the book *Make Space: How to Set the Stage for Creative Collaboration*.

learning spaces are flexible and student centered.

St. Mary's arts department is tinkering with some of the great ideas found in *Make Space*, including space studies, design templates, ideas for building/using tools in spaces, and ways to employ various quick configurations.

VALUABLE TAKEAWAYS

Doorly and Witthoft's book contains additional information that art educators can use to benefit their students.

Work with what you've got

Think about the space you currently have and work with it. Whatever your budget, there are simple, efficient, low-cost approaches to transforming space to better support learning experiences and build more creative and collaborative communities.

Orientation and ambiance

Schedules are busy, but taking a few minutes to prep or reconfigure a space can go a long way for group work. Do you want the group to have a specific shared focus? Actively engage with each other?



(Center) Studio thinking with yearbook students. Photo credit: Maren Oom Galarpe. (Right) St. Mary's Lower School art studio. Photo credit: Jennifer Engleman.

A STARTING PLACE

The book features the experiences of David Kelley and George Kembel—both global leaders in design and creative collaboration. For the founding of Stanford University's d.school, Kelley and Kembel started with a rejected double-wide trailer. The trailer no one else wanted shaped their first official space. It and future spaces encouraged equality, collaboration, and innovation.

For St. Mary's School in Aliso Viejo, California, four double-wide trailers on a dusty lot were the starting point. Twenty-five years on, the feeling of equality is palpable within the school's community of multilingual and religiously diverse international families. Within a reimaged, recently renovated campus,

Visible activity

Visible signs of increased activity in a space can inspire others to get involved. Student critiques and exhibits often serve as a means to celebrate student work within the community. Classroom areas can also be used as windows into the artistic process and illuminate challenges. St. Mary's art studio also houses the 8th grade yearbook elective. The inspirations, target goals, and collaborative work of students developing the yearbook are visible in an interactive display across several geometric corkboards. Students navigate through the artistic process of creating a yearbook, one that merges studio thinking with software and technology to create augmented reality. The art room is a space where both art and yearbook students develop studio thinking habits.

Think about whether an inclusive circle or spatial "us and them" boundary best serves the purpose. To inspire fresh thinking and innovative solutions, consider using natural light and exposing raw materials. Let the space tell a story through its design.

If "space is the body language of an organization," what is yours communicating? ■

References

- Doorly, S., & Witthoft, S. (2012). *Make Space: How to Set the Stage for Creative Collaboration*. Hoboken, NJ: John Wiley and Sons.
- Hare, R. L. & Dillon, R. (2016). *The Space: A Guide for Educators*. Irvine, CA: EdTechTeam Press. IDEO. www.ideo.com/
- Stanford d.school. <https://dschool.stanford.edu/>
- Vande Zande, R. (2017). *Design Education*. Lanham, MD: Rowman & Littlefield.



Elizabeth Stuart Whitehead

Division Director. Instructional Supervisor, Visual Art, Prince George's County Public Schools, Capitol Heights, MD.

Tel: 301-333-0966. Email: elizabeth.stuart@pgcps.org

Elect: Lorinda Rice, Art Curriculum Specialist, Lincoln Public Schools, Lincoln, NE. Tel: 402-436-1813. Email: lrice@lps.org

Regional Directors: Eastern: Linda McConaughy, lmccnaughy@bcps.org; Southeastern: Jessica Booth, jesbooth@mac.com;

Western: Jeremy Holien, jeremyholienarts@gmail.com; Pacific: Maren Oom Galarpe, alohamaren@gmail.com



Columnist: Kevin Hsieh

CHINESE CALLIGRAPHY AND CREATIVE DESIGN: PART I

Many preservice art teachers have expressed an increasing interest in teaching Chinese calligraphy and the aesthetics associated with it. However, they have told me that they do not feel confident in developing a calligraphy lesson because of concerns involving skills, knowledge, and authenticity. It is true that most Chinese calligraphers spend years practicing and writing to master calligraphy skills. It is also true that you do not have to be a calligrapher to teach the knowledge and aesthetics of Chinese calligraphy. Here are some ideas that might help K-12 teachers develop and teach a calligraphy lesson.

THE BEGINNING OF CHINESE WRITING, ORACLE BONE SCRIPT

Oracle bone script is an ancient Chinese writing style from the Shang Dynasty (c. 1600 BC to c. 1046 BC). Ancient Shang Chinese diviners used turtle plastron (a nearly flat part of the turtle belly shell) and a heated bronze stick as a medium for divination. After preparing the turtle belly shell with a ritual ceremony, the diviner drilled gridded holes on the inner side of the belly shell. The diviner then applied a heated stick head to the hole. The surrounding area near the hole would crack from the heat. After observing the directions of the cracking, the diviner then used pigment or animal blood as ink to mark annotations on the bone and then presented the interpretations to the king. Some Shang kings also performed the whole divination ceremony. The main characteristic of oracle bone script is pictographic, representational, which is like pictorial drawing. When teaching about oracle bone script history and development, I use the 12 Chinese zodiacs (12 different animals) for students to learn about oracle bone scripts (Figure 1). The dragon is the most challenging for students to make the pictorial connection. The pig and dog are good examples for comparison (dog has a wiggling tail and pig has a down tail and a bigger belly). Students can then create

their own pictorial scripts as part of their studio work.

CONTEMPORARY CALLIGRAPHY AND CREATIVE DESIGN, XU BING'S INVENTION

Xu Bing, born in 1955, is a Chinese artist who moved to the United States in 1991 after the Tiananmen Square protests. In 1990 he was invited by the University of Wisconsin-Madison and exhibited his works. The installation piece *Book from the Sky* (*Tian-Shu*) brought international attention because of his invention that combined traditional Chinese calligraphy brush style and English lettering (Figure 2). To most Mandarin speakers, the Chinese-looking texts were not recognizable; they were not actual Chinese characters.

He wanted to stir up viewers' discomfort and confusion, mainly for Chinese-speaking audiences. With strong social and political implications of his work, he came to the United States and continued to create with artistic freedom.

To introduce Xu Bing's calligraphy and printmaking art to K-12 students, I first taught the students eight basic brush strokes (horizontal, dot, rise, throw away, hook, vertical, press down, and short throwaway) and then had students sketch out one or two words using Xu Bing's system (shown in Figure 2). I encouraged the students to try out different compositions and combinations in their sketches. Chinese characters are usually

written from top to the bottom and from the left to right. The whole character is in a right square box. Finally, students used brushes and ink to write down the words on rice paper.

Teaching Chinese calligraphy can be challenging; however, using strategies such as symbol making could allow students to appreciate the aesthetics of Chinese writing. NAEA's AACIG provides resources for all NAEA members to use when teaching Asian-related culture and visual arts. We invite all NAEA members to join us. We also provide many workshops and sessions at the NAEA National Convention. Please feel free to come to any session AACIG offers. We look forward to seeing you at the 2019 NAEA Convention in Boston. ■



Figure 1 (top). Chinese zodiacs. Twelve animals with oracle bone scripts. Figure 2 (bottom). Xu Bing uses his calligraphy style for his signature.

Maria Lim

AAC Chair, Associate Professor & 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 Art Education Technology (AET)

www.artedtech.org

Twitter: @aetnaea

Facebook: www.facebook.com/groups/1662701913963649

Columnist: Debra S. Pylypiw

MAKING ART WITH DIGITAL FABRICATION

Exciting things are happening in the Art Education Technology Interest Group.

First up was our NAEA webinar *Open Source Tech Tools to Use in the Art Room—A PechaKucha-Styled Webinar!* The early February webinar, free to all NAEA members, featured presentations by seven AET members: Krisha Moeller, No Adobe? No Problem! How to Use Gravit Designer (Vectors) and Pixlr Editor (Pixels) in Place of Adobe's Software; Erin Riley, Open Source Tools for Fabrication; Alice Matthews Gentili, Quality Apps for Making Art With an iPad...But Wait! There's More! They're All Free!; Sean Justice, Generate Art With Scratch; Brandy Jackson, Apps That Can Bring Engineering Into Art and Design Programs for Any Classroom; Lilly Lu, Creating Virtual Art and Spaces in Open Source Platforms: Students' Art Projects in Virtual Worlds and Minecraft; and Carlos Alvin Cruz, Teaching Photography on a Title I Budget. There was literally something for everyone here!

Next, we have joined with the Design Interest Group to schedule a preconference day at NAEA Convention in Boston that capitalizes on the resources of the Boston area. We will start by traveling to the Makerspace and Game Lab at the Massachusetts Institute of Technology (MIT), where participants will spend the morning exploring and learning. Professors and graduate students will showcase advancements developed in the Media

Lab that bring computer science, art, and design together to build career skills for young learners. Then we will transition to an MIT Makerspace and work alongside professors and students to create a project using the STEAM skills of engineering and design. After lunch on your own, we will conclude in the convention center. Participants will take home \$50 worth of STEAM kits in addition to the projects they built at the workshop. In the hands-on portion, local STEAM professionals will provide demos in a "choose your own learning adventure" style. Hands-on demos will be provided by Fablevision, Eduporium, the Mobile Makerspace, and local STEAM educators.

In addition to dozens of AET-related presentations at the convention, we have several that are presented by our group members. Our annual PechaKucha promises to be as exciting as ever, with 10-12 fast-paced presentations by art-technology practitioners. You won't want to miss this one, held on Saturday at noon. Bring your lunch!

Our open membership meeting is scheduled for Friday at 2 p.m. We invite those interested in art and technology to join us and discuss programming for next year and other topics.

Additionally, on Thursday at 3 p.m., join us to honor and celebrate AET Award recipients, who will receive awards including those for outstanding community service, research, and teaching. Award recipients will discuss their work and achievements.

Remember to check the Convention program and app for any changes made to AET sessions or events.

