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NAEA State Newsletter
Award!

the NYSATA news

An Official Publication of the New York State Art Teachers Association

Volume 54 • No. 1 • Fall Conference 2024



NYSATA 76th Annual Conference | November 22-24, 2024 | DoubleTree Hotel, Binghamton

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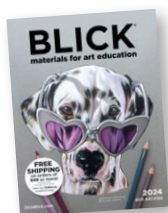


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President's Message



Happy Fall and wishing you all a positive and inspiring start of a new school year. As educators, we are also so very lucky to have a beginning and an end; a school year, a month, a week, a day, that is filled with lessons we teach opportunities for our students to learn. With each of our lessons, we provide our students with engaging activities that promote the advancement of skill sets and knowledge. How exciting that as educators, we can take concepts of Art and Design, combine these with brainstorming and complex thoughts, apply the artistic process and ultimately have students create the beauty of an original artwork. Lessons can be something that help us engage in learning or something that we learn from. Our path as educators includes all of these notions and more. Throughout our careers, we continue to expand and apply our knowledge and include this in the joy of teaching Art.

Research nerd that I am, I do like the challenge of taking the theme of the *NYSATA Newsletter* and intertwining that with the President's Message to NYSATA members. Art and the Machine is actually a concept goes back to the 1930s, yet surprisingly in 1901 Frank Lloyd Wright delivered a seminal address called "Art and Craft of the Machine" and in an excerpt from this address, "...*The Machine is Intellect mastering the drudgery of earth that plastic art may live; that the margin of leisure and strength by which man's life upon the earth can be made beautiful, may immeasurably widen; its function ultimately to emancipate human expression!... It is not more likely that the medium of artistic expression itself has broadened and changed until a new definition and new direction must be given the art activity of the future, and that the Machine has finally made for the artist, whether he will yet own it or not, a splendid distinction between the Art of old and the Art to come?...*" It's as if Wright could in fact see into the

future and how the Machine would influence art and the artist in the 21st century. Theories and concepts by others include The Artist in the Machine, Machine Art, Art from the Machine, Art in the Age of Machine Learning, The Machine as Art/The Machine as Artists and where we are in the 21st century is vastly different due to technology/the Machine.

In 1986, NYSED released the grade 7-8 Syllabus, including computer graphic art programs as a part of the syllabus. Fast forward to 2024, and there has been nearly 4 decades of development with computers, programs and how these technologies have ultimately evolved to include Artificial Intelligence. Educators across the country utilize a multitude of programs grades k-12, providing an opportunity for students to learn to create visual/media art utilizing a medium that has been at their fingertips since being toddlers. Children have been referred to as Digital Natives and those who have not grown up with computer technology, Digital Immigrants. We as educators need to continue to develop thoughtfully designed lessons that intrigue our Digital Native students and encourage them to further their talents and skills while creating with AI. As educators can more easily generate lesson plans using AI and just as AI can make the paperwork of educating students a little less cumbersome, AI can do the same for students with researching and brainstorming for projects.

When researching AI and the use of AI in a Visual/Media Arts program, the best advice that I have encountered is to educate yourself through engaging/playing with AI programs. Engage in webinars and workshops to understand why it is important that art educators use their classrooms as a launching point for using AI as a tool in the Art room and to acquire knowledge regarding the how to structure a course or lesson using AI. Concepts in researching, coding, algorithms, ethics, skill development and production are all a part of developing a strong

foundation for a visual/media arts that utilizes AI and there is a fundamental philosophy that AI is a pathway. AI does not replace the artist creating artwork and AI does not replace the need for art educators to instruct the fundamental principles of art and design. Some educators advocate for AI to be used for brainstorming and documentation of the artistic process. Some engage students in coding to create artwork with or through AI.

There are many questions regarding AI. It's as if we are on the edge of a diving platform, as we begin to create the momentum to jump in, know that there are other people in the pool of questions, in the same environment and situation and are seeking answers. And what better platform than an art teacher association to provide assistance and workshops to assist each of us to move forward with introducing AI in the art room. As art educators, we have an obligation to our students to provide them with quality art education programs and a wonderful resource to build that foundation is NYSATA.

This Year's NYSATA Annual Conference theme Artistic Intelligence is a clever play on the acronym AI. The Conference Committee does an exceptional job of describing the difference between Artistic Intelligence and Artificial Intelligence and through workshops, invites members to explore the human creative potential and its relationship to AI. With the conference theme of Artistic Intelligence, there will also be many other workshops for our members to embrace. Please remember the conference also celebrates the accomplishments of students and teachers and other people and entities that support Art Education. I hope you are able to attend this year's conference, gather knowledge, relax and enjoy being amongst your fellow Art-ners and find support through NYSATA.

Sincerely,
Carol Pinkans

About the News

The Association shall focus on the following purposes in support of its mission:

- Secure wider recognition of the importance of art education for all
- Develop and implement strategies for statewide advocacy.
- Research, analyze, and inform the membership about current policy and practice, as well as social, legal, educational, health-related, and economic issues that affect art education.
- Provide high quality professional growth opportunities for the membership.
- Recognize the achievements of students and art educators in New York State.
- Foster leadership among members of the Association and within the profession of art education.
- Monitor and influence policies and legislation that affect art education at state and local levels.
- Eliminate discrimination; cultivate values of equity, diversity and inclusion; promote equal access, opportunity, and voice across groups of people of diverse backgrounds and with diverse needs

NYSATA News Mission Statement

The *NYSATA News* desires to bring informative content in an easy to read and understand form to the art teaching professionals of our New York State Art Teachers Association membership.

Written by art teachers from pre-K to college level, this newsletter seeks to present meaningful and helpful narratives about the challenges, failures, and successes in art classrooms. The editors feel that there are valuable resources for educational theory and practice available elsewhere – and that this publication showcases authentic classroom experiences, where art teachers reveal their insights, frustrations, discoveries, mistakes, and triumphs – personal and instructional.

Our mission is to be a platform for teachers' voices. We believe that our pages are a valuable place to share experiences, and that the honest, informal quality of the writing provides realistic inspiration and a genuine sense of community in our profession.

The mission of NYSATA is to promote and advocate for excellence in art education throughout New York State.

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. The *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 merchantmartin@gmail.com. Advertising inquiries should be sent to sponsorship@nysata.org.

Inquiries about receiving the *NYSATA News* should be directed to the Membership Chair Terri Konu, 9200 Sixty Road, Phoenix, New York 13135, (315) 695-2500, e-mail: tkonu@nysata.org. 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 2012, 2013, 2015, 2016, 2017, 2018, 2019, 2021, and 2022. 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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NYSATA members interested in serving on this board or contributing articles are encouraged to contact Martin Merchant at merchantmartin@gmail.com

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			NAEA

When I left my commercial photography career and started teaching in 1998, I was swept up in the earth-shaking, paradigm-shifting, disorienting and revolutionizing technology of the evolving digital workplace. The graphic design company I worked for stumbled as desktop computers at major clients took the place of our robust typesetting, design studio, photo studio, and production business.

I was swept along, scrambling to pull together digital media resources and hardware at my new job, where simply learning HTML and creating websites was a novel and revolutionary act. The job, my life, was pandemonium, filled with people who couldn't drive but were directing traffic, along with eager, excited learners who jumped in and took off with this new technology.

Now, 25 years later, I am looking at this tidal wave of information about artificial intelligence learning and teaching. It's alternately bewildering, exciting, intimidating, and frightening. I'm getting all kinds of mixed signals, and I don't know where to start. But I say to myself: "look how the world embraced and involved the changes you've seen in your life. Look how enterprising people, who care about the human condition and our planet, have harnessed the power and benefits of the new".

If you share my bewilderment, an illuminating guide is the article by Ashley Lupfer in this issue. Here's an art teacher, with skills of all kinds and a soaring vision, who explains her thinking and communicates the excitement and potential of this new technology. I hope it invigorates you as much as it did me – to know that in our art classrooms, there will be minds and hearts that strive to harness human creativity to the tools and processes that promise light and heat.

NYS is the 2024 Winner of the Award of Excellence from the Council for Art Education

Thanks to our dedicated art educators across New York State the NYSATA YAM Co-Chairs were able to submit a detailed report to the Council for Art Education for the 2023-2024 school year. In September the CFAE announced that NYS was once again the winner of the Award of Excellence! Our continued success in winning this award demonstrates the commitment of our NYS art teachers to promoting the importance of art education and celebrating our students' accomplishments. Thank you to everyone who participated in and submitted reports about Youth Art Month 2024. We have amazing YAMBassadors in New York State. View the report here:

[NYS YAM 2024 Report.](#)



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Call for Contributions

Calling for Contributors to the Winter 2025 NYSATA News

Up Against It

This issue of the NYSATA News will go online in mid-March 2025

Deadline for content submission is February 1.

We are all unique beings who are connected in this world. One way we connect is through art. Art educators and their students come together in the art room with their own backgrounds, interest, strengths, and assets as well as collaborative and individual challenges and needs. In this season of political divisiveness, is there a way to address – and heal – the disharmony that our students are seeing around them, and the discord we ourselves feel. How does art help students and teachers reconnect and address our various personal challenges and needs? While protecting the privacy of your students, share strategies and/or stories of ways art has helped your students or you identify, address, and/or overcome:

- How did a tumultuous and confusing political and cultural climate affect my classroom and my instruction? How did I address those issues in my learning goals? Why and how did I engage with challenging public issues? Why and how did I avoid confronting them?
- Students come through my classroom door facing obvious, and hidden, obstacles related to disabilities. How do I monitor the mental health of my students? How do I accommodate physical challenges? How does that knowledge come into play with my instruction – for groups and individuals?
- A recurring theme of art education, as in many aspects of public life, is addressing the issue of marginalized groups being silenced or ignored. How does an art teacher engage with that challenge? What event or circumstance made this engagement unavoidable? What strategies did you use to approach and deal with it?

We hope this edition of NYSATA News will encourage art teachers to share their artmaking and teaching experiences which thematically connect to the concept of taking risks – both in their personal lives and the life of their art classrooms.

Articles (around 500 words) and features (around 2000 words) should address this theme in some manner. There is no specific length required or recommended – say what you need to say. Remember – student artwork (with permissions) is always more than welcome, along with examples of your own plans and rubrics.

You can use our latest issue for reference. The newsletter welcomes and encourages images but be sure you have signed permission slips for student artwork / classroom activities showing students' faces (we have a form). Images should be .jpg format / a minimum of 5x7" at 150 ppi.

Please contact us with your idea. We can discuss your piece, deciding on how we can best help you.

We appreciate the time and effort you will put into your work for the newsletter – remember how much it will enrich and inform the readers. Find the latest issue here: <https://www.nysata.org/nysata-news>

Marty Merchant, NYSATA News Editor, merchantmartin@gmail.com and Alyssa Marchand, Layout Editor

Reflections on Great Camp Sagamore

Reflections of Sagamore: NYSATA Summer Institute

Ida Owens



In July of 2024, I had the opportunity to spend a week at Great Camp Sagamore. I received the NYSATA Retired Art Educator Award which allowed me to spend one week at their Summer Institute at Great Camp Sagamore. Surrounded by water, nature, and endless trails, Sagamore is a place to engage in and experience all things related to the pure beauty of nature and its relationship to art and life. Time spent at Great Camp Sagamore is a time to reflect on purpose, passion, and place, and above all spend time creating with endless possibilities.



During my week at Sagamore, I was a participant in the independent study strand facilitated by the phenomenal Nan Park. Under Nan's open-ended guidance, each participant in this strand was able to explore endless possibilities within their own artistic practice and process. Nan's hands-on/hands-off approach, support and structure provided us with an opportunity to create with enthusiasm, encouragement, and no pressure!

I set out with the goal of continuing the development of a work in progress. It is a series for a new body of work using mixed media materials. I chose to work on four canvases simultaneously as they all speak to each other and have the ability to stand alone as well. It was great to be given the physical space to do this and also the mind and spirit space for total enrichment. It is hard to be in place where nature abounds and not absolutely connect with mind, body, and spirit on some level. This aspect alone was very enriching.



The total environment at Sagamore was extremely engaging from the various art workshops being offered to the wonderful staff and other creative artists and art educators who were there. Everyone encouraged each other on their own individual specific art journeys which provided an incredible exchange of ideas, insights, and inspiration. For me, it was also amazing to think of the natural environment as studio space with the ability to collect natural materials to utilize in my own artwork.

The NYSATA committee, specifically Beth Atkinson and Michelle Schroeder, provided a space that was energetic, contemplative, and fun! The committee is very caring looking out for the needs of all its participants. They have established a close-knit community of artists and art educators, which I imagine has been no easy task. Apparently, they are doing something right because individuals have been repeat participants, coming back for up to fourteen years! I am just on year one! Looking forward, my reflections of Sagamore will be used to maintain the peace, calm and creativity needed while creating my own artwork. My time spent there will also fuel the ongoing community art workshops that I facilitate. Every artist and art educator needs a time and space to reboot and create art just for oneself and for art's sake! Great Camp Sagamore is definitely a place to do that.



Being a Sagamore Co-Facilitator at The Best Art Camp Ever!

Gina Palmer

Printmaking Independent Study: Sagamore 2024

Each year Sagamore Summer Institute organizers hold planning meetings with NYSATA members. Folks brainstorm ideas and explore survey results to identify areas of interest! A number of people indicated a desire for a week of working in printmaking. Screen printing, Woodblock printing, Tetra Pak®, and Gelli Plate printing were all considerations. We developed a course description and Kitchen Sink Printmaking was born. Establishing a tone and mood for the week, the boathouse print shop was all about personal experimentation and exploring techniques that would be easily duplicated in the classroom. Since Karen and I were teaching two techniques and exploring others, this was more like a hybrid strand.

This was how it started: KITCHEN SINK PRINTMAKING

Calling all print lovers – evolve and embrace some low-tech printing. Make the boathouse your home for a week and mix it up! Create Gelli prints, relief prints with wood, linoleum, or rubber. Explore trace monotype, screen printing and maybe checkout some Tetra Pak® printing. Throw in some chine colle and a bit of bookmaking. Whether it's your classroom sink or a hose at camp: up-cycled and accessible paired with lo-fi and lovely – let's experiment. Which of these materials excites you? Do you have other ideas and techniques to share? The more the merrier! Here's to fresh air, clothes lines full of art, best friends, and moonlight printing. We'll delve into independent work time, and chat about great ideas + new directions. Snacks included.



Collaborative Vision

As a co-facilitator my personal philosophy is to come with tools, and media to explore, and share ideas, and conversations, go with the flow. I am a slow decision-maker, collaboration adds meaning, and I thrive on social connection. I love the energy of Sagamore Summer Institute; letting the physical space and history talk to me, inspiring visual direction. Coordination with program organizers helps build success and solve problems. Tetra Pak® plate creation is a relatively portable, direct process, and washable oil-based inks allowed for a leisurely process. Inking skills required some experimentation, but both strand and barn participants printed successfully and created several plates.

My co-collaborator Karen Zelak has an amazing background in Graphic Design, and her strategies for translating this skill set into screen printing involved making screens and final drawings ahead of time. Time required for screen demos and prep made this a practical decision. Outdoor settings, humidity and water-based materials required carefully planning for successful outcomes.

General Materials List

Chances are this list includes stuff you have laying around the studio or your classroom. If there is something you don't have, don't sweat it someone will share!! It's how we roll. We aim to up-cycle, recycle, and dumpster dive if we have to! Jan Dylewski was by far the widest-ranging collector our group... leaning into apparel and felt as a raw materials. She inspired us to add our images to clothing and felt surfaces. Her nickname is the "Procurement Specialist." Sue Murphy was an amazing tool researcher and squeeze queen. Kristen Miller shared endless tiny inspirational presents and Cynthia DiDonna Nethaway was a tireless taskmaster of schedules and the best boots-on-the-ground organizer! Betsy Kurtz made us laugh all the time and shared cows, flowers, and farm life.



Provided Materials (LAB FEE), sometimes we charge lab fees to buy special supplies like paper that can print and emboss, special wood for carving relief, dyes, screen printing ink and silkscreens. Some of this fee goes to equipment that you take home and some is for consumable materials that would be expensive as individual purchases. This helps you experiment freely until you decide whether you will invest in the future of your discoveries.

Orientation Night in the Strands:

This was all about setting intentions. Our first night was a combination of catching up, sharing recent work, new ideas, and checking in on our “monkeys” in order to relax and mentally prepare for the week. Each person’s mood, style, and groupthink emerged.

As the week progressed, informal conversations, ideas, and images emerged. Facilitators highlighted, documented, and encouraged collaboration. We all learned from each other, and shared tools and materials. Printmaking is about repetition and multiples, and we shared the plates and prints we created.

Creativity Stretches – this is a 15-minute morning practice to quiet our minds, brainstorm and practice non-judgmental reflection. The entire camp uses the same prompts and it’s interesting to see how various ideas and imagery emerge.

Prompts and creativity stretches provided by Lisa Conger and Nan Parks were insightful and led to new insights in a freeing way. The physical camp environment, highlighted with interdisciplinary perspectives from George Steele and Wayne Fisher were helpful for personal and classroom interdisciplinary strategies.

Visual Aids, Inspiring Artists

Facilitators are Artists-in-Residence or Teaching Artists, so it’s a pretty sure bet they have tons of resources to share, it’s usually a case of paring down! The Wi-Fi is limited so reliance on phones and other devices is limited... it’s meant to help slow you down and shift gears. Charts, diagrams and handouts prevailed.

