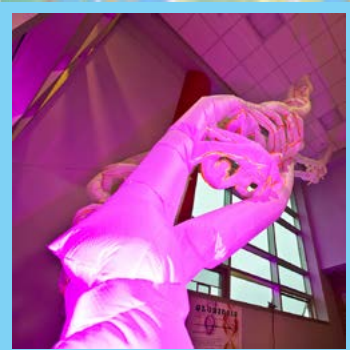




An Official Digital Publication of the New York State Art Teachers Association

Volume 44 • No. 2, Fall Digital Edition 2015



# Art = Looking Into the Future

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# Spirit Trees

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for Grades 3-12



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### *Our Future in Focus*

*We see the opportunity to utilize revised standards that reflect substantive art education, art education that prepares our children for the future.*

In looking into the future of Art education, three things come to mind: What exactly is our vision for the future, for our profession and for our students? Where are our energies focused? When will this new goal be reached?

The wave which we have seen in the distance for the past few years is finally beginning to come ashore. As you are aware, the National Coalition for Core Arts Standards released their new set of standards in June 2014. New areas of focus in the visual arts come to the forefront. The vision of recognizing the importance of new media in the process of art education became a reality with the creation of a fifth discipline: Media Arts. The focus of all of the standards is of universal philosophic foundations and lifelong goals. Community engagement, wellbeing, cultural connections, personal involvement, and the essential core of communication. All play a role. The future will be a mixture of reflecting on what has worked in the past with what our sights and goals are for the future of our profession.

Our association has been deeply involved in the process of this changing vision. Over the summer, NYSATA created crosswalks and gap analysis between our present New York State Standards with the New National standards. 21st century skills and new media have been in constant sight in this now almost five-year journey.

There is still work to be done before adaptation becomes practice. Some areas still need to be clarified, primarily those related to new media and Media Arts. To what extent and depth will Media Arts remain under the Visual Arts umbrella? What will an elementary or middle school Media Arts discipline or curricular concentration look like? How will this new outlook impact higher education and certification? These are questions in front of us as we move forward. Revision requires in-depth examination, understanding, reflection, piloting, more revision, professional development, and all before a rollout in our profession.

The five Arts professional educational associations of New York State, NYSATA, NYSDEA(Dance), NYSSMA(Music), NYSMATA(Media Arts), and NYSTEA(Theater Arts) conducted monthly meetings for the past two years. A strategic plan was developed to reach our vision, and a survey was developed for the field to provide input. Despite speed bumps at the state level, the Alliance of Arts Educators are unanimous in the decision to move forward. While we await the distribution of the Arts Standards Strategic Plan survey, the momentum will continue regardless of any delays. We are not only prepared to move forward, we will do so through NYSATA. The NYSATA Standards Revision Committee will finalize gap analysis and is prepared to begin written revisions moving towards adaptation of the National Standards by the summer of 2016.

The feeling of anticipation is similar to peering around the corner or peeking into a prize package. What do we see as important and of quality? We see the opportunity to utilize revised standards that reflect substantive art education, art education that prepares our children for the future. We see art education that, as Olivia Gude once said, "...honors both tradition and innovation....that we hold onto tradition, but also that we value the communal aspect of cultural life; that those contradictions which are there in quality education is something that we always put forward in terms of our thinking."

I wish you continued success this year, and the best as we continue to bring our transforming profession into focus.

Sincere regards,

A handwritten signature in black ink, appearing to read "Robert Wood". The signature is stylized and cursive.

Robert Wood  
NYSATA President

# About the News

The **NYSATA News** publishes official announcements for NYSATA as well as commentary and research on topics that are important to art educators. The opinions expressed in editorials and articles are those of the authors and do not represent NYSATA policies. NYSATA News encourages an exchange of ideas, and invites submission of news or articles for publication. To submit news or articles, please contact Editor, Marty Merchant at [nysatanewseditor@gmail.com](mailto:nysatanewseditor@gmail.com). Advertising inquiries should be sent to Pat Groves at [phgroves@aol.com](mailto:phgroves@aol.com).

Inquiries about receiving the NEWS should be directed to the Membership Chair Terri Konu, 9200 Sixty Road, Phoenix, New York 13135, (315) 695-2500, e-mail: [tkonu@twcny.rr.com](mailto:tkonu@twcny.rr.com). To change your address, please log into the NYSATA website and update your own address and contact info in your profile.

**Photo Submissions:** Graphics should be in jpeg, tiff, or pdf format, 150ppi. Photographs and print-ready art are always welcome in jpeg or pdf format. For purposes of accurate identification and acknowledgement, photos sent to the NYSATA News must be accompanied by the following information: your name, phone number, and e-mail; name and address of photographer; and first and last names of persons in the photo (in order from left to right, front to back.) If art work is presented, the artist's name, school name, teacher name and NYSATA Region must be included. Additionally, any photos that depict students under 18 must have parental permission to be printed.

An award winning publication, The NYSATA News has been named winner of the National Art Education Association State Newsletter Award Category 3 in 2011, 2012, and 2015. Chosen by a panel of visual arts educators from across the nation, this award honors art education publications that demonstrate outstanding achievement and exemplary contributions to the field of art education.

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# *Art = Looking Into the Future or What I learned at NYCC (Comic Con)*

It might be a stretch of the editor's imagination – trying to wed this issue's theme – Looking Into the Future – with the theme of the upcoming annual NYSATA Conference, but I had a recent deep-immersion art experience that welded the two leitmotifs together for me.

Comic Con(vention) started in San Diego over 40 years ago and grafted another version of itself onto New York in 2006. CCNY showcases comics, graphic novels, anime, manga, video games, toys, movies and television through artist's booths, presentations and screenings, panels and endless opportunities to interact with creators in all the genres.

This year the New York event, held at the Jacob Javits Center over four days, had an attendance of over 150,000. As I wandered through the exhibit hall with the hordes of people, several things impressed me: the cordial nature of all interactions; the atmosphere of excitement and anticipation; and the proud, exuberant exhibitionism of countless costumed fans. It was a wonderful circus of fun, creativity, and joyful celebration. Though the entertainment industry maintains a large presence at the event, the most exciting exhibitors were the countless creators of small, self-published books, comic books, video games, graphic novels and mini-industries of support, like publishers, costumers and fabricators. I passed row after row of authors and illustrators, showcasing every permutation (and mutation) of human endeavor, in every imaginable form and style. I was astonished at the variety and energy displayed by the human engine of creativity.

My own delight came when I realized that at the core of all this hoopla are the visual arts. We are born with the urge to illustrate stories and create figures of power and victorious champions, and to imagine the darkest evil personified, or the sweetest personification of an animal. At this convention I got shocked by the sheer profusion of talent, electrified by the

irresistible human urge to create with images. I was reminded of what a special place we art teachers have.

The visual arts rule, my friends. We know that our domain is special – we know how it allows our students to understand themselves, how it enables them to develop their relationship to the world, supporting them in their experiments and exploration. But being in the middle of that pageant, that carnival of art-making energy, soaking up the very good vibrations and positive atmosphere, charged by riotous invention, reminded me that what we do is critically needful, not just for the healthy development of young minds, but for the good of the whole entire organism of us, all over the planet.

As homo sapiens, we need to create; we have to generate ideas and we love to express what we see and understand. Art teachers help tap that primordial, universal urge. We help shape and mold it; if we're any good, the teaching continually shapes and molds us too. When you look to the future, you should see hope and promise. As a species we can't escape our need to create, to visualize meaning. In the practice of our discipline, we are continually forming the new, renewing, recombining and reclaiming.

Slap yourself on the back, buy yourself a cold drink, look up at the stars, and soldier on. It's great to be an art teacher.

Martin Merchant  
NYSATA News Editor



*Marty Makes Friends at NYCC*



## *Looking at Children's Drawings from Around the World*

*Editor's Note: "Looking Into the Future" is not only an exercise that looks ahead in time, but asks for an expanding appreciation of art's place in the world, and a growing understanding of the global significance of art-making. Here is an intriguing study that came across the editor's desk through a forwarded email from the NAEA. It reminds us that while we work with our students in our classrooms, we are also witnessing a universal phenomenon that both celebrates human individuality and unites us all.*

The Arts and Development Lab at Brooklyn College, under the direction of Dr. Jennifer Drake, is launching a large new study of how children around the world draw. Are styles of drawing universal, or are there distinct cultural differences evident in children's drawings? And if there are cultural differences, how early do these emerge?

Children who join the study complete an observational drawing of their non-dominant hand taking no more than 5 minutes. The drawing is done in the classroom. Children then upload their drawing to the Creatubbles website ([www.Creatubbles.com](http://www.Creatubbles.com)), a safe social platform for children. It's easy to do! Parents complete a short online questionnaire about their child. Children who take part will receive a certificate to show that they were part of this study.

The research team is contacting teachers and educators from around the world to ask their assistance in conducting this new global research study. The research team would be grateful if teachers would help by:

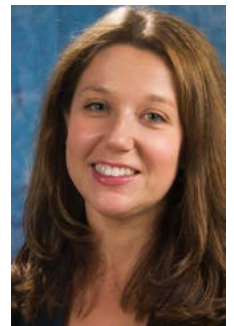
- Sending an invitation letter to parents of students inviting them to participate in the study.
- If parents consent, ask students to complete the drawing in class. Teachers will be provided with instructions.
- Have students upload the drawing to the Creatubbles website.

[Click here](#) for easy step-by-step instructions.

Dr. Jennifer Drake is an assistant professor of development psychology at Brooklyn College of the City University of New York (CUNY) and the director of the Arts and Development Lab. She has written extensively on the topic of children and the visual arts. Her publications have appeared in *Scientific American Mind*, *The Atlantic*, and the *Wall Street Journal*.

Her research program focuses on the psychology of the arts. In one line of research, she examines the emotion regulation strategies in children and adults, examining the relative advantages of expression vs. distraction. In a second line of research, she studies cognitive and perceptual processes underlying graphic representation skills in autistic, non-autistic, and gifted children in order to understand the development of superior perceptual abilities in relation to basic cognition. She also studies children's and adult's response to and understanding of works of art.

You can learn more about Dr. Drake by visiting her website at [www.jenniferdrake.com](http://www.jenniferdrake.com).

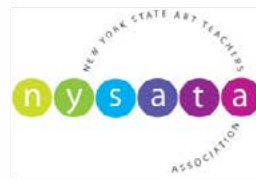


*Are styles of drawing universal, or are there distinct cultural differences evident in children's drawings? And if there are cultural differences, how early do these emerge?*

# NYSATA Programs



Shanieka Carr, Gr. 8, "Vic Fuentes", Mixed Media, Cairo-Durham M.S., Art Teacher: Justine Criswell



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Optional Theme: *Beginnings*



Submission by: **January 14, 2016**

Guidelines & Registration: [www.nysata.org](http://www.nysata.org)

## 34th Olympics of the Visual Arts



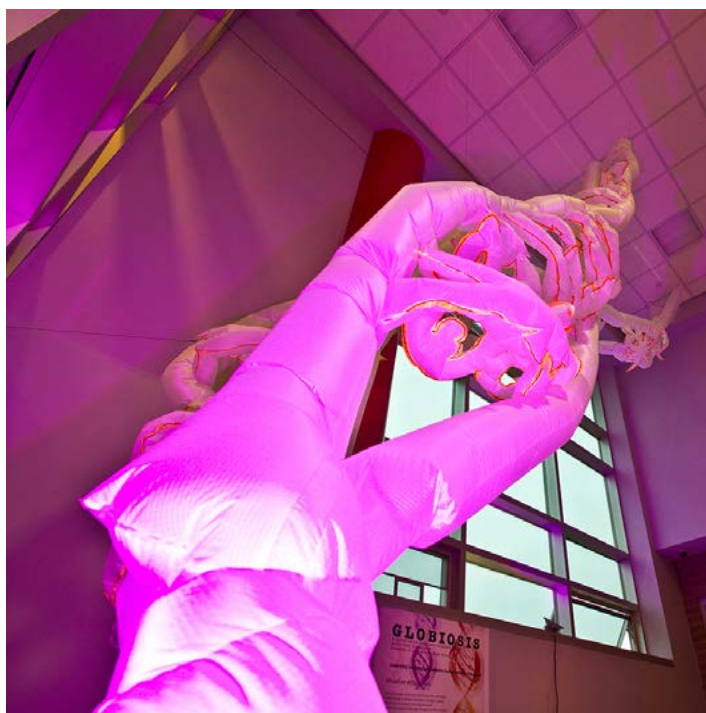
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Register by March 1, 2016



The "DNA Strand" installed in the school commons

## *Art and the DNA of Collaboration*

Loretta Corbisiero

*Editor's Note: As art teachers look into the future, they seek connections for the increasing diversity in their classrooms. In this article, Loretta Corbisiero showcases a school district's epic collaborative art construction that relates social, cultural, ethnic, and multi-disciplinary threads.*

Colleagues in the Sachem Central School District collaborated with Beth Giacummo, professional artist, Museum Exhibition Director and Curator of the Islip Art Museum to bring a site-specific permanent sculpture to our school. Through a grant the artist was able to secure *creative curriculum* funding for the **Artist Collaborative Community Sculpture Project**. Using the power of art and unity through this permanent contemporary sculptural installation will help bridge cultural differences of students, including those with English as a second language through this unified art piece.