Finally, we have one last event to promote for spring 2019: On June 5, AET member and STEAM specialist Tim Needles will present a webinar on STEAM and Makerspace. Learn how to incorporate science, technology, engineering, art, and math into fun and creative lessons for students. We will explore different approaches to incorporate STEAM into every experience and education level in the classroom for art educators. This webinar will outline the fundamentals of STEAM and share a variety of different technologies and concepts from old school ideas, such as light painting, upcycling, and cardboard, to emerging technologies, such as digital drawing, 3-D printing, augmented reality, coding, and robotics. We will also discuss the various ways to implement STEAM lessons covering topics such as timing to environment to authentic project-based learning. The STEAM presentation will be followed by a short question and answer period that will allow you to ask questions and share ideas. Whether you have yet to try teaching a STEAM lesson or you are a full-time makerspace educator, this event will offer something inspiring for you!

Finally, we would love to invite you to follow the AET Interest Group on Collaborate. Join in the conversations, add resources, or just listen in! ■

Debra S. Pylypiw

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

Christine Liao

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

Columnist: Joy Schultz

CHOICE ART STUDIO—LEVERAGING FREE DIGITAL TOOLS TO DIVERSIFY AND WORK SMARTER AS AN ART EDUCATOR

I've been using digital platforms to help connect my students to content for years.

Google Suite has many tools that are available to art educators. There are also two Chrome add-ons that you can mix with Google tools to record and gather content, data, and research to support your teaching practice.

I have presented at the NAEA Convention for years about how my studio has evolved. Then, as my program grew and my knowledge about G Suite tools improved, I learned other ways to make the most of the digital curation that is out there to help shape my students' interests and to challenge them to broaden their ideas. This makes the knowledge that my students can gather and incorporate into the art studio beyond my own abilities and experiences. I am able to teach them how to access and leverage this world of knowledge to educate themselves on techniques, artists, cultures, and styles they are most interested in learning.

In addition, the Google Forms you create can be used to gather data that you can use to learn more about your teaching practice and make modifications as needed. The data can also give you great demographics to help you understand your students better.

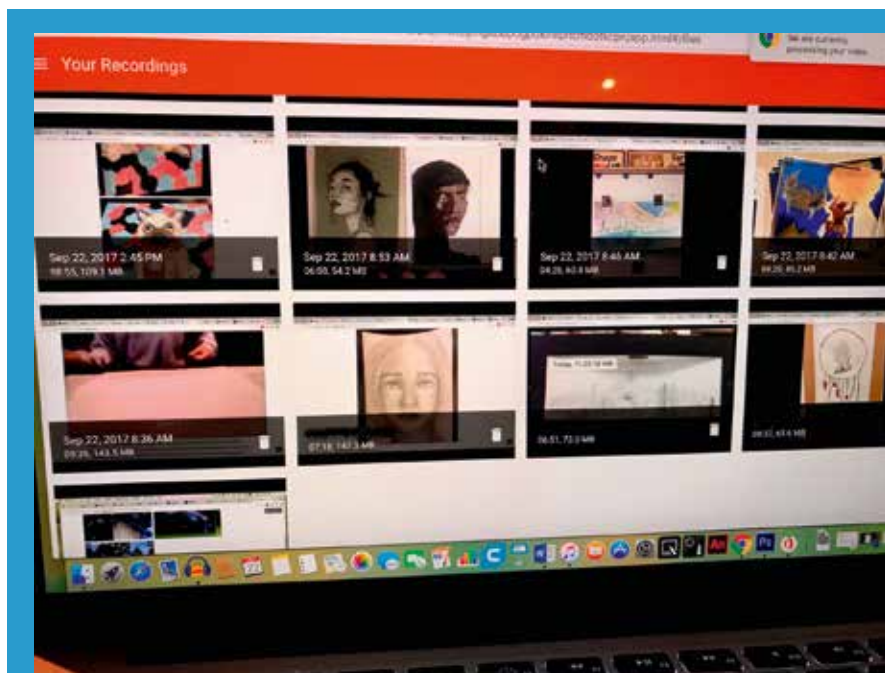
You can create your own teacher Google site to set up a platform for your classroom. I recommend you create folders that curate the content you wish your students to review, view, or complete. There are loads of examples online and video tutorials to help you set up your site.

My favorite tool is Google Forms. I use it for artist proposals and to capture the links from my students' Sway presentations. One spreadsheet allows me to view the content they have chosen to explore, look at the research they have collected, read the written reflections about the process, and check the

documentation they have captured. The mix and overlap of these two tools have worked very well in the Choice Art studio.

About Sway, it is a portfolio-style platform where my students can upload their progress, written reflections, and research about the artist or techniques they are exploring.

Screencastify is a Chrome add-on presentation program. It allows for easy recording of a screen during presentations. You control who sees the recording and save it to your Google Drive for later review. You can share the recording using a link provided with the saved recording. An editing tool can be purchased for \$24.00 a year. The link to Screencastify at the Chrome Store is <http://bit.ly/JoyScreencastify>, and YouTube has many tutorials for this tool. ■



(Top) Screenshot of my Google form for artist proposal. (Bottom) Collection of student Sway recordings. Photo credits: Joy Schultz

Anne Bedrick

Co-President. K-4 Choice-Art Educator, Larchmont, NY. Email: annebedrick@yahoo.com

Joy Schultz

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



Interest Group Committee on Multiethnic Concerns (COMC)

Guest Columnist: Hazel L. Bradshaw-Beaumont Young, COMC Chair

As we look forward to the 2019 NAEA National Convention in Boston, the purpose of the Committee on Multiethnic Concerns (COMC) is worth reiterating.

Key to this interest group is to study topics related to areas of concern, conduct a program of professional activities, and annually inform the NAEA Board of concerns, needs, and proposals relating to our particular interests. Although we are not a part of the NAEA governing structure, as an interest group, COMC maintains a special role in member representation by offering specialized knowledge to inform the policy recommendation process. In addition, COMC supports NAEA core

Preserving the intellectual legacy of multiethnic contributions to art education is a primary concern in COMC organizational growth and development. We will therefore continue to identify artists and art educators of African, Asian, Hispanic, and Native American ancestry and encourage their participation in both NAEA and COMC.

Looking at past COMC accomplishments, we are reminded of the efforts of officers—Debra Ambush, Zerric Clinton, Vesta Daniel, Cynthia Collins, Sandra Epps, Julie Sawyer, Mina Cheon, and others—for their efforts in implementing the fall 2010 Think Tank. This landmark conference presented topics around new directions in the fields of African American art and aesthetics.

The purpose of Think Tank was to support the NAEA goals for quality art education that support art programs integrating the study of aesthetics, art criticism, art history, and art production. We seek to continue providing scholarship and fellowship support for selected artists/educators who affirm COMC's philosophy and offering awards such as the J. Eugene Grigsby National Art Education Awards.

In highlighting inspirational COMC moments, we look forward to our 50th anniversary in 2021 and the continued opportunity to honor individual(s) who have made distinguished contributions to the field of art education that advance and promote education, investigation, and celebration of cultural and ethnic heritage within our global community with the J. Eugene Grigsby Jr. Award. This award highlights the legacy of J. Eugene Grigsby Jr., PhD, in bringing to light accomplishments historically and contemporarily by people of color in fully advancing NAEA policies and practices.

The 2019 J. Eugene Grigsby Award recipient to be honored at the convention is Sheng Kuan Chung, PhD, from the University of Houston. We will have a phenomenal opportunity to share and

create awareness of his work and assist in envisioning future art education curriculum design that engages students in new and promising ways. We will also be honored to have Michelle Bae-Dimitriadis, PhD, as the speaker for the Grace Hampton Lecture series. Bae-Dimitriadis's scholarship upholds culturally responsive pedagogy, critical multiculturalism, and race theory as vital components of art education. Her recent book, *Girls, Cultural Productions, and Resistance*, inspires everyone, including students, to be conscious of how social systems might offer equitable and diverse educational experiences.

At a time like this, scholars and practitioners continue to invest in a contemporary view of multiethnic/cultural art education and advanced critical efforts to provide the tools necessary for teaching and learning in an affirming, culturally relevant environment. The necessity of supporting these critical processes within teaching and learning requires the courage to demand for diversity, equity, and inclusion. Therefore, COMC members will have the opportunity to be involved in a first-of-its-kind Round Space discussion with the umbrella topic, "Trends and Challenges in Research, Teaching, and Learning Within a Culturally Based Contemporary Art Education Practice."

This is only a continuation of what others have started as we look forward to the 50th anniversary in 2021. As art educators, we will continue to enable learners to develop an understanding of our collective local, national, and international histories and connections in order to create opportunities for democratic engagement and reconnecting with the ideology on which this nation was founded. Please stay tuned to COMC's website (comc2020.org) for information about the convention in Boston. We look forward to connecting with you and local community art programs. ■

Communication with 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.

values and professional standards, while advocating for art education curriculum design and preservice training that reflects culturally responsive and sustaining approaches embracing art education teaching and learning in our global community.

Communication with 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.

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



www.csaee-naea.org

NAEA (Page about CSAE): www.arteducators.org/community/articles/62-caucus-on-the-spiritual-in-art-education-csae

CSAE webpage (Information and list of officers and board members): <http://csaenaee.wixsite.com/csaee>. 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.

As CSAE chair, I was recently asked to share a little about my work as an artist and educator and my vision for CSAE's future.

I hope that members continue to be inspired to do important work in art and museum education that relates to the mission statement and that we communicate, share, and support each other—not just at NAEA conferences, but also on the CSAE webpage and other NAEA platforms—present our work at conferences, do research, publish, receive grants, create our own art, submit our lesson plans, attend retreats, continue to grow within NAEA, and so much more.