Teaching in the General Program (Barn)

We chose to teach Tetra Pak® in the main barn program (25 participants) due to its immediacy and experimental nature. We modified our presentation, worked smaller and focused on tools and mark-making because of time limitations. We used a short video to teach the process, and a small etching press, and dampened paper allowed for lots of playing and successful images in one afternoon.

<https://www.youtube.com/watch?v=D8LEcm1QjWU>

Help Organize Studio Walks

The final night of camp we have a fundraiser/raffle for scholarships and strand tours. The public community is invited to this night and many locals and visitors to the northern Adirondacks great camp area participate. In addition to a gallery which is set up at Sagamore for the week, this ending provides an opportunity for the NYSATA members to share their works from the week with one another and the public. Members set up table exhibits in the studio buildings and the whole camp tours each building. Two of our boathouse members volunteered to hang the show for Week One of 2024. Thank you, Cynthia DiDonna, Nethaway, and Kristen Miller, for curating!

CTLE Credit Hours

Professional Development credits make Great Camp Sagamore an excellent hands-on opportunity for developing personal and classroom strategies. Facilitating, teaching and collaborating is a rewarding way to give back in retirement. I have many friends who have taught in other disciplines, and they don’t realize that an art practice doesn’t end when you leave the classroom. The gift of creative discovery/personal exploration is powerful daily practice that gets better with age! Thank you to my tribe!



Top 5 Reasons Not to Go to Great Camp Sagamore

Eric Stormes

If you have attended a NYSATA conference or event you are likely to encounter talk about Great Camp Sagamore, a weeklong art teacher retreat located on the grounds of a historic former Vanderbilt Adirondack camp. You may even know a fellow art teacher who has attended and sung its praises. Perhaps you've considered checking it out for yourself. Well dear reader before you get sucked into the hype let me offer my perspective. I attended Sagamore for the first time this summer and survived to give you my Top Five Reasons NOT to go to Great Camp Sagamore!



A picture of the vast dangers at Great Camp Sagamore

1. You are disconnected from the outside world and modern comforts!

Trying to get a signal in Sagamore? Good Luck! There's barely a bar to be found! Not to mention the minimal Wi-Fi! After just two days without a constant stream of updates on news and socials I had no idea what to be upset about anymore! Not to mention the rooms have no TV or a/c. Without the gentle hum of TV babble, refrigerators and passing traffic to lull me to sleep, my only recourse was to open the window and listen to a babbling brook as a gentle breeze wafted in, barbaric! I doubt Amazon even delivers here!

2. It's bad for your health! Dangers abound at Camp Sagamore. Let's start with the food, there's too much of it and it's well prepared. Sure, that sounds like a positive, but when was the last time you actually had three square meals a day for a week? Weight gain is inevitable! Then there is the excessive drinking... of coffee. The staff of Sagamore even presented the attendees with a commemorative mug to recognize the gallons of joe we glugged. With calories and caffeine to burn you might turn toward the most dangerous aspect: activities and nature! There are hiking trails around the private lake, kayaks and canoes to explore its waters, and a dock and swimming area for wading. Someone could get hurt doing that stuff! I tried all those things and personally did not and did not hear of anyone who did ... but it could happen! The wildlife also poses a constant threat, flora and fauna wait at every turn. Luckily there was a naturalist present to identify and describe these threats! There was even talk of a moose in the area! A real live moose! Terrifying!

3. It's old and outdated! Sure, they use terms like "historic" and "rustic" whatever those mean. Most of the buildings are made out of logs, with the bark still on 'em! Barely an update has been made since the place was built, in fact they intentionally try to replace and restore things to the same way it was back then! Occasionally a tour comes through to gawk and gander at how old everything is!

4. It's boring! There are only two things to do during the art teacher retreat at Great Camp Sagamore, spend time learning and making art or enjoy the natural settings, that's it! Sure, there's a schedule of other events, talks and activities, but everything is at your discretion! They want you to decide for yourself how to make the most of your time at the camp. I thought these people worked in schools? Everyday becomes repetitive: wake up, kayak, breakfast, meeting, studio time, hike, lunch, presentation, studio, nap, swim, dinner, studio, campfire, sleep. Booooring!

5. It might be a cult! Spend a week at the camp and before long you start to get a sense that something is not quite right. Each day after breakfast, before the studio time begins, they meet to go over the day's events, provide a sort of inspirational quote and give gratitude, all in an attempt to brainwash you! They even have a name for their converts, they

call themselves "Sagamorons" and a "tribe." Other clues I uncovered that this might be a cult include a ritual fire with chants and sacrificial marshmallows, a night time flotilla of stargazing purporting to see pictures in the sky, a sense of sharing and community not familiar to the outside world.

Consider yourself warned should any of these "Sagamorons" approach you about attending Great Camp Sagamore! As for myself I may have to, at great personal risk, attend again, just to ensure another innocent soul does not succumb to the dangers of Great Camp Sagamore!"



A picture of the author with fellow survivors

Reflections on Sagamore

Michaela Worosz

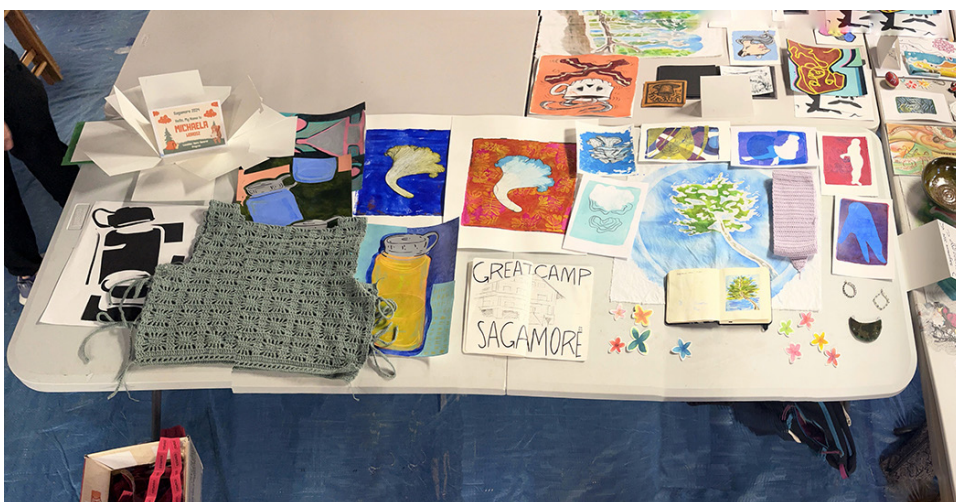
This year's NYSATA Summer Institute at Great Camp Sagamore was transformative. Receiving a scholarship to attend this program was a dream come true. The theme "INSPIRE" perfectly captured the essence of my week, filled with creativity, discovery, and connection.

One of the week's highlights was diving into the intricate world of batik, a traditional technique of wax-resist dyeing applied to fabric, which creates stunning patterns and designs. I decided to paint the iconic Sagamore tree, a graceful pine overlooking Sagamore Lake. Applying wax with a tjanting tool was trickier than I expected, as the wax flowed as soon as you filled it. As a watercolorist, the real joy came with painting the fabric. I loved this workshop so much that I've invested in my own batik to continue exploring this at home.

Explaining the magic of the Summer Institute to someone new is no easy task. The week offers so much for everyone: a blissful escape into nature, creative stimulation, a "buffet", if you will, of options to take advantage of. The camp's schedule was thoughtfully balanced between workshops, open studio time, and relaxation. Your morning could be taking a canoe and coffee onto the lake, your afternoon getting messy and making art, and your evening swimming or at a sing-along campfire or stargazing on the lake. The possibilities were endless.

This professional development opportunity has had a significant impact on me. As a museum educator, I often teach art to a diverse group of students, but my role doesn't always fit the traditional mold of an art teacher. This week at the camp has bolstered my confidence in my identity as an art educator. The chance to learn from seasoned professionals and collaborate with fellow educators has invigorated my approach to teaching. I'm returning to my museum rejuvenated and full of new ideas to share with the thousands of students who pass through our doors each year.

Looking back, I am filled with gratitude and excitement. This week at the Summer Institute was a source of inspiration and a reminder of our boundless potential. I highly recommend attending the Summer Institute, you won't regret it.



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Thinking Through the Implementation of AI

Valerie Savage and Dr. Samantha Nolte-Yupari

In this shifting evolving ever changing AI environment, how do we as art educators determine how to implement AI into our curricula? Do we run and hide? Declare ourselves luddites and refuse to engage? Or do we advocate confidently for both the opportunities and challenges presented by AI in the artmaking process? New York State Visual Arts Standards #1-3 (CREATE) focus on the development of creativity and innovative thinking as a fundamental skill set. Scaffolding of creative processes and skills is key to a rigorous art education curriculum. Human creativity cannot be genuinely reproduced by AI and thus AI should not replace human imagination which is supported by the Studio Habits of Mind Envision, Stretch and Explore, Observe, and Reflect (Hetland, et al., 2013 and Hogan et al., 2018). AI itself is a *result* of human innovation and thus should be a tool that enhances our continued creativity rather than replacing it. With this in mind, it is our responsibility as art educators to advocate for the ethical and responsible use of AI:

- AI has the potential to be a useful tool if thoughtfully leveraged. Therefore, as students attempt to use AI or ask to use it, start a conversation, be a detective. Ask them why they want to use AI, what they are getting out of it – and if they are using AI as a stop gap for a lack of skill, confidence, ideation processes – then address those learning needs side-by-side with AI use/conversations.
- AI is tempting and attractive to students. Building in-process documentation like in-progress critiques, sketches, draft check-ins, SD card/image-layer screenshots and other stop gaps that show artmaking processes (also reinforced by Standards 1.1, 1.2. And 2.1) will help you be confident that the amazing work students turn in is created by them.
- AI inclusion in a lesson should include modeling of ethical use and critical conversation about AI generations and imagery.
- AI MUST be critically consumed. AI is not objective since human beings programmed it and AI can only pull from human made sources. Thus the images and narratives they have access to typically reflect a Western, White bias (Park, 2024).
- AI can be used, or it can be abused. Know your school's policies and research already existing AI guidelines. For example, check out Adobe's Generative AI Guidelines.

As you explore and/or embrace AI, we encourage you to do your own research, make your own decision about how and when to introduce and utilize AI responsibly in your curriculum, and accept that AI is here to stay. As an initial step we invite you to read The National Art Education Association Position Statement on the Use of Artificial Intelligence (AI) and AI-Generated Imagery in Visual Arts Education (Adopted April 2024). The position statement highlights the opportunities and challenges of AI:

"NAEA believes that Artificial Intelligence (AI) and AI-generated imagery offer both opportunities and challenges to the field of visual art education. Visual arts, design, and media arts educators must remain alert to the technological developments relating to AI, highlighting its potential as a valuable resource while acknowledging the challenges it may pose. AI-driven tools and machine-generated images should not overshadow traditional art forms, individual expression, and human-created art.

Since the use of AI has directly challenged the roles of artists and designers in society, a quality art media arts, and design education program should highlight the technical skill and use of formal qualities for producing conceptually rich content that trained artists and designers provide. AI should be used responsibly and ethically to generate imagery derived from public domain or creative commons licensing, rather than copyrighted works. Educators and students must understand that image generation without proper attribution is a breach of academic integrity akin to plagiarism. The emphasis should be on fostering creativity and innovation while respecting the intellectual property

rights of creators and artists. This balanced approach ensures that the use of AI in image generation is both legally compliant and morally respectful of the rights and efforts of original content creators. By approaching AI-generated images with caution and thoughtful guidance, art educators can harness its benefits while preserving the unique aspects of human creativity.

AI can be a useful resource for visual arts educators and their students, augmenting their teaching methods and encouraging student experimentation, including, but not limited to the following:

- AI software can assist students in generating initial concepts, ideation, enhancing digital design skills, and experimenting with different artistic elements.
- AI can offer students a platform to explore their creativity, fostering innovation and critical thinking skills.
- AI can support teachers in lesson and material development, and support differentiating curriculum through providing translations, closed captioning, and other resources.
- AI can be a powerful tool to assist all students of varying abilities.

AI poses potential challenges for visual arts educators and their students, including, but not limited to the following:

- AI raises significant concerns about the authenticity of artistic expression and the ideation process.
- AI algorithms, while capable of producing visually appealing artworks, can lack the human emotional and conceptual depth that is often found in traditional art forms.
- Over-reliance on AI-generated images may lead to a diluted understanding of the creative process, stifling students' ability to develop their artistic voices and practice the skill of ideation.
- AI-generated imagery often prioritizes efficiency and speed, potentially overshadowing the importance of hands-on artistic practices and technical skills.
- Efforts should be made to support informed interactions with AI. Ongoing digital literacy skill development is needed to comprehend what is taking place within these algorithms and datasets.
- The quality of the data used and functioning of algorithms have been shown to perpetuate racism, sexism, and ableism through AI generations, frequently harming already vulnerable and marginalized communities. As such, AI generated content for ideation and art generation must be critically reviewed to ensure harmful content and biases are not perpetuated.

Art educators must recognize and embrace our role in addressing evolving issues of AI within educational settings. By integrating AI-generated imagery into the curriculum thoughtfully, responsibly, and ethically, educators can expand students' artistic horizons, foster creativity, and encourage exploration. If AI tools and algorithms are used, it is crucial to balance their use with traditional art methodologies to ensure students develop a well-rounded skill set and a deeper appreciation for art as a form of human expression." (NAEA 2024)

Additional resources can be found [on this page](#) of the NAEA website.

The link is <https://www.arteducators.org/advocacy-policy/articles/1303-naea-position-statement-on-use-of-artificial-intelligence-ai-and-ai-generated-imagery-in-visual-arts-education>

Seen on Twitter - "I want AI to do my laundry and dishes so that I can do art and writing, not for AI to do my art and writing so that I can do my laundry and dishes"(Damindu Jayaweera)

Val and Sam are busy painting. Their laundry is piling up.

References

Hetland, L., Winner, E., Veenema, S., & Sheridan, K. M. (2013). *Studio thinking 2: The real benefits of visual arts education (2nd edition)*. Teachers College Press.

Hogan, J., Hetland, L. Jaquith, D. B., Winner, E. (2018). *Studio thinking from the start: The k-8 art educators handbook*. Teachers College Press.

Park, Y. S. (2024). White default: Examining the racialized biases behind AI-generated images. *Art Education*, 77(4), 36-45.

Other Resources:

Adobe's AI Generative Guidelines: <https://www.adobe.com/legal/licenses-terms/adobe-gen-ai-user-guidelines.html>

Portfolio Project

HOT OFF THE PRESS!

NYSATA Portfolio Project can now be processed through NYS Arts in Education Network!



Has money ever been the barrier to accessing this awesome program?
Does your district participate in Arts in Education?

Then we have a solution! You can now register your students under Arts in Education to cover the entry fees! BOCES, Districts, and Regions who do not have Portfolio Project set up directly with them can now access it through the state network. And it may be up to you to let them know!

Ask your principal today, if Arts in Ed for Portfolio Project is the way to go!

Link to website- <https://aie.educloud.org/>
<https://aie.educloud.org/search?region=&format=&grade=&category=&keyword=nysata>

Look for this image link!



Youth Art Month

Tracy Berges and Patti Krakoff



The theme for Youth Art Month 2025 is “Healing through Color”

This year’s theme has so many possibilities for guiding our Youth Art Month celebrations in March! Celebrate with New York State, and the entire country, as we share with our communities the impact of art education for every student. We are already using our new hashtag for social media post, #nysYAM2025, and we invite you to do so as well.

Flag Design Contest has launched!

The Youth Art Month annual New York State Flag Design Contest is underway and student flag designs are due no later than November 27th, 2024. The contest is open to all New York State students from kindergarten through 12th grade. The contest is sponsored by Blick Art Supplies, Royal & Langnickel Brushes, Golden Artist Colors, and new this year – The Art of Education University. Winning students and their teachers will receive art supplies and gift certificates from our amazing sponsors for four major categories. Additionally, the three teachers who submit the most flag designs will receive a NYS YAM t-shirt. Every teacher who submits flag designs will receive an email Yambassador badge and a chance of winning YAM swag. To get all of the details about the design contest please download the [NYS YAM Flag Design Information Packet 2024-2025.pdf](#). All designs should reflect the theme “Healing through Color” as well as represent New York State. The overall winning flag will be hung at the 2025 NAEA Convention.



Planning Guide and Youth Art Month Conference Workshop

The official 2025 Planning Guide for Youth Art Month can be found at www.nysata.org/youth-art-month beginning in October 2024. The guide will once again assist you in planning your Youth Art Month activities for March including a downloadable bulletin board package, several lesson ideas related to the theme, as well as copy and paste letters to ask for proclamations or endorsements from your local officials. Plus, many other resources. For an additional lesson idea and in-person information join your YAM Co-Chairs for a colorful, hands-on workshop at the NYSATA Conference this November in Binghamton that celebrates the theme “Healing through Color”. At the workshop we will once again have many giveaways, including our NYS YAM t-shirts and new swag bags from the Council for Art Education! We also will be giving away three Art of Education University Now Conference registrations and three Flex and Pro trial memberships!