The students came together through the ESL/Diversity Club founded by Social Studies teacher, Michael Jannace, and 35-year ESL teacher, Scott Hofer, with a mission to develop leaders in the school and community by cultivating an appreciation for diversity. Members have worked to facilitate socialization of the school and community's newest student members by fostering a friendly environment and creating opportunities in a constantly evolving learning environment for culturally and linguistically diverse learners. The project helped enhance the academic and social skills of students in need through differentiated instructional experiences that

benefited all students, regardless of cultural background or country of origin.

Students first viewed the work of global artists who have celebrated their cultural heritage through their art, such as Puerto Rican artist Miguel Luciano <http://www.miguelluciano.com/> who celebrates his heritage in his work. In *Pure Plantainum* (2006), he commemorates a stereotypical, yet iconic symbol of Puerto Rican and Caribbean culture, the plátano (green plantain), by applying platinum to the fruit - transforming it into luxurious expression of pride. Luciano was also the artist responsible for the public art project *DREAMer Kites* (2013) to help raise awareness and support for undocumented youth by "raising" their images on a kite so they could soar and fly as high as their dreams will take them.

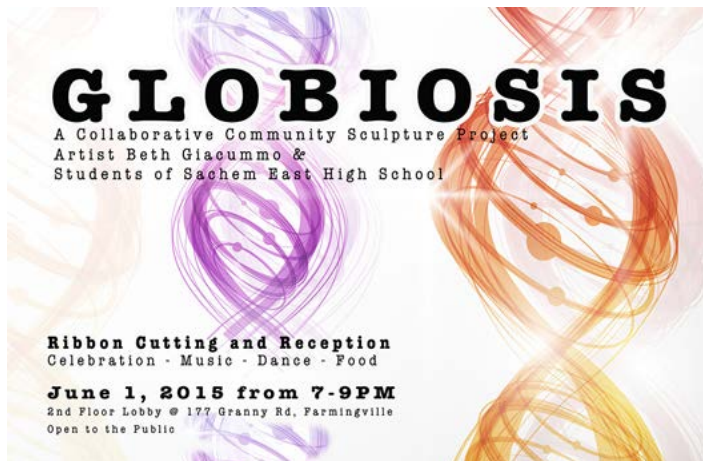


Students perform ethnic dances at the opening





Everyone helps with the installation



Sachem East Globiosis 2015 Invitation

## Funding for Artists in Residence

Opportunities to bring artists in residence can at times be funded through individual districts. More likely these programs would come from a grant or sponsorship to the school or to the artist. A great source to find local artists is through the New York Foundation for the Arts MARK Alumni program <http://nyfamark.com/home.html>.

NYFA also offers grants for funding projects <https://www.nyfa.org/> Another resource is the New York State Council on the Arts <http://www.nysca.org/> as well as local art councils, historical societies and museums. Many artists love to work with the community, receive a grant to create work, have that work on permanent display and receive positive press coverage. Reach out to them by viewing their websites, sending an email or following them on social media.

If you have any questions please contact Loretta Corbisiero at [LCorbisiero@sachem.edu](mailto:LCorbisiero@sachem.edu) or 631.716.8200 ext 5654.

After viewing the works of several artists students answered questions and discussed memories (good and bad), family, traditions, environment and values from their countries of origin. Students then collaborated with the artist to develop a design and form that best represented their collective cultural identities by translating abstract sentiments into visual form. The design they felt that best suited individual, yet collective cultural identity, is a large inflatable DNA strand. Collaborating in building an art piece afforded a perfect opportunity to connect students, artists, culture and community. A shared partnership like this one, that meets a physical and creative challenge, can generate a “connective tissue” of respect and appreciation - an organic relationship, like the DNA strand.

Students’ countries of origin included: Portugal, Turkey, Philippines, Mexico, China, Vietnam, El Salvador, Venezuela, Pakistan, India, Bengal, Haiti, Honduras, Ecuador, Puerto Rico, Peru, Bangladesh, Dominican Republic, and Columbia. These students have designed individual portions of the sculpture which represent different countries from around the world and which collectively unify the globe.

The universal language of art and a creative spirit have transformed the lobby of Sachem High School East into a celebration of diversity. Students brought food, dance, and celebration of culture as they presented their sculpture to the community in early June 2015.

*This program is made possible with funds from the Decentralization Program, a regrant program of the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature and is administered by The Huntington Arts Council, Inc.*



*Loretta Corbisiero is the art Department chair, Sachem Central School District, Adjunct Professor of Art Education and Director of Arts Enrichment at Dowling College and Co-Director of Heart for Art, Inc. a 501(c)3. As the former Education Director of the Islip Art Museum and current vice-chair of the New York State Art Teachers’ Association Region 10, she developed*

*numerous courses and community engagement opportunities for the public and for educators. She was the 2012 recipient of the NYSATA Region 10 Art Educator of Year award and has led numerous large-scale community engagement projects at the local, national and international level. She has a B.A. in Visual Arts and Secondary Education, Dowling College; M.S. in Educational Administration, St. John’s University; M.A. in Art History (candidate), Queens College, CUNY.*

# *Meet the 2015-2016 Pre-service NYSATA BOT Representatives*



*Alyssa Goot, Alfred University*



*Lisa Pastore, Adelphi University*

***Look To the Future offers “Pre-Service reflections and premonitions...” “Two students give us their perspectives.”***

### **Alyssa Goot**

People ask me all the time, especially now, why I’m going into education. My response is always the same. I don’t really see myself doing anything else. I have always been artistic and creative, and I truly believe that it was my creative mind and problem solving skills that helped me through school. Being creative and learning to be expressive is a positive life skill that I believe in teaching through artistic practices.

I am at the end of my undergraduate program at Alfred University, currently completing my student teaching placements. On top of working towards my teaching certification, I also completed my BFA during my undergraduate studies, so I have had the opportunity to work with a number of professors within this discipline. While I am able to acknowledge the great experiences I had during my undergrad, I believe that the most memorable teacher I have ever had was my high school art teacher. Her encouragement and dedication to her job inspired me, and still does to this day. I was fortunate enough to have a teacher who supported my talents at a young age, which made my decision to go to art school that much easier.

I think that everyone has some fears about approaching the job market and starting their career. For me personally, there is fear, but I try to place my energy into all of the hopes that I have about being a teacher. From day one, I have feared finishing my education and there not being any teaching jobs at all. I realize that if I always focus on what scares me, I will miss out on what’s truly important. I am hopeful in saying that teachers are important. Teachers do make a difference, and one day I hope to inspire my future students the same way that my teachers inspired me.

*Alyssa will graduate from Alfred University in December 2015 with a BFA in painting and a minor in art education. Alyssa is currently student teaching at Dunkirk Elementary, and Gowanda Central Schools in upstate New York. She is currently looking into graduate school to pursue a Masters degree in art education or literacy in the upcoming year. Alyssa hopes to continue building her experiences though substitute teaching, while starting grad school and looking for employment opportunities.*

## Lisa Pastore

Coming from a family of engineers, chemists, and bookkeepers, I had always approached my schoolwork with a scientific, convergent style of thinking. However, in my early years of grade school, I realized that I had a very different talent as well – a creative imagination and the ability to think in an open-ended, divergent manner.

Upon entering college, I had a love for both art and chemistry and found myself unable to choose between them. Whenever I would tell someone of this strange combination of subjects, they would insist that it would be impossible to complete the two independent curriculum tracks and that the two subjects really didn't fit together. The more I heard this, the more I realized the effect I could have educating students with these two styles of thinking in a single classroom.

Art and science work together in many ways – the depiction and understanding of two-dimensional versus three-dimensional space, translating between these two types of space, and the merging of convergent and divergent

thinking. Both involve tinkering and design in either/both the technical or aesthetic realms. While I realize that not every student who walks into my class will leave an artist or a scientist, I do expect that all of my students will have an appreciation and respect for the arts. I spent too many years of my life with people telling me that moving forward with chemistry would be the better option and that the arts were inferior.

My hope is that teaching will allow me to create a positive atmosphere in which I can inspire others to take risks and explore all of their talents, including their ability to think creatively through their own art-making - the same experience that inspired me to pursue the two areas that I love.

*Lisa will graduate from Adelphi University in May 2016 with a BFA in Art Education. She will be student teaching in the Connetquot School District in the spring semester and is currently applying to graduate programs to pursue a Masters in Art Education. She hopes to be employed next fall teaching art and chemistry.*



Monica Schor holds the 2015 Scholarship Raffle Quilt

## 2015 NYSATA Scholarship Quilt Raffle

Monica Schor, an Art Teacher for 19 years in the Elementary level in Wappingers Central School District, has hand-made a quilt to support the NYSATA Scholarship Fund each year for the last 9 years. 2015 will be the last quilt by Monica - here she presents the 66" x 53" fabric work that has the theme of natural creatures.

The quilt squares are created in classes that she has taught at the NYSATA Summer Institute at Sagamore and at NYSATA Conference workshops. The squares these members made were then assembled into what you see. The annual quilt making takes her over 100 hours. The quilt is then sent to Cheryl Potter, who is a master of the traditional quilting technique in the tufted designs covering the entire reverse side of the piece. It would be a treasured heirloom or fantastic piece of art adorning a home - or both. Her quilts have raised over \$10,000 for NYSATA's student scholarship fund, which has had over 20 recipients since its establishment.

Please visit the Raffle area at the Rochester conference in November and purchase tickets to help raise money for the Scholarship Fund. They are \$2.00 for one ticket or a book of 6 tickets for \$10. The drawing will be held at the NYSATA conference Sunday Region Art Educators of the Year Award Brunch.



Stephanie Santiago '14,  
Studio Art

AT SAINT ROSE,  
IMAGINATIVE THINKING  
OF ALL KINDS FLOURISHES.  
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A studio art major in photography and art history minor, Stephanie Santiago's senior project drew on both disciplines; she documented every one of her last 50 days on campus with some very creative assists from her classmates.

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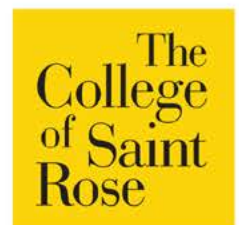
Want to know more? Contact Marian Chilson at [art@strose.edu](mailto:art@strose.edu);  
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## BRAG: The Brick Room Art Gallery

©SchoolArts Magazine 2015



Thom Knab

I thought it would be great to have an art gallery space at my elementary school, but where could it be housed? About fifteen years ago, my school added a new wing, resulting in a transition area of about 880 square feet. The space had four windows and was part of a hallway, so I knew students and adults would pass through the space regularly. I had found my gallery space!

### Getting Lighting

After my principal approved the hallway as the school's art gallery, I had to figure out how to make it work as a display space. First, I tackled lighting. Using the art program's credit card rewards points, I purchased focusable lighting and had it installed by the school's electrician and custodian.

### Collecting Furnishings

When establishing a school gallery, it is important to get the word out because you never know who might be able to help or what might be donated. For example, an aide in my building donated a glass display case from her candy-making business. My principal had a little budget money left, which he offered to use to purchase rods that hang down from the ceiling.

Using money earned through art fundraisers, I purchased display items such as frames and sculpture stands. I also bought a park bench, found an artificial tree in the school basement, and received a nice love-seat that used to be in the staff lounge. These pieces all have a home in the gallery space.

### Alternative Exhibitions

Since there isn't usually any student work to display at the beginning of the school year, I sometimes use the gallery to exhibit my own artwork. In addition, I have created an exhibit of artworks and craft items I've collected from artists all around the world, and have made special displays of student artwork for school events.

There are currently about 200 student artworks displayed in the space. The gallery is an effective advocacy tool for parents and visitors who come to the school. It also reinforces and shares what I do in my art program with fellow teachers and district administrators.

### Maintaining Your Gallery

Once your gallery is up and running, it can be a big help to find parents interested in helping to keep the gallery "current." Changing out artwork, removing artwork from frames, and placing new artwork in them can all be time-consuming tasks. Ask for help!

Because my gallery space has walls made almost entirely of red brick, I named the gallery BRAG for Brick

The gallery is an effective advocacy tool for parents and visitors who come to the school.