Because I believe a picture tells a thousand stories, I would like to share a recent work I did that was inspired by five trips to Morocco, my spirit home and the place I find the most inspiration for art. The Hamsa is cast paper (tree) from a mold I made in clay (earth). The symbols are from the Tifinagh (Berber) alphabet. To me, the Hamsa is a powerful spiritual symbol that has many meanings in different cultures. It represents the hand of the Goddess, is protection, is power, and gives Light (Sukyo Mahikari). **Susan Nakao**, past president of CSAE, is a practitioner of radiating Light from the palm of the hand as a method of spiritual purification that cleanses the spirit, mind, and body. By purifying the spiritual aspect with the Light and leading a life based on principles of sustainability, people can revive their spirituality and attain increasing health, harmony, and prosperity. Contact Susan Nakao at sunakao2000@gmail.com.

I will try to share a little about my work at UNM, SSDS, and with Native American, Jewish, and Moroccan communities and how it supports the CSAE mission statement at another time. But now I want to focus on CSAE at the upcoming NAEA National Convention in Boston.

Congratulations to all whose presentations and workshops were accepted. The popular **Un-Business Meeting Art Experience**, with **Peter London** and past president **Patricia Rain**, is a wonderful way to begin a busy conference day and make art under Peter's guidance. All NAEA attendees are welcome, and it is free. Contact Peter at petermarionlondon@gmail.com to sign up for his last Drawing Closer to Nature summer workshop at Kripalu. **Vikki Evans's** Soul Collage Card Workshop on Saturday is a ticketed event. Other presentations are as follows:

- **Jane Dalton**, Craft as Activism in Art Education, with **Laurel Campbell**
- **Jessica Jagtiani**, Recalling Natural Powers: Exploring Dimensions of Intuition in Art Practice
- **Debi West**, The Art of Caring: Art Based Service Learning Activities from Oregon to Colorado to Georgia
- **Darden Bradshaw**, An Exploration into Shared Spiritual Identity Through Art Making: A University Collaboration
- **Sarah Carey**, The Art Room as Sanctuary
- **Nan Park Sohn**, Discover and Sustain Your Own Contemplative Art Making Practice and Cultivating Presence Through Mindful Artmaking and Nature.

CSAE member **David Modler** will be very busy at NAEA presenting at pre-conventions events: Draw and Play Here Initiative, as part of the Research Commission, and also a mixed media workshop. Saturday he will be facilitating a TASK-style workshop, Challenging Notions of Accomplishment Through the Mischief and Mayhem of TASK. Lastly, he will present a paper, "Visual Journal: A Way of Knowing in the Process of Becoming." To those who did not contact me in time, I will send out your presentations to members via email before the convention.

The next column for *NAEA News* will feature the work of **Elizabeth Reese, PhD**, director of the Crow Collection of Asian Art Museum. Elizabeth is also the CSAE museum representative and will be sharing her work at the business meeting and a presentation at NAEA.

Please introduce yourself to me at the conference and come to the CSAE social event (TBA). I look forward to seeing you in Boston. ■

Nancy Brady

CSAE Chair. Retired Lecturer II, University of New Mexico, CFA, Art Education Program. Email: nbrady@unm.edu

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



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](https://twitter.com/cstaenaea)

Digication: <https://naea.digication.com/cstae>

Columnist: S. Juuso Tervo

RESEARCH, SPEECH, POLITICS

To have one's voice heard and, conversely, to have an opportunity to listen and learn from others are crucial elements of a social practice one might call, in the common parlance, *democracy*. For such practice to take place, speakers and listeners need to understand each other or at least have the means to gain an understanding of the issues discussed. However, how do we come to understand this understanding, this reciprocal sharing of thoughts?

In October 2018, Helen Pluckrose, James A. Lindsay, and Peter Boghossian (2018) sparked a heated discussion about the entwinements of language and politics in academic research. Wishing to expose the "academic madness" (para. 15) of fields they call "grievance studies"—including "(feminist) gender studies, masculinities studies, queer studies, sexuality studies, psychoanalysis, critical race theory, critical whiteness theory, fat studies, sociology, and educational philosophy" (para. 19)—they fabricated 20 manuscripts for peer-reviewed journals that made dubious claims written in the language of these fields. As some manuscripts became published and even praised, the authors claimed, "Something has gone wrong in the university—especially in certain fields within the humanities" (para 1).

While admittedly pointing to real problems created by an intensifying publish-or-perish credo in academia, for the authors, the *wrong* that constitutes the heart of the problem was not a question of labor. Rather, it was the speech emerging from these fields—having, in various ways, radically challenged the seeming transparency and universality of language and knowledge—that ruins research. Such speech should be banned from academia (like Plato banned poets from the Republic) to

keep the ideals of "liberalism, progress, modernity, open inquiry, and social justice" from "the identitarian madness coming out of the academic and activist left" (para. 3).

In recent decades, the field of art education has also witnessed similar claims concerning the possible political agendas embedded in multicultural art education, visual culture art education, and art education for social justice. Often accompanied with deep suspicion toward any language that investigates its own historical, political, and poetical conditions of possibility, these claims are based on a belief that impartial science provides the best seedbed for a flourishing democracy. In such democracy, it seems, there is no room for "madness."

Countering such allegations does not necessarily mean one is against science. Science, for example, can help fight the very global warming it participated in generating. Rather, the issue is how we see its relation to democratic encounters between the speaking and listening animals that we are. What people like Pluckrose, Lindsay, and Boghossian perceive as a remedy for dysfunctional democracy is a fundamental separation of those who have the right to speak and those who simply have to listen. For them, there cannot be a genuine encounter between the two—what separates them is the heavily guarded border between truth and madness, a line of distinction drawn by *real* scientists. In words of Jacques Rancière (1994), "Everything speaks, everything has a meaning, to the degree that every speech production is assignable to the legitimate expression of a place" (p. 65). The speech of feminist, queer, and decolonial scholarship is included in, and subsequently excluded from, academia and the society it partakes

in as meaningless babble that any *real* scientist, or anyone else for that matter, should never listen to.

Is such partitioning of roles really democratic or devoid of politics? Or, in keeping with Édouard Glissant (1997), we should ask, "What is it that you are demanding when a language, one single language, would provide you with the key to progress?" (p. 103) To dream of an apolitical, impartial democracy is to dream of a world governed by a universal language that leaves those in power unbothered by speech deemed too aberrant, too particular to be taken seriously.

Luckily, the shelter that dreams provide is fragile and dependent on silence guarding the sleep. And there will be always voices and languages—in art education and elsewhere—shattering this silence, telling of other dreams and realities, enacting the very politics that some, in the name of progress and democracy, wish to restrain.

References

- Glissant, É. (1997). *Poetics of Relation*. (B. Wing, Trans.). Ann Arbor: University of Michigan Press.
- Pluckrose, H., Lindsay, J. M., & Boghossian, P. (2018, October). Academic grievance studies and the corruption of scholarship. *Areo*. Retrieved from <https://areomagazine.com/2018/10/02/academic-grievance-studies-and-the-corruption-of-scholarship/>
- Rancière, J. (1994). *The names of history*. (H. Melehy, Trans.). Minneapolis: University of Minnesota Press.

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

Manisha Sharma

CSTAE Coordinator. Assistant Professor, Art & Art History, Visual Culture Education, School of Art, University of Arizona, Tucson.
Email: visuallinks@gmail.com

Juuso Tervo

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



Guest Columnist: Asavari Thatte, PhD in Art Education from Penn State University
Email: asavarithatte@gmail.com

COMMUNITY AND PARTICIPATORY ARTS: IMPLICATIONS FOR PERSONAL AND COMMUNAL TRANSFORMATIONS

Community arts offer ways for artmaking processes to be communal and participatory endeavors. In this column, I explore ways in which community arts can inform personal and communal transformations by examining two examples of community arts in vastly different geographical and cultural contexts—the United States and India. First, I explore ways in which students at the Urbano project in Boston experience personal transformation and growth. Second, I examine the transformative power of public and community arts to compel a shift in cultural consciousness by examining the works of installation artist Sanjeev Shankar. If the personal and communal are thought of as entities along a continuous spectrum, then inevitably one affects the other. The personal has the potential to affect the communal and vice versa. In the Urbano project, the personal transformations that result from discussions and reflections possess the potential to influence communal change. On the other hand, works of installation artist Sanjeev Shankar, specifically the *Jugaad Canopy*, inform changing perceptions for community members by effecting change from a social to a personal level.

At Urbano, personal transformation is a natural outcome of reflective engagement. Urbano is a nonprofit community art studio that fosters public and participatory arts as a vehicle for personal transformation, community cohesion, and social change for urban teens, professional artists, and community members. In a 2010 study, Dianne Sanchez Shumway found that Urbano challenged youth to consider new perspectives, engage in deep personal

and social reflection, and discuss societal injustices as they engaged in deeply reflective and meaningful discussions. These discussions helped the students reflect on issues they felt passionate about as well as those that resonated with and were relevant to their lives. The act of reflection is powerful and enables students to “become civically engaged in their communities by realizing their roles in it” (D. Sanchez, personal communication, November 24, 2018).

With its different approach to artmaking in a public setting, *Jugaad Canopy*, by Sanjeev Shankar, started out as an idea in the artist’s mind and gradually involved the community as the project unfolded. *Jugaad Canopy* was a public art installation made with the participation of 90 residents of Rajokri, an urban village near New Delhi, India. Constructed for a public art festival in New Delhi in 2008, the artwork was a suspended shade canopy fabricated from 945 discarded cooking oilcans and spread over 70 square meters (Shankar, 2017). Shankar encountered much resistance from the community but forged ahead with his vision for the project nonetheless (Thatte, 2018). As work for the installation progressed, there was a gradual shift in the attitude of community members. The project brought about change by shifting perceptions of a mundane object—the oilcan. Shankar’s work shows how communities can be challenged to reconsider the value of objects and possibly create spaces conducive to innovation.

Both the examples discussed here—the Urbano project and *Jugaad Canopy*—can be understood as social interventions,

according to Jack Richardson (2010), since the process of artmaking inhabits the spaces of daily life and experience and “establishes more direct contact with an audience, and subsequently, with the flow and character of social life” (p. 19). Richardson argues that the constitutive component of such artwork is the process of social exchange and quotes Kester (2004) who states that such artworks “develop a new aesthetic and theoretical paradigm of the work of art as a process—a locus of discursive exchange and negotiation” (p. 12). I argue that such a process of artmaking centered on discursive exchange and negotiation can influence personal change as evident in the example of Urbano and bring about a shift in cultural consciousness of the community as evident in the case of *Jugaad Canopy*.