2023-2024 Report to Council for Art Education

Thanks to our dedicated art educators across New York State the NYSATA YAM Co-Chairs were able to submit a detailed report to the Council for Art Education for the 2023-2024 school year. Thank you to everyone who participated in and submitted reports about Youth Art Month 2024. We have amazing YAMBassadors in New York State. View the report here: [NYS YAM 2024 Report](#). We will share results as soon as we receive them.

Special Thank You

The Youth Art Month Committee would like to thank Heather McCutcheon for her nine years of service as a Youth Art Month Co-Chair. Heather was integral in developing New York State’s Youth Art Month programming and the winning of awards for all eight years of her tenure (and hopefully soon to be nine) from the Council for Art Education, including the Claire Flanagan Grand Award in 2022. All the best to Heather as she continues to support NYSATA!





NYSATA Olympics of the Visual Arts Update

Anne Manzella

The NYSATA Olympics of the Visual Arts Committee is hard at work preparing for the 2025 event, planned for April 1st at the Saratoga Springs City Center, just north of Albany. Soon available on the O.V.A. page of the NYSATA website will be the registration details, competition guidelines, and the new event design problems.

Design Challenges will be offered in the following categories:

Architecture, Drawing, Painting, Sculpture, Illustration, Fashion, Graphic Design, and Photography. Districts may register one team per category at each level.

Registration for active NYSATA members will be available via the links on the website soon.

School District Registration Fees for O.V.A. 2025 are as follows:

- 1 team—\$150
- 2-5 teams—\$200
- 6-10 teams—\$250
- 11+ teams—\$300

We also depend on our teacher volunteers and friends of O.V.A. from the art and design industry to help us on site facilitating the event and adjudicating the long-term design challenges and on-demand problem solutions. We encourage returners and new volunteers to the 2025 event. Volunteer registration will soon be open on the O.V.A. page of the NYSATA website. We also are actively seeking sponsorship, so please contact us with suggestions of groups or companies who might be potential sponsors. ova@nysata.org

We were so pleased to have some new schools in attendance at the 2024 event, many of whom celebrated teams up on the stage receiving awards: what better encouragement for a return to bring more friends of O.V.A. with you!

Congratulations to all our 2024 winners!



CVA Awards 2024

Architecture:
Deep Dwelling

Elementary Brewster CSD - 1st Clinton CS - 2nd Unadilla Valley CS - 3rd	Middle School Trumansburg - 1st Saratoga Springs - 2nd Goshen CS - 3rd	High School Niskayuna - 1st Syosset - 2nd Broadalbin-Perth CSD - 3rd
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Tuckahoe MS - Hyndman Creativity

Elementary Saratoga Springs - 1st Clinton CS - 2nd WHMS - 3rd	Middle School Clinton CS - 1st Brentwood UFSD - 2nd Goshen CS - 3rd	High School North Colonie - 1st Trumansburg - 2nd Margaretville - 3rd	Drawing: Rabbit Hole
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Clinton MS - Hyndman Creativity

Illustration:
Mandela Vision

Elementary Gloversville Enlarged SD - 1st Clinton CS - 2nd Brentwood UFSD - 3rd	Middle School Niskayuna CSD - 1st Valley Stream #24 - 2nd Goshen CS - 3rd	High School Broadalbin-Perth CSD - 1st North Colonie - 2nd Goshen CS - 3rd
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Goshen MS - Hyndman Creativity

Elementary Brentwood UFSD - 1st Frankfort-Schuyler - 2nd	Middle School Goshen CS - 1st Pleasantville UFSD - 2nd	High School Pleasantville UFSD - 1st Broadalbin-Perth CSD - 2nd	Industrial Design: Safety Cycle
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Tuckahoe MS - Hyndman Creativity

Painting:
Dreamscape

Elementary Brentwood UFSD - 1st Clinton CS - 2nd Gloversville - 3rd	Middle School Goshen CS - 1st Brentwood UFSD - 2nd Clinton CS - 3rd	High School Cambridge - 1st Trumansburg - 2nd Hicksville - 3rd
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Gloversville Elementary - Hyndman Creativity

Elementary Woodland Hill Montessori - 1st Brentwood UFSD - 2nd Frankfort-Schuyler - 3rd	Middle School Goshen CS - 1st Tuckahoe - 2nd Mechanicville - 3rd	High School Brentwood UFSD - 1st Goshen CS - 2nd Clinton CS - 3rd	Photography: Dramatography
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Clinton HS - Hyndman Creativity

Sculpture:
Dancespiration

Elementary Brewster CSD - 1st Mechanicville - 2nd Clinton CS - 3rd	Middle School Tuckahoe - 1st Goshen CS - 2nd Valley Stream - 3rd	High School Goshen CS - 1st Hicksville - 2nd Clinton CS - 3rd
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Saratoga Springs Elementary - Hyndman Creativity

Elementary Brewster Architecture	Middle School Goshen CS Photography	High School Hicksville Drawing	On Demand Design Challenge: Chain Reaction Kindness Contraption
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Trumansburg MS - Hyndman Creativity

The Retiree Report

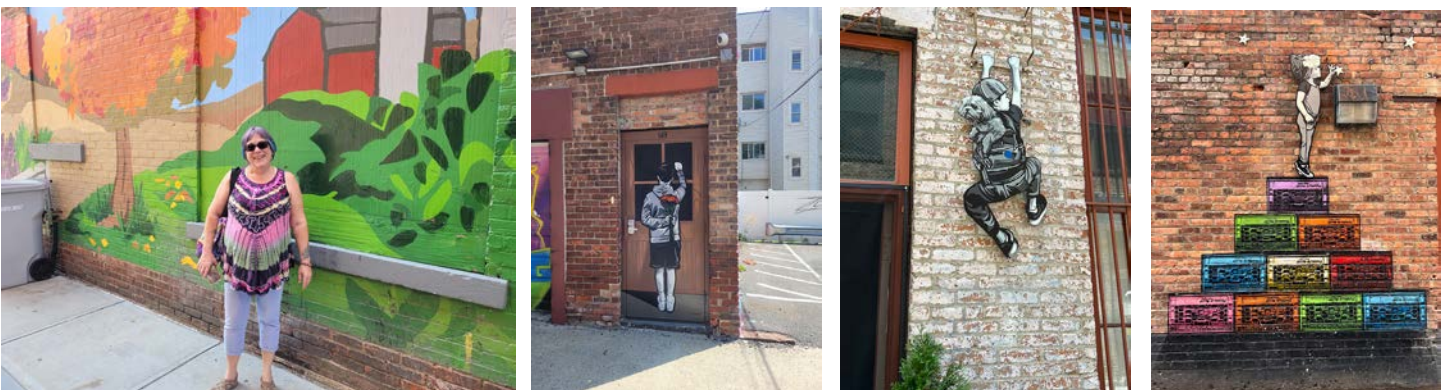
Phyllis Brown, Kathleen Bushek, and Geri Link



The Retirement Committee is slowly getting off the ground as we look for ways to develop a strong NYSATA retiree community. One thing we would like to do is to make ourselves (retirees) have a strong visible presence at the November conference. For retirees who do choose to attend the convention, this year we are leading a workshop designed specifically for you! If you attend this workshop, we promise it will be a worthwhile experience, with an opportunity to have dedicated time to share ideas and plans and concerns with a like-minded peer group, while also enjoying a hands-on activity designed just for you.

We are hoping to schedule outings for retirees in various regions. Recently, retirees were invited to join Region 6 to explore the murals in Troy on Church and Franklin Street. Attendees were provided a guided tour by the Troy Art Center, conducted by Judie Gilmore, director of special projects and partnerships. Our guided tour of this amazing artwork, covering many styles and subjects, included the history of how this grant-funded project began as well as future plans. It was a lovely opportunity and hopefully, now that school is back in session and summer is over, we will be able to schedule outings specifically designed for retirees.

We also want to remind retirees (or soon to be retirees) that we have a Facebook group, called NYSATA Retiree Group that we invite you to join. The bigger this community grows, the more powerful we can become! Please come join us!



Innovating with AI: Learning Together in the Art and Design Classroom

Ashley Lupfer

When asked an interview question for my current position:
“If you had three wishes for your classroom, what would they be?”

I answered:

1. A way to travel to different times and places to enrich learning experiences
2. For the outside world to “pause” when students entered my room allowing for unlimited time together
3. The ability to clone myself so that I could provide all students with as much support as they need.

One could argue that artificial intelligence can begin to offer all of these solutions for me, by providing AI chatbots that simulate [artists](#) from the past, increasing the efficiency of tasks that take away from the core purpose of our work, and engaging learners in ways that we never knew could be possible. AI has raised a lot of flags in the world of art and education, but regardless of our stance, these new tools can't be ignored.

Asking questions, envisioning new ideas, experimenting, and pushing boundaries – these are all skills that we value in any learning environment. I believe these attributes are especially important to consider when leading students in an art classroom, as they help to keep our students not only engaged but full of excitement and curiosity. As Art Educators, we often have a unique permission to explore what is possible in education and to open the minds of our students by introducing new ideas, perspectives, and tools that will be inevitably be used in their futures. Whether connecting with contemporary artists, taking field trips, integrating technology, or creating collaborative murals, I have striven to provide memorable and impactful experiences for students k-8 throughout my first decade of teaching.

I recently have found myself in a district that truly emphasizes the importance of these values, where I am teaching two different courses in our middle school – Visual Arts and Innovation & Design (InDe). Our school celebrates collaboration, empowers teachers to take risks, and has been intentional about working to support faculty as they develop transdisciplinary learning opportunities. So as this school year kicks off, I have spent some time reflecting on my previous efforts, as well as dreaming up new possibilities for 2024-2025.



5th Graders collaboratively learning how to recognize 3D forms and consider how they would create similar models as introduction to Tinkercad

Last year I taught 7th grade Visual Art, and 5-6th grade InDe as a new teacher to the district. This was my first time without “my own classroom” which challenged me to consider routines and material management in new ways. I chose to really prioritize building a positive and dynamic classroom culture through intentional language surrounding thinking and learning – emphasizing the *Studio Habits of Mind and Design Thinking* to help build that foundation with students. Splitting my time between two shared creative spaces has also helped to break me out of the typical “zone” we can easily fall into when prepping and planning, while fostering opportunities for collaboration within my content teams.



5th Graders on the playground using the Augmented Reality feature in Tinkercad and capturing their designs on site.



Student working on playground structure proposal, placing herself in the image to represent the design to scale.



Playground proposal highlighting some safety considerations - based on what we learned from discussing regulations while balancing the importance of risky and imaginative play.

Within these two courses and classrooms, I was able to get my first glimpse at how our students would embrace and react to some of the new tools and approaches I hoped to incorporate. In the InDe Lab, our 5th grade InDe students started off the year with a 3D modeling unit designing playground structures for our school. We discussed the importance of risky play and the evolution of playgrounds throughout history and how to translate 2D drawings into 3-dimensional and digital forms. We then used Tinkercad's augmented reality feature paired with some AI-assisted photo editing tools to remove backgrounds and present our ideas to scale. Final proposals were an exciting way to envision how we could improve our school community while considering elements of design, safety, and overall impact.

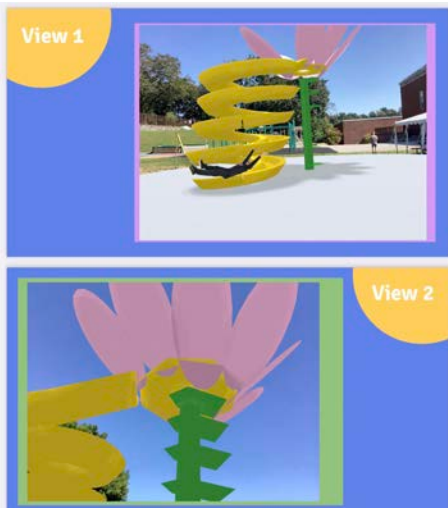
Another example 7th graders in the art room when creating ceramic coral forms inspired by contemporary artist and ocean advocate Courtney Mattison. We ran a 4-day planning session where students explored AR (augmented reality) Coral Reefs, used a 3D zSpace Laptop to manipulate coral and study textures and forms, and watched [interactive documentaries](#) or [360 videos](#) to develop an understanding of coral bleaching. These experiences enhanced but did not replace the stations where students were able to experiment with clay while practicing hand-building techniques, observe examples of coral from the science department, and create sketches that were used as their final "plan." Our research and planning activities provided a variety of ways to expose students to and interact with the content while engaging all learners. These two examples proved that my students crave real-life connections and purpose and thrive both academically and behaviorally when there are a variety of new and exciting tools available to explore.

This school year I am actively designing our 8th grade InDe course to focus on Artificial Intelligence. With encouragement from my colleagues and leadership team, I decided that an AI course could be an interesting fit for

a few reasons. First, I considered that this is the group of students I previously taught in the art room. They know me as "their art teacher", and I wanted to be sure that our established thinking routines would naturally flow over into the new space. This group has already proven to be great with analysis, iterating ideas, sharing and providing feedback, and enjoy engaging with new technology – all of which would seamlessly integrate well with the concepts and tools surrounding AI. An AI course would create an opportunity to capitalize on our district's access to Adobe software, Canva for Education, iPads, Sphero, and a variety of other tools I would want to take advantage of with an art and design lens. This curriculum would also provide an opportunity to share how Artificial Intelligence works, how it learns, how it creates, and discuss major ethical considerations as it impacts the world – or more specifically – the art world. Finally, our district is in the midst of crafting policy around use of AI, and they hope to tap into student voices to better understand the potential benefits and consequences when engaging in this space.

[Day of AI](#) curriculum was an excellent starting point for me as far as curating resources and building my students' base knowledge. As I round up week 2, my students have already enjoyed understanding the concepts of data sets through a game of Pictionary followed by [Google Quick Draw](#), discussed algorithms as we coded games and played with controlling the odds on our Sphero devices, and captured images, sounds and movement as we trained our own models with [Teachable Machine](#). We will soon be discussing how a deep learning AI uses generative adversarial networks (GANs) to create new content and diving into the ethics and implications of deep fakes and echo chambers through reflection and debate.

As I look ahead at what larger units will follow this base knowledge we have formed around AI, I want students to begin determining how they can leverage these tools to enhance and



Student work sample offering different perspectives captured as the student moved around the design in AR.



Impact

My design would positively impact the PVC community by:

- It would provide a space to relax instead of be active
- It would give you a choice to do something peaceful
- It would be a fun structure everyone would enjoy

Playground design and proposal providing a positive impact statement.



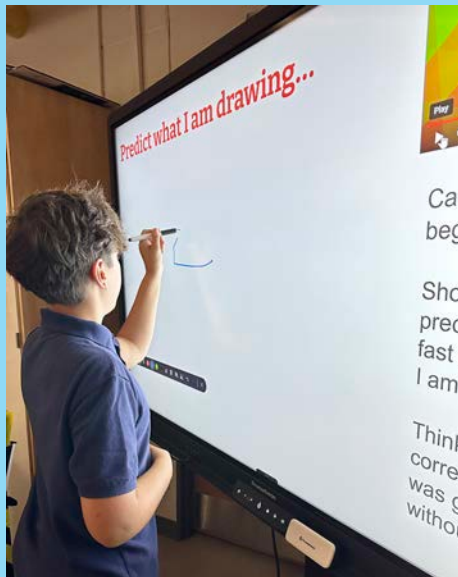
7th Grader student using the zSpace to explore models of coral in 3D.



Coral ceramics in progress with sketches pictures in the background.



Coral Ceramics student work samples.

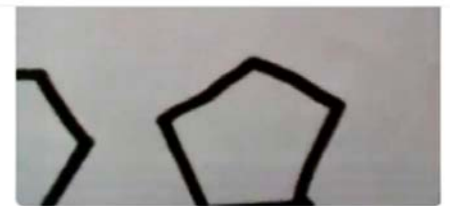


Students playing predictive drawing game (similar to pictionary) prior to discussion on data sets and using Google Quick Draw.



5th Graders on the playground using the Augmented Reality feature in Tinkercad and capturing their designs on site.

Preview this model live



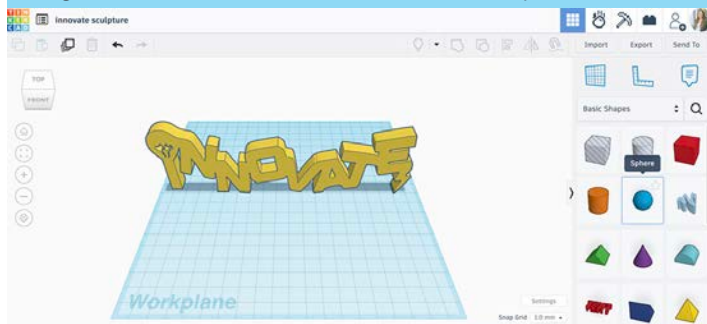
Output

- Hexag...
- Penta... 99%
- Square
- Triang...
- Circle

Student trained AI model to recognize different shapes with Teachable Machine. Other students trained to recognize notes they played on an instrument, sports techniques or celebrations, and colors!

support their creativity rather than replace it. With this always in the forefront of their consciousness, I believe these experiences can be enriching and engaging, rather than isolating or enabling. More specifically, I plan to dive more into augmented reality, a field that utilizes AI to improve the user experience by understanding our surroundings and improving interactivity.