Room Art Gallery. I introduced it to my students as a place where I brag about their good work. Their goal is to create artworks worthy of display in the gallery. Good luck exhibiting! 🎨

*Thom Knab is an art teacher at Dodge Elementary School in Williamsville, New York, and NAEA Elementary director. [tknab@williamsvillek12.org](mailto:tknab@williamsvillek12.org)*

### WEB LINK

[www.williamsvillek12.org/webpages/tknab](http://www.williamsvillek12.org/webpages/tknab)



## *From the Desk of Leslie Yolen*

Associate in Visual Arts Education, Curriculum and Instruction Team  
New York State Education Department

Dear NYSATA Member,

As the State develops a comprehensive approach to the revitalization of arts education in NY, we plan to share a DRAFT Statewide Strategic Plan for the Arts with a broad cross-section of those who have a stake in education for their feedback. This plan is a renewable five year plan dedicated to reinvigorating arts education. We will want your feedback in a survey.

At this time I can only share the Plan's DRAFT Preamble with Mission and Vision statements. The link to the full draft plan and survey will be posted on the NYSED arts page, <http://www.p12.nysed.gov/ciai/arts/>, the NYSAAE homepage <http://www.nysaae.org/> and various listservs. Additionally, NYSATA will send members an eblast with the link to complete your survey. Your survey responses will be used to revise the draft plan and guide our steps in the revision of arts standards and guidance materials. We thank you for your participation and look forward to the future!

Thank you,  
Leslie Yolen

**Please note: the Statewide Strategic Plan for the Arts is 13 pages long. Please do not panic at all the work outlined or glaze over at so many words on white paper when you see it. It is best to break it into smaller pieces to digest and understand the intent. As a sneak preview, here is the DRAFT Preamble and Mission & Vision Statements:**

### **DRAFT\* NYS Statewide Strategic Plan for the Arts: Dance, Media Arts, Music, Theatre and Visual Arts\* DRAFT**

#### **Preamble**

The Statewide Strategic Plan for the Arts serves as a planning and implementation guide to support the advancement and adoption of the New York State P-12 Dance, Media Arts, Music, Theatre and Visual Arts Learning Standards. The adoption of these standards signifies New York State's understanding that the Arts are essential for a

well-rounded complete education and also contribute to raising overall student achievement. The intrinsic nature of the Arts leads to and promotes a civilized, sustainable society. Artistically literate graduates are career and college ready, capable of understanding and addressing the needs of society and participating in a global economy.

Through creating, performing, responding and connecting in the arts, students generate experiences; construct knowledge; and build a more integrated understanding of self and community. They express ideas, feelings and beliefs about the past and present; discover new ideas and begin to envision possible futures. Through careful study of their own and others' art, students explore and make sense of the broad human condition across time and cultures.

Arts literacy also fosters connections among the arts and between the arts and other disciplines, thereby providing opportunities to access, develop, express, and integrate meaning across a variety of content areas. Indeed, an arts-literate individual recognizes the value of the arts as a place of free expression and the importance of observing and participating in the social, political, spiritual, financial, and aesthetic aspects of their communities (both local and global, in person and virtually), and works to introduce the arts into those settings.

The strategic plan begins with mission and vision statements. The mission statement describes the desired result and provides a reason for the plan's existence. The vision statement describes how the mission will be achieved. Four critical components – Standards, Professional Development (in Curriculum, Instruction and Assessment), Materials and Resource Support, and Administrative and Community Support, each augmented by a single goal -- focus the vision. Each goal is supported by a number of objectives, which are achieved by successfully completing both integrated and discrete activities.

Considered in a broad sense, the four critical components are each equally important. One carries no more importance than another, and all four must be considered simultaneously at all stages of implementation. During specific stages, one or more of the four critical components may be deserving of more attention than the others, but the others must still be considered. Achieving the goal of each critical component is interdependent upon achieving the goals of the other critical components. All work together to create an effective, dynamic system.

The mission of the Statewide Strategic Plan for the Arts can only be realized if all Arts educators and other stakeholders are involved in supporting its implementation. Strengthening and enhancing the Statewide Arts Education learning community involves all community partners, including but not limited to, students, parents, teachers, counselors, other supporting educators/mentors, auxiliary educators, administrators, college professors, teaching artists, members of professional associations and councils, cultural institutions and/or societies, business and industry professionals, and government officials whose purview is arts education. Each community member is invited and expected to participate in supporting the mission. Collaboration and participation of all community members, as their expertise shall warrant, will provide the most effective avenue to achieving the mission.

### Mission Statement

The Mission of the New York State Coalition of Arts Education Associations<sup>1</sup> is...

To focus the statewide learning community on strengthening and enhancing Arts education so that all students graduate as artistically literate citizens, ready for college and career(s) and poised to participate in the global economy through lifetime engagement.

The **Vision** of the New York State Coalition of Arts Education Associations<sup>2</sup> is that...

All New York State P-12 students are provided with access to learning in Dance, Media Arts, Music, Theatre, and Visual Arts; delivered by certified teachers employing instruction reflective of research and best practices; in districts using sequential standards-based Arts curricula; along with quality resources and support from community stakeholders at large.

<sup>1</sup> New York State Alliance for Arts Education (NYSAAE), New York State Art Teachers Association (NYSATA), New York State Media Arts Teachers Association (NYSMATA), New York State Dance Education Association (NYSDEA), New York State Education Department (NYSED), New York State School Music Association (NYSSMA), New York State Theatre Education Association (NYSTEAE)

<sup>2</sup>IBID

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## The Visual Arts at SUNY Buffalo State

Visit us at: [WWW.buffalostate.edu](http://WWW.buffalostate.edu) and on Facebook at:  
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- Located in the Cultural Corridor with the Albright Knox Art Gallery & the Burchfield Penney Art Center
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## 2015 Conference Sponsor



## *Digital Critique and Getting Students to Think and Talk About Art Outside the Classroom*

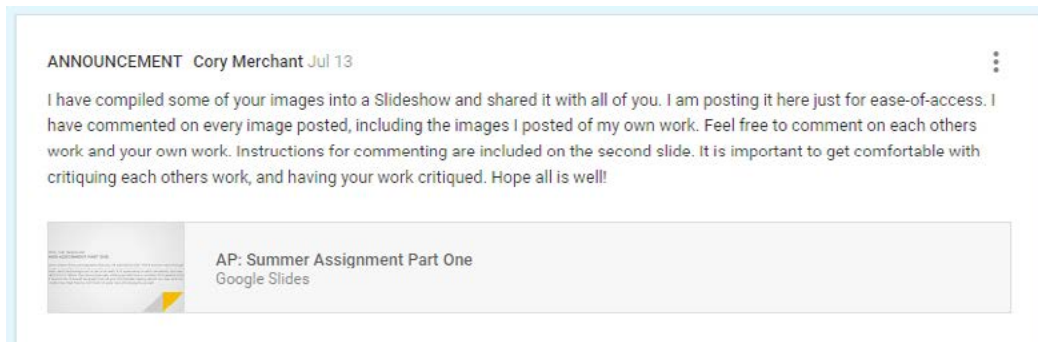
When people discuss what the future of education looks like, they often end up discussing the “flipped” classroom - where educators provide instruction online for the students to follow when they are outside the classroom. The time spent within the classroom is spent applying that knowledge - class work takes place at home and the homework takes place in the classroom. I have found ways to further blur the lines between in-class learning and at-home learning. What’s most important to me, more important than introducing new artists or techniques, is that students think and react to art outside the classroom.

I have used this technique to introduce students to artists in between classes, and then discussed their findings and thoughts during the next period. That knowledge can then be applied to whatever assignment has been introduced. This eliminates the need to use class time to show works of art and discussion about an artist’s life. As with anything, however, the flipped classroom is not a cure-all solution. The information, visual or biographical, is not as fresh. Whatever thoughts the students had while they were looking at the artwork at home (if they even took the time to do it) may have faded or been forgotten while they did homework for another class. Besides, I like to be there when I introduce artists, if only to watch the students react to seeing something they may never have seen before.

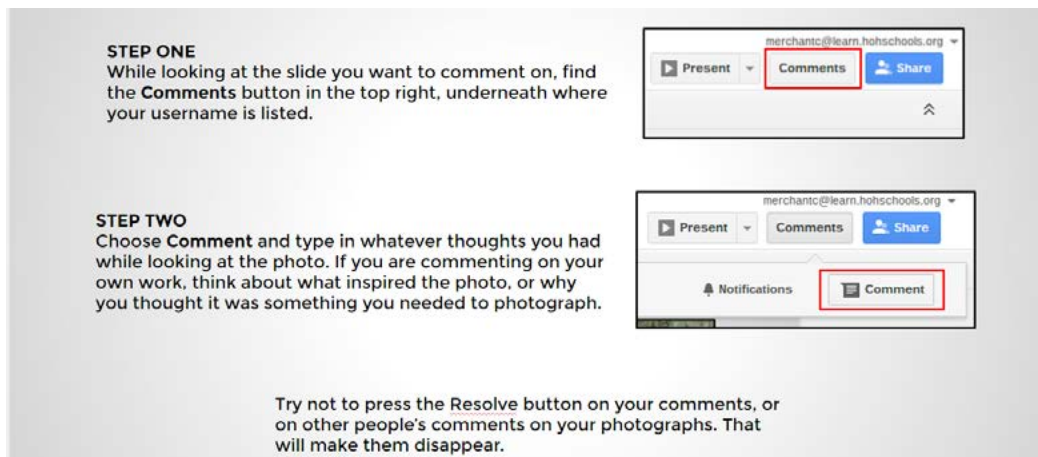
I have also used this method to demonstrate techniques. I have previously written about the “demonstration videos” I make for my students. I have had students take some time out to watch those videos at home, even if they do not have the materials or software at home to follow along. In theory, by watching the “video”, the information takes hold more firmly when demonstrated in class. The success of this method depends on how complicated the technique was, as you might imagine. Simple tools that are easily understood take root quickly. Some students, having come to class only having watched the video, were able to sit down and be successful even without a second in-class demonstration. A more complicated technique is more difficult to follow on video and the watching at home likely served little to no purpose.

This summer I have experimented with a few different ways to bring the critique to my students, without the benefit of having them in the classroom. I used Google Classroom. After talking to my school’s IT people and making sure my students would have continued access to Classroom over the summer, I met with my prospective AP Photo students before the end of last school year. I walked them through how to use Classroom, which most of them knew already, and told them about my strategy for getting them to look at and talk about each other’s work during the summer. Three times between June and September I posted assignments to our AP Photo online classroom asking students to upload images they had been taking as part of their summer assignment. When those photos came in, I browsed through them and chose the few images from each student that I thought would provoke the most discussion. I repurposed those into a slideshow using Google Slides and went through and commented on each image. “This image has great rhythm,” or “There is mystery here, that might be worth exploring,” and so on. I then posted that slideshow back to our home page on Google Classroom, where the students had shared access to it with the ability to comment on individual images. I had initiated a critique that took place entirely online and that students could look at and react to whenever and wherever was most convenient for them. One of my students spent a few weeks in Greece, another was in Italy, a third in Cape Cod. They could all participate because it was all hosted online.

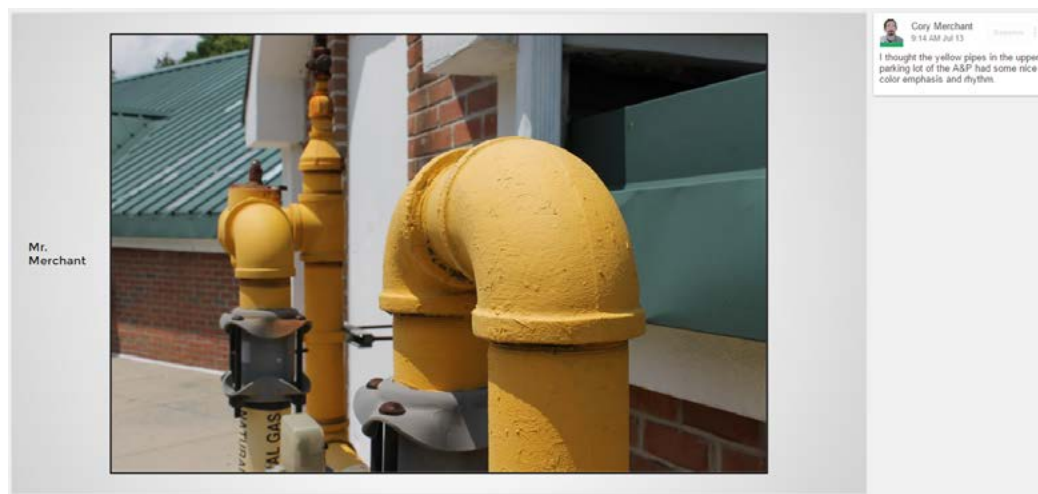




The announcement as it appeared on Google Classroom, after the due date for the first set of images had passed.



The first slide of the slideshow included detailed instructions on how to comment on each other's work, without accidentally deleting anything.