If you are interested in learning more about how Urbano engage youth with art, join us for the Community Arts Caucus tour at the 2019 NAEA Convention!

References

- Kester, G. H. (2004). Conversation piece: Community and communication in modern art. Berkeley, CA: University of California Press.
- Richardson, J. (2010). Interventionist art education: Contingent communities, social dialogue, and public collaboration. *Studies in Art Education*, 52(1), 18–33.
- Shankar, S. (2017). Sanjeev Shankar—Selected works. Retrieved from www.sanjeevshankar.com/jugaad.html
- Thatte, A. (2018). *Jugaad in innovative making and crafting in India: Examining the work of Sanjeev Shankar*. In E. Garber, L. Hochtritt, & M. Sharma (Eds.). *Makers, crafters, educators: Working for cultural change*. New York, NY: Routledge.

Dianne Sánchez Shumway

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

Eunji Lee

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

Asavari Thatte

Communications Liaison, Independent Researcher. Email: asavarithatte@gmail.com

Kate Collins

CAC Past President. Visiting Assistant Professor, Program Director, M.A. Interdisciplinary Arts Infusion, College of Fine Arts and Communication, Towson University. Email: kacollins@towson.edu



Interest Group

Design Interest Group (DIG)

Become a DIG Member Now! Join on NAEA's website

www.arteducators.org/promo/renew

Student Membership FREE.

Annual Membership: \$10; Lifetime Membership: \$125



Design Interest Group

DIG Website: www.naea-dig.org

Yahoo... DIG membership is up by 250% in just one year! Who are we?

Our membership is made of up art and design educators in public, private, and charter schools and includes educators from nonprofits, makerspaces, higher education, and museums, as well as design-savvy preservice art education students!

A TASTE OF DIG AT THE 2019 NAEA NATIONAL CONVENTION, BOSTON

Remember to confirm times and locations through the Convention program and app.

NEW! DIG Speaker Series, Meeting, and Award* Ceremony

We have invited a compelling keynote speaker to address our DIG community. We'll have lots of time for sharing, meeting, and greeting and unique networking opportunities with like-minded individuals.

Friday, March 15, 2019

8:00-9:20 a.m.

Center/Meeting Room 206/Level 2

Chair: Rande Blank, Chair-Elect: Doris Wells-Papanek, Past Chair:

Jan Norman

*DIG Recognition Award Grant: Two award stipends of \$250 to \$500 will be granted to DIG members who applied and were selected by the DIG Review Team. The outcomes will be announced at the ceremony. This will be a yearly award for DIG members who seek grant money to pursue worthwhile projects and challenges that are design related. Come to hear more about how to apply for 2019-2020!

PRECONFERENCE WORKSHOPS

Design Challenge on the Future of Education

Wednesday, March 13, 2019

John B. Hynes Veterans Memorial Convention Center

On-site: 9:00 a.m. to 4:00 p.m., (lunch on your own from noon to 1:00 p.m.)

Presenters: Robin Vande Zande, Martin Rayala, Ticket Price: \$55

The current use of design thinking and makerspaces in numerous schools indicates that education is shifting to reflect a more creative, collaborative, and self-directed approach to learning. Now may be the right time for art + design educators to take a central role in education! Be part of a design-thinking team that addresses possible future practices in education and then makes predictions about the changing landscape of education. Experience hands-on activities and insightful speakers.

Weaving Design and Computational Thinking Together to Build Future-Ready Art Students

Wednesday, March 13, 2019

Off-site: MIT Museum Building, 265 Mass Ave., Cambridge, MA 02139

9:00 a.m.-noon

On-site: John B. Hynes Veterans Memorial Convention Center

2:00-5:00 p.m.

Ticket Price: \$99

Join the AET and DIG Interest Groups for an exciting and informative preconference day. Start at the MIT Makerspace and Game Lab, where participants will spend the morning exploring and learning. Professors and graduate students will showcase advancements they developed that bring computer science, art, and design together to build career skills for young learners. The remainder of the day will be spent on-site.

ADDITIONAL DIG SESSIONS NOT TO BE MISSED!

Visible Learning & Design Thinking Methodologies for K-16 Art + Design Educators

Thursday, March 14, 2019

1:00-1:50 p.m.

Center/Meeting Room 308/Level 3

Presenters: Rande Blank, Diane Richards, Stephanie Silverman

Learn how K-12 educators are successfully implementing the design-thinking process to lead students in meaningful problem-solving experiences and maximizing the potential for student devised creative solutions. Takeaways provided.

AICAD Live Learning Lab

Saturday, March 16, 2019

Noon-12:50 p.m.

AICAD Live Learning Lab

Center/Meeting Room 201/Level 2

Presenter: Rande Blank

The University of the Arts Presents: Inspiring & Experiential Design Thinking Artmaking Activities

Design-thinking challenges are focused on teaching students how to become independent, innovative, and thoughtful decision makers. Identify and participate in design-thinking activities to explore the process for K-12 educators.

Art and Design in Action: Stories to Share, Lessons Learned

Saturday, March 16, 2019

5:00-5:50 p.m.

Center/Meeting Room 203/Level 2

Presenters: Doris Wells-Papanek, June Krinsky-Rudder

This dynamic, hands-on session will share insights into integrating art and design in your classroom. Walk away with compelling actions you can take toward creative problem-solving.

Play, Connect, Lead: Experience Best Practices From Summer Studio Design Thinking in Communities, Schools, Classrooms

Saturday, March 16, 2019

5:00-5:50 p.m.

Center/Meeting Room 204/Level 2

Presenters: Janice Norman and Summer Studio Participants

DIG and Summer Studio Design Thinking learners and leaders unite and share a hands-on exploration of best practices for design challenges using PLAY, CONNECT, and LEAD strategies.

WELCOME: INCOMING CHAIR, DORIS WELLS-PAPANEK

Doris will become the DIG chair at the 2019 National Convention in Boston.

As founder and director of the Design Learning Network, she is passionate about empowering learners of all ages, as well as educators, as they learn to become confident and creative problem-solvers, act as purposeful makers, take ownership of their learning, and make mindful choices. ■

Rande Blank

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

Doris Wells-Papanek

DIG Chair-Elect and Webmaster. Office: 608-798-1-78. Cell: 847-772-9959. Email: doris@designlearning.us

Jan Norman

Past DIG Chair. Director-Summer Studio Design Thinking. Cell: 610-608-9200. Email: jannorman728@gmail.com



Columnist: Alice Wexler, DSAE Co-Chair

The discourse of Universal Design, however, gains popularity in design, criticism, journalism, and scholarship as a common sense strategy for making built environments more usable for all people. While few would object to the promise of a more usable world for everyone, I argue that the portrayal of Universal Design as simply a form of neutral, common sense ‘good design’ (and not design that ensures accessibility for disabled users) distances this approach from the civil rights mandates of the ADA and, by extension, from the notion of disability itself.” (Hamraie, 2016, p. 2)

I mistakenly thought until recently that universal design (UD/UDL) was an uncontested platform that disabled and nondisabled people alike believed to be a progressive way of conceiving and constructing the built environment for “all.”

In 1985, a disabled architect, Ronald Mace, coined the term “universal design.” My assumption was challenged, however, when a reviewer of a book chapter in which I mention UDL took me to task. Why hadn’t I unpacked and examined this seemingly positive step toward a bright future where people of difference are accommodated? While advocates assume UDL to be inherently good, although neutral toward disability, my research led me to discover that critical disability scholars, such as Aimi Hamraie (2016) in “Universal Design and the Problem of “Post-Disability,” consider UD to be rooted in ablest ideology. What I discovered is that “Universal Design’s relationship to disability has been a frequent subject of debate since the mid-1990s,” more than 20 years after the passage of the Americans with Disabilities Act (ADA) (p.2).

Regarding these assumptions about UD, “Critical disability theorists emphasize

instead that the design of ‘habital worlds’ must involve treating disability itself as a valuable way of being in the world, one that societies must work to accept and preserve rather than cure or rehabilitate” (Garland-Thomson, 2014, p. 300). Garland-Thomson suggests that a habital world requires inclusive discourse and understanding of disability, a step beyond accessible structures.

Abelist ideology appears as common sense, in the same way that *white* is invisible. In other words, ableism and privilege are both assumed, accepted, and expected. For example, design historian Stephen Hayward (1998) writes that since the 1930s, the concept of “good design” as common sense has been an “exercise of power, concomitant with a hegemonic idea of progress or modernity, and the antithesis to a contrary world of ‘bad’ or ‘uncultivated’ design” (p. 222). Disability historians have uncovered the connection between late 19th-century and early 20th-century efforts to make the world disability-free, efforts that were seemingly not only common sense, but also humanistic.

The barrier-free design movement that began in the early 1960s, although an effort to re-include disabled civilians, was nevertheless an inherently normalizing process rather than a challenge to normalization. In 1997, I witnessed the persistence of such abelist efforts at a special education “barrier-free” school in upper Manhattan, the first of its kind in the borough. Physical therapy was composed of well-meaning professionals insistent that young people with cerebral palsy and similar disabilities use the cumbersome, time-intensive, and painful process of putting on braces and a “walker” so that a wheelchair user might walk a few feet on a level surface with short rests. For example, a contractual agreement specified for one 10-year-old that every morning he leave his wheelchair and “ambulate” to breakfast and then back to class. His resistance was considered a power struggle with adults, which interfered with his motor plan. Such assumptions are functions of

the medical model by which the school system is driven. Robert McRuer (2006) calls such programs “compulsory able-bodiedness.”