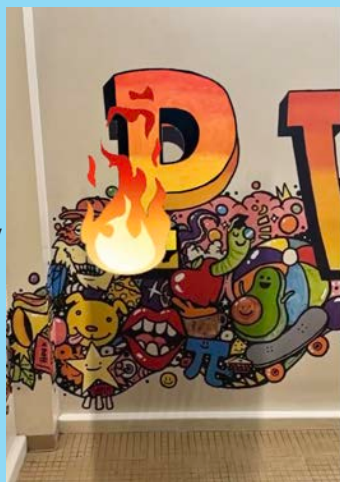
For our first larger unit, students will explore the iconic work of Robert Indiana, beginning with what looks like a more traditional logo or sculpture unit. After discussing relevant design principles such as space, balance, juxtaposition, and scale, students will develop ideas for their own site-specific text sculpture. Next, students will have the opportunity to design iterations of this 2D text in Canva, at which time I will introduce them to a few new AI tools such as Magic Media, Magic Morph, LogoGen, and DALL.E found within the Canva platform. I anticipate students finding their own balance between experimenting with these AI tools and working "manually," while forming opinions on whether they feel the tools help or hinder their learning and the final products. This simple image will then be converted to a .svg file and brought into Tinkercad, where it can be manipulated in 3D



Text Sculpture teacher example pulled from Canva into Tinkercad

form. Finally, this 3D design will be exported as a .glb file into Adobe Aero. In Aero, I am excited to use the location anchors and, similar to how the well-known game Pokémon GO functions, allowing students to "place" their sculptures on the school campus or in town. Critiques now can become outdoor scavenger hunts, walking under and around site specific sculptures, while discussing how these works could impact the community if brought to life.

Another idea I am excited to try with students will also tap in to my love of public art through transforming existing or new murals by adding animated augmented reality experiences. Students will use Illustrator, Photoshop or Canva paired with Aero to create layered designs, incorporating transparent gifs, adding



Still snapshot of animated AR mural, when played it has bouncing movements, a gif, and sound.

behaviors or movement, and even including sound, to make these murals come to life! Here I truly feel the possibilities are endless, as this can be done at any scale (greeting cards, posters, painting, sculpture, etc.) and easily shared with audiences.

I am quickly coming to realize how important it is for our students to see that as educators – we *like* to learn, and that we can be comfortable with the vulnerability that comes with taking risks and learning together. Our learning together also feels authentic and relevant, as students consistently bring new discoveries and stories to the group to share. I will continue working to provide opportunities for critical thinking and collaboration at points where innovation, the arts, and other disciplines intersect and hope to learn more from our network of educators in the coming months. I feel it is important that we give our students and ourselves permission to explore emerging technologies and push creative boundaries, while thinking deeply about how they can enhance –not replace – the incredible work we already are do in other mediums. I am excited to be experimenting with these tools alongside my students this year and know they will take the curriculum in exciting directions!

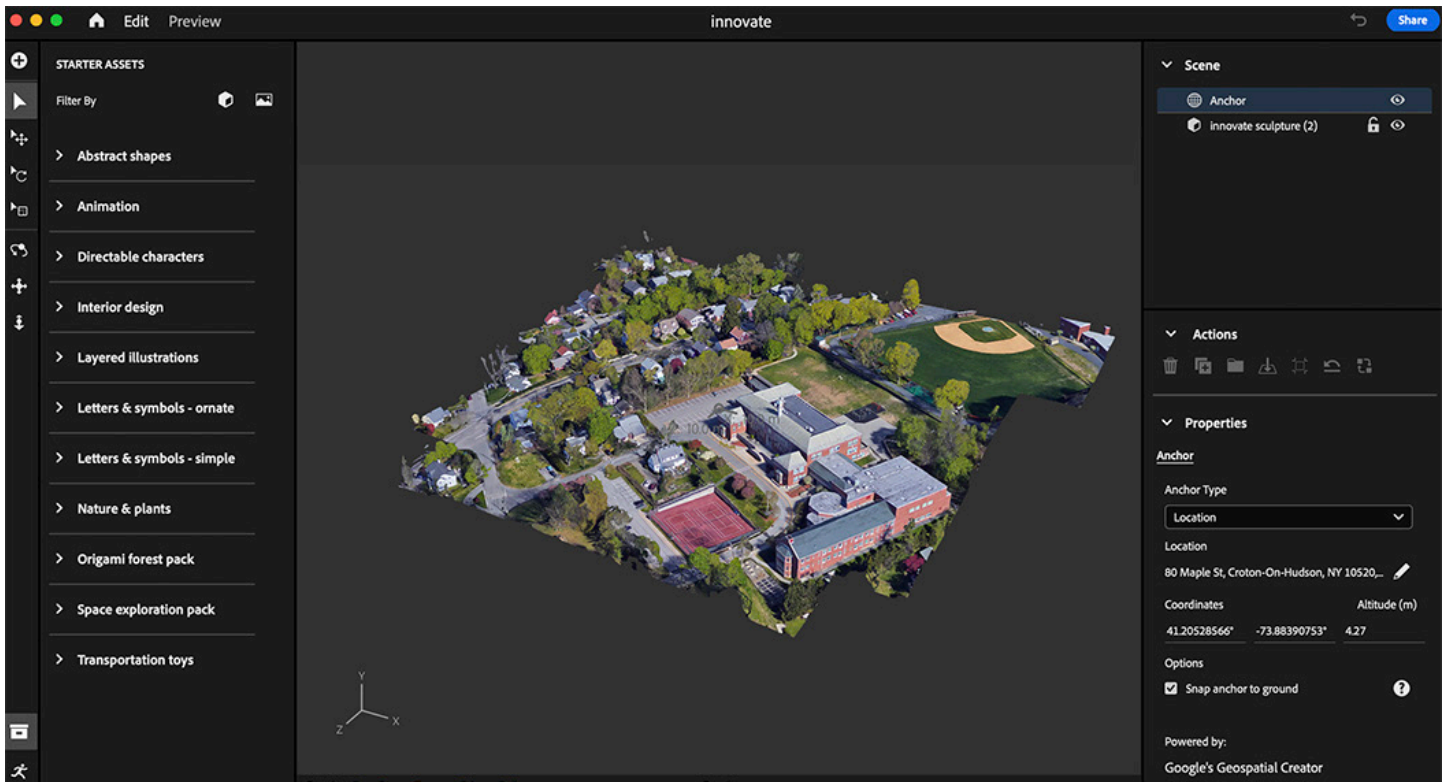
RESOURCES

The Day of AI – this is a free online introduction to artificial intelligence, and its uses in all classrooms. An effort supported by a variety of technology and commercial companies, partnered with educational institutions like MIT, it proposes to deliver "education technology, teacher professional development, pedagogy, curriculum development, and assessments." <https://dayofai.org/>

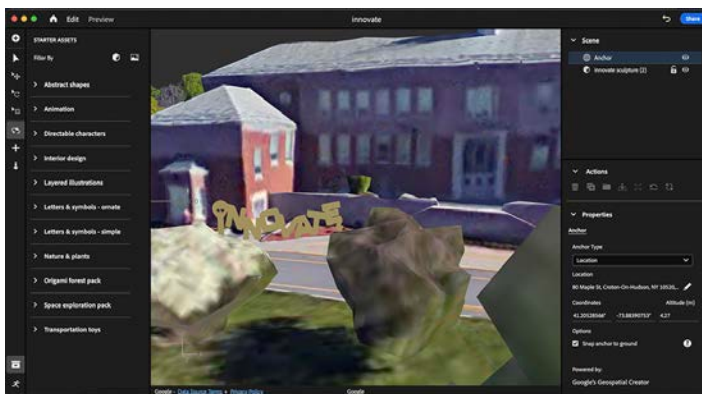
zSpace – A newer virtual reality learning device and experience that allows students to interact with content in 3-Dimensions without needing a separate head-mounted display (HMD). Our school had purchased 4 devices before I was hired, with the goal of staff and students to explore in all subject areas in small groups or as a differentiation tool to extend learning. <https://zspace.com/>

Tinkercad– this is an online 3D design and modeling tool that is especially user-friendly, making it accessible to beginners and those without prior experience in 3D design. It is developed by Autodesk and is often used for creating 3D models. Its versatile features and classroom platform make it a great tool for integrating technology with art education. <https://www.tinkercad.com/>

Adobe Aero – Adobe Aero is an augmented reality (AR) design tool developed by Adobe that allows users to create interactive and immersive AR experiences without needing extensive coding knowledge. With Adobe Aero, you can design and share AR experiences that can be viewed on mobile devices using the Aero app. For example, students can design a painting or sculpture and then use Aero to overlay interactive elements or animations that viewers can experience through their smartphones or tablets. <https://www.adobe.com/products/aero.html>



Aero Location Anchor feature building out school site in 3D.



Aero preview of Text sculpture showing where you "place" it on the map.



Still snapshot of text sculpture in front of school



Ashley Lupfer earned a BA in Art Education from The College of New Jersey, a MA in School Administration from The University of North Carolina at Pembroke and is currently working toward National Board Certification. She has been an art educator since 2014 with teaching experience in North Carolina, Boston, and now the Hudson Valley in Croton-Harmon Union Free School District. She is also an Innovation Fellow with the Innovation Collaborative, a National Forum working to promote best practices in STEAM education.

quity, Diversity & Inclusion Committee

New York State Art Teachers Association Equity, Diversity, and Inclusion Committee Leads the Way in State and National Dialogue

The New York State Art Teachers Association (NYSATA) Equity, Diversity, and Inclusion (EDI) Committee continues to spearhead critical conversations on cultural appreciation versus appropriation within the art education community. This Spring at the National Art Education Association (NAEA) Conference, the committee presented *Cultural Appreciation vs Appropriation: A Flow Chart to Designing Curriculum that Honors Contemporary Artists' Voices*. This highly anticipated session attracted a full house and was widely praised for its practicality and thoughtfulness in addressing sensitive issues that teachers often face when navigating culture within their curriculum.

The flowchart was designed to assist educators in crafting curriculum that honors contemporary artist voices while promoting cultural appreciation rather than appropriation. This valuable resource, also shared in *NYSATA News* as well ([See 2023 Spring/Summer NYSATA Digital News](#)), outlines a clear framework for appreciating diverse cultural contributions while steering away from appropriation. The EDI Committee's flowchart is now seen as a go-to resource for educators nationwide to engage their students in culturally respectful practices.

2024 NYSATA Conference to Feature Brentwood Artists: Dudley Music and Andres Gallardo

The EDI Committee is excited to announce that they are featuring renowned musician Dudley Music and visual artist Andres Gallardo. Dudley Music is a multi-instrumentalist, rapper, and songwriter and who graduated from Brentwood High School and since then, over the years, has been deeply involved with the Brentwood school district, regularly participating in career day events and encouraging students to explore and express their diverse identities through art. The artist helps students foster a love of community and love for themselves despite what others say about them or do that inhibits a sense of collective value. Andres Gallardo is known for his "Gem Project" – Giving Everyone Moments – in which he makes art with positive messages and places them on his travel worldwide for people to find, for free. Andres is a social activist, and seeks to influence people in giving and being selfless through his passion for his craft. Love and social justice motivate his work as well as a focus on his community.

Both Dudley and Andres have roots in Brentwood, Long Island, and will headline the special ticketed "After Dark" event that fuses live music and visual art, offering attendees

Ann Holt

an immersive, interdisciplinary experience. The following morning, at the Saturday 9 AM Super Session, the EDI Committee will host Keynote Speakers Dudley Music and Andres Gallardo to participate in a discussion on diversity, identity, and their experiences growing up in Brentwood. This dialogue will delve into how their art education and cultural backgrounds have shaped their artistic voices and provide insight into the role of art in equity and inclusion, as well as reflecting and celebrating diversity.

Promoting Inclusion through the Arts: Saturday Workshop on Equity and Identity

As part of the weekend's events, the EDI Committee will also lead a Saturday afternoon workshop titled *The Pedagogical Power of the Art of Music in Promoting Equity, Diversity, and Inclusion*. This workshop will center on Dudley Music through themes of self-love, community-building, and identity formation through the arts. By exploring how music and visual art can foster personal and collective growth, the workshop aims to empower educators to use creative practices to engage their students in meaningful conversations about diversity and inclusion. Topics such as valuing diversity and experiencing the transformative power of the arts will guide discussions on curriculum.

Looking to the Future of EDI in NYSATA

Although the NYSATA EDI Committee, over the past year, has faced many challenges both collectively and personally, we are a strong community of educators working together in a spirit of mutual support and care, and we give grace to one another's humanity as we pursue a shared goal of promoting equity, diversity, and inclusion in art education. As the committee looks to the future, we are actively inviting more members who are interested in doing the difficult and ongoing work of dismantling systemic inequities in art education state-wide. We especially encourage those passionate about social justice to join us in leadership. All eligible individuals with a commitment to promoting equity and diversity in art education are encouraged to join the ED&I Committee and contribute to this vital work. As we continue to create opportunities for meaningful dialogue and change, the committee remains focused on the collective goal of advancing an equitable, diverse, and inclusive future for NYSATA and the broader art education community. For details on how to apply, email us at equity@nysata.org and/or go to the webpage at: <https://www.nysata.org/equity-diversity-and-inclusion>.

THANK YOU!

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Montserrat College of Art
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MAKE YOUR HOTEL
RESERVATIONS TODAY!



DoubleTree by Hilton Hotel, 225 South Water Street, Binghamton, NY

November 1, 2023

is the deadline for Early Bird Discount on all registration rates and \$132. Hotel room rate single or double occupancy.

Reservations can be made by using the hotel link on the 2024 Conference page of the NYSATA website



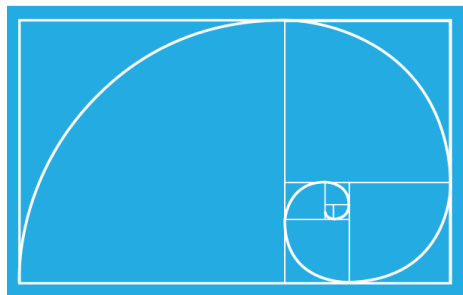
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Conference Overview & Rates



ARTISTIC INTELLIGENCE

NYSATA 76th Annual Conference
November 22-24, 2024
DoubleTree Hotel, Binghamton

Inspiring Keynote Speakers • 100 Workshops • Commercial & College Exhibitors • Student Scholarship Winners • Student Art Exhibit • Hands-On Studio Workshops • Awards Banquets President's Dinner • Member's Art Exhibit and Silent Auction • Artisans Market • Whova App

Workshop Questions?
workshops@nysata.org

Commercial & College
 Exhibit Questions?
exhibitors@nysata.org

Registration/Payment
 Questions?
tkonu@nysata.org

Other Conference Questions?
conference@nysata.org

Artistic Intelligence is the theme of the 2024 NYSATA Conference. Conference workshops will focus on human creative potential and its relationship to Artificial Intelligence (AI). Artistic intelligence is a human attribute related to creativity and expression; artificial intelligence is a field of computer science that aims to replicate or simulate human-like intelligence in machines. The two concepts serve different purposes and operate in distinct domains, yet there are questions about their intersection and whether artificial intelligence can be part of human creative endeavor.

- How are creative thought and original work generated?
- What conditions contribute to the cultivation of artistic intelligence?
- Do technology and AI enhance or inhibit creative thought? What opportunities and limits are posed by the use of technology and AI in the art room?
- What resources can art teachers use to inspire students to use technology and/or AI appropriately to support their creative practice?
- How do materials, both traditional and emerging, contribute to the development of new forms of artistic work?
- What social-emotional connections are generated through authentic, creative, artistic practice?
- What technological platforms have extended creative practice and inspired new solutions?

2024 Registration and Meal Rates

Member Early Bird	\$169
Member After November 1	\$199
Student/Retired/Unemployed Member Early Bird	\$130
Student/Retired/Unemployed Member After November 1	\$160
Non-Member (No Early Bird Rate)	\$255
Full Meal Package	\$230
Friday Lunch	\$35
Friday Dinner (Buffet)	\$55
Saturday Lunch	\$35
Saturday President's Reception & Plated Dinner	\$65
Sunday Brunch	\$40

2024 Registration & Payment Policy

If you need district approval to attend, please secure permission *prior to registering*. If paying with a school district PO, be sure you know what is allowable per your district policy *prior to registering*. **You are responsible for any balance on your bill not covered by your school district.**

Full payment must be made at the time of registration unless paying by school purchase order. Payment can be made by credit card (*Visa, MasterCard, Discover, American Express*) or check (*payable to NYSATA*). If mailing payment, include a printed copy of your registration payment form along with your payment and mail to: NYSATA, 9200 Sixty Road, Phoenix, NY 13135. **Do not mail a check or purchase order after Friday, November 15, 2024, as it will not arrive in time. If you register after November 15, please pay in full via a credit card.**

2024 Cancellation & Refund Policy

NYSATA incurs costs to process registration, POs, credit card payments, and refunds. Additionally, if you reserve meals or an event ticket and cancel last-minute, NYSATA has already purchased the materials and meals and/or held space for you in the event, resulting in an expense and/or loss of revenue if no payment has been made. **If you register with no payment and subsequently cancel or don't attend, you may be billed a cancellation fee** plus an additional fee for any meals or ticketed events for which NYSATA has incurred cost or loss of revenue to reserve on your behalf.

All refund requests MUST be received in writing (email).