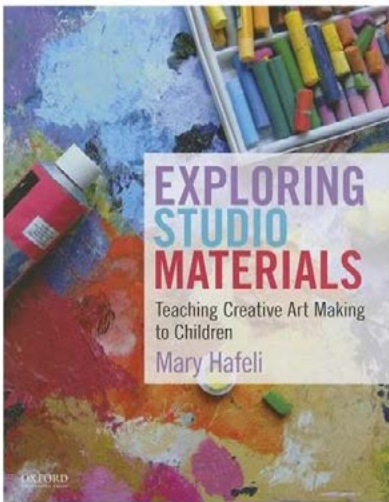
A sample slide from the slideshow showing my own work with my own comment. Student comments removed for privacy reasons.

There is also [VoiceThread](#), a service that is tailor-made for this type of outside-the-classroom interaction with students, colleagues, and artists. It is not a free service, but if this is something you would make constant use of then it may justify the price tag. VoiceThread allows for simultaneous posting of text, video, and audio comments. It's even possible for people to phone in their reactions and have them uploaded and posted. VoiceThread also offers full integration with other third-party archives like the Khan Academy (which has great Art History videos) and the New York Public Library. This year the College Board uses VoiceThread for one of their AP Studio modules on bringing technology into the classroom. The future of our craft involves pushing the boundaries of learning beyond the boundaries of our classrooms. Emergent technologies make it possible for us to innovate in areas that were previously inhibited by our ability to connect with our students outside of class, such as the critique.



## ***EXPLORING STUDIO MATERIALS: Teaching Creative Art Making to Children*** by Mary Hafeli

Reviewed by Cindy Wells



Primarily written for pre-service or new teachers *EXPLORING STUDIO MATERIALS: Teaching Creative Art Making to Children* by Mary Hafeli offers interesting insights into teaching art that veteran teachers will also find worthwhile. The author promotes eradicating “predictable, uniform, overly teacher-directed outcomes” and encourages a model based on how real artists

suggests a wide variety of focus classroom activities, themes, strategies and practices.

This alternative approach to teaching art allows for a focus on students as artists and learners but still allows for themes in contemporary and historical art, and lesson sequential lesson planning. She reminds us: “Finally, we need to design lessons and curricula that provide purposeful direction for our work with students – and we need to foster vibrant and productive studio classroom environments and assess both the learning of our students and the effectiveness of our own teaching.” (Pg. 222)

Hafeli, M. *Exploring Studio Materials: Teaching Creative Art Making to Children*, Oxford University Press, 2014

*Cindy Wells retired from the Baldwinsville Central School District after 34 years, teaching elementary, and junior high art. For Fifteen years she was an adjunct at Syracuse University, School of Education, Art Education Department. Currently she is a Co-coordinator for the annual State Conference and has served NYSATA in a variety of offices, including Treasurer and President (1989 - 1990).*



create their work that can be translated into the Pre-K to 12-art classroom.

Art teachers are invited to expand their thinking about the art making experience by open ended, exploratory investigation of common art materials and to think like an artist by setting up their own studio journal. Teachers discover along with their students the relationship between ideas and materials that allow meaningful ideas to emerge. Hafeli offers a blend of real-life examples from contemporary artists, and



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See [aiprogams.info](http://aiprogams.info) for program duration, tuition, fees and other costs, median debt, salary data, alumni success, and other important info.

***2015 NYSATA Conference Sponsor***



Elco "Virus" Van den Berg (Netherlands) painting a Mural last September at the Collective.

When I see urban industrial districts and timeworn buildings clad with bright, provocative works of art, available and visible to all – I know that Art is equal to some fundamental urge in me, touching a deep nerve.

As I teach, I often reflect on what art equals – what is its equivalent? What explains it? The question presents itself as I've tried to defend or promote my program and convince art agnostics/atheists of its relevance. The question gets invoked as I introduce a legendary artist or artwork to skeptical students. The question haunts me as I try to find a connection between troubling current events and art making - where do I find the answer in the equation of existential meaning, good and evil?

Years ago when I first visited 5 Pointz, a block-long conglomeration of multi-storied industrial buildings in Long Island City, Queens, I stood dwarfed by the huge scale of the work and stunned by the astonishing displays of skill with paint, spray, marker, stencil – it was like entering a modern cathedral. When I would bring high school students there on field trips, I witnessed the profound effect it had on their perception of art and artists. The analogy of a cathedral is truthful – the power of human ingenuity and creative expression towers over you, and those brick and concrete façades sing and dance with shouts and songs of angels, demons, kings and queens, moral instruction and admonition, delight and terror, commemoration and adulation. Icons of contemporary culture are celebrated, current events observed and interpreted, as individual voices efface and reface, in an enormous elaborate skein of styles and accents.

Commercial forces finally convinced the owners of the 5 Pointz site, who had sanctioned the continuous coating of

## *Art Against Walls...*

Marty Merchant

their buildings with graffiti and street art for years, to tear the block down and build high-rise residential towers with a base of retail stores. The entire structure was painted over on a November night in 2013 – by 2014 the block of buildings reduced to rubble. But the communal need to produce art in the street found alternative soil.

Work in the street - names, faces, designs and compositions, painted and stenciled across the walls and fences of urban buildings, often surreptitiously created by anonymous artists - sends a message to my nerve centers and provokes answers to my questions about the relevance and meaning of art - answers I can explore with my students.

The world's current engagement with Street Art had its beginnings in New York City neighborhoods in the 1970's. The growth of graffiti (Fig. 1a,b,c), along with the foundations of Hip-Hop culture, had humble origins grounded in multi-cultural appropriation, a sprawling diversity that thrived on



Fig.1a Early Graffiti Example



Fig.1b Complex Graffiti Example



Fig.1c Wild Style Graffiti Example



Fig.2 Owen Dippie

personal style, the need to belong, and a youthful compulsion for competition and risk. Young bombers from all over the United States and Europe took their inspiration from the bold personal statements and larger-than-life exploits of subway graffiti gangs and personalities during the 1970's and 80's. Internationally, cities and urban artists have embraced the

large-scale possibilities for creative expression and civic embellishment, and one of the most important and impressive collection of street art work can be found at the Bushwick Collective in Bushwick section of Brooklyn.

The Bushwick Collective exists in an industrial enclave that is home to a variety of fabrication shops, light industry, and warehouses. This 9 square block public gallery is not a formal neighborhood art community, but rather is a collection of work by artists from all over the world, invited and curated by a local businessman who negotiates display permission from the surrounding property owners. From random small, old-school tags and throw-ups to 3 story murals hundreds of feet above the sidewalk, this business district has allowed itself to serve as a canvas for a constantly rotating series of artists that continually reinvent the walls and brick surfaces with work that represents a range of motive and aspiration - an outdoor canvas displaying richly diverse and divergent examples of art making. Like 5 Pointz before it, the Collective is a new model for the display of art, a democratic public gallery space that serves a civic, political and creative purpose.

What I find particularly invigorating about these street artists and their work is the solid connection with current art teaching themes and practice. In our classrooms it is easy to connect the 30,000 BCE hand prints at Chauvet cave with the handiwork of a street artist working downtown. Those hand marks, made millennia apart, invoke the deep-seated compulsion humankind has to express itself - make its mark. Street Art provokes discussions about the urge to create, about artistic prerogative and private property, civil authority and first amendment rights, the social codes of the majority and the political voice of the dissident and critic, the continuum of intent that runs from the selfish urge for personal notoriety to legitimate artistic expression, a mother lode of issues for class research and discussions, group debate, persuasive essay writing and personal reaction. I find the exploration of Street Art in the classroom a boundless resource for a wide variety of lessons and activities, using a medium that students find engaging and inspiring on many levels

A powerful recent example from the Collective that bursts with art lesson potential is a recent piece by the New Zealand street artist Owen Dippie. "Radiant Madonna" (Fig. 2) combines a Raphaellesque madonna from the Renaissance with a baby by Keith Haring. Using the image as a springboard for class research and dialog, students have the opportunity to mine wildly divergent art styles and think about how this amalgam illustrates the expressive possibilities of appropriation. I ask my class - "What was the artist's intent? Why did he place it up high and so big? Why paint it above a city street instead of putting it in a magazine"? As impressed as I am, I am eager to hear what my students think about this image. I can't wait to ask: Is there something surprising about the painting? Do you think the artist invented the figures or do they come from other sources? Is this a religious painting? The artist has said "If art is a religion then Keith Haring is a god" - what do you think he meant by that?



Fig.3 The Hand of Protest, Dasic

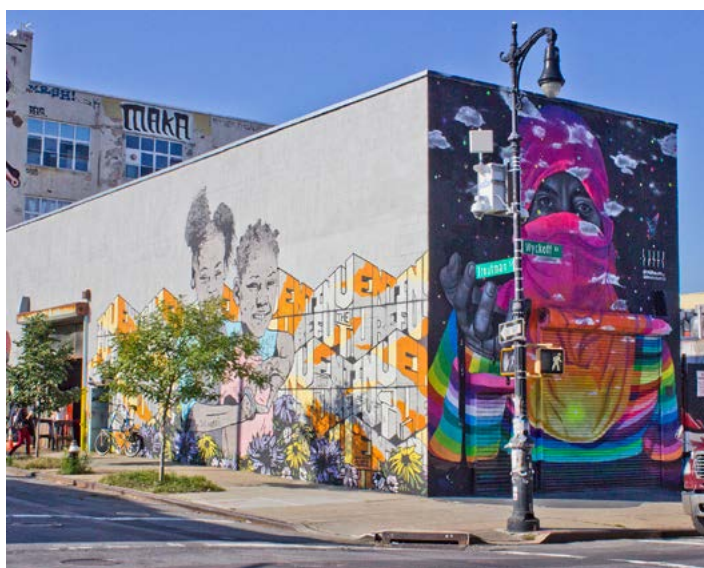


Fig.4 StainMode

Dasic Fernandez, a Chilean street artist, has a large piece up called "The Hand of Protest" (Fig. 3), that shows a veiled figure with oil running through its hand. Street art often broadcasts unambiguous opinions and social commentary, confronting the public with dramatically staged proclamations that reflect the artist's opinion. Dasic's work resonates with the art teaching thread that advocates the importance of art in community service in socially responsible practice. Around the corner from this work is another large work depicting two young girls embracing in front of a repeating message to

"Invent the Future" (Fig. 4). Created by Chris Stain and Billie Mode, who grew up together in Baltimore and who both relocated to New York for the street art scene, this illustration might serve to inspire young classroom artists to conceive of



Fig.5 Sonia, Agoch

their own message and image to dramatize their own important ideas.

The topic of diversity united by connections real and imagined gets addressed on the corner of St. Nicholas and Jefferson by the Italian artist Jorit Agoch in his piece "Sonia" (Fig. 5), a 2 story portrait of a local Brooklyn girl with lines or bars on her face. Agoch spent some formative years traveling in Africa, and his current dedication to large portraits of the famous and the unknown all share the facial bars - which he feels conjures up the coming-of-age rituals, and in the context of his portraits creates an expression of tribal unity among all his subjects, and of humankind.

"Never Alone" (Fig. 6), by the Los Angeles group called "Cyrcl", invokes Barbara Kruger and the interplay of text and

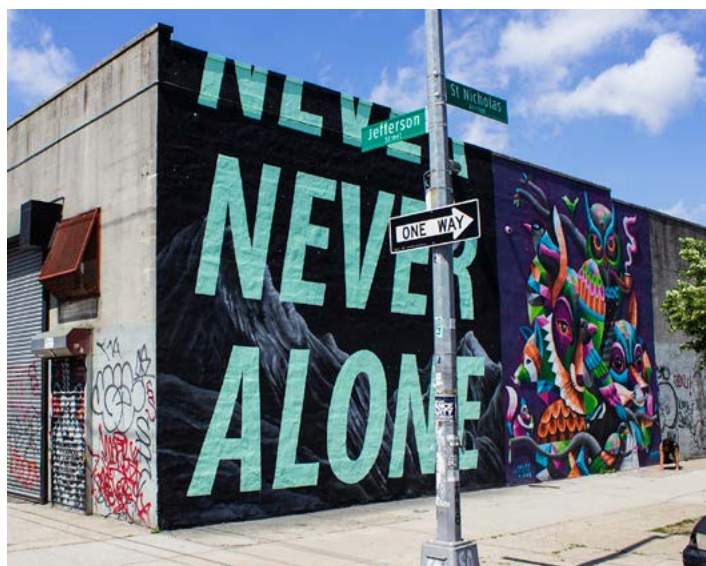


Fig.6. Never Alone, Cyrcl



Fig.7-Jerkface



Fig.8.BuffMonster



Fig.9.Nerd

context. It is one of many pieces in the Collective that flirt with nonsense and surreal juxtapositions - in bold and confrontational ways. Some work is just exuberant. Artists like Jerkface (Fig. 7) and Buff Monster (Fig. 8) reference popular culture like comic books and cartoons, embellishing and riffing on iconic characters and melting eyeballs - or directly adopt an artistic style like Mariano Nerd's homage to James Rosenquist in (Fig. 9).