Returning to UD, Mace’s concept was an interdisciplinary model that “drew upon disability rights, culture, and anti-institutionalization positions to challenge architects’ conceptions of disabled people as an insignificant and powerless population” (Hamraie, 2016, p. 10). Although Mace foregrounded disability, later proponents minimized or neutralized disability as a result of architects’ and designers’ resistance to ADA. Thus, UD became a far more neutralized, ahistorical, and apolitical platform than originally intended. Hamraie calls this phenomenon a “reemergence of ‘post-disability’ ideologies, which imagined a world without disability and denied the existence of disability discrimination” (p. 12). ■

References

- Garland, Thomson, R. (2014). A habitable world: Harriet McBryde Johnson’s case for my life. *Hypatia*, 30(1), 300-306.
- Hamraie, A. (2016). Universal design and the problem of “post-disability.” *Design and Culture*. Retrieved from: <http://dx.doi.org/10.1080/17547075.2016.1218714>
- Hayward, S. (1998). Good design is largely a matter of common sense: Questioning the meaning of ownership of a twentieth-century orthodoxy. *Journal of Design History*, 11(3), 217-233.
- McRuer, R. (2006). *Crip theory: Cultural signs of disability and queerness*. New York, NY: New York University Press.

DSAE members, new members, curious people: Join us at the DSAE Business Meeting* in Boston: Thursday, March 14, 2019, 2:00-3:50 pm.

*Check the Convention program and app to confirm time and location.

MARK YOUR CALENDARS:

The 2nd International Conference on Disability Studies, Arts & Education, October 3-5, 2019. Call for papers is now open: <https://www.dsae2019.com>

Alice Wexler

DSAE Co-Chair. Professor of Education, Emerita, State University of New York at New Paltz. Email: awex26@gmail.com

John Derby

DSAE Co-Chair. Art Teacher, Olathe East High School, Olathe, KS. Email: jkderby@olatheschools.org

Interest Group

Early Childhood Art Educators (ECAE)

Greetings fellow early childhood art educators!

As the 2019 NAEA National Convention draws near, I thought I would use this column to share a bit about what you can expect from ECAE this year in Boston. In addition to the business meeting that is open to all conference attendees interested in early childhood art education, nine additional ECAE sessions are scheduled. We have a lovely balance of presentations that are grounded in both theory and practice. Sessions address issues related to research with young children, infant and toddler artmaking, relationships between art and nature, inspirations from Reggio Emilia, explorations of materials, and curriculum.

- **Exploring and Engendering Curricular Cross Pollinations with Early Childhood Art.** Heather Kaplan and Shana Cinquemani explore ways that early childhood art education, choice, and teaching for artistic behavior philosophies can work together to foster meaningful and socially relevant child-centered art teaching.
- **Artful Explorations: Creating Arts-Rich Explorations of Engineering through Design-Based Learning in Early Childhood.** Angela Eckhoff explores the intersections

between design-based learning, early engineering, and the visual arts through images of videos of children's work from early childhood classrooms that utilize design-based learning.

- **Growing Out of Early Childhood: Investigating the Perceptual Transitions of Young Children.** David Herman Jr. shares research findings and pedagogical implications for early childhood studies in art education that illuminate how young children begin to gain a different understanding of their relations with materials as they move into preadolescence.
- This year the ECAE group will offer two sessions that explore issues related to early childhood art education in Reggio Emilia, Italy. **The Fundamentals of the Reggio Approach and Visiting Reggio Emilia, Italy, On Your Own.** Pam Krakowski and Marissa McClure Sweeny offer insight on how the Reggio philosophy may inform participants own practice, and offer a comprehensive understanding of how to successfully visit Reggio Emilia outside the context of a traditional study tour. **Reggio Emilia Inspired Early Childhood Atelier: Conflict Between Local and Corporate Knowledge as Power.** Tahmina Shayan draws upon

Foucault's theories of power, truth, and knowledge, to explore how Reggio Emilia inspired early childhood atelier or studios to adopt local knowledge in relation to Reggio Emilia philosophy.

- **The Scribble Squad: A Portrait of Young Children's Collaborative Artmaking With Families and Caregivers.** Five members— Marissa McClure Sweeny, Shana Cinquemani, Jennifer Combe, Lillian Lewis, Meaghan Brady Nelson—of an online collaborative group of artists, teachers, parents, and caregivers called "The Scribble Squad" share their experiences making art with infants, toddlers, and preschoolers.
- **Lingering Inequalities in the Study of Children's Art and Culture.** Christopher Schulte, Hayon Park, and Tahmina Shayan explore the possibilities of a critical, justice-oriented approach to thinking and doing research with young children to address some of the lingering inequalities facing young people.
- **I Loved the Dead Bunny: Young Children's Artistic Encounters in the Woods.** Rebecca Taudien explores how young children relate to and engage with nature through photography, specifically when the children discovered a dead rabbit in the woods.
- **An Aesthetic and Emplaced Approach to Thinking With Materials in Early Childhood**

Education. Laura Traflet introduces an early childhood curriculum centered on thinking with materials and intended to stir aesthetic, educational, and political dialog about the future of early years art pedagogy.

The delicate balance of bridging theory and practice is one that I think about a lot in my own research and teaching. I hope the sessions this year will help conference participants work on this balance themselves and carefully consider ways to bridge this complicated gap. See you in Boston! ■



(Left) The Scribble Squad. Collaborative watercolor painting made by Iko (2.4 years old) and his mother. Both artists worked at the same time to add watercolor to blank paper. (Right) The Scribble Squad. Glitter painting from a child-directed painting session. Monte (3.1 years old) chose paint, location, and quantity of paint, then used brushes, cotton swabs, or rollers to move paint. Glitter and rhinestones were selected by Monte and placed after painting.

Shana Cinquemani

President. Assistant Professor of Art Education, Michigan State University, East Lansing, MI. Email: inquema@msu.edu

Kristine Sunday

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

Guest Columnist: Jim Sanders, Associate Professor, Department of Arts Administration, Education, and Policy (AAEP), The Ohio State University, and Treasurer, International Society for Education Through Art. Email: sanders-iii@osu.edu

REVIEWING NAEA'S HISTORY IN *DISCIPLINING EROS*

NAEA accepted my *Disciplining Eros: Exploring Sexuality Subjects Through Art Education* manuscript proposal more than a decade ago—it was released in Seattle in spring 2018. The 10-plus years of its writing were characterized by shifting legal, social, and scholarly contexts and premises. Such changes seem likely to continue in the current national and international political climates. The book encourages art educators to support ALL students by thinking with them through the historic transitions they're likely to experience, being mindful of those who have led our struggle for human rights and social justice. The first section of the book attempts to tease out the multiple ways sexual intelligibility was being obscured through editorial practices, privileging of heteronormative discourses, textual framings, and similar abuses.

I consider erotic subjectivity and identifications as fluid and complex concerns that are subject to the demands of state and federal laws, scriptural mandates, and social pressures from within and outside one's primary peer group. Readers are asked to consider how we are all embedded in ongoing struggles for human rights and equity concerns, concerns an NAEA task force has been charged with examining. Hopefully this column will contribute to that work by discussing a few examples of past injustices (un)intentionally institutionalized—whether in print or in caucuses—and special interests that are marginalized at annual delegate assemblies by having no voting powers.

NAEA leadership structures and bylaws have assured that change is difficult to entertain. However, the time is right for reconsideration of the roles interest groups (IGs) and caucuses have played in sustaining leading-edge research informing best practices in our field and recognition of the social impact of art educational pursuits in schools, museums, and communities.

The changes Executive Director Deborah Reeve and the current board's leadership have supported are encouraging, so I'd like to be clear that this review of historic injustices is in no way intended to cast aspersions on such noteworthy efforts.

Today's students appear quite open to the changes that have unfolded over the past decade, and as art educators, we can align our lessons to reflect their sense of inclusivity, tolerance, and trust in our shared humanity. The field has helped shape attitudes toward sexuality subjects in the past, so by taking responsibility for its rethinking and "coming clean" about how past leaders have created impediments and lobbied against equal treatment and respect, we can be empowered to chart new future possibilities.

An example of earlier inequities concerns the harms to which we risk subjecting young queer students by insisting they secure parental permissions to participate in our studies (see Sanders & Ballengee-Morris, 2008; D'Augelli & Hersherberger, 1993).¹ Too frequently, such students then become subject to abuses at home or homelessness. LGBTQ+ youth are framed only as victims of bullying and abuse or being statistically more likely to attempt or commit suicide (Bureau of Justice Statistics, 2013, p. 118). Simply by recognizing same-sex attracted artists in history, students can begin to develop a sense of pride, and perhaps comfort, in knowing they, too, can contribute to our cultural legacies. From the book:

Before 1995, NAEA journals published protests against scholars seriously addressing diversity and sexuality concerns.... [T]reating these authors as if their concerns had little or nothing to do with art education. They largely absolved themselves of any need to attend to queer concerns beyond the oft-repeated mantra of being conscious of issues related to race, class, gender, ability and sexuality.

I consider erotic subjectivity and identifications as fluid and complex concerns that are subject to the demands of state and federal laws, scriptural mandates, and social pressures from within and outside one's primary peer group.

It was painful to read veteran art educators (Ziegfeld et al., 1980) argue that caucus or special interest study groups in NAEA could be divisive and were therefore not needed.... Feldman (1993) belittled the kind of impassioned and well-reasoned arguments later advanced in NAEA journals by Check (1994) and Lampela (1994, 1995, 1996), who—along with Honeychurch (1995), Blair (1996), Albers (1999), Zimmerman (1990), and others—encouraged NAEA members to contemplate sexuality subjects. (Sanders, 2018, p. 17)

The LGBTQ+ IG has long welcomed allies and participation of ALL NAEA members, and through "Big Gay Church" assemblies over the past decade, hundreds of attendees have formed a loving and compassionate congregation that served witness to the sense of joy and comradeship our IG fosters. I encourage readers to consider purchasing my book, which includes coauthored interruptions written with Mindi Rhoades and a half dozen student artists from The Ohio State University, and closes with an interview with Nick Cave, who also graces the cover.