Registration Fees

- Until November 1—full refund less a \$25 administration fee
- November 2 through 15—50% refund less a \$25 administration fee
- After November 15—no refunds

Meals

- Full refund until meal counts are confirmed to hotel on November 8
- No refund after meal counts are confirmed
- No return or exchange of meals onsite
- If a MEALS ONLY registration for awardee/conference guest, \$25 cancellation fee will be deducted from any refunded amount

Ticketed Events (Friday After Dark Event, Extended Studio Workshops)

- No refunds
- No return or exchange of event tickets onsite

Conference attendees with meal and/or event tickets that are no longer wanted may try to re-sell them through the conference app onsite. NYSATA will not refund or exchange unwanted tickets.

Cancellations due to extenuating circumstances (i.e. death, accident, serious illness) must be submitted in writing, include appropriate verification, and must be received by NYSATA via email to tkonu@nysata.org prior to the last day of the conference. No refund requests will be honored if submitted after the conference has ended.

Please allow 4-6 weeks for processing of refunds.



Conference Highlights & New This Year!

Whova Conference App: Through generous support by our Platinum Sponsor, **Blick Art Materials** and Gold Sponsors, **Alfred University** and **RIT**; we are able to provide your conference agenda through the Whova mobile and desktop app. Downloading the app to both your mobile and desktop device will enable you to access all features. All participants will be able to access all workshop documents for up to three months after the conference has closed.

Workshops: Conference workshop options include hands-on workshops, product demonstrations, lecture workshops, and round-table discussions on a variety of current interest topics. Access to workshops in the general schedule is included in the registration fee.

Extended Studio Workshops: Optional Extended Studio (ticketed) workshops are available for an additional fee. Register for ticketed workshops when you register online for the conference. **Ticketed workshop fees are non-refundable.**

BACK BY POPULAR DEMAND! Special Chris Ann Ambrey Printmaking Sessions: Chris Ann will offer sessions in monotype and 2 variations on solarplate—one drawing directly on the plate and one using photographic methods.

Exhibitors Showcase: Our exhibitors have really stepped up this year with workshop sessions, product demonstrations, conference swag, and door prizes. There will be plenty of time to find out about new ideas, products, and ways of working with your students. Please visit our exhibitor's area both in person and in the app; and thank them for their generous support.

10X10 Members Exhibit and Auction: Please consider participating in this year's Members' Exhibit opportunity. Work submitted must be 10"x10" in size and may be designated as "not for sale" or donated for auction to benefit the NYSATA Scholarship Fund. See more info at www.nysata.org/members-exhibit.

Conference Student Exhibit: We will hold this exhibit onsite at the conference hotel. There is no fee to participate, but you **MUST** pre-register at www.nysata.org to reserve a space for your student work. **This exhibit is open to NYSATA members who register as attendees for the conference.** Registration is by teacher, not school district. Please do not add work of non-registered colleagues to your exhibit. Details coming soon in your email and at www.nysata.org/student-exhibit.

NEW FORMAT THIS YEAR! Friday After Dark Ticketed Event: Collaborate and get creative in a relaxed environment with musician, Dudley Music and artist, Anres Gallardo; both Brentwood, NY natives. Casual, comfy clothing is recommended; an evening beverage of your choice is included with your ticket.

Artisans Market: Artisan vendors will have tablespace on Friday night at the conference site. Each artisan will be responsible for their own sales, shipping (if applicable), and any applicable sales tax. A registration fee of \$25 per artisan supports our NYSATA Scholarship efforts. Artisans will need to register by November 1 on the NYSATA website. Watch your email for details. All registered artisans must be NYSATA Members AND register for the conference to participate in this event.

Conference Registration: All registrations take place online through our secure online registration system. When you register, you have the option of paying with a credit card or mailing a school check or PO for payment. If paying with a school check or PO, you **MUST** register online and attach a printed or digital copy of your registration confirmation to the school check or PO. Payment in full must be received before the event for you to have access to the schedule in the Whova app. Meals and ticketed events are non-refundable.

Awards Events: This year's awardees will be featured in the *NYSATA News* and conference program, as well as recognized in person at awards celebration events. Guests are welcome to register for awards events without registering for the entire conference event.

Verify Attendance and/or CTLE Hours: NYSATA is a NYSED-approved CTLE sponsor. Conference attendees will be provided with a tracking sheet to verify their attendance and document CTLE hours. CTLE certification can be obtained after the conference by inputting the CTLE tracking information in our online CTLE Certification Form. See www.nysata.org/ctle-credit for more information.

2024 CONFERENCE SCHEDULE of EVENTS*

Thursday, November 21

Preconference (Ticketed Event)..... 9 AM-4 PM
(Ticket includes lunch)

Friday, November 22

Continental Breakfast (Vendor Area) 8-10 AM
 Commercial Exhibitors Exclusive 8-10 AM
 Commercial/College Exhibition 8 AM-1 PM
 Workshops 10 AM-1 PM
 Lunch (Timed Tickets) 11 AM-2 PM
 Super Session I: Nettrice Gaskins 1-2 PM
 Commercial/College Exhibition 2-5 PM
 Workshops 2-5 PM
 Regional Hospitality 5:30-6:30 PM
 Awards Dinner 6:30-8:30 PM
 (Special Citation Business/Institution, Special Citation Non-Member, Student Scholarships)
 Artisans Market 8:30-10 PM
 After Dark Event (Ticket Required) 9-11 PM

**Agenda subject to change without notice. Free access to all materials in Whova app for up to three months.*

Saturday, November 23

Continental Breakfast (Vendor Area) 8-10 AM
 Commercial Exhibitors Exclusive 8-9 AM
 Commercial/College Exhibition 8-1 PM
 Super Session II: Dudley Music & Andres Gallardo 9-10 AM
 Workshops 9 AM-1 PM
 Lunch (Timed Tickets) 11 AM-2 PM
 Workshops 2-5 PM
 Super Session III: Swoon 1-2 PM
 Member & Student Exhibit Opening 5:45 PM
 President's Dinner 6:30-9 PM
 (Past President Recognition, Special Citation Member, Outstanding Service, NYS Art Educator of the Year)
 Dancing to DJ 9 PM-12 AM

Sunday, November 24

Super Session IV: Scott Bluedorn 9-10 AM
 Region Awards Breakfast 10 AM-12 PM
 (Regional Art Educators of the Year, Vendor Raffle)

2024 PRECONFERENCE

Nettrice Gaskins—Art & Algorithms



Thursday November 21, 2024 10 AM-4 PM
 DoubleTree Hotel, Binghamton, NY

Learn about the evolving process of prompt engineering and synthesizing images with other patterns to create a new aesthetic vocabulary. With algorithms and machine learning as tools, participants will explore new ways of working and creating. Ethics and bias issues will also be discussed.

Tentative Agenda*

9:00-10:00 AM—Coffee and Check-in
 10 AM—Introduction
 10:15 AM-12 PM—Instruction and Hands-On Work
 12-1 PM—Lunch (Included in registration fee)
 1-3:30 PM—Instruction and Hands-On Work
 3:30-4:45 PM—Questions, Thoughts, Ideas, Next Steps

* timeline subject to change without notice

Registration fee includes morning coffee and lunch with all gratuities + CTLE certificate for 5 hours

\$95 Member/District Member
 \$80 Member Student, Retired, Unemployed
 \$145 Non-Member

Space is limited to 35 participants.
 Deadline to Register is November 1, 2024

[Click here to register for preconference](#)



Preservice Student Volunteers

2024 Call for Student Volunteers



32 art education students from 5 college undergraduate and graduate programs volunteered at the NYSATA 2023 Annual Conference. These amazing artist-teachers did a great job helping with workshops, events and making sure all attendees, vendors and presenters were well cared for! Our student volunteers each spent three hours helping, then had the rest of the conference time to learn and have fun (lots and lots of fun!). They visited local galleries and had a pizza party to make lifelong connections and bonds. We were so proud of this group and can't wait to see them back as full-time art educators!

Preservice Student Volunteer Program Sign-Ups are under way for the 2024 Conference. This program gives full-time preservice graduate and undergraduate Art Education students a passport to attend the conference in exchange for up to three hours of volunteer work during the conference weekend. Students work alongside volunteer conference and program coordinators and get a sneak peek at how the conference works behind the scenes, as well as attend and/or present workshops and participate in all conference events. Participating college students purchase a student membership and a volunteer t-shirt; they sign up in advance to select their volunteer roles and then just check in upon arrival for their t-shirt, snacks, and more guidance.

Questions? Contact Lauren Ramich, Higher Education Committee Chair and Student Volunteer Coordinator, at highered@nysata.org.

Friday After Dark



FRIDAY AFTER DARK
ART & MUSIC EVENT

featuring **Dudley Music**
& artist **Andres Gallardo**

Friday 9-11 PM
Cash bar available

Put on your comfy clothes and join us for an interactive adventure with music and art. You're sure to discover a few lasting "GEMS" in this not-to-be-missed session!

\$25 per person includes all supplies and a beverage of your choice! Buy your ticket when you register online.

Lessons & Resources

for K-12 Art Rooms!

Explore flexible and relevant resources art educators rely on to support their learners. Davis offers:

- curriculum and lessons,
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- and more!

Davis' print and digital instructional materials provide all the resources you need to support the processes of creating, connecting, presenting, and responding.

For more information, contact your local representative, **Russ Pizzuto**, at **716.430.2111**, or email **RPizzuto@DavisArt.com**.



Conference FAQs

Is there a virtual option this year? There is no virtual option this year. We can't put in enough volunteer hours or manage a team of people big enough to pull it off with the level of quality we desire, and hiring a professional team would drive our conference registration rate too high for our comfort level.

The food cost seems high. Why? Providing a quality dining experience for nearly 200 meal guests at a time is a challenge. Hotel banquet meals come at a higher cost per plate than most restaurant meals. All meal tickets include appetizer, entrée, and desert plus a mandatory 22% service charge.

NYSATA does not mark up meals for profit. The projected sale of hotel rooms and banquet meals (called our *group performance*) gives NYSATA leverage to contract hotel meeting space for free or a reduced fee, allowing to keep our registration fee low for everyone.

Where do I find the schedule for workshops and other events? A detailed conference schedule will appear in the printed conference program you'll receive when you arrive, as well as the Whova conference app. There are always last-minute cancellations and schedule changes, so use the app for the most up-to-date schedule information.

How do I access the Whova app? When you register, be sure to use the email address you'd like to use to join the app. We usually begin inviting our paid registrants to join the Whova app about two weeks prior to our event and every few days after that. *Your bill must be fully paid before we'll invite you to join.* Your email invitation will contain a link and specific instructions to join our community. Once you join, you can start planning your agenda and communicating with other conference participants.

Is there a day rate? A single day rate is not offered. There isn't an easy way for our volunteer "staff" to record and/or monitor single day access and having a single flat fee for the conference allows us to keep the lowest rate possible for everyone.

Can I register for the conference if I am not a member of NYSATA? Absolutely! NYSATA offers non-members the opportunity to join us for this exciting weekend of professional development, but at a higher fee than for members. Prior to November 1, consider becoming a member and taking advantage of our early bird rate for the best value.

Can I join or renew my membership with my conference registration? Yes, you can join or renew and complete your conference registration all on one form. Your membership must be current and paid in full to receive the member rate when you register.

Is there a fee or sign-up required for workshops? There are plenty of options to fill your schedule without adding additional fee workshops. Workshops in the general schedule are offered on a first come, first served basis. Some presenters have set a small fee for materials, payable onsite to the workshop presenter (please plan to bring cash in small bills). Optional pre-registered Extended Studio workshops are offered for a ticket fee paid in advance to help cover speaker fees, materials, and other costs associated with those offerings.

If my school team is attending the conference together, do we all have to individually register? Everyone must register online using their own member login information. Your unique member login keeps your selections and transactions in your own record in our database. Use the instructions below for paying with a PO. Several registration confirmations may be bundled together and attached to a single PO or check for payment, as per the instructions in the registration confirmation email.

How do I register if my school is paying for me with a PO?

1. Get school district approval FIRST; know what fees the district agrees to cover.
2. Register yourself online. Choose your registration and any meal options or ticketed events you wish to attend. Choose the PAY LATER option for payment.
3. You'll get an email confirmation and invoice with detailed payment instructions and address.
4. Attach a printed or digital copy of your registration confirmation or invoice to the PO. PO must be received prior to the start of the event.
5. You are responsible to pay any remainder not covered by your school district.

Will I be charged for cancellation or not paying/attending once I register? Yes. NYSATA incurs costs to process registration, POs, credit card payments, and refunds. Additionally, the space reservation, food, and materials to fulfill your order must be purchased ahead of time by NYSATA, resulting in a loss when late cancellations occur. Please read the cancellation policy near the registration link at www.nsyata.org/2024-conference.

Where do I find the schedule for workshops and other events? A detailed conference schedule will appear in the printed conference program you'll receive when you arrive, as well as the Whova conference app. There are always last-minute cancellations and schedule changes, so use the app and the large chart onsite for the most up-to-date schedule information.

Keynote Speakers



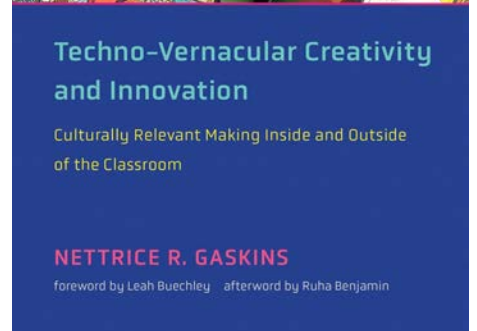
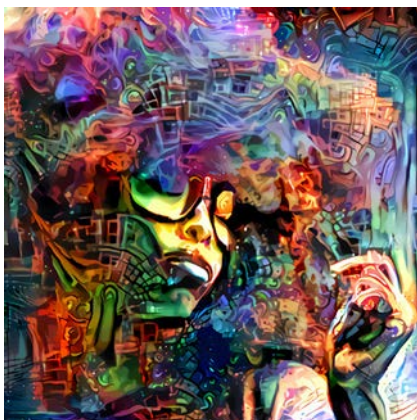
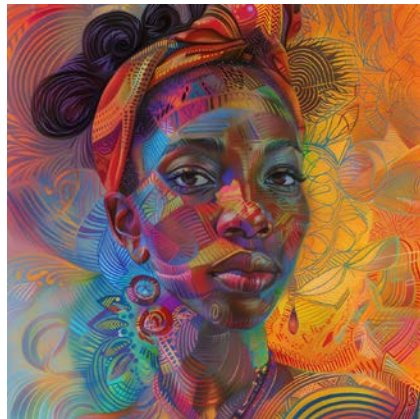
DR. NETTRICE R. GASKINS

Friday 1 PM Super Session I

Dr. Nettrice R. Gaskins is an African American digital artist, academic, cultural critic and advocate of STEAM fields. In her work she explores “techno-vernacular creativity” and Afrofuturism.

Dr. Gaskins teaches, writes, “fabs”, and makes art using algorithms and machine learning. She has taught multimedia, visual art, and computer science with high school students. She earned a BFA in Computer Graphics with Honors from Pratt Institute in 1992 and an MFA in Art and Technology from the School of the Art Institute of Chicago in 1994. She received a doctorate in Digital Media from Georgia Tech in 2014. Currently, Dr. Gaskins is a 2021 Ford Global Fellow and the assistant director of the Lesley STEAM Learning Lab at Lesley University. She is an advisory board member for the School of Literature, Media, and Communication at Georgia Tech. Her first full-length book, *Techno-Vernacular Creativity and Innovation* is available through The MIT Press. Gaskins’ AI-generated artworks can be viewed in journals, magazines, museums, and on the Web. Her series of ‘featured futurist’ portraits are on view at the Smithsonian Arts and Industries Building through early July 2022.

Gaskins served as Board President of the National Alliance for Media Arts and Culture (The Alliance) and she was on the boards of the Community Technology Centers Network (CTCNet) and Artisan’s Asylum.



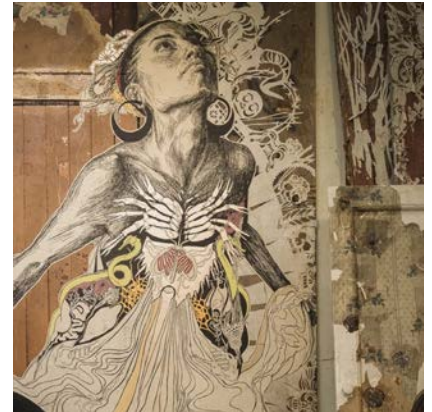


SWOON

Saturday 1 PM Super Session III

Caledonia Curry (Swoon) is recognized around the world for her pioneering vision of public artwork. Through intimate portraits, immersive installations, and multi-year community-based projects, she has spent over 20 years exploring the relationships of individuals to the built environment, using her art as a catalyst for social change and healing.

Swoon is best known as one of the first women street artists to gain international recognition. Curry's deep consideration of form is inseparable from her vision of the transformative role of public art in communities. Her critical engagement with issues of social and environmental justice have positioned her at the forefront of the emergent discourse around socially-engaged practice. Her commitment to expanding the possibilities of art to repair trauma and foster personal and collective healing continues to drive her substantial contributions to contemporary art through experimentation with portraiture, sculpture, installation, and stop-motion animation.