A provocative aspect of street art is its vulnerability; the fact that it's subject to the elements and the invasive work of others (whether vandals or serious artists) dramatizes the performance nature of these pieces - ephemeral, fragile, fleeting. For example, Agoch painted his "Sonia" (Fig. 5) over Cyrclé's "Never Alone" (Fig. 6). The routine of painting over exquisitely executed artwork with other artwork is both tragic and exhilarating - imagine the classroom discussions about the purpose of art, the feelings of the artist, the rights of other artists, and the integrity of an idea that both depends on visual expression yet is independent of it. This environment of constantly changing masterpieces provides a concrete example for students to explore the ways contemporary artistic practice often doesn't rely on creating work that physically endures, but how artistic production is more about a social performance within a community than about the objects that are produced.

Street art portrays a broad range of motivations, from simple proclamations of name and turf and territory, to insightful manifestations of political and cultural commentary meant to inspire and motivate residents, neighborhoods and communities. Street art glorifies the voice of the artist whether that message is selfishly personal and mundane or noble. Street art gives us a way in to our classroom quest for student engagement, creating, analyzing and understanding by exploring their own motivations and vision for a public expression of their feelings, convictions and beliefs. How and where would your students make a public statement about racial or class relations in their home towns? How would your young artist's negotiate the challenge of a projected artwork that was offensive or extremely biased? How would they design an image that publicized an important global problem that needed fixing or mediation?

With street art we can explore the question about what Art equals with our students. What is Art's equivalent? Is Art the same as material wealth? Good health? Mastery of the physical world, through scientific method or mathematical logic? Does Art have to serve the public, perform a community service to be relevant and meaningful? Is there merit and artistic fulfillment if art work follows society's trends and styles? What purpose does Art perform, what need does it gratify? There are some answers generated in the streets of Brooklyn - and Albany, Buffalo, Syracuse and Rochester, anywhere a surface will take a swath of paint - by people like ourselves and our students. How can we make our opinions clearly heard in public spaces while observing civic protocols? We can find authenticity, empowerment, connection and collaboration up on the walls around us. As art teachers, we find - even in the streets - works of art that inspire and strengthen our voices.

## To Learn More...

New York Times video of Joe Ficalora, creator and curator of the Bushwick Collective.

<http://www.nytimes.com/video/arts/design/10000002411831/the-curator-of-bushwick-.html>

Websites for the Bushwick Collective:

<https://www.facebook.com/TheBushwickCollective>  
<https://instagram.com/thebushwickcollective?hl=en>

Websites for 5 Pointz and street art in New York City:

<http://5ptz.com/> (This site is still up, though the buildings

are gone a great archive of work)

<http://streetartnyc.org/>

[http://www.brooklynstreetart.com/theblog/#.VcO\\_cDBVhBc](http://www.brooklynstreetart.com/theblog/#.VcO_cDBVhBc)

Websites for artists mentioned:

Cyrclé, <http://www.cyrclé.com/>

Dasic, Fernandez <http://dasic.blogspot.com/>

Buff Monster, <http://buffmonster.com/>

Chris Stain, <http://www.christstain.com/>

Owen Dippie, <http://www.owendippie.com/>



North Colonie BOE Presentation Showcase

## The Future of Your Program

Laura Duffy and Anne Manzella

*A look at advocacy by two veteran teachers in a district north of Albany, New York*

Anne Manzella, District Art Supervisor for North Colonie Central Schools, and Laura Duffy, a K-6 Art Teacher in the district at Boght Hills Elementary School, have collaborated on developing a comprehensive program of promotion and community awareness for their Art Program.

They showcased their strategies at a workshop for the 2014 NYSATA annual conference; their two perspectives enabled them to generate an approach for program promotion and high visibility through building and community events that advocate the critical place the Visual Arts has in preparing students for careers in the 21st century. Through a collaborative program, a consistent array of highly visible publicity efforts reinforces the importance of art and artistic achievement among students, faculty and parents.

Manzella is the Director of the Art Department in a system of over 5,400 students. North Colonie has an impressive art program - with Accelerated Studio Art in the 8th grade and a full range of 2D, 3D and digital course work including University In The High School offerings at the high school level. Duffy is at the other end of the teaching horizon - Boght Hills is one of six elementary schools in North Colonie, and Duffy sees close to 550 students in a six-day cycle. The North Colonie Art Department's mission statement recognizes four important areas: collaboration, creativity, communication and critical thinking. Establishing an approach that keeps department focus on these themes helped guide interactions by all art teachers in the classroom and with the administration, parents and citizen community.

Art teachers know why the arts are important: opportunities to exercise creativity, practice proficiency at visual learning, cultivate aptitudes for decision making, plus

strengthen a wide range of learning skills - the ability to focus, develop fine motor skills, cultivate perseverance, and foster collaboration. This is why one of the goals of the Art Department at North Colonie is to help other subject area teachers and district stakeholders appreciate the arts for what they provide students.

First, within their staff, Laura and Anne capitalize on their district's annual observance of Music and Art for Youth Month, by facilitating a formal presentation to their Board of Education each spring with their Fine Arts Steering Committee. One of their most effective moves is this staging of a "demo" night for the Board of Education - bringing students from all levels of the art program together to work on their coursework for the board members to observe and ask questions about. Making the visual arts less passive, and more performance oriented, or "hot" as NYSATA veteran and past department supervisor, Roger Hyndman, likes to say. A comprehensive video presentation rounds out the program at the board meeting. Each year a theme is developed linked directly to overarching district goals, so the BOE is made aware how the Arts contribute to the student learning experience.

The phenomenal videos from the last three years are available on the [North Colonie website](#). As part of the North Colonie Fine Arts Steering Committee, Laura volunteered to be the designer of these videos. "My goal," she says "is not to protect our departments or beg for support. We already feel strongly that we have that support. Our goal with these videos is to highlight the learning that takes place in our music and art programs. We want others to see that our work does directly connect to 21st century skills and college readiness. Our departments are closely connected to the North Colonie mission statement, and it is important to showcase how, using real life examples." Visual art students are on hand from each level showing project development for a range of classes and electives, as well as music students performing at this board meeting each year.





BOE Presentation With Students



BOE Presentation With Students



Demo night at BOE Meeting

In addition, activities in the art classroom feature discussions about careers in the arts, guest speakers and visiting artists, and an increased emphasis on public display, in the hallways, district offices and local community (which they recommend be continuous after a foothold is established). They also endorse a growing trend among art teachers in the use of [Quick Response codes](#) (small square pixelated patterns that can be read with a SmartPhone) included in all displays - the QR code allows gallery visitors and artwork viewers a pathway to curricular contexts, along with personal statements by the student artists.

Fostering a relationship with the local town library, the department teams up every few years to bring the art department and its program to the larger district community. By including the entire K-12 department of working artist teachers in the district's eight schools, the exhibit highlights their dedication and professionalism as serious practitioners. Curriculum objectives and connections to Art and Common Core Standards are celebrated through teachers displays hanging along side their own work, supporting their lesson objectives. This exhibition theme serves to challenge the misperception of art education in today's schools: it is not the arts and crafts of generations gone by. The show elevates the public's understanding and appreciation of the role the arts play in the education of the total child.

They regularly bring successful graduates into the spotlight - highlighting alumni who have gone on to careers in the arts and who've achieved recognition after leaving school. Students from several years out regularly come back to share first hand experiences with their college programs and first job experiences in the industry of art and design.

In a focused attempt at communication with the faculty, Laura has also hosted after school art workshops for her classroom teacher colleagues. Run like a typical hour long art class, these workshops highlighted ELA and Math connections, specific art content, and of course practice of art skills. Teachers, other staff members and even the principal attend these sessions to get a better understanding of the rich content being taught in art class. Anne has collaborated with content area teachers from English and Social Studies to present at district workshop days on the importance of visual literacy, and the interdisciplinary opportunities that exist when considering visual language.

Anne and Laura also urge art teachers to build "art galleries outside the box" of normal or traditional venues. They want you to capitalize on your district's website, and urge full, current and timely postings of curricular highlights, showcases, unit projects and classroom activities. Along with that "official" web presence, they recommend teacher/artists maintain a personal website that showcases work professionally.

They urge their art-teaching colleagues to make full use of district publications, either in print or broadcast e-mail - keeping the secretary or publicity person who maintains building or district communications fully informed with press releases and they also suggest keeping a gallery of sample student work from each level updated on the district's webpage. Art teachers may find a valuable communication tool in the school-wide newsletter. Include within the



Student Working at BOE Meeting



Hands On Community Artwork for Veterans Day Celebration



Community art at the building level- playground beautifications

newsletter students who represent the school in art displays outside of school, or a simple update of what is going on in art class. In their district at North Colonie, art teachers are urged to enter students (and their own work) in appropriate competitions and shows that could feed into their promotional messages. Highlighting achievements is an obvious advocacy strategy - but they embed features about a grade level or course into the award and show announcements to make them richer and more informative.

Other ways the art department can succeed in exposing their programs strengths is through publications such as web and print calendars, the cover of phone directories, district art and literary publications, handouts or brochures as take aways at open house or PTA events, featuring student art in annual faculty and staff awards for years of service, and framing student art as permanent additions in the hallways of the schools.

"Increase your visibility" is Laura's and Anne's mantra. Through community connections, school installations and communications, vigorous and rigorous professional activities, and an eye for celebratory opportunities (that get press and visibility), art teachers need to be vigilant and proactive about their program. To the cynical and "unchurched", we're protecting our livelihood. To we believers, there is an internal conviction and passion that know what unique and powerful gifts our teaching brings to the children in our classroom, and how our students strengthen their own lives and enrich an outward ripple of communities.

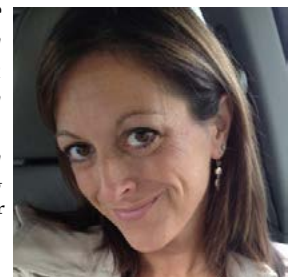
#### Laura Duffy

*"I grew up in Oswego where I received a top-notch fine arts education. In December, 2002, I graduated from The College of Saint Rose, confidently prepared to face the world and my future students. I began as an elementary art teacher at both Boght Hills School and Loudonville School in September 2003."*



#### Anne Mineau Manzella

*"Born and raised in the Albany area and a product of a rich art program in my high school, I always knew there would be art and design in my future, even though I didn't know exactly how. Following a four year degree majoring in art at Binghamton University, I went on to pursue my MST in Art Education at RIT in Rochester, graduating in 1994. Along the way I had rich experiences in student affairs, as a Resident Director (RIT) and Assistant Dean of students (Siena College). Upon returning to the art classroom, it was not long before I pursued my administrative certification. As a result, I am fortunate to have held for 13 years a position I love, where I work with students directly as a teacher, balanced with overall program administration to support a strong visual arts program for all students of the district."*





Valley Stream student artist Rachel shows off her work



Eduardo Mieja with art teacher Jane Berzner



Valley Stream CSD #24: Jack Mitchell (director of finance), Mr. Rosario Iacono (principal of the Robert W Carbonaro school), Jessica Garfinkel and Jane Berzner (art teachers), Dr. Edward Fale (Superintendent of VS #24), Mrs. Donna La Rocco and Mr. Larry Trogel (school board members).

## ***NYSATA Student Art Exhibition at the 96th Annual New York State School Boards Association Conference***

**Jessica Bayer**

The annual NYSATA Student Art Exhibit at the New York State School Boards Association Conference took place in NYC in October. Eighty + teachers from 40 districts submitted 180 student artworks. We gathered at the Sheraton with Administrators, School Boards officers and representatives from across the state, parents and students to celebrate at a gala reception.

This annual event has been part of the NYSATA Exhibition Calendar for the last 15 years. It follows the location of the NYSSBA Conference, taking place alternating between Western NY and NYC. The exhibit celebrates achievement in the visual arts and demonstrates the wide range of learning that takes place in classrooms across the state. Student artists seek solutions through research, problem solving, experimentation and perseverance. They build on prior knowledge and seek to find innovative alternatives. They analyze, interpret, anticipate and evaluate. Understanding that there can be more than “one right answer”, they pose and solve problems, make revisions and make discoveries. The work on exhibition was an impressive display of artistic creation.

The exhibit also celebrates the efforts of art educators and acknowledges the districts that understand and support the importance of learning in and through the arts. We salute the School Boards Representatives who support visual art learning in their local districts. In a climate of lesson scripts and high stakes testing, this was an open window into the districts that honor our students as they design the future.

The exhibition goes beyond the two day event with the NYSSBA Permanent Collection. Each year a NYSSBA team selects two or three artworks that are professionally framed and permanently on display throughout their Latham headquarters. To date fifty-five pieces have been collected. In addition, an additional piece is selected each year and is printed as the NYSSBA holiday card.