¹ All references in this column available upon request.

Courtne Wolfgang

Past President. Email: cnwolgfang@vcu.edu

Barry Morang

President. Email: wmorang@gmail.com

Carlos Cruz

President-Elect. Email: carlosacruz77@gmail.com

Tara Rousseau and Jess Graff

News Columnists. Email: tara.rousseau@toronto.ca; jlgraff17@gmail.com

Guest Columnist: Andrea Elliott, Chair of Lifelong Learning Committee; Instructor of Art Education, Department of Art and Design, Converse College; and PhD Student in Art Education, University of Georgia. Email: Andrea.Elliott@Converse.edu.

Recently, I have become interested in material culture studies and how they can impact preservice art educators.

Furthermore, I have also realized that within the exploration of material culture, we are also creating a connection between lifelong learning as well. Blandy and Bolin (2018) suggested, "It is in the material culture of our lives, found in the past and present, close by, or perhaps at a distance, wherein we grasp a rich and resonant understanding of others as well as ourselves" (pg. 58). Many times, as my preservice teachers studied and reflected upon their personal artifacts and collections, dialogue surrounding inheritance and memories would often arise. Therefore, we realized that our memories from the past continue to mold who we are as we cherished the collections and artifacts with which we had been gifted. In essence, we begin to weave the fibers of our past into our present being as we learn and grow in a way that not only preserves the past, but gives us insight into our own identities.

To further our material culture studies, I conducted an activity where I asked the students to bring an object that they inherited. We carefully observed the artifacts, wrote self-reflections, and answered questions pertaining to the objects. I even showed them an ornament from my collection (Figure 1). It was given to my husband for his first Christmas by his late great grandmother who had carefully hand stitched the design. This ornament, along with many others, were a part of his mother's collection for most of his life, and when we were married, she passed the collection to me.

The students and I discussed the memories that these objects evoked and the ubiquitous lifelong learning each object held. Therefore, our discussion began to center around not only the memories from our loved ones, but the lessons we learned from them that have influenced our lives and are part of our identities.

One student brought her collection of salt and pepper shakers (Figure 2). She explained that her collection was quite large, having inherited a collection after her grandmother passed away and adding

to it ever since. She talked of how she was always searching for more interesting salt and pepper shakers that would enhance the collection. She mentioned that many of her memories with her grandmother often took place in the kitchen and that her grandmother taught her how to cook. Today she enjoys baking in her free time because of the lessons learned so long ago.

In conclusion, we discovered that these objects revealed a significant connection between the past and present that provide a gateway into our identities as we uncovered memories, stories, beliefs, and many other facets of what has forged us into who we are. These objects have the power to connect us to places and people from the past as we delve into the stories and memories that the objects embody. It is through material culture studies that we develop an understanding of "the people involved with their construction, use, and preservation," and, in turn, they supply "us with contemplative passageways to connect with others across time, culture, and location in ways that cannot always be accomplished through ideationally based conversation alone" (Blandy & Bolin,

2018, pg. 50). In all, this was a beneficial activity that aided in connecting the present with the past and emphasized how lifelong learning plays a significant role within our identities, and how we continue to transfer knowledge and culture from one generation to the next through material culture. ■



Figure 1 (left). Christmas ornament. Photo credit: Andrea Elliott. Figure 2 (right). Converse College student's salt and pepper shakers. Photo credit: Andrea Elliott.

Andrea Elliott

LLL Chair. Instructor of Art Education, Converse College, Spartanburg, SC. 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

Did I take the time to tell you “thank you” yet today? Ah... so many opportunities to express gratitude to others. So many opportunities to recognize gratitude when it is given as a gift.

Another season of harvest and holiday seems to have just morphed into a new year of resolutions made, resolutions kept, resolutions discarded. I am so very good at making resolutions. Keeping those resolutions? Not so much! My new and improved plan is to simply be more grateful. That new and improved plan extends to the job, the classroom, the store check-out lane, and traffic lights. No limit of reason or opportunity to express gratitude or accept gratitude. To infinity, and beyond!

While I would love to have more funding for teacher/teacher-prep professional development activities, I will be more grateful for the opportunity to interact with dedicated professionals in the workshops I have. I will be more intentional in expressing my gratitude to dedicated educators and future teachers.

While I would love to have more funding for travel throughout my state to serve stakeholders, I will be more intentional in finding pockets of opportunity in virtual travel, distance learning, and hybrid platforms for sharing ideas and possibilities. And, then, being grateful for that.

While I would love to have more funding in purchasing actual supplies to use in hands-on teacher experiences, I will be more intentional in using “found” and recycled supplies, perhaps even stretching my gray matter in creating meaningful classroom experiences out of free supplies from nature. And, then,

taking time to acknowledge the beauty that exists all around me in both obvious and subtle ways.

While I would love to have more funding in (insert your own needs here)...

There are so very many reasons to express gratitude to others. There are so many reasons to graciously accept gratitude as it comes back to us from others. I get so busy in getting things done, tasks accomplished, items crossed off the list, that I wonder how many times I have actually missed the chance to make one more friendly gesture, direct one more sincere smile, or extend one more sincere kindness.

How many times have I been too focused on the lesson plan and failed to take the time to really see the need of a student? I will take more time to be grateful for signals from those with whom I work.

How many times have I been too impatient when considering another’s thought because I just knew that my idea had more merit? I will take more time to be grateful for the chance to stretch my understanding of differing opinions.

How many times have I been too busy to take the time to sit down and send an actual letter to let others know how grateful I am for any number of reasons? I will take more time to express gratitude to those who have brought beauty into my life.

Art holds the promise of so much. And, art holds the promise of so much for so many. Please think for a moment... Do you remember why art called to your heart? What promise did it hold for you? Was there a defining moment you recall that steered you to this path in art education? Do you need an excuse to steer yourself back to that same path? Perhaps that course correction may present itself in the form of sharing gratitude and

My new and improved plan is to simply be more grateful. That new and improved plan extends to the job, the classroom, the store check-out lane, and traffic lights. No limit of reason or opportunity to express gratitude or accept gratitude. To infinity, and beyond!

accepting gratitude. We can all work on taking more time to be grateful in a world that is fraught with any number of unpleasantness, big and small. We can use gratitude as a free way to feed the soul, refresh the spirit, lighten a load, and allow more space for the miracle of art into the lives of our students—and for each of us, as well.

Have I said yet how grateful I am for you? How grateful I am that you have dedicated yourself to sharing art with others? Have I properly expressed my gratitude for you as you travel your difficult journey in guiding students through life?

Please accept my heartfelt gratitude for gifting those with whom you work with the very best of YOU!

Thank you for being the daily difference-maker in the classroom, and again—to infinity, and beyond! Thank you all for choosing to teach. Please take good care, friends. ■

Debra Wehrmann DeFrain

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

Limeul Eubanks

NASDAE Past President. Visual and Performing Arts Director, Mississippi Department of Education. Email: LEubanks@mdek12.org

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

Vicki Breen

NASDAE Advisor. Arts Education Administrator, New Mexico Public Education Department. Email: Vicki.Breen@state.nm.us

RESEARCH AS CATALYST FOR SHARING THE TRUE VALUE OF ART EDUCATION

A few years back I attended Harvard's Arts and Passion-Driven Learning Institute¹ and had the privilege to experience Yo Yo Ma and the Silkroad Ensemble in what remains one of the most captivating productions I have ever encountered. The performance—a dynamic arrangement of aching beautiful music and visual delights of traditional cultural instruments, textiles, and the real-time art of Kevork Mourad—was a perfect example of art's power to affect us in ways that transcend measurement. Despite my persistent tendency to analyze art experiences for potential classroom applications, the performance elicited reactions of being both lost in and elevated by its richness.

One thing we in the field can all agree on is the value of art education. Yet in a data-driven society, there remains a quandary as to how best to focus energies to help others value art and art education.

Adding to this experience, I sat directly behind Howard Gardner. His presence was a fitting reminder of art's universal connective power. Gardner's (1983, 1993, 2004) work on multiple intelligences (MI) was, 20 years before, the focus of one of my very first research papers. The work affected my personal approach to teaching and learning and, ultimately, my decision to become an art educator.

Though debate around the success or appropriateness of incorporation by practitioners remains, MI theory irrevocably shaped the education field. It caused the education world to not only examine the modes in which

learners exemplify intelligence, but also to recognize various ways of knowing and, consequently, of teaching. These considerations pushed individuals to examine preconceived rankings of these modes, which for some—myself included—evolved directly into a high esteem for the varying strengths and contributions for which art so beautifully makes a space.

Gardner's work is, however, a testament to the power *and* the limitations of scientific research. By this I do not intend in any way to imply that his or any other research regarding cognition or art education lacks value; on the contrary, research provides crucial means to both inform and affirm practice. I value research and am currently pursuing a PhD. Likewise, NAEA has focused much effort and energy in recent years on research, to powerfully informative ends.

It is nonetheless imperative to remember that data and research findings constitute only one component toward influencing policy and action. As Gardner himself reminds us, the implications of scientific findings are not determined by findings alone; the corresponding actions must inherently be shaped by that which we value (Project Zero, 2016). One thing we in the field can all agree on is the value of art education. Yet in a data-driven society, there remains a quandary as to how best to focus energies to help *others* value art and art education.

If we are to truly influence public opinion—and, in turn, public policy—regarding art education and administration, we must not look to research or data as the sole answer. Though statistics are often the language of advocacy, this approach without narrative is easily forgotten in the cacophony of other voices. It appears, therefore, we should take a page from our teaching playbooks to strengthen advocacy efforts. As the result of findings, including those of Sylwester

(1994) and Tung et al. (2017), we understand that students learn and retain information more effectively in tandem with emotional appeal. This concept undoubtedly translates to education *about* the value of art education.