In 2015 she founded the **Heliotrope Foundation** to support multiple collaborative projects that use art to respond to crises. These include **Konbit Shelter**, a sustainable building project developed in the aftermath of the 2010 earthquake that devastated Haiti; **Music Box Village**, an immersive musical environment built to and address the cultural toll of Hurricane Katrina by fostering collaborations between the New Orleans' creative community and artists from around the world; and **Braddock Tiles**, a job-readiness and soft skills training program for local youth that responds to the decades-long disinvestment and economic crisis in Braddock, Pennsylvania.

Curry's recent work has been focused specifically on the relationship of trauma and addiction, drawing from her experience growing up in an opioid addicted family. In 2015, she developed *The Road Home* in collaboration with **Philadelphia Mural Arts** and the **Million Person Project** to serve a community ravaged by the opioid epidemic in North Philadelphia. The project included daily drop-in art therapy workshops and an ambitious advocacy component that culminated with harm-reduction workshops with the Philadelphia Department of Health and a public symposium.

Curry has a long history of executing projects of ambitious scale and vision. The most notable is a series of floating sculptures and experimental living projects that include **The Miss Rockaway Armada** (Mississippi River, 2006-2007); **Swimming Cities of Switchback Sea** (Hudson River, 2008); and the **Swimming Cities of Serenissima** (Adriatic Sea), which crashed the **2009 Venice Biennale**.

Curry has participated in numerous solo and group exhibitions in major museums and galleries around the world, including the **Museum of Modern Art** and **MoMA PS1**, New York; the **Brooklyn Museum**; the **Mori Art Museum**, Tokyo, Japan; the **Institute of Contemporary Art**, Boston; the **Skissernas Museum**, Lund, Sweden; **MIMA Contemporary Art Museum**, Brussels, Belgium; **Museo de Arte Contemporáneo**, Oaxaca, Mexico; the **Taubman Museum of Art**, Roanoke, Virginia; and **CONTAINER**, Santa Fe, New Mexico. Her first museum retrospective was **The Canyon: 1999-2017** at the **CAC Cincinnati**. Her work is held in public and private collections including the **Museum of Modern Art**, **Tate Modern**, the **Detroit Institute of Arts**, and **MASS MoCA**.

Current projects include **The House Our Families Built**, a major public art commission in collaboration with **PBS American Portrait**, as well as a feature length stop-motion animation that will be filmed in her family home. The film, currently in pre-production, is supported by the Sundance Institute Feature Film Program.



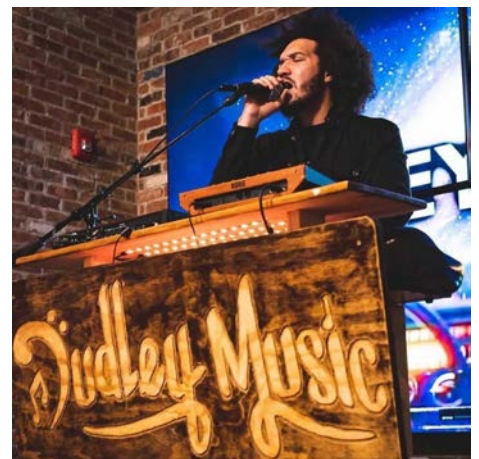


DUDLEY MUSIC & ANDRES GALLARDO

Saturday 9 AM Super Session II

Dudley Music is a Long Island-based Hip-Hop artist, producer, and jazz musician, playing saxophone, keys, guitar, drums, flute, clarinet and MPC. He performs, curates and hosts events around Long Island, NYC and neighboring east coast cities. When he is not creating or performing, Dudley is contributing to the growth of Long Island's community of musicians and visual artists. Dudley is a regular at Rockwood Music Hall and recently performed at The Blue Note and Brooklyn Bowl, two of NYC's premier live music venues. Dudley spent the Summer of 2019 on stage supporting artists like Talib Kweli, Bone Thugs-N-Harmony, Sublime with Rome, Slightly Stooped, Gladys Knight, and Patti Labelle.

His debut EP, *On My Way*, was released in the Spring of 2016. With support from Hip Hop legend Talib Kweli, an extended version of the project was made available at Talib's online store, KweliClub.com. Dudley's sophomore EP, *Rely On Me*, was released December 20, 2019.



Andres Gallardo is a 35 year-old Panamanian-American artist from Brentwood NY. He is most known for the "Gem Project," where he takes pieces of art and drops them all over the world for people to find, for free. Andres's goal is to influence people in the art of giving and being selfless with their craft. Passion, love, and social justice are the fuel for his work. Although he creates portraits, he finds a way to always focus on bringing positive messages to his community and uses his art as a voice for social activism. In his hometown, he is better known as the GEM GUY. "G" stands for Giving, "E" stands for Everyone and "M" stands for Moments.

In 2016 Andres had the opportunity to do a Ted Talk where he proudly represented his hometown of Brentwood while sharing his story of his artistic journey and community activism. Every stroke on Gallardo's canvases tells a story about the world through his own eyes, and he is capable of captivating and evoking the purest of emotions. Andres takes pride in making others happy through art and plans on continuing to do so around the world.



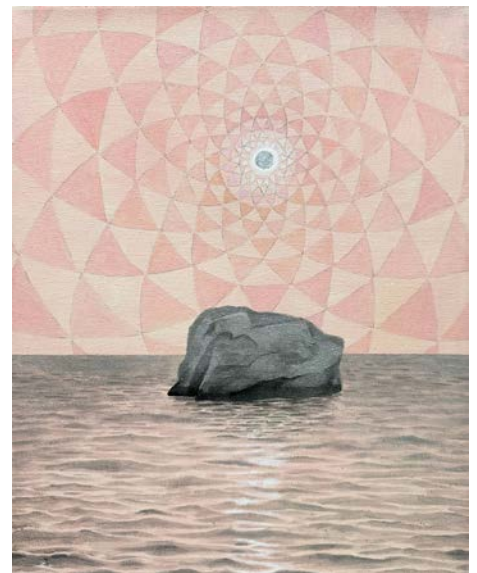


SCOTT BLUEDORN

Sunday 9 AM Super Session IV

Scott Bluedorn was born in Southampton, NY in 1986. He lives and works in Sag Harbor and Bridgehampton, NY. He holds a BFA from School of Visual Arts, NYC 2009.

Scott Bluedorn is a Sag Harbor-based artist, illustrator and designer who works across media including drawing, painting, printmaking, installation, collage and assemblage. He creates surreal imagery inspired by maritime history, cultural anthropology, myth, supernatural themes and the natural world to distill a vision he deems a "maritime cosmology."



Workshops

* Due to many circumstances beyond the control of the conference planning team, workshops are subject to change without advance notice. Please see the conference Whova app for the most up-to-date schedule during the conference.

Each workshop is labeled with a letter representing the grade-level band toward which the content of the workshop is most suitable.

E = Elementary
M = Middle School
HS = High School
C = College
A = Administration

ABC's of Me Card Deck

What better way to get to know yourself, and share with others, than making a deck of alphabet cards all about you? Using a worksheet to come up with descriptive words about yourself, you will then design your own cards with the letters of the alphabet, the corresponding word, and an illustration of that word. Everyone will receive a template for a box to hold your cards. Perfect SEL project! \$5 fee at time of workshop.
Stefanie Abbey M, HS, C

Meditative Mixed Media Collage Minis

We will take a deep breath, focus inward, and set our intention to create a wonderful set of mini mixed media collages based on found imagery and words that resonate with you in the moment. Join us for a wonderful session of mindful play.
Stefanie Abbey, Kristin Miller M, HS, C

Transfer Methods for Experimentation

Participants will learn techniques for transferring photocopy and printer images of drawings to illustration boards. The technique preserves the original drawing and makes a near identical replica that kids can paint or draw on top of with little investment. This technique leads to more media experimentation due to the low value of the transfer. Please bring multiple photocopies of a drawing.
Eric Adolf HS

Versatile Printmaking

Interested in introducing printmaking to your students in a budget-friendly versatile way? Then this hands-on workshop is for you. You will have the opportunity to create 2 small printmaking projects that are made from scraps of soft printmaking blocks and printed with water-based markers. Add layers to your prints by utilizing both sides and/or multiple blocks.
Jennifer Armbruster M, HS

Get on Board or Out of the Way?

Presentation of a research project on modern teacher opinions of AI entering the education system. Fears, excitements, preparations, and overall conclusions. Room left for open discussion.

Alecia Ascenzi E,M,HS, C, A

AI Toolkit for Art Educators

In this demonstration, I'll introduce the AI Toolkit for Art Educators—a resource developed with contributions from Black and Brown artists and educators. We'll examine how Generative AI might enrich, challenge, or transform artistic processes in the classroom. The focus will be on integrating AI into existing lessons, exploring how "with what" questions can lead to purposeful usage.

Minnie Atairu M

Dolls, Puppets, and Digital Avatars Shaping Creativity and Knowledge

Fabric covered sculpted wire armatures become vibrant skin under the watchful eye of science. In this workshop, dolls become more than playthings - they're digital ambassadors for STEM! Leave with innovative ideas to weave puppets and digital avatars into your teaching, empowering young minds to imagine a world shaped by creativity and knowledge.

Timothy Bellavia M

Experimental Life Drawing

Join us in participating in an exploratory, problem solving approach to figure drawing. After a conversation about potential methods/techniques about incorporating inquiry and critical thinking into life drawing, participants will practice these ideas by drawing from the model. A variety of materials and prompts will be utilized.

Krista Biedenbach HS

English Language Learners in the Art Room - Exploring a New Form of Teaching Intelligence

What happens when a veteran art educator walks into a classroom with 100% English Language Learners? What part of the teaching brain has to be tapped into in order to be successful? What new skills have to be learned? Learn, discuss strategies, and share stories in this session!

Melissa Birnbaum M, HS, C

3D Puff Pets

"Cute" is part of today's visual language. The kawaii aesthetic, with roots in Japanese culture, has influenced emojis, pop media, fashion, and contemporary artists such as Takashi Murakami. Imagine and create a soft-textured 3-D creature in this playful Blick Art Materials workshop. Realism and cuteness are optional.

BLICK E, M

Next-Level Tempera Techniques

A new perspective on tempera! Enhance painting skills and explore the range of techniques possible with Blick Premium Tempera. This lightfast, versatile, and easy-to-use medium performs many of the same techniques as watercolor, gouache, and acrylics. Take away a variety of techniques, useful tools, and a new appreciation for tempera.

BLICK M, HS

Whimsical Wire Fish and Faces

Twisting, bending, curling, connecting. Save your wire hangers and transform and up cycle them! Inspired by Alexander Calder's line drawings and wire sculptures, this workshop explores manipulating wires and chenille stems with the addition of beads, buttons and baubles to create fun and unique fish and funny faces.

Beth Brody E, M, HS

Go With The Flow

One project - a multitude of lessons touching upon basically all of the elements and principles of design. Draw with glue, painting with watercolors, and diving deeper with permanent ink to both "shatter" and bring focus to an image inspired by nature. Grade 3 and beyond.

Beth Brody E, M, HS

Retiree Roundup!

The Retiree Committee co-chairs invite retirees (and soon to be retirees) to attend this workshop and learn how to get and stay involved after retirement. Meet and mingle with other retirees while completing a fun hands-on art activity. Join us in becoming an active, vibrant and supportive retiree community.

Phyllis Brown, Kathleen Bushek, Geraldine Link E, M, HS, C

Color and Light: an Inspirational Journey

Participants will use Ecoline and Finetec watercolors along with water-soluble pencils to create a luminous and inspirational abstract piece. The workshop is designed to stimulate participants' artistic curiosity by incorporating high-quality colors, layering, and mixed media applications. The goal is to encourage imaginative classroom activities in the future.
Celia Buchanan HS, C

Appropriation & Influence in Elementary Art: Youtube, Play Station and TV, Oh My!

Are your students stuck on what they see in shows, watch on YouTube and experience in video games? This session will provide hands-on exploration of Canva for Educators (<https://www.canva.com/education/>) while considering appropriation in art and how to elicit original art from your students that is developmentally appropriate; meets the Visual Arts standards and develops new skills.
Corrie Burdick E, M

What's your AI (Art Teacher Inner Voice) Saying?

Come for a humorous and informational look at what is really going through our art teacher minds during the school day and play to win! This presentation will be a mock game show that will invite studio audience members to play along and remember why you LOVE teaching art!
Corrie Burdick E, M, HS

A Brave New World

The advent of free and easy Artificial Intelligence tools have changed teaching and learning in dramatic ways. This discussion will focus on using AI to analyze works of art. In what ways can this be a hindrance or a tool for students? Come prepared to try out some of these tools and reflect on your experience.
Louise Butler HS, C, A

Building Cultural Competencies for and through Leadership, Reflection, and Self-Evaluation

The NYSATA Equity, Diversity, and Inclusion Committee shares tools for art educators and leaders to build cultural competences and a personal toolkit for creating safe spaces for learners. Self-auditing rubrics, exercises, lessons, and related resources are provided to develop educators' capacities for amplifying artists' own voices about ED&I issues.
Cai Chan, Rachel Lyon, Cindy Maguire, Callie Bryant, Ann Holt E, M, HS, C, A

ED&I Affinity Gathering

An informal gathering hosted by the ED&I Committee, to create a safe space for individuals to gather, trade ideas, ask questions, or challenge norms. Bring your experiences and perspectives, we'll bring the snacks.

Cai Chan, Rachel Lyon, Cindy Maguire, Callie Bryant, Ann Holt E, M, HS, C, A

Transformative Teaching: Understanding Gen Alpha and Strategies for Effective Instruction

Unlock the potential of Generation Alpha in this dynamic workshop! Delve into who they are, their unique characteristics, and discover what drives them. Explore unconventional tools to gain insights, then learn innovative strategies to shape their educational journey. Prepare to set Generation Alpha on a path to success in this rapidly evolving world.

Jordan Coons E, M, HS

Using AI in the Elementary Art Classroom Setting

This year we did a project with our 5th and 6th grade students with an art and library collaboration using AI in Canva. We would like to present how to use AI to show students about generating images as well as talking about AI in Art and the dangers vs. the advantages.

Stefanie Corey, Victoria Calarco E, M

Painting With Light

This workshop will use a variety of light sources to create images using a DSLR and a cellphone. Light sources can be a glow stick, light wand, fairy lights, flashlight, or anything that emits light. A tripod for the camera or cellphone will stabilize the camera to create objects or abstractions from the light sources. This connects to movement along with movement of time.

Linda Curran M, HS

TORN Paper Kandinsky

Learn to create a dynamic example of Kandinsky's Color Theory! This collaborative lesson encourages cooperation and explores color theory in a unique way. Ideal for elementary and middle school students.

Jen Deaton E, M, HS

QR Codes Selfie/Self Portraits

Join us for a hands-on workshop inspired by Nneka Jones, creating QR code selfies/self-portraits using watercolor. Learn gridding and color theory fundamentals. Walk away with the beginnings of your own unique artwork. Materials provided: image of face, ruler, pencil, watercolors, brushes. Unleash your creativity and explore this innovative technique!

Cynthia DiDonna-Nethaway HS

Now what? Finding your dream art teacher job.

What's next? How to land your dream job as an Art Teacher after graduation. This session will focus on: requirements for application, where to look, interview processes and much more. We will practice mock interviews and have sample interview questions. See you there!

Cynthia DiDonna-Nethaway E, M, HS

Does AI Imitate Art or Does Art Imitate AI?

In this session, participants will engage in philosophical discussions pertaining to artificial intelligence (AI), current social and political topics, and art. In hearing others' thoughts as well as considering their own, participants will ponder AI and ethics and decide for themselves how AI generated images might differ from artworks.

Cheri Ehrlich M, HS, C, A

Around the World

This workshop will show you how to give your elementary students art from around the world over the course of their elementary education. The presenter will share artists, music, and inspirational food, smells, sights, and customs of 45 different countries. Presenter would love it if participants bring their favorite lessons from countries outside of the US to share.

Christine Esser E

Ir-RESIST-ible Techniques with Mayco

We will explore two wax resist and one paper resist technique while utilizing Mayco's popular Stroke & Coat and Foundations glaze lines. This faux-Mishima technique allows for the 16th century glazing technique to be achieved on bisque instead of wet clay. Choose your favorite of two different provided patterns.

Kaylyn Froebel M, HS

The Science of Art

Peak your students natural curiosity for the world around them with hands-on projects and investigation for all ages. Multiple art techniques and media will be utilized while being paired with a number of science topics. Come join us for a fun-filled artist adventure in the world of science!

Kim Gideon, Carol Matthews E, M

Voice and Choice in the Middle School Art Room

Open studio can be overwhelming for middle school students, but incredibly empowering if it's well-structured. I will share my expertise on making the transition to choice including: getting parents and administrative support, regimenting classroom routines and procedures, front loading resources, and structuring classwork to lay the foundations for IAAP in high school.

Jennifer Girard M

The Power of Family Partnerships in Building a Culture of ART and Student's Artistic Intelligence

Students only spend 15% of their time in school, so how can art teachers utilize parents and families to build cultures that value art in and out of our schools? How are we engaging families in our art rooms and their students' learning? What stories can we unpack, share, and build upon to strengthen powerful family partnerships?