With thanks to the School Boards Association and their dedicated staff, students, teachers and districts that shared their art work with us, and our terrific NYSATA volunteers, we invite you to share some of the artwork on display.

NYSSBA Team: Eileen Eppelmann, NYSSBA Director, and Heidi Longton, Conference Manager

NYSATA Exhibit Team: Jessica Bayer and Jane Berzner, Exhibit Chairs;

NYSATA Support Team: Cindy Henry and Terri Konu

See you all in Buffalo next year!



Workshop participants waiting for the dinner bell to ring in front of the Main Lodge at Great Camp Sagamore

## *The 24th NYSATA Annual Summer Institute at Great Camp Sagamore*

**Beth Atkinson and Michelle Schroeder**

While the summer is over, our memories of the 24th Annual NYSATA Summer Institute at Great Camp Sagamore are fresh in our minds. The institute, held in the beautiful Adirondack mountains, was quite possibly one of our best ever according to our participants! We had a full camp this year, with close to 30 participants, and many new faces to join who we call “our lifers.” Lifers, are those who have returned year after year, because the program has been such an incredible experience we couldn’t imagine our summer without it. After a wonderful breakfast overlooking our serene Lake Sagamore (in the historic Vanderbilt dining hall), our mornings started with a Creativity Stretch by our own inspirational art educator, Lisa Conger. These sessions were held in our new studio, where we each had our own space to work on projects throughout the week. We had fantastic presentations on marionettes, printmaking, contemporary embroidery and quilling, just to name a few of our offerings. Our outdoor educators, Wayne Fisher and George Steele, returned to guide our hikes, explore a local bog, facilitate our bird watching, and paddle on the lake. These opportunities enabled us to enjoy the great outdoors and spend some time sketching, painting, and photographing our beautiful surroundings. In the evening, many stayed up till the wee hours working in the studio ...eventually retiring to our Adirondack style cabins to get some rest before waking to begin again the next day.

This year we had a few changes to our schedule, which really seemed to add to our incredible week. We invited a massage therapist to join us for a portion. Not only did she work out the kinks in our backs, but she massaged sore wrists so that we could diligently continue to work on art. We also added an extra day (studio time) to our schedule. This made our week so much more complete, giving us extra time to finish all that we had started.

The summer of 2016 will mark our 25th year of the NYSATA Summer Institute. We have many exciting activities planned to celebrate our anniversary. The tuition for our week includes room, board, workshops, and most of the materials needed. Participants can also receive 3 In-Service credits for

professional development (for a nominal fee). Each year our program changes, offering a variety of workshops that rejuvenate the artist and the educator. Our participants consist of a variety of people. These include art educators, educators from other subject areas, retired educators, family members, administrators, and individuals who just want to explore art. The summer of 2016 will also bring another very exciting opportunity: the NYSATA Summer Institute Scholarship for beginning art educators. In collaboration, the Great Camp Sagamore and NYSATA will award summer institute tuition for an art educator who has recently begun his/her teaching career, and who is interested in networking with other art teachers from across the state. Our hope is that he or she will explore new ideas, new materials, and other valuable lessons to bring back to their classroom. More information on how to apply will be forthcoming.

Information about our summer institute can be found on the NYSATA website under the Programs tab. We would also encourage you to browse through the Great Camp Sagamore website to see the beautiful location where we spend our week at <http://greatcampsagamore.org/>

Think about joining us for the 25th NYSATA Summer Institute. If you have ever considered attending our program, this is the summer to do it!

*Together Beth Atkinson and Michelle Schroeder have been the co-chairs for the NYSATA Summer Institute for the past 3 years, and have been participants of the Summer Institute for over 13 years. Beth has been an Art Educator for the past 30 years at Hicksville High School. Michelle Schroeder is currently the Grant Administrator for Buffalo Public Schools and Chair of NYSATA Region 1.*





Artist hard at work.



Pat Wheelhouse watches the sunrise



Beth Wyszowski and her plein air watercolor



Beth and Michelle on the shore.



Presenters Jan Dylewski and Veronica Kruger working on a found object marionette



Canoeing on Lake George.

**NYSATA**  
**Summer Institute**  
**Sagamore • 2015**



## *ART= Collaboration*

**NYSATA is pleased to announce a collaborative project that will be taking place on-site at the Hyatt Hotel during the Annual NYSATA Conference.**



Nate Hodge working on Wall Therapy mural, Rochester, NY. Summer 2015

Local Rochester area artist Nate Hodge, will collaborate with four students from RCSD School of the Arts High School to create a two-part mural that depicts how "Art Equals Empowerment." This collaboration will be part of the New York State Art Teachers Association Annual Conference. Hodge will be working with students of SOTA art teacher Mrs. Susan Rudy to create a mural that depicts how art can be empowering.

This project is a sponsored by NYSATA and RCSD School of the Arts: *Friends of the Arts*. Nate Hodge has a BFA from SUNY Brockport and an MFA from SUNY Buffalo. He is currently teaching as an adjunct lecturer at SUNY Brockport. He participated in Wall Therapy in Rochester this summer. He currently has work on display at the Roz Steiner Gallery at Genesee Community College in Batavia and The Link Gallery in Rochester. He will be featured in a segment of Rochester's public television station WXXI's *Arts in Focus* series in December. To see more of Nat's work go to <http://www.masiori.com/# =>

# NYSATA Region Updates



Buffalo 2015 Empty Bowls for Friends of the Night People

## Region 1

### Previous Events

We held our annual member's meeting on August 27th, with 19 members in attendance. After welcoming our new regional coordinators, we also congratulated Jan Dylewski (our regional co-chair) who will be recognized as Region One Art Educator of the Year at the conference in November 2015. We established a few new goals for the region. One goal is to work with *Friends of the Night People* to improve the Empty Bowls fundraiser. Our hope is to increase the number of bowls donated and increase the number of schools participating.

We held our first "Happy Hour" gathering on September 25th, as well as our first workshop of the season: *CEPA Outdoor Photography Workshop* on October 3rd. This included some photography instruction, a walking tour of downtown Buffalo, and some Buffalo history.

### Upcoming Events and Goals

- To increase the communication of our regional members and give them an opportunity to share good happenings through the hashtag #NYSATAREGION1
- To collect art supplies that may be used to create art kits for some of our kids in Buffalo needing an ART outlet. Kits will be distributed at the WASH project, a community center located in a laundromat, on November 11th. The Region 1 leaders will be volunteering at the WASH project on Buffalo's West Side.
- To provide an art activity for students on Veteran's Day...a day they are off from school and might not have something to do.
- To train 15 adjudicators for a 2016-2017 Portfolio Project Adjudication.
- To be the largest contributing region for YAM. Our calendar was shared with members and input was gathered regarding upcoming activities and events.

## Region 2

Region 2 is still in the process of planning meetings and activities for the 2015-2016 school year. The first meeting of the year was held on September 23rd. At this meeting dates for activities and socials were established. Dates have been confirmed for the annual Region 2 K-12 art exhibit, to be held at Roberts Wesleyan College in North Chili. The College is allowing Region 2 to use the Davison Gallery from January 16- 24. The opening will be held on Saturday, January 16.

## Region 3

### Previous Events

This summer NYSATA Region 3 has been busy providing professional development. There were many hands-on workshops offered to members from around the region.

**June:** Starting off with the first week of summer we were at The Wellin, Clinton, NY for a museum tour and hands-on printmaking workshop.

**July:** Held at The Eye Studio, Syracuse, NY, twelve Region 3 and 4 members enjoyed creating a variety of fused glass projects. Later in the month there were 13 participants for a Raku firing at the Dragons Den, Clinton, NY. Participants created pieces the first day and then glazed and fired them the second.

**August:** There were three hands-on workshops held: Kumihimo Bracelets, Bookmaking, and IDEAS presented by Lisa Petrosino and Katie Albrecht. Aside from the hands-on workshops, there were many Region 3 members at the Monet to Matisse Teacher Night at MWPAI (Muson Williams Proctor Art Institute), Utica, finishing out the summer with a bang. Donnalyn Shuster and Chris Angotti also presented a two-day workshop for a group project creating vessels from found materials. This STEAM workshop took place in Albany at the Uncommon Approaches to Common Core Conference. The Region 3 Google site was unveiled as well in August.



Grainstacks, Theodore Earl Butler, Giverny 1897, MPWIA Impressionist Exhibit

**September:** Art Circles Meeting was held. Fall Newsletter was sent.

**October:** Partnering with The View in Old Forge, Region 3 members were invited for a day at the View. There was a museum tour, lunch and a hands-on glass fusing workshop. Partnering with the Wellin, we hosted our Region 3 meeting with a hands-on workshop.

### Upcoming Events

March 2016: Herkimer County Art Educators Faculty Student Art Show. Partnering with the Mohawk Valley Center for the Arts in Little Falls, area art educators will present an exhibition of student and teacher work in celebration of Youth Art Month in March of 2016. Heather McCutcheon and Donnalyn Shuster are co-chairing this exciting event.

### Region 4

Jill Karen Accordino and Geraldine Link have been serving as Region 4 reps to the BOT but are newly appointed Region 4 Co-Chairs. They met with Cindy Henry in August to plan and learn how to use the website communication system to disseminate region-wide information and drafted a regional email to introduce themselves as region chairs. Award news: Region 4 is proud to have two New York State Art Educator of the Year recipients in two consecutive years!

They will be looking into and planning a holiday get-together to recognize these award recipients for both Regional and State Art Educator of the Year...stay tuned! Workshops/Programs: Last year Region 4 held a Portfolio Project Adjudication in Lansing NY. This year plans are to continue the Portfolio Project in the spring but amp it up with a few additional workshops. Cindy Henry and Diane Golden are planning to do a Sketchbook/Visual Journals Workshop in the fall and there are several other workshops in the planning stages. Dates and details are still in the works.

### Region 6

#### Previous Events

On June 16th, Region 6 members gathered for a party at Scarboroughs in Latham to honor our awardees and celebrate the end of the school year. Samantha Noles and Christina Wallace were honored as Region 6 Co-Art Educators of the Year, and Phyllis Brown was honored as Region 6 Special Citation -Member award.



R6 Summer Art Blast 2015 Flexagon Workshop



R6-Kathleen Bushek and Josette Pastore ham it up with Andy Warhol at the Hyde Collection

We held our second annual *Summer Art Blast* professional development event on July 28th at the Tang Museum at Skidmore College. The attendees were divided into elementary and secondary level groups; the groups rotated between two workshops. Jennifer Childress presented informational workshops on the Common Core, and Phyllis Brown presented hands-on workshops with a Common Core Math theme. The elementary workshop focused on various weaving activities, and participants in the secondary workshop learned how to make the mathematical constructions called flexagons. We concluded the event with a brief Region 6 meeting. Our next meeting is scheduled for October 22, location to be determined.

On August 4th, a group of 17 gathered at the Hyde Collection in Glens Falls, where we were given a tour of both the special exhibit *The Late Drawings of Andy Warhol*, and also an exhibit of works by Winslow Homer from the Hyde's permanent collection. After the tour, we gathered in the art studio for a museum-led hands-on screen printing studio experience that could be easily adapted for use with students. When the studio experience was complete, some attendees chose to explore the rest of the Hyde House collection or visit the garden. We then all headed to Cooper's Cave Ale Company for a delicious lunch and delightful conversation.

### Upcoming Events

This fall, CAAS (Capital Area Art Supervisors) is again sponsoring a regional Art Educator Exhibit at the NYSUT building in Latham. All Region 6 members will be invited to submit artwork to be included in the exhibit. The opening reception for the show is scheduled for November 5th; further details are coming soon.

### Region 7

#### Previous Events

September 25th *Painting with Light Photographic Workshop* was held at the Mill Street Loft.

Participants worked with noted artist John Rizzo from the Art Institute of Mill Street Loft and Foreign Free Press and learned about the fun and exciting painting with light process.

Participants were able to take the process back to their classrooms.

September 26: NYSATA Region 7 Meeting was held at SUNY New Paltz.

On October 16 *The Great Composition Duel* was held at the Mill Street Loft, Poughkeepsie. Art Institute Director, Todd Poteet conducted an artistic duel that teachers could easily recreate in their own classrooms. This project is one Todd performs with his own students to challenge them to evaluate and adjust their composition as he continues to change the parameters/requirements during the creative process.

### Upcoming Events

November 7: NYSATA Region 7 Meeting 9:30-11:30am. SUNY New Paltz, SAB 118

November 12: *Collegial Circle* Part I 5:30-8:30 Vassar Lehman Loeb Gallery Library (PD) Book Title to be Announced.