Fortunately, our field offers myriad examples of art impacting students' lives, as well as the unique ability to convey the intrinsic value of art education emotionally through art itself. Sharing these stories and products provides a voice with emotional appeal that research findings alone never will.

Youth Art Month² facilitates just such opportunities each March. This month-long celebration and similar campaigns, such as National Arts in Education Week during the second week of September, provide collaborative avenues testifying to the value of art education. Joining the celebration—through state participation, initiation of local events, or social media engagement—inherently advocates for art and art education. Though research can be useful, your voice, your narrative carries the true power of connecting society through art. Never assume society knows the value of art education. Keep echoing stories that illustrate and celebrate its value! ■

References

- Gardner, H. (1983, 1993, 2004). *Frames of mind: The theory of multiple intelligences*. New York, NY: Basic Books.
- Project Zero (2016, July). *Howard Gardner Discusses Multiple Intelligences* [Video]. Retrieved from <https://m.youtube.com/watch?v=8N2pnYneoZA>.
- Sylwester, R. (1994). How emotions affect learning. *Educational Leadership*, 52, 60–66.
- Tung, C., Amin, H., et al. (2017). The influences of emotion on learning and memory. *Frontiers in Psychology*, 8, 1454.

¹<https://www.gse.harvard.edu/ppe/arts-and-passion-driven-learning>

²<https://councilforarteducation.org/youth-art-month/state-yam-info>

Interest Group Retired Art Educators Affiliate (RAEA)



Do you want to know more about RAEA?

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

Do you want to know more about RAEA? Check out our e-Bulletins at: <https://www.arteducators.org/search?q=raea+e-bulletin>.
The RAEA e-bulletin is co-edited by Robert Curtis, Michigan, and Dean Johns, North Carolina.

Columnist: Woody Duncan

Across the country, every year, art teachers hold conferences and workshops to enhance their craft. This November, in Albuquerque, New Mexico, art teachers celebrated Dias De Los Muertos as the theme for our state convention. It was a very successful celebration along with being a rich, rewarding educational experience. In addition to all the fun, our keynote Marilyn Stewart helped us understand the art teacher's role as a curator. Laurie Gatlin pointed out the power of using "reflective journals" in the classroom. State conferences are important, but nothing compares to our annual NAEA National Convention. Art educators across the nation are making plans for the next convention in Boston. I first discovered the power and lasting impact of these annual gatherings when I attended my first one in St. Louis in 1976. I truly hope you have the opportunity to attend.

Retired art teachers are also getting ready for Boston. We bring years of experience that we are willing to share, especially with teachers who are just entering the field. We are very active in our local communities. We may be "retired," but believe me, we are still quite active and involved.

NAEA IN BOSTON

I hope you are planning to attend the 2018 NAEA National Convention in Boston, March 14-16. Check the NAEA website regularly at www.arteducators.org and register as early as possible. Registering early is important so you can sign up for the workshops and tours of your choice. You don't want to miss any of the opportunities offered this year in Boston, so sign up early.

RAEA members are an important part of NAEA, and many of us continue to attend the NAEA Convention year after year. Be sure to plan ahead: After Boston, NAEA heads to Minneapolis in 2020, then to Chicago in 2021, and back to New York City in 2022.

2018 RAEA SILENT AUCTION— PLEASE DONATE YOUR ORIGINAL ART

Retired art educators hold this silent auction at each NAEA Convention. The money raised allows RAEA to fund awards for the Outstanding NAEA Student Chapter and the National Emeritus Art Educator. Any NAEA member may donate items for the auction. Please consider donating an item of your original art for the auction in Boston. The RAEA Silent Auction will be held during the Opening Night PARTY on Thursday, March 14, 7-9 p.m. A BIG thank you to Anne Becker for stepping up to take charge the Silent Auction in Boston.

Below are links to information and the auction bid form. Please print and complete TWO copies and bring them with your auction items.

You can download a Silent Auction bid form at <http://www.taospaint.com/RAEA2019B>

You can download info about the Silent Auction at <http://www.taospaint.com/2019SilentAuction.pdf>

Please feel free to share this information with other art educators. Any NAEA member may donate to the auction.

If you have any questions about the RAEA Silent Auction, you can contact me at woodyduncan@comcast.net or call my cell at 913-963-1472. ■



SILENT AUCTION

sponsored by RAEA

CALL FOR ENTRIES Boston 2019

All NAEA members are invited to donate a piece of their own original artwork for the Silent Auction sponsored by RAEA. All proceeds support the RAEA Awards Program.

CATEGORIES FOR ARTWORK INCLUDE

Painting – drawing – mixed media –
printmaking – fabric

Jewelry – sculpture – ceramics –
photography – glass

For information and donation form, contact Woody Duncan at woodyduncan@comcast.net

The passion of retired art educators does more than impact the lives of our past students. We continue to serve as a resource of experiences to inspire, foster excellence, and offer new insights into a profession we love and cherish.

2017-2018 RAEA BOARD

President: Woody Duncan, New Mexico. woodyduncan@comcast.net

President-Elect: Rick Lasher, New York. ricklasher@aol.com

Past President: Linda Willis Fisher, Illinois.

E-Bulletin Co-Editors:

Dean G. Johns, North Carolina and
Robert W. Curtis, Michigan

Secretary: Becky Blaine, Illinois

Treasurer: Kathryn Hillger, Illinois

Membership Chair: Patsy Parker, Virginia

Awards Chair: Emily "Boo" Ruch, Tennessee

Silent Auction: Anne Becker, Illinois

Photographer: Dan DeFoor, Georgia

Woody Duncan

RAEA President. Email: woodyduncan@comcast.net

Linda Willis Fisher

RAEA Past President. Email: lmwfis@ilstu.edu



SEE YOU AT THE CONVENTION! CALL FOR NEW CHAIR-ELECT!

As we near the NAEA Convention, I would like to take a moment to thank SRAE for allowing me to serve as chair for the past 2 years. I would also like to take this opportunity to introduce Christina Hanawalt, assistant professor of art education at the University of Georgia, as the incoming chair. This transition in leadership also means that we will be electing a new chair-elect. If you are interested in serving with the interest group, please make sure that you come to the SRAE Business Meeting during the Convention. And now, I would like to pass this writing and this newsletter to Dr. Hanawalt.

Indeed, we live in complex time that is at once overwhelming and full of potential. Likewise, current research dialogues leave us dizzy with possibilities, pondering the value of past approaches and the validity of new recommendations.

Many thanks to Samantha for her amazing leadership over the past 2 years! I am thrilled to be able to serve as the incoming chair of SRAE and look forward to continuing the work of this interest group, which aims to foster the exchange of ideas about research and inquiry in the field of art education. In the August 2018 issue of *Studies in Art Education*, Stephen Carpenter titled his editorial "In the Shadow of Change," and in that piece he asserted, "Art education research emerges from a growing collection

of ideologies and methodologies informed by shifting social, cultural, political, and technological contexts" (p. 182). Indeed, we live in complex time that is at once overwhelming and full of potential. Likewise, current research dialogues leave us dizzy with possibilities, pondering the value of past approaches and the validity of new recommendations. This is a dynamic time to engage in critical dialogue around a shared pursuit of art education research as an interest group. I am certain that the SRAE sessions at the upcoming NAEA Convention will lead the way in this dialogue.

The purpose of SRAE is to make room for a wide variety of research voices at the national convention. In particular, SRAE seeks to support the voices of emerging researchers, such as those in graduate school. Sessions will highlight the work of both established and emerging scholars through peer-reviewed and standing sessions. The standing sessions hosted by SRAE include the following:

- The Marilyn Zurmuehlen Working Papers session. This session showcases cutting-edge PhD candidate research from across the continent. During this extended session, PhD candidates speak in 10-minute sessions about their end-stage work.
- The Elliot Eisner Doctoral Research in Art Education session. Sponsored by SRAE and *Visual Arts Research*, this session will aim toward recognizing and supporting doctoral research in art education. The session includes presentations by both the award winner and the runner(s)-up.

In addition to these, the SRAE leadership board hosts several sessions at the

conference. This year the Chairperson's Salon hosts a panel discussion with audience participation on the scholarship practices of higher education faculty. Panelists include SRAE Chair Samantha Nolte-Yupari, Ross Schlemmer, Lisa LaJevic, and Amanda Alexander.

The chair-elect's Then and Now panel features the work of new and seasoned scholars around an issue that has been theorized and researched over a period of time. This year I, as chair-elect, will be joined by Charles Garoian and Jorge Lucero, each of whom will speak extemporaneously about how collage, as theory and gesture, complements and affirms practices of making, teaching, research, and mentoring in higher education.

SRAE welcomes everyone from across interest groups at the Convention. We look forward to seeing you in March! ■

References

- Carpenter, B. S. (2018) In the shadow of change. *Studies in Art Education*, 59(3), 181-184. <https://doi.org/10.1080/00393541.2018.1482517>

Issues Group

Special Needs in Art Education (SNAE)



<http://specialneedsart.weebly.com> | www.facebook.com/groups/1598777830388913

Columnist: Doris Guay

Recently I read a book by Mark Haddon that my granddaughter shared.

The main character, Christopher, a teen with autism, has many strengths. He believes in his abilities to accomplish his goals and has the persistence to keep trying despite his ability constraints and the discouragement of others. Toward the end of the novel, Christopher runs away. Making his way, alone, through the great city of London, he solves one problem after another and asks for assistance when needed to find the place his mother lives, a place he has never been to.

For many of us, meeting the challenges of working with learners experiencing physical, developmental, emotional and/or sensory disabilities is as daunting as Christopher's journey. Through our teaching journey we continually need information, understanding, persistence, time, and confidence in our abilities to solve problems. We also need to seek the assistance, ideas, advice, and support of colleagues, mentors, and friends, in person and online.