Tracie Glazer E, M, HS, C, A

Feminaissance: Pioneering Beyond the Old White Dude Paradigm

Ready to diversify your curriculum and shake things up? Feeling stuck and eager to introduce contemporary female artists into your curriculum? Join me for a rapid-fire session, where I'll introduce you to several amazing female artists and provide you with ready-to-implement resources. Let's diversify your curriculum, get rid of the old white dudes and inspire your students together!

Michele Gorham E, M, HS

One Glaze So Many Ways

In this hands-on workshop you will learn different ways to apply glaze and get 5 different results using just one type of glaze. You will also get lesson plans that use these different glazing possibilities. These amazing techniques will enhance your classroom experience and broaden your knowledge of glazes.

Kristin Grandy E, M, HS, C

Monthly Drawing Challenge

Similar to Inktober, this is a full year do now. Students receive blanket monthly calendars and list of prompts for each day. Students start class with a few minutes to draw the days drawing word prompt. Goal is to take a random word and draw from imagination as creatively as possible their interpretation of the word prompt. Free choice boxes allow for individuality. Participants attending this workshop will receive a link to a file of set of monthly drawing prompts and a blank calendar template that can be edited for personalization. This drawing challenge is wonderful for infusing vocabulary in the art room and can be the perfect time filler and easy go to sub plan.

Jennifer Grasso-Moise, Jill Lewis E, M, HS, C

Getting Students Involved in Your K-12 Exhibiton Process

This session will provide practical strategies and standards-based lesson seeds for getting students involved in public exhibition. Attendees will walk away with a unit pacing guide and step-by-step outlines for teaching k-12 students how to participate in all aspects of exhibiting their work at your school, theme development, curating work for display,

publicity, and event assessment.

Kelly Hanning E, M, HS

NYSSSA Opportunities: Countering Artificial Intimacy in an AI World

In a world influenced by AI, NYSSSA places significant importance on Social Emotional Learning, recognizing its crucial role in developing well-rounded artists. This environment prepares students for a future where art and emotional understanding are paramount. Connecting directly with NYSSSA leadership and faculty, educators will leave informed on innovative ways to empower student artists.

Molly Hennighausen, Greg Lendeck, Jacqueline Stapleton HS

PreK Explore, Move, Splash, Squirt, Drop, and Create!!!

I didn't want cookie cutter, pre-made projects - I was looking toward process rather than product. In the beginning we leaned to the cute side, and lessons sometimes got too complicated - but after some failures we found rhythm and purpose.. In this workshoo, we will experiment with some unique tools and techniques. Have you ever used a nasal aspirator to paint? We have!

Kelly Holmes E

Art Club Creating a Studio Mindset & Making a Critter Catcher

Studio Thinking in my art club uses a weekly journal, with topics selected by student artists. We explore individual pursuits in painting, printing, advanced drawing, and much more.

Kelly Holmes E, M

Weaving Sticks, Strings, Stems, and Beads

Weaving with 1st and 4th grade. Faith Ringgold inspired tapestries, made of burlap, chenille stems, yarn, and buttons. Popsicle stick weaving with 4th grade leading into bead weaving based off 4th grade social studies NYS curriculum wampum belts. We will plan and start our own bead designs.

Kelly Holmes E, M

The Pedagogical Power of the Art of Music in Promoting Equity, Diversity and Inclusion

This workshop by NYSATA's ED&I Committee combines music and the visual arts centered on themes of loving self, being-in/loving community, forming identity, valuing diversity, and experiencing the transformative power of the arts. Participants will engage in hands-on, arts-based, dialogic approaches for empowering pedagogy and DEI principles in curriculum.

Ann Holt, Jennifer Grasso, Cai Chan, Rachel Lyons, Cindy Maguire M, HS, C

AIAI - Authentic Indigenous Art Infusion

Learn ways to infuse your art curriculum with authentic Indigenous teachings throughout the school year. The presentation will be under the guidance of Cholena Boyd-Smith a member of the Shinnecock Nation of Southampton, NY and fellow educator. Learn ways to bring out the organic connections between art, the natural world and Indigenous beliefs and teachings. Exploring hands-on ways to deepen cultural connections while supporting your students creative and social emotional wellness.

Barbara Imperiale Sanders E, M, HS

Let's Talk About Art

This workshop will explore, and participate in, many ways this educator has used and discovered to encourage student discussion around artworks, artists, aesthetics, and more. Some will feel like games while others may be more formal. An assessment piece for these activities will also be shared.

Thomas Knab E, M, HS

Special Education Art Classes

Come explore the world of Special Education Art through the lens of a 6:1:1, 6:1:3 and 12:1:3 Art Teacher. We will explore the students within these classifications, their abilities, and how to differentiate teaching styles and methods based on their special needs. Lastly, we will discuss ways to work with paraprofessionals that benefit the students and do all of this even if you teach off a cart.

Shawn Kosmala E, M, HS, C, A

Youth Art Month

Come heal through color! Create art with us while you learn more about Youth Art Month! YAM is a month-long celebration that provides the opportunity for your entire community to experience the importance of the visual arts in education. We will be providing you with resources, art making ideas and swag giveaways!

Patti Krakoff, Tracy Berges E, M, HS, C, A

Mindfulness Activities Inspired by Swoon

Swoon's large-scale sculptural installations and stop-motion animation videos can be a wonderful catalyst for mindful contemplations. Take a breather with Lindsay Kranz from the Buffalo AKG Art Museum to do some mindful activities for both students and teachers after exploring some of her works that were on display in Buffalo in 2020.

Lindsay Kranz E, M, HS, C

We Appreciate Art Teachers!



We support and value creative human expression and care about making the world a better place. We are inspired by and appreciate artist Jonathan Martinez for bringing awareness to the Hector's Dolphins, Hawksbill Sea Turtles, Monarch Butterflies, and more. **Share what inspires you and your students #GeneralPencil**

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Artist:
Jonathan Martinez
@ Art.of.the.Endangered

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Museum Educators Roundtable

Calling all Museum Educators! Join NYSATA's ME Chair, Lindsay Kranz, to examine ways we can navigate the current climate of art museum education. What challenges are we experiencing and what can we learn from each other? Group discussion topics may include IDEA strategies, successes, and lessons learned, field trip challenges, and other areas crucial to museum educators.

Lindsay Kranz E, M, HS, C

Diving Deep into Visual Thinking Strategies

Visual Thinking Strategies (VTS) is a data-driven engagement technique popular within art museums and classrooms. Join Lindsay Kranz from the Buffalo AKG Art Museum to dive further into VTS, exploring ways that this technique allows students to make meaningful connections to works of art, which can increase their visual language and comprehension.

Lindsay Kranz E, M, HS, C

Art Detective Kits for Art Classroom Reviews

Unlock the mystery behind engaging art classroom reviews with our interactive workshop! Teachers will learn to craft engaging art detective kits for student reviews. Explore creative ways to design puzzles and incorporate multimedia elements. Walk away with practical strategies to elevate student engagement and understanding.

Karissa LaLima M, HS

Clay-Quariums: Little Oceanic Homes for Water Creatures

Are you as obsessed with teaching oceanic art as I am?! Please join me in a hands-on clay experience where you will be able to make your own clay-quarium for a water creature of your own imagination!

\$5 fee at time of workshop

Cheryl LaVenture E, M

Duct Tape Action Figures

Create an action figure using toilet paper tubes, newspapers, pipe cleaners, masking tape and duck tape. The figures will have a frame made of newspapers, toilet paper tube and pipe cleaners. The skin and costume for the figures will be made using colored duct tape.

Clare Levine E, M, HS

AI in the Art Classroom

Discover the synergy of AI and art education in this presentation. Explore approved AI tools, engaging students in AI's creative impact. Facilitate learning in the evolving art-tech landscape, inspiring students to embrace innovation.

Daniel Lynch E, M, HS, C, A

Teamwork Makes the AI-OVA Dream Work

Artistic intelligence involves skills related to creativity, imagination, and emotional expression, all at the core of NYSATA's student design competition, Olympics of the Visual Arts. Join in a dialogue about the event, explore ways you can support the program, and discuss how student creative potential is harnessed in our statewide creative problem-solving design competition.

Anne Manzella E, M, HS

Nurturing Artistic Intelligence in Young Artists

How do we guide our youngest learners through thoughtful and intelligent artmaking? This workshop is a sharing of units developed and taught by elementary art teachers, addressing problem solving and demonstrating the high level of artistic thinking that is capable from our emerging artists. We will discuss the importance of student choice and the use of studio habits of mind in our classrooms.

Alyssa Marchand, Courtney Dentel E, M

Exploring Self-Expression through Continuous Line Drawing Portraits with Keynote

Educators will learn to guide students in creating continuous line drawing portraits using an iPad, Apple Pencil, and Keynote, focusing on self-expression and creativity. Attendees will create their drawings and add animation. By the end of the workshop, educators will be equipped to lead similar lessons, supporting students' artistic exploration effectively and students SEL.

Heather McCutcheon E, M, HS

The Art of Data: Your Abstract Self Revealed

This hands-on session explores the intersection of artistic intelligence and abstract art. We'll delve into the elements of abstract art, and use our creativity, imaginations, and personal "data" to create a unique abstract self portrait.

Kristin Miller M

A Neurographic Self-Portrait Workshop

Join me in this hands-on workshop, as I walk you through this reflective and insightful journey into your artistic self. Learn a meditative type, neurographic style art to create a self portrait reflecting your inner self, values, and aspirations. This challenge is a great beginning or end of the year project with SEL and science connections, and can be extended into other lessons.

Kristin Miller M, HS

Beyond Drawing and Painting

Have you ever found yourself admiring the projects of high school teachers, secretly wishing you could bring the techniques to your elementary or middle school classroom? In this presentation, I will unveil over 10 lesson ideas, spanning from cyanotypes to silk-screening, all tailored specifically for elementary and middle school classes.

Laura Minor E, M

Teaching for Artistic Behavior at the Secondary Level

This session will help teachers understand teaching for artistic behavior, student voice, and choice at the secondary level. During this session you will be working with hands-on materials as Brooke teaches the basic principles of TAB and how to enable those principles in the beginning stages of your teaching.

Brooke Morse M, HS

Fueling Creativity Through Art and Movement

Jessica Nash, a registered yoga teacher, will run a workshop that aims to explore the interconnectedness of art and movement as sources of inspiration for creative expression. Participants will be guided through a series of introspective exercises to access different modes of thinking, leading to the generation of new ideas and perspectives that can be utilized in the classroom.

Jessica Nash E, M, HS, C

Creative Mindfulness

Learn creative tools to support social-emotional learning with students and self-care for educators which is more important than ever due to the pandemic. The therapeutic techniques don't require great technical skill, are appropriate for any discipline, and will aid in cultivating presence and a sense of connection.

Tim Needles E, M, HS, C, A

STEAM Power

This online workshop will share fun, creative, project-based STEAM projects featured in the new book *STEAM Power* from ISTE that teach the fundamentals and are cost effective.

Educators that attend this presentation will leave knowing the essentials of STEAM and learning lessons using various technologies.

Tim Needles E, M, HS, C, A

Feeling Overwhelmed? Learn to Mindfully Guard Your Time: When saying “No!” is an Act of Advocacy.

Learn to mindfully guard your time. Say “yes!” joyfully and prioritize “no!” Say “no!” with confidence and build sustainable advocacy habits through authenticity. Consider how boundaries around curriculum, time, and “extra asks” are an act of advocacy and when they’re not. Make an advocacy button to declare your boundaries!

Samantha Nolte-Yupari, Valerie Savage E, M, HS, A

More than Just a Free Day: Games and Play Materials in the Art Room

Looking to build your art room collection games and play materials but aren’t sure what to buy? Come consider curricular integration of games and play materials and how they reinforce the Studio Habits of Mind, art concepts, and visual arts standards. We’ll have games to play! Try before you “buy”!

Samantha Nolte-Yupari, Jillian Hauck E, M

Teaching Artistry: The New Arts-in-Education Artists Roster

Teaching artistry offers a unique opportunity to infuse our classrooms with diverse mediums that we might not otherwise have the chance to explore ourselves. Created by BOCES Arts-in-Education, The New York State Artist Roster, a valuable resource, can transform your search process. Discover how to find teaching artists throughout New York State and explore the possibility of joining the roster.

Christian Oliver, William Jones E, M, HS, C, A

Public Art Inspired by SWOON

Learn about the Artwork of Caldonia Curry (SWOON) featured in December 2022 in Scholastic Art. SWOON is our keynote presenter on Saturday at 2PM. You will learn her contribution to the art world and learn about a collaboration between The Hyde Collection in Glens Falls and The Muralgarten to create a mural camp inspired by her artwork.

Melanie Painter E, M, HS, C, A

Mural Collaboration

For my presentation, I will map out my artistic journey that began as a child with a love of comic books and ended with an exciting career making collaborative school murals. I will invite participants to take part in a collaborative mural workshop. Six participants at a time can utilize the paints and brushes I will provide to make their mark.

Joe Pimentel E, M, HS

The Memory Project

The Memory Project is a youth arts organization about providing handmade, heartfelt portraits as special memories to children in orphanages, while building cultural understanding and international kindness. Find out how to participate and connect your students to a greater cause of creating a kinder world through art.

Beth Pritchard, Brandi Finnis E, M, HS, C

Art for All

Are you interested in learning ways to make art accessible to ALL students including students with disabilities? I will share tips, tricks, supplies, materials, adaptations and modifications that I have learned from teaching in 2 self-contained special education programs for over 14 years. Attendees will leave with ideas and resources that they can start using immediately in their art rooms.

Carlee Reynolds E, M, HS

Building An Appreciation of Women Artists for a New Generation

The NYC Public Schools Arts Office collaborated with the Shah Garg Foundation, creators of Making Their Mark, a gallery exhibition in Chelsea showcasing artwork of over 80 contemporary women artists. Learn how teacher workshops, class gallery visits, and a student art show in the gallery contributed to elevating an appreciation of women artists for a new generation.

Karen Rosner E, M, HS

Easy Multicolor Reduction Prints on Clay and Bisque

Use easy-to-find packing material and craft foam to create colorful prints on bisque using Velvet Underglaze Inks. This flexible printing process can also be used on moist clay to make impressions and prints.

Kathy Skaggs E, M, HS, C

Everything Old is New Again

Trends and fads may come and go, but they can always be revitalized and come back in style. This hands-on workshop will offer unique ways of bringing back those projects that have stood the test of time, in a new way to meet the new standards. We will explore ideas for quilting, crocheting, macramé, among other projects. Different options for hands-on activities will be offered.

Patricia Stork, Cheryl Schweider E, M, HS

High Tech - Low Tech: Strategies for Contemporary Practices in the Art Room

One of the best parts about teaching is allowing students to wonder and be curious. “What happens if I do this? Is it possible to do this?” In this workshop, I’ll showcase student projects made with various technologies, from simple copy machines to advanced laser cutting tools. Ultimately, this workshop will aim

to give you some fresh inspiration while exploring contemporary practices.

Jessica Stratton M, HS, C

Collaboration with an AI Collage

In collaboration with a 5th grade ELA class, students used the Adobe AI Software, Firefly, to generate an image based on their own sensory detail poems. Students used their descriptive language to generate the image and used their image to create a collage with text, printed image, and collage techniques.

Amanda Tobia E, M, HS

Mindful Moldings: Hypnosis Infused Clay Experience

We invite educators to a transformative journey of self-discovery and creative exploration. Through guided hypnosis, participants delve into the depths of their subconscious minds, unlocking hidden reservoirs of creativity. Harnessing this newfound energy, participants sculpt clay in flow, fostering mindfulness and cultivating techniques to inspire their students’ artistic journeys’

James Turnbull, Marica Monori E, M, HS, C

Ray Henry Award: Augmented Reality Sculpture Garden

I will discuss the idea and implementation for the Augmented Reality Sculpture Garden, for which I won the 2023 Ray Henry Grant Award. Learn about the process for the Ray Henry Award Grant, and how I created and designed this sculpture garden.

Kelly Verdi E, M, HS, C, A

Drawing Inspiration from Science to Create Art

Art and Science are more interconnected than one might think. Both disciplines have a methodology of exploration and experimentation and both ask questions about the world in which we live. This workshop focuses on how exploring different topics in science can help students generate new, original ideas through exploration, experimentation and making connections between science and art.

Stacey Walton M, HS

The Power of PHI, Zentangle Workshop

Join Adrienne Watson, Certified Zentangle Teacher for an extended Zentangle workshop. Participants will learn how to combine the Zentangle method and PHI (The Golden Ratio). The founders of the Zentangle Method, recently developed a rectangular shaped tile specifically for these new techniques. Participants in this workshop will create PHI tiles and use a variety of inks, chalk and tangles.

Adrienne Watson E, M, HS, C, A

Art Penpals

In an activity to get motivated to create, an artwork gets started by one artist and traded with another to complete. This workshop will use examples of work created by the presenters. It should help the attendees establish guidelines for themselves, create the first half of a piece of artwork, and have it sent off to a new friend in the room that day to finish.

Kara Welsh, Jena Love E, M, HS, C, A

“Good artists borrow. Great artists steal” (Picasso). Thinking Like an Artist in the Age of AI

Through art making, games and discussions, participants create social emotional connections and discover the correlations between human and AI art. Your (and AI's) creative processes will be challenged as roles are switched, unfamiliar materials are used, and strangers work together in stimulating situations to share stories and create innovative art.