November 20: *Bookmaking and Paper Marbling Workshop* 5:30-8:30pm at the Mill Street Loft (PD)  
We'll use the ancient Japanese water-marbling process called Suminagashi, "ink floating on water" and transform ordinary blank papers into unique colorful ones. This is a perfect and magical process that teachers will enjoy bringing back to their own students. It can serve as a base for book arts, cards, decorative arts, origami, cultural lessons, or as a stand alone piece of art. Fee includes materials cost. NYSATA Members \$30.00 Non-members \$45.00 Please make payment to: NYSATA R7 Send to: Christine Attlesey 14 Parkwood Blvd. Poughkeepsie, NY 12603 [attlestine@gmail.com](mailto:attlestine@gmail.com) Include "Bookmaking" in the memo portion of the check. Registration deadline: 11/15/2015. Visit Mid-Hudson Teachers Center at <http://www.mhtc.dcbooces.org>

### Region 8

#### Previous Events

#### 25th Anniversary Legislative Student Exhibit

June 8-10 at "Well" in the Legislative Office Building in Albany was a big success in that a record number (122 teachers and 260 students) participated. During the Reception on June 10th the LOB "Well" was full of happy young artists, their family, friends, art educators and legislators. All work was received back soon after the ending of the exhibit.

During our June End of Year Celebration we recognized our outstanding art educators K-Higher Education, administrators and art advocates at the Metropolitan Museum of Art, NYC. Awardees gave moving presentations about their professional journeys. Awards will be presented to them at our ARTWORKS15 Conference to be held Saturday, October 24th.

Awardees:

- Elementary: Shani Perez PS 51 Manhattan
- High School: Toni Somma, New Dorp HS, Staten Island
- Arts Administrator: Jaynemie Capetanakis, Principal, PS 69 Brooklyn

- Cooperating/Mentor Teacher: Meryl Meisler, NYU
- School Art Advocate: Donna Anaman, Principal, PS 87, Bronx, NY.
- City-Wide Art Advocate: Jimmy Van Braman, Council Majority Leader
- Leadership: Joan L. Davidson, NYCATA/UFT, President

NYCATA/UFT consulted with Vida Sabaghi, NYC COPE to help plan and implement the United States Society for Education Through Art (USSEA) Regional Conference, July 17-19 at the Queens Museum. Vida, Mario Asaro and Joan Davidson coordinated a city wide K-12 Student Exhibit and Reception for students, parents and conference participants themed *An Inclusive World: Young People's Voices*. Anu Sieunarine coordinated a Portrait Exhibit that included selected work from our Spring Exhibit at the Boricua Gallery. NYCATA/UFT members presented several workshops during the conference: A Conversation with the New York City Art Teachers Association/United Federation of Teachers. Members of our Executive Board spoke about our activities and concerns.

Mario Asaro presented a workshop *Exploring Social Issues Through Art*. Mario, a NYC public schools art teacher for 28 years, was a founding member and coordinator of Artists/Teachers Concerned (1985 -1995). During the workshop he reviewed the history of ATC and some of the recent socially motivated projects he has introduced to students. Using the work of Keith Haring as a model, workshop participants created a symbol to represent a social issue that concerned them.

Anu Sieunarine, Lisa Kaplan and Erin-Marie Elman presented a workshop *The Enigma of Portraits*. The workshop participants talked about their portraits exhibited at the Queens Museum. Participants took photos of each other with a mini instamatic camera during the workshop, and explored space, mood, and time. Then they did a blind contour drawing of their photo followed by a symbolic portrait.

Lisa Kaplan presented a workshop *Weaving and Recycled Materials*. Motivation included a power point presentation survey of the history of weaving and the weaving of her middle school students and her weaving. Workshop participants created their own cardboard loom and began their weaving with provided yarn and other materials.

#### Art Education: Empowering Creativity

35th Annual City-Wide All-Day Art Education Conference October 24th 2015, 8 am-4:45 pm at the High School of Art & Design, 245 East 56th Street, NY, NY 10022. Our Artist of the Year and Keynote Speaker: Tim Rollins <http://www.xavierhufkens.com/artists/tim-rollins-and-kos>

Over 25 workshops keyed to Charlotte Danielson's Framework for Teaching, focusing on drawing, cartooning, assemblage; using art to inspire writing, social justice activism, design careers, entrepreneurship, and 21st Century skills, differentiating strategies for students with autism, emotional and behavioral difficulties, and gifted and talented, questioning and assessing strategies, using technology for teaching, and for documenting and sharing student work, transforming your





Tim Rollins and KOS

classroom into a studio a la DaVinci, introducing the Blueprint 2015; surviving your first year in the art classroom, plus highlights of best practices were offered. Commercial exhibitors, student exhibit, continental breakfast, hot lunch, and closing 35th Anniversary sweet reception with raffle prizes and complimentary museum passes were included.

#### NYCATA Juried Artist/Teacher Exhibit

October 6-27, 2015 at the LeRoy Neiman Arts Horizons Gallery, 2785 Frederick Douglass Blvd (near 148th St.) NYC 10039. A reception was held Friday, October 16th, 4:30-7 pm at the Gallery. The Exhibit Theme *"Empowering Creativity: Our New York City"* was coordinated by Anu Sieurnarine and Albert Justiniano. The Exhibit was juried by Vida Sabaghi, Founder and Director of "An Inclusive World".

#### Upcoming Events

**26th Annual Legislative Student Exhibit** presented by NYSATA in partnership with NYSUT in celebration of Youth Art Month. February 29 – March 3, 2016 in the Legislative Office Building "Well" area, Albany, NY.

The Reception is scheduled for Thursday, March 3, 2016. Submission date is Thursday, January 14, 2016. Two works can be submitted by each NYSATA member from each school you have students. The Optional Theme is: "Beginnings". The exhibit is open to all NYSATA members. Registration fee: Members \$25. For registration guidelines go to: <http://www.nysata.org> click Programs/Legislative Exhibit. For further information and if you would like to join our team, please contact Joan Davidson, Exhibit Coordinator, [ArtJoanD@aol.com](mailto:ArtJoanD@aol.com)

2016 Legislative Student Exhibit Team includes: Jill Accordino, Beth Fidoten, Cindy Henry, Geraldine Link, Carol Ann Pinkans, Zita Rosen, Pat Testo, and Elizabeth Sheffer, NYSUT.

#### Region 9

We're gearing up for a great season on workshops and tours. We welcome Janice Oldak from East Meadow to her new position as In-Service Coordinator. Many thanks to Massapequa's Ellen Cervone, who is taking some personal

time. We wish you and your family well. Planned for early October is a *Sharing Workshop* and a Saturday trip "Out East" to the Parrish Museum and the Long House Preserve. Also coming up is a "get acquainted meeting"/Sharing Session and a Portfolio Project workshop that will help you integrate the requirements into your curriculum. When your students show up for adjudication, they will have everything they need! Looking forward to a great year!

#### Region 10 Previous Events

Over the summer, Region 10 held a summer enrichment program at Dowling College for students of our members. The classes were one week long and included classes like Plein Aire landscape.

A beginning of the year "Meet and Greet" was held September 23rd at the East End Arts Council. Members had an introduction to the arts council, tour of the facilities, a tour of the show "The Figure" and lunch.

Another beginning of the Year "Meet and Greet" was held Monday, September 28th, at ArtSea in Babylon. Members had an opportunity to attend "A look at food and wine in art", a presentation of food and wine in art, lesson plan ideas, and an introduction to ArtSea studio.

On Saturday, October 17th, Region 10 members attended an *Art and Artists of Rockefeller Center* walking tour. The tour was designed by Ron Janoff, a licensed NY city tour guide and brother to one of our members.



Wisdom, Lee Laurie, 30 Rockefeller Plaza



August Martin High School Queen, NY

## *Looking Into the Future: Art Education at August Martin High School Through the Lens of Eisner*

**Androneth Sieunarine**

*EDITORS NOTE: Dr. Anu Sieunarine has been an art educator for over 15 years. She recently began teaching a new high school art class in NYC – and was surprised at her students attitudes – and faced with the way these students responded to their art class had to do some soul searching. “Why take art?” is an existential question for all of us – and Dr. Sieunarine’s reliance on a foundational philosophy reinforced her energy and convictions.*

As an advocate for art education, I was a bit frazzled when I asked a group of high school students at August Martin High School at the beginning of this school year if they love art. To my dismay, many responded: “Why do we have to do this? I already have an art credit to graduate.” Several stated, “Art is boring.” Along with these types of discouraging comments, I also got this question (which many of us have faced lately): “Why do we have to write in art class?” Particularly distressing to me was the statement: “Art is not going to help me in my future life.” I was dismayed and confused when faced with students who did not love art. For me Art is life, and Life is Art – and I believe that art was just as important in schools and was an accepted creed. I was confused that the students did not ‘love art’ and suddenly all the hoopla about having art in the schools splattered on my face like a dash of cold water.

According to Brian Kisida, Jay P. Greene and Daniel H. Bowen (2013)

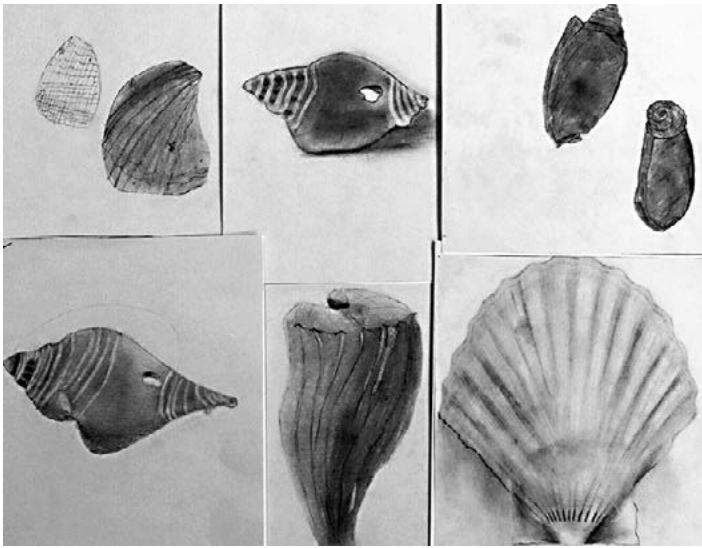
*“...we have been fighting for the arts thinking that it solves all our problems and that our students will learn better in their English classes and math and science classes if they had access to the arts. For many education advocates, the arts are a panacea: They*

*supposedly increase test scores, generate social responsibility and turn around failing schools. Most of the supporting evidence, though, does little more than establish correlations between exposure to the arts and certain outcomes. Research that demonstrates a causal relationship has been virtually nonexistent”.*

In the past, there was an attempt to link our programs with general academic success. Recent research identifies art programs as important for their own sake. At this point I just wanted to have the students enjoy art – just do art for art’s sake.

Although baffled by the students’ irreverent comments, their lack of appreciation for the arts gave me the impetus to want to expose them to a different way of thinking and seeing the world through seeing art and making art. In class, I stressed that in art there is no right or wrong answers and two plus two can be a trillion if you want it to be. I thought about Eisner’s (2002), *Ten Lessons the Arts Teach*: “*The arts teach children to make good judgments about qualitative relationships. Unlike much of the curriculum in which correct answers and rules prevail, in the arts, it is judgment rather than rules that prevail.*” This was a good start in letting the students know that they can make mistakes as much as they wanted since there is no right or wrong formula, and “*questions can have more than one answer.*” (Eisner) These phrases were like magic in the classroom - I could almost see white rabbits popping out of black hats and blank faces begin to express curiosity.

I introduced the 9th graders to the Elements of Art through observation of seashells and through the paintings



Still Life With Seashells from studio 324

and drawings of Georgia O'Keefe. They exhausted themselves by learning how to see – to really see the almost invisible lines incised on the shells to create just enough texture to the touch. They wrote about what they saw, talked about what they wrote; I wanted them to see and know that all of their answers were right and that “the arts celebrate multiple perspectives. One of their large lessons is that there are many ways to see and interpret the world.” (Eisner). Some of them listened to the shells like they were five years old again and said that they can hear the ocean tumbling inside. Many asked if they were real shells and exclaimed that they had never seen such interesting shells before. At the end of two weeks their shell drawings were posted on the wall outside the studio and passers by were in awe of their drawings and many asked, “Our students did that?” One student was disappointed that his work was not on the wall and said, “I guess my work was not good enough for the fridge door.” He said his mother would post his artwork on the fridge door when he was growing up if she thought it was good enough. I quickly responded that I was not done posting the work but that his work definitely made the fridge door – “The arts enable us to have experience we can have from no other source and through such experience to discover the range and variety of what we are capable of feeling.” (Eisner).

I realized that asking the students if they love art was the wrong way to start. Many of them were not exposed to art except for the generic holiday craft projects in Elementary and Junior High School. They were never thought how to “feel” art, how to touch art, how to talk art, how to think art, how to play with art and how to use art materials to simply enjoy art. They began to think through the materials – the three-dimensional shells and the pencil and how it reacted to the 2 dimensional surface of the paper. They explored the emotions of lines that run across, overlap and curve just enough to create the seashells on the paper.