Our SNAE Facebook page, a place for art teachers who work with learners experiencing disabilities and/or psychological trauma, is a special place where experienced art educators share with one another. Many times as I respond to questions, I recommend books and lesson resources that can provide a foundation for thought, problem-solving, and planning. The objective of this month's column is to recommend resources, those often mentioned on our SNAE Facebook page. Without continuing to learn, the constraints of our classroom challenges loom as large as Christopher's. I challenge all to read and/or reread relevant publications of NAEA, VSA of the Kennedy Center, and several independent publishers.

Particularly relevant to the questions and concerns of many SNAE Facebook communicators would be the texts *Reaching and Teaching Students with Special Needs through Art* (Gerber and Guay), *Understanding Students with Autism Through Art* (Gerber and Kellman), and *Including Difference: A Communitarian Approach to Art Education in the Least Restrictive Environment* (Kraft and Keifer-Boyd). These publications, available through NAEA (at a discount to members) and on Amazon, are foundational texts that provide background and ideas for teaching and managing classrooms that include learners with abilities that may be different from those of others in our classes. Visit the NAEA website to find resources useful for planning art curriculum for all students, including publications that address integrated/interdisciplinary curriculum, collaborative projects for social justice, thinking and designing to improve our world, global understanding through art, choice-based art education, and studio thinking. Also peruse the book offerings listed on the NAEA website—there are many helpful books for continued learning and daily planning.

Another important resource for curriculum and modifications for students who learn differently is the website, education.kennedy-center.org.¹ This is the site for VSA, the publisher of lesson materials for learners of different ages and abilities. *Yo Soy...Je Suis... I am... Because you are*, has been published online each year since 2015. Units (lessons) are substantive. They address National Standards and are focused on learning in, through, and about art in today's world. All lesson plans and their relevant resources can be downloaded and printed for use. *Start with the Arts*, developed for young children and designed to work with early childhood themes, is available. We have posted some of the more difficult to find resources on our Facebook page.

So many of our learners come to school with heavy burdens from their homes and communities. They need our expertise, understanding, and ability to give them opportunities to work with art.

In closing, I want to reference two additional resources that are my favorites. Published by Davis, *Teaching Meaning in Art Making* (Walker) is particularly valuable. This volume helps get students to make personal connections with their art, another frequent issue on our Facebook page. Personal connection keeps students engaged and keeps art education from succumbing to the trite. The last book to recommend is a 2018 publication of *Art for Children Experiencing Psychological Trauma: A Guide for Art Educators and School-Based Professionals*. So many of our learners come to school with heavy burdens from their homes and communities. They need our expertise, understanding, and ability to give them opportunities to work with art.

The 2019 NAEA National Convention in Boston is upon us. See you there. Believe, persist, and know you are your own and our greatest resource. We are all continuous learners! ■

References

Haddon, Mark (2003). *The curious incident of the dog in the night time*. New York: Vintage Books.

¹ To access the resources, log in to the site, click on "Education," then click on "Art and Schools," then click on "The Arts and Special Education." Scroll down and click on "Resources for Educators and Parents."

Doris Guay

SNAE President. Email: dguay@kent.edu

Lauren Stichter

SNAE President-Elect. Email: lstichter@gmail.com

Julian Dorff

Past President and Columnist. Email: jdorff@kent.edu



Interest Group Women's Caucus (WC)

<http://naeawc.net>



WC Blog: <http://naeawcvoices.wordpress.com>
WC Website: <http://naeawc.net/index.html>

WC Facebook: www.facebook.com/groups/177480239379
WC Instagram: @naeawc

UNPACKING INCLUSIVITY—ELDERLY WOMEN DRAW THEMSELVES AS FEMINIST PETS

Researchers have not much information on ordinary elderly women's views on feminism.

Recently, I casually interviewed my retired coffee mates. I asked them to identify what kind of feminist they were and to draw themselves (Figure 1). They all felt that they could not draw, but most represented themselves as favorite pets. Figure 1 shows results, from top left to right: Celeste (artist) depicted her cat *Melody* and described herself as an independent, verbal folk designer; Bernie (business) drew "*Her Ladybug*" to commemorate her job as a "sensitive, safe, and surrogate mother and businesswomen"; Ruthann (rock painter) depicted herself as a lioness who is independent with a streak of meanness; Diana (newsletter editor) drew her lovable dog *Lacey* and the action words "lick, lick"; Toni (accountant) regarded herself as independent and free thinking, a believer in equality and politeness, and drew her cat *Missy*; Pam (professor) drew her sad *Humanist Doggie* that represents "all empathy—what we all should be—the world needs more kindness."

Caring. When asked about their views on feminism, ordinary women really don't consider it in everyday lives (Friedman, 1993). Retired White middle-class

women over 70 live every day calmly, and many regard "feminism" as "**caring for others**" (Noddings, 1987; Jaggar & Rothenberg, 1993; Bergman, 2004)—in this case, friends and pets. Jenkins (2016) finds, "There seems to be no single property that all women have in common. Attempts to define *women* risk excluding or marginalizing some women," such as those from oppressed social groups (Section I, p.1). To avoid the exclusionary problem, Jenkins (2016) proposes gender as class and as identity, and an inclusive amelioration in action, a kind of cultural feminism (Section III).

Cultural Feminism. Notions of women as "inherently kinder and gentler" are foundational to cultural feminism. As radical feminism died out, cultural feminism got rolling. Radical feminism was a movement to transform society, and cultural feminism retreated to vanguardism, working instead to build a women's culture. Many cultural feminists have been social activists as individuals, not as part of a movement. Friedman (1993) argues that the feminist *women* category includes everyone for the purposes of feminism. Here "feminism that engages critically with the social reality of gender as class while at the same time taking seriously" all those who identify as feminine, "respecting their gender identifications" [n. p.].

—Mary Stokrocki

LOOKING BACK AS WE LOOK AHEAD

Jessamyn Fiore, a New York-based curator, writer, and codirector of the Estate of Gordon Matta-Clark visited East Carolina University (ECU) School of Art and Design in fall 2018. She spoke at the Nasty Women Exhibition, of which she is cofounder. Roxanne Jackson initiated the exhibition by posting an invitation on Facebook to female artists and curators to organize a Nasty Women's exhibition. Fiore, who also sits on the advisory board at the Knockdown Center in New York, was excited by the idea of a national, open exhibition and joined the planning. The

exhibition was held at the Knockdown Center as a fund-raiser. As quoted in the *Guardian*, Fiore said, "I feel the power of our collective strength and determination and creativity and compassion. We will not tolerate any move backwards in time in terms of the policies that affect my body, my health, my quality of life, my freedom." As we plan for 2019, we need to keep Fiore's words in mind.

—Cynthia Bickley-Green

PLEASE JOIN US FOR THESE WC SESSIONS IN BOSTON

- **Unpacking Inclusivity (Board and Business Meeting 1)** Panel participants include Kevin Jenkins, Wanda Knight, Borim Song, and Adetty Perez de Miles.
- **What Next After the MeToo Movement? (Board and Business Meeting 2)**. Some in sports, education, academia, entertainment, and business in leadership positions overstep the human rights of many. How can art educators lead/inform all genders to construct more human institutions?
- **Lobby Activism**, run by Karen Keifer-Boyd
- **WC Awards & Guest Talk** ■

References

- Bergman, R. (2004). Caring for the ethical ideal: Nel Noddings on moral education. *Journal of Moral Education*, 33(2), 149-162. Retrieved from <https://philpapers.org/rec/BERCFT>
- Friedman, M. (1993). *What are friends for? Feminist perspectives on personal relationships and moral theory*. Ithaca, NY: Cornell University Press.
- Jaggar, A. M., & Rothenberg, P. S. (1993). *Feminist frameworks: Alternative theoretical accounts of the relations between women and men*, 3rd ed. New York, NY: McGraw-Hill.
- Jenkins, K. (2016). Amelioration and inclusion: Gender identity and the concept of woman. *Ethics*, 126(2). Retrieved from <https://www.journals.uchicago.edu/doi/full/10.1086/683535>
- Noddings, N. (1987). *Caring: A feminine approach to ethics and moral education*. Berkeley, CA: University of California Press.



Figure 1. Retired White middle-class coffee mates draw their version of feminism.

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

NATIONAL ART EDUCATION ASSOCIATION



March 14-16

The NAEA National Convention is where your vibrant professional community comes together to learn, create, share ideas, and be inspired!

1CITY | 3DAYS | ENDLESS POSSIBILITIES

WE INVITE YOU to join us for the largest gathering of visual arts education professionals in the world. Choose from 1,000+ engaging and informative sessions, workshops, tours, events, and exhibits designed by and for art educators. Brighten your professional and personal horizons in an impactful way while connecting with colleagues from around the globe. There's nothing else like it!

SPEAKER SPOTLIGHT



Amy Sherald is a groundbreaking artist with work in exhibits and private collections worldwide. In February 2018, Sherald's official First Lady portrait of Michelle Obama was unveiled.



Howard Gardner, PhD, is best known in educational circles for his theory of multiple intelligences, a critique of the notion that there exists but a single human intelligence that can be adequately assessed by standard psychometric instruments.

You can still register to attend in Boston!

See details at www.naea19.org

Graduate Art Programs



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



Begin the journey.
apu.edu/gradart

Help your outstanding students shine at awards ceremonies this spring!



MAKE VISUAL ARTS
MORE VISIBLE
@ YOUR SCHOOL!

Order your
National Art Honor Society
resources today!



www.arteducators.org | 800-299-8321



MSEd IN VISUAL ART EDUCATION

Connecting contemporary artistic practice with critical art pedagogy

Low-residency 15-month program:
2 summers in residence on campus
2 online semesters

Get ahead! Apply by Feb. 15 for an early decision.
www.newpaltz.edu/arted

Contact us:
arteducation@newpaltz.edu



MSEd
NEW
PALTZ

PROFESSIONAL LEARNING @ Your Fingertips



NATIONAL ART EDUCATION ASSOCIATION

VIRTUAL ART EDUCATORS

PREMIER PROFESSIONAL LEARNING

virtual.arteducators.org

FREE TO NAEA MEMBERS!