Curtis Widem E, M, HS, C, A

NYSATA PORTFOLIO PROJECT 2.0

Presenting the new and improved NYSATA Portfolio Project! Come hear about the overhauled state program that is now aligned with the New York State Standards and completely student driven. This presentation will go through each level's offering and explain the differences in components and structure.

Matthew Wilson E, M, HS, A

Contemporary Practice Slam! Emerging Practices from Emerging Art Educators

Join SUNY New Paltz Pre-service students as they present contemporary NYS Learning Standards based lessons incorporating technologies as they apply to AI, Visual and Media Arts, Art History, and Fashion Design.

Robert Wood E, M, HS

Imagine, Create, and Collaborate: The Monster Project

Come have a “Monster” good time learning about three different collaboration projects! In this workshop you will see examples of elementary students imaginative monster drawings. These drawings were then recreated by high school students using three different mediums including drawing, sewing and clay. You will leave the workshop with lots of resources, handouts and will be able to make a sample.

Krystal Zagloul-Rivera E, M, HS



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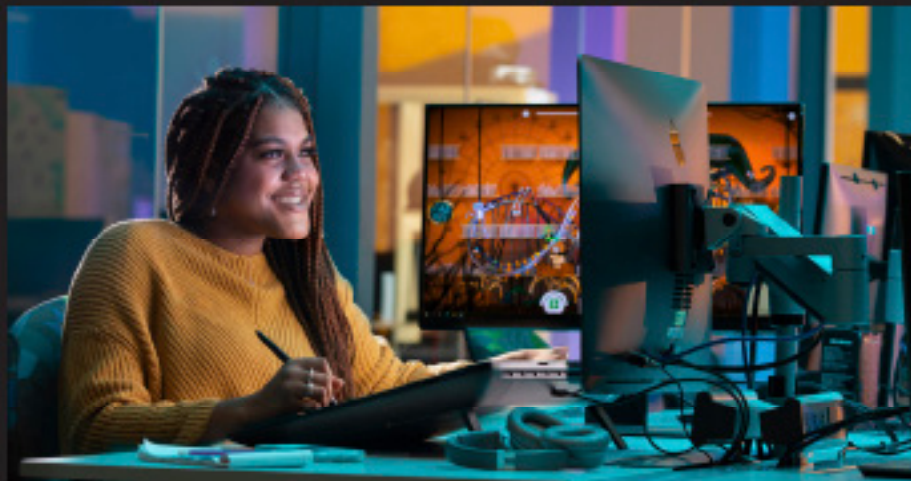
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Excellence**



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Design**

Images by Dan Williams, Dip, Patrick L. Brady and RIT Marketing and Communications.

Friday 10-12:50

Painting with Wool *Jenny Brown*
Mastering Transfers with Gelli Plate Printing *Veronica Kruger*

Friday 2-4:50

The Power of Multiples *Sharon Ciccone*
Sculpey...Puppets...Action! *Michelle Schroeder*

Saturday 10-12:50

Customizable Coptic Bound Journals *Jennifer Matott*
The Magic of Kitchen Litho *Anna Pellicone*

Saturday 2-4:50

Exciting and Creative Folded Books *Beth Atkinson*
You Can Do What with a Programmable Kiln - Clay & Glass *Cai Chan*

Painting with Wool

This workshop will offer students an opportunity to use dyed wools on fabric to create images. They will learn how to blend and attach the wool using a dry felting technique with needles. The end result is a dimensional work that has a painterly effect.

Jenny Brown M, HS, C
Location: Arlington A

Mastering Transfers with Gelli Plate Printing

Learn how to successfully create image transfers using a Gelli Arts Gelli plate and acrylic paints paired with magazines, laser printed images, and charcoal. I will explain the processes from beginning to end, emphasizing techniques which will provide many opportunities to explore the potential behind this exciting printmaking technique.

Veronica Kruger E, M, HS, C
Location: Arlington B

The Power of Multiples

Begin your own art series and discover the power of multiples. Explore where collage meets painting, and how the layering of images, textures, and patterns craft unique narratives and bring depth to your work. Then, unleash your unique voice as you lay the foundation for a cohesive and compelling body of work.

Sharon Ciccone E, M, HS, C
Location: Arlington A

**Extended studios are non-refundable ticketed events.*

Sculpey...Puppets...Action!

Let's make a poseable character! Learn how to construct a movable puppet using Sculpey, wire, and pieces found around our studios/classrooms. A StopMotion animation demo will get your sculpture moving.

Michelle Schroeder M, HS, C, A
Location: Arlington B

Customizable Coptic Bound Journals

Do you want to learn how to create unique and beautiful journal/ sketchbooks with your students or for yourself? This workshop will go through the process and create your own coptic/ stitched journals. We will complete one book from cover to finish! Lots of options to customize the journal with printmaking, collage, painting, drawing, and you can decide what papers you want for the pages.

Jennifer Matott MS, HS, C
Location: Arlington A

The Magic of Kitchen Litho

With its chemicals and bulky equipment it's no wonder why Lithography is seldom done in the classroom. Thankfully, that is a thing of the past! Using common household items and a few select printmaking tools, learn how to etch with Coca Cola to pull prints off of aluminum foil.

Anna Pellicone HS, C, A
Location: Arlington B

Exciting and Creative Folded Books

Try your hand at creating several different folded book structures from simple one page books that you can easily use in your classroom to some that are a bit more complicated which you may want to use for your own personal studio practice. Learn the basics and venture into the wonderful world of handbound book arts.

Beth Atkinson HS, C, A

Location: Arlington A

You Can Do What with a Programmable Kiln—Clay & Glass

Learn how to fuse glass in a programmable kiln. All steps included for using a programmable kiln to make a successful fused glass project in a clay kiln for students 10+. Additionally you will learn the basics art of glasswork, slump molds, using kiln wash versus kiln paper, creating metal hangers, material management, cold working, etc. Bonus ceramic lesson for making slump molds successfully!

Cai Chan E, M, HS

Location: Arlington B

Artisans' Market: Call for Artisans!

Friday, November 22 from 8:30 to 10:30 pm, artisan NYSATA members will show and sell their art and crafts at the NYSATA Artisans Market onsite at the Doubletree by Hilton in Binghamton, NY. Each artisan will be responsible for their own sales, shipping (if applicable) and any applicable sales tax.

Each artisan must be a NYSATA member and conference registrant. A table fee of \$25 per table will support our NYSATA Scholarship efforts. Artisans must register for a table by November 1, 2024 on the NYSATA website. Watch for details in your email in early September.

Questions? Please contact Artisan's Market event coordinators Stacy Griffin and Kali Burke at artisans@nysata.org.



Special Studio Sessions



ABOUT CHRIS ANN

Chris Ann Ambery is a New York based multi-disciplinary artist and educator. She received an MFA in Printmaking from LIU Post, BFA in Illustration from Parsons School of Design, and studied with the Passalacqua School of Drawing and Illustration.

Chris Ann is a painter and printmaker who maintains an active studio practice. She is passionate about utilizing safer and less toxic artists materials and methods of printmaking. Over her career Chris Ann has exhibited extensively in the United States and internationally. Her work is held in the collections of the Stony Brook Hospital Bone Marrow Transplant Unit and the Long Island University Art Department as well as in many private collections. Her Solarplate etchings have been included in the Heckscher Museum of Art's LI Biennial. She was awarded the Women's Studio Workshop Award through the Inspiration Plus Foundation. Chris Ann teaches a variety of undergraduate and graduate studio and art history courses at Long Island University, St. Joseph's College, Nassau Community College, and Suffolk County Community College; she teaches workshops at various Arts Councils.

SPECIAL STUDIO SESSIONS with CHRIS ANN AMBERY

Solarplate Etching with Chris Ann Session 1—Focus on Photography and Rendered Drawing

Learn the versatile and environmentally friendly method of printmaking called Solarplate etching. Beginner and seasoned artists alike will enjoy exploring this exciting, non-toxic medium. Solarplate etching utilizes a thin steel plate that is coated with a UV light sensitive photopolymer. All that is needed to create a plate is sunlight, water, and your imagination! No harsh chemicals or solvents involved. This method works well for photography as well as drawing. Artists will explore ways to create and ink unique plates and prints.

IMPORTANT: Convert images to black and white then print them onto a transparency to bring with you. Image size should be 8"x8" or slightly larger. You can print with a home printer; be sure to use the transparency that is appropriate for your printer. Do NOT use Pictorico.

Friday, 9-11:50 AM

Solarplate Etching with Chris Ann Session 2—Focus on Expressive and Direct Drawing and Mark Making

Learn the versatile and environmentally friendly method of printmaking called Solarplate etching. Beginner and seasoned artists alike will enjoy exploring this exciting, non-toxic medium. Solarplate etching utilizes a thin steel plate that is coated with a UV light sensitive photopolymer. All that is needed to create a plate is sunlight, water, and your imagination! No harsh chemicals or solvents involved. During this workshop we will explore immediate and expressive ways to work with Solarplates. Artists will explore a range of materials and learn ways to create unique plates and prints.

Friday, 2-4:50 PM

Monotype Workshop with Chris Ann

Explore the expressive, painterly, and environmentally friendly method of printmaking known as Monotype. No prior printmaking experience necessary. Beginner and seasoned artists alike will enjoy drawing upon their creative energy to create unique plates and prints. We will explore black and white as well as color inking and will use items found in nature to create interesting textures.

Saturday 10-12:50 AM and 2-4:50 PM

Member's Exhibit



Create a piece (up to 3 pieces can be submitted) of 2- or 3-dimensional work that is no larger than 10"x10". Media, content, and style are your choice. Remember—no mats, no frames, no glass. The image size must be 10" x 10" or less. If the **image size** is less than 10" x 10" then it must be attached to a 10" x 10" substrate.

Register and submit a high-quality digital photograph of your work online at www.nysata.org/members-exhibit by November 22, 2024; then drop it off in person at the conference upon arrival. Registration is FREE for art pieces that are donated to the Student Scholarship benefit auction. Donated work is tax deductible.

All submitted work will be displayed in person at our Annual Members Exhibit as well as our online gallery via ClickBid and will qualify for the jury process for awards—cash prizes will be awarded! Donated works will be auctioned for a minimum bid of \$25 and a reasonably priced "buy it now" option. Each art piece will be either given to the purchaser if they attend the conference or shipped to the winning bidder at the conclusion of the auction.

DEADLINE TO REGISTER IS NOVEMBER 22.

Want to participate but not donate your work?

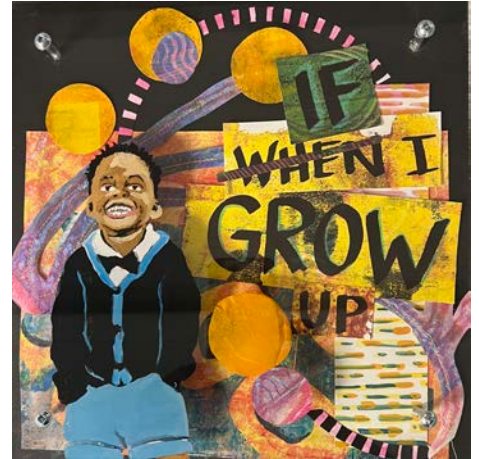
There is a \$25 participation fee to enter work exhibited as not-for-sale. Non-donated work is still eligible for awards but must be delivered and picked up in person. If you are not donating, simply check the appropriate box on the form and submit payment with the digital image. These works will be designated as SOLD or NFS at the beginning of the online auction.

Not attending the conference in person but still want to donate your work?

You can still participate! Please have a friend who is attending drop off the work for you OR you can mail your donated work(s) so that it ARRIVES BY November 15 to

Paula Westcott
1 Cliffside Lane
Mount Kisco, 10549

Members' Exhibit Questions? Beth Atkinson sagamore@nysata.org



Student Art Exhibit

This year, the NYSATA Student Exhibit will be in-person-only at the conference! This exhibit is a great way to share and showcase your students' artwork with colleagues across the state. Let us help you celebrate your amazing student artists!

How to Participate:

- Participating teachers must be members of NYSATA who are attending the 2024 conference.
- Participating teachers must pre-register to reserve a board for display of their student work.
- Register for your display space on the NYSATA website by November 8, 2024.

Student Exhibit Set Up:

- At the conference, fill a board 4' x 8' coroplast panel with student work.
- Artworks need to be appropriately mounted and labeled with student name and grade
- Begin installing the artwork 9am on Friday, ensuring that all pieces are in place by 10 am on Saturday at the latest


Student Exhibit take down:

- Artwork may be removed after 8 pm on Saturday and by 10 am Sunday.
- Your students will be honored with a certificate for their participation.
- Participating teachers will also receive a certificate showcasing your students' artwork in the exhibit.

Questions? Please contact 2024 NYSATA Conference Student Art Exhibit Coordinator(s) at studentexhibit@nysata.org.

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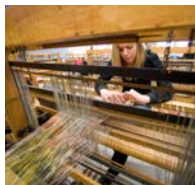
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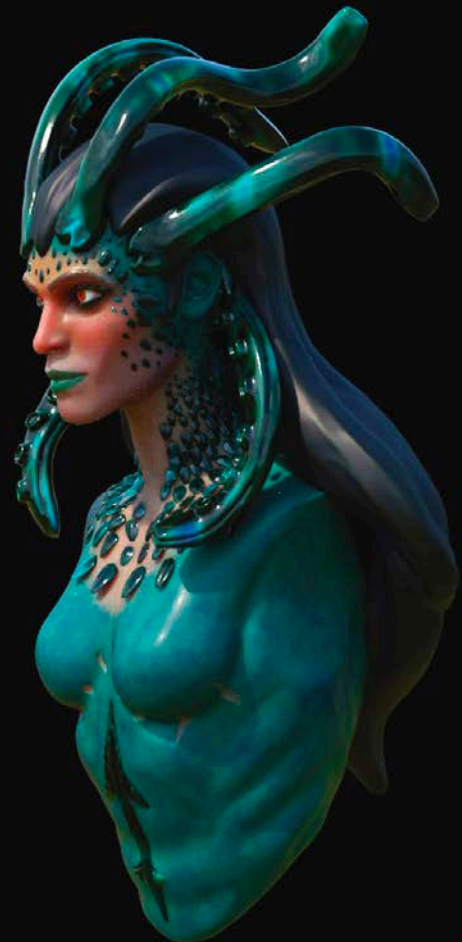
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NYSATA Awards

REGION ART EDUCATORS OF THE YEAR

Region 1: Laura Minor
Region 2: Amanda Falling
Region 3: Denise Whalen
Region 4: Callie Bryant
Region 5: No Awardee
Region 6: Christine Layden
Region 7: Holly McCabe
Region 8: Kendra Walden-Brown
Region 9: Nicole Girgenti
Region 10: Krystal Zagloul-Rivera

SPECIAL CITATION NON-MEMBER

Linda Pinkans, Region 6

SPECIAL CITATION BUSINESS/INSTITUTION AWARD

CITI BOCES Arts in Ed, Region 3

OUTSTANDING SERVICE AWARD AT THE TIME OF RETIREMENT

Thom Knab, Region 1
Valerie Savage, Region 2
Stacy Griffin, Region 3
Karen Rosner, Region 8

STUDENT SCHOLARSHIP AWARD RECIPIENTS

ZARA B. KIMMEY AWARD \$1000

Charlotte Wolf
Lansing High School, Lansing, NY
Attending Concordia University in Montreal
Jessica Stratton, Art Teacher

BILL MILLIKEN AWARD \$500

Raena Beckley
Fredonia High School, Fredonia, NY
Attending Pratt Institute
Connie Lavelle, Art Teacher

AIDA SNOW AND ELAINE GOLDMAN AWARDS, \$500 EACH

Keira Amaris
William Floyd High School, Brookhaven, NY
Attending Fashion Institute of Technology
Theresa Bianco, Art Teacher

Devin Cataldo
William Floyd High School, Brookhaven, NY
Attending University of Valley Forge
Theresa Bianco, Art Teacher

THE JESSICA BAYER SCHOLARSHIP \$250

Diana Parrino
Plainview Old-Bethpage JFK High School, Plainview, NY
Attending Alfred University
Kelly Verdi, Art Teacher

NYSATA STATE ART EDUCATOR OF THE YEAR



**Cheryl
Schneider
Region 10**

**Art Educator
Babylon Jr/Sr High School
Babylon Union Free School
District, Babylon, NY**

NYSATA Interim Vice President
and Awards Chair

Guests are invited to join us in
celebration of Cheryl at the
awards banquet on Saturday
evening, November 23
at 6:30 PM.

Dinner tickets available at
<https://www.nysata.org/2024-conference>

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Our offerings are for all art educators (teaching K-12, college, graduate school, and beyond.) Summer Institute immerses participants from across the country by creating experiences for them to develop their art practice and build new skills they can bring back to their classrooms. We hope to see you in one of our programs!

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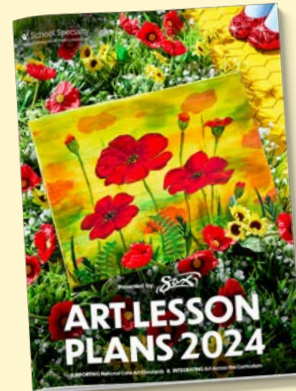
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NYSATA Region Counties

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	New York City	New York, Bronx, Kings, Queens, Richmond
9	LI Nassau	Nassau
10	LI Suffolk	Suffolk