I got them graphite pencils. They had never seen a pencil without the wood attached to it and so the material became the motivation. “The arts teach students to think through and within a material. All art forms employ some means through which images become real.” (Eisner). They started to think

through the performance of the material. At the end of the shell project I ask a different question, “What did you enjoy most about drawing shells? One student said – “the pencil and the seashell”, and another said, “I like how I shaded the shell to look and feel soft”. The poetic translation of a hard shell being soft was the magic rabbit in that black hat – “When children are invited to disclose what a work of art helps them feel, they must reach into their poetic capacities to find the words that will do the job.” (Eisner).

Bowen, D., Greene, J., Kisida, B. *Art Makes You Smart*, November 23, 2013, <http://learning.blogs.nytimes.com/2013/11/26/do-we-need-art-in-our-lives/>

Eisner, E. *The Arts And The Creation Of Mind*, Yale University Press. 2002

To see more. <http://www.arteducators.org/advocacy/10-lessons-the-arts-teach#sthash.s4CRsq6U.dpuf>

Anu Androneth Sieunarine EdD, is the Art Coordinator and Curator of NYCATA/UFT (New York City Art Teachers Association). She is the co-chair of Advocacy for NYSATA (New York State Art Teachers Association) and a column contributor for the award winning NYSATA Newsletter. She is an Adjunct Assistant Professor at Brooklyn College.



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# NYSATA

## 67th Annual Conference

November 20-22, 2015

Hyatt Regency Rochester,  
Rochester, NY

### 2015 Keynote Speakers



#### William F. Baker

Dr. Baker directs the Bernard L. Schwartz Center for Media, Public Policy & Education at Fordham University. He is also a Distinguished Professor of management at IESE Business School, Barcelona, Spain, and President Emeritus of WNET-Thirteen, New York's public television station.

During his 21 year tenure as president of WNET in New York, America's flagship public broadcaster, Dr. Baker led the effort to raise over one billion dollars for the station. As a commercial broadcaster, Baker helped start many cable networks, introduced both Oprah Winfrey and Charlie Rose as talk show hosts, and oversaw the launch of the Discovery Channel and the Disney Channel. He was president of Westinghouse Television and Chairman of Group W Satellite Communication. He is the recipient of seven Emmy Awards, two Columbia Dupont Journalism Awards, and is the executive producer of the theatrical film and PBS documentary, *The Face: Jesus in Art*. He is co-author of the book *Leading with Kindness* (American Management Association, 2008) and hosts the series of the same name on public television. Baker is also the co-author of *Every Leader is an Artist* (McGraw-Hill, 2012), and *Down the Tube: An Insider's Account of the Failure of American Television* (Basic Books, 1998). He holds a B.A., M.A. and Ph.D. from Case Western Reserve University, and nine honorary doctorates from universities in America and Europe. His interests include astronomy, horology, and polar science, and he is believed to be the eighth person in history to have stood on both the North and South Poles

### Conference Highlights

- Four exciting KEYNOTE sessions!
- Workshops and Seminars: Updates from NYSED, curriculum and assessment; motivational methods of teaching, media exploration, hands-on workshops, best practice, art from other cultures; and much, more.
- Commercial Exhibitors and College Showcase
- Artisan Market: Purchase items created by your talented peers!
- Friday After Dark Hands-on Workshops and Extended Studios!
- President's Dinner Party and *Participaint* and dancing with DJ "Dr. Kwazy Toons"
- Scholarship Fund Basket Raffle!
- Art = Collaboration. A collaborative artist/student mural project.



**Just added! New Extended Studio Workshop:**  
*Artist Books: A Bridge to Increasing Literacy in the K-12 Art Curriculum.*

**Taught by Spencerport Art Educator Debra Rogala. Two sessions will be offered. Tickets will be available on-site at Registration. \$35**

## L. Mylott Manning

Laura Mylott Manning studied at Rhode Island School of Design, BFA, 2001, Sculpture/Fashion Design, and holds an MFA, 2009, Interdisciplinary Arts, from Vermont College of Fine Arts. Manning has also studied at Pont Aven School of Contemporary Art in France. Selected exhibitions include: The National Arts Club, Gramercy Park, New York, NY; A:Live/A:Love, curated by Malcolm Harris-Perez, The Muse Creative, New York, NY; Push it, ArtNow NY, New York, NY; Fibers & Threads, Carlton Hotel, located in the Caravan Stylist Studio, New York, NY; Art Inside, curated by Gigi Kracht, Baur au Lac, Zurich, CH; Group Suit: A



Day in the Park, presented by New York City Parks & Recreation, Dag Hammarskjold Plaza, United Nations Headquarters, New York, NY; 700 Spools of Thread (Keep it Together) chashama, supported by the National Endowment for the Arts, New York, NY; Collective Spinning, as part of Fritz Haeg's Sundown Schoolhouse, presented at the Aldrich Contemporary Art Museum, Ridgefield, CT. Recent artist residencies include The Banff Centre, Alberta, Canada. Manning is a contributing artist to the World Council of the Peoples for the United Nations journal Centerpoint Now. The Associated Press, Boston Globe, Wall Street Journal, Chicago Tribune, Hartford Courant, Columbia Spectator, Brooklyn Rail and Time Out New York have reviewed Manning's work. To see her work: <http://mylottmanning.com/>

## Scott McCarney

Scott McCarney is a local Rochester book artist and teacher, with a far-reaching reputation in his craft. His work has been exhibited inter-nationally, including at the Center for Book Arts and Printed Matter Inc. in New York City; Tower Fine Arts Gallery in Brockport, NY; Minnesota Center for Book Arts in Minneapolis; University of the West of England; and other locations throughout the United States, United Kingdom, Australia and more. He received his B.F.A. from Virginia Commonwealth University, and his M.F.A. from SUNY University at



Buffalo and Visual Studies Workshop in Rochester, NY.

He has received numerous awards, including the New York State Foundation for the Arts Fellowship (printmaking/drawing book arts) and multiple Special Opportunity Stipends from NYFA/Rochester Arts & Cultural Council. McCarney's work is featured in many permanent collections, including those of the Getty Center in Los Angeles, Museum of Contemporary Art in Chicago, the Museum of Modern Art Library in New York City and the Photographic Resource Center in Boston, among others. Scott McCarney is a 2011 Artist Fellowship recipient of the New York Foundation for the Arts (NYFA). This presentation is co-sponsored by Artist & Audiences Exchange, a NYFA public program, funded with leadership support from the New York State Council on the Arts (NYSCA.) To see Scott's work: <http://scottmccarneyvisualbooks.com/>



## G. L. Wolfe

Gary earned undergraduate degrees in Christian Ministries from Houghton College and in Psychology from the State University of New York at Buffalo. While working for local government in planning, developing and delivering health and human services to persons in need, Gary began producing and publicly showing his artwork with encouraging success. This ultimately led to a return to school and the completion of a Master's Degree in Painting and Art History from the University of Buffalo. Gary's varied life experiences and career have influenced his art. The elderly, children with disabilities, the disenfranchised and the poor, and even more abstractly, the problem of pain, suffering and alienation have consistently informed his work. Perhaps most significantly, Gary's Christian faith has been, as he puts it, "a formative influence and formidable adversary in the spiritual inflection and tonality of my art."

Gary's work has been shown in Chicago, Philadelphia, Houston, Ann Arbor, Buffalo, Rochester and other cities in the Northeast. Gary is a past-president of the Buffalo Society of Artists (est. 1891) and he continues to live and work in Western New York. To see a video about his work with the homeless and to learn more about Gary: <http://www.glwolfart.com/wp/>

# NYSATA Scholarship Fundraiser



## *NYSATA Student Scholarship Gift Basket Raffle*

NYSATA is asking for donations of gift baskets from each region to be raffled off at the Annual NYSATA Conference in Rochester. Each region is encouraged to bring baskets to be raffled off to benefit the NYSATA Scholarship Fund. Individual teachers or student art clubs may donate baskets as well.

**The region that brings the most baskets to the auction, besides having bragging rights, will have student work\* from their region in a future issue of the NYSATA News!**

\*Student work selected for publication must be consistent with the theme of the specific issue of the NYSATA News

Conference attendees purchase tickets for a chance to win these baskets. All baskets will be raffled off on Saturday afternoon of the conference. This raffle was a successful fundraiser for the Student Scholarship last year and we hope this year will be another success. The gift baskets can be any size and any theme of your choosing. Please be sure to deliver the basket to the **Scholarship Raffle** table on Friday morning. PLEASE DO NOT DROP OFF ITEMS WITHOUT A CONTAINER. We are happy to take donations from individual teachers, groups of teachers, school art clubs, and/or community arts organizations. NYSATA can provide letters for tax deduction purposes. Questions? Please send inquiries to Angela Gallante [ang2511@yahoo.com](mailto:ang2511@yahoo.com)



### **Here is a list that may spark ideas:**

- Regional food and specialty items
- Regional wine and food
- Small artworks and/or hand crafted
- Spa/Bath Products
- Movie Night (DVD's popcorn, movie theater candy)
- Candy/Chocolates
- All sorts of Candles
- Baking or Kitchen gadgets
- BBQ sauces & specialty cooking sauces
- Art supplies kids/teens/adults
- Painting/Watercolor supplies
- Sketching supplies
- Teas or Coffees
- Books: Kids/Teens/Adults

- Craft items, with GC to craft store
- Museum passes for Art Museums
- Gardening items, seeds
- Greeting cards/notecards
- Art Related Books
- Seasonings & Spices
- Wrapping supplies (wrapping paper, bows, tape)
- Healthy Snacks
- Wine and gourmet snacks
- Sundae Toppings
- Different Flavored Popcorns
- Lottery tickets
- Cookie baking items
- Coffee beans and GC to Starbucks
- Specialty sauces and condiments



## How many ways can you participate in Youth Art Month?

### Let us help you count the ways...

1. Hold an art show (in or out of your building)
2. Have an Instagram challenge
3. Do presentations and put up displays
4. Hold mini-workshops for students
5. Recognize art students
6. Designate an art student of the month
7. Present at a school board meeting
8. Exhibit artwork at the SB meeting
9. Create a community partnership involving art
10. Advocate for art at a parent meeting
11. Have visiting artists come to school
12. Post a YouTube video about your program
13. Hold a virtual art show
14. Do a Legacy project
15. Make art awards certificates,
16. Recognize those with Friends of the Arts designation
17. Get student art on placemats at a local restaurant
18. Put up posters in the community
19. Paint murals, do window painting
20. Host an idea slam/brag session for art teachers
21. Have arts performances in your school
22. Start afterschool arts programs
23. Collaborate with other departments
24. Get a proclamation from the mayor, assemblyman, or town justice
25. Publicize artclub activities
26. Hold an art scavenger hunt
27. Send home an Art Room Newsletter
28. Hold a gallery walk in school
29. Go on a fieldtrip to a gallery
30. Start an art blog about your program

Want to know more? Go to <http://www.nysata.org/youth-art-month>. Going to the NYSATA Conference in Rochester? Stop by the YAM table or come to our YAM workshop!

## nysata PORTFOLIO PROJECT



Region 7 Student with photo submission, 2014



Region 7 Adjudication, 2014

The NYSATA Portfolio Project is an authentic assessment based on the work your students are already doing in your classroom. If you have never participated, make this the year that you do! It is a learning experience, an assessment instrument, and a powerful advocacy opportunity!

### Need more information?

Contact Portfolio Project Chair

Christine Attlesey-Steger [attlestine@verizon.net](mailto:attlestine@verizon.net)

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**NYSATA  
 welcomes your  
 involvement.  
 Contact Your  
 Region Chair or  
 any BOT  
 member for  
 more  
 information on  
 how you can  
 volunteer.**

## NYSATA Region Counties

Region	Region Name	Counties Included in Each Region
1	Western	Cattaraugus, Chautauqua, Erie, Genesee, Niagara, Orleans, Wyoming
2	Finger Lakes	Allegany, Livingston, Monroe, Ontario, Wayne, Seneca, Steuben, Yates
3	Central	Cayuga, Herkimer, Jefferson, Lewis, Madison, Oneida, Onondaga, Oswego, St. Lawrence
4	Southern	Broome, Chemung, Chenango, Cortland, Delaware, Otsego, Schuyler, Tioga, Tompkins
5	Adirondack	Clinton, Essex, Franklin, Hamilton
6	Capital Eastern	Schoharie, Albany, Columbia, Fulton, Greene, Montgomery, Rensselaer, Saratoga, Schenectady, Warren, Washington
7	Southeastern	Dutchess, Orange, Putnam, Rockland, Sullivan, Ulster, Westchester
8	NYCATA/UFT	Bronx, Brooklyn, Manhattan, Queens, Richmond
9	LIATA-Nassau	Nassau
10	LIATA-Suffolk	Suffolk