

# the NYSATA news

An Official Digital Publication of the New York State Art Teachers Association  
 Volume 53 • No. 3 • Winter Edition 2024



2024 NYS YAM Overall Flag Winner  
 Marlo Connor

# 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 trends and other 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
- Monitor and influence policies and legislation that affect art education at state and local levels.

### 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](mailto:merchantmartin@gmail.com). Advertising inquiries should be sent to [sponsorship@nysata.org](mailto: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](mailto: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](mailto:merchantmartin@gmail.com)

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Executive Editor.....Martin Merchant  
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 Photos: Marty Merchant and article authors.

# No-Stitch Identity Patch

Lesson Plan for Grades 5-12



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## President's Message



Your Voice Is Still Urgently Needed  
*Advocacy, Your Voice, and Talking Points*

Thank you for providing programs of excellence and advocating for quality art education for our NYS students.

As educators and art professionals, we celebrated the 2017 *New York State P-12 Learning Standards for the Arts*, stressing the importance of arts literacy and recognizing Art Education as a valued academic in the educational journey of students. Fast forward less than seven years and apparently the appreciation for Arts Education has shifted, resulting in greatly reduced or eliminated initiatives, support teams, communications, and programs. The development, improvement, and support of Arts Education has suffered a derailment, and it is critical that as NYSATA members, that we advocate against changes to the progress that has been made. As Art Educators of excellence, we must advocate that only Certified Visual Art Teachers instruct all Visual & Media Arts courses.

At this time, your voice still is urgently needed. Last month, NYSATA members were informed of the Board of Regents considering a proposal to permanently amend section 100.5 of the Regulations of the Commissioner of Education, which would result in an astronomical decrease in the quality of Media Arts courses, and be detrimental to Art Education in New York State, and will most certainly impact Art Programs on a National level.

You will find the entire proposal in the following link <https://www.regents.nysed.gov/sites/regents/files/1123p12d1.pdf>

Below is an excerpt from the State Education Department Proposal:

These amendments will permit students pursuing an IAAP or NYSED-approved CTE program to earn either Arts or CTE credit for specific Media Arts courses regardless of whether the teacher is certified as a CTE teacher or a Visual Arts

In response to this, NYSATA members were asked to have their individual voices be heard through public comment against this proposal and urge members to once more advocate by contacting your local Senator and Assembly member, requesting that they VOTE NO and take a position against this proposal.

Your NYSATA Board of Trustees via phone, zoom and email, contacted Senators, Assembly members, NYSUT officers, NAEA, NAEA Eastern Region Art Teachers Associations, Arts Associations, School District Superintendents and Art Supervisors, asking for support in opposing this proposal and discussing the national repercussions if this proposal passes. Below is the official statement from NYSATA to the Board of Regents:

*Dear Board of Regents, Angelique Johnson-Dingle, Jason Harmon, and the P-12 Education Committee,*

*The New York State Art Teachers Association vehemently opposes the Proposed Amendment of Section 100.5 Regulations of the Commissioner of Education. The NYSATA Board of Trustees requests that you please read and consider our opposition statements penned by the NYSATA Advocacy Committee and the NYSATA Curriculum Committee.*

*Thank you for your time and consideration.*  
Sincerely,  
Carol Pinkans  
NYSATA President



January 7, 2023

Dear Angelique Johnson-Dingle, Jason Harmon, and the P-12 Education Committee, We write with concern and urgency about the Proposed Amendment of Section 100.5. We do not support this amendment as it compromises the integrity of all 3 components of the IAAP pathway.

First, The IAAP pathway states: The Individual Arts Assessment Pathway (IAAP) is 4+1 graduation pathway option in which students complete a locally determined three-unit sequence in the arts and demonstrate, through a collection of creative works, growth over time that meets the High School II Accomplished Performance Indicators in the New York State Learning Standards for the Arts. This sequence cannot be completed authentically if CTE Teachers are teaching media arts courses because of a lack of compatibility and overlap in teacher training and learning standards between Visual/Media Art Education and Technical Education. Nothing in the CTE Educational Learning Standards focus on the visual arts, artmaking, or creative processes. Nor does CTE pre-service education or certification requirements indicate any training in these areas. CTE teachers are thus fundamentally unqualified to teach the media arts courses meant to be included in the IAAP Pathway. In fact, many CTE teachers haven't had a single visual arts course in their high school or college educations. Moreover, the goals and objectives of the IAAP and CTE graduation pathways fundamentally focus on different outcomes.

Thus, the current regulation should be maintained: that regardless of whether or not a course title is identical in the IAAP and CTE pathway, IAAP courses must be taught by certified Visual Arts Teachers and CTE courses must be taught by certified tech teachers. An identical course title does not indicate identical course content. Unrelated learning standards means different course content and thus also different learning goals, pedagogy, and assessment. Any change to the current regulation then, significantly impacts the integrity of student learning in the IAAP pathway.

Secondly, the IAAP pathway states: The artistic method(s), media, or form(s) students use to meet the appropriate State developed IAAP criteria are based on student artistic and research interests in consultation with their arts teachers. Because of the importance of mentoring student idea development as they generate a creative body of work based upon their interests in the IAAP pathway, course offerings play a critical role in a rigorous IAAP Pathway. We are shocked at the proposed list of courses identified in the amendment as potentially eligible to be taught by a CTE teacher (p. 7/Attachment B). This list wrongly includes Visual Arts Courses, courses that may include Media Arts components, but cannot be considered CTE courses.

Media Arts Standards currently fall under the umbrella of Visual Arts Education as defined by both the National Art Education Association and the New York State Education Department. On Page 2 of the New York Learning Standards Visual Arts Glossary, Visual Arts is



January 16, 2024

Subject: Opposition to Amendment of Section 100.5 of the Regulations of the Commissioner of Education

Dear Angelique Johnson-Dingle, Jason Harmon, and the P-12 Education Committee,

We are writing to express our strong opposition to the proposed amendment of Section 100.5 of the Regulations of the Commissioner of Education, specifically relating to career and technical education (CTE) and media arts course flexibility for the Individual Arts Assessment Pathway (IAAP) and Career and Technical Education (CTE) +1 Pathways to high school graduation.

As concerned advocates for student learning, media arts, and creativity, we firmly believe that this amendment will have a detrimental impact on our students and the field of arts education. The proposed changes, if implemented, will limit the opportunities for students to explore their artistic talents and hinder their ability to develop crucial skills in the growing field of media arts.

The IAAP pathway specifically focuses on students completing a locally determined three-unit sequence in the arts and the demonstration, through a collection of creative works, growth over time that meets the High School II Accomplished Performance Indicators in the New York State Learning Standards for the Arts. This is because art education plays a vital role in fostering critical thinking, problem-solving, creativity, and self-expression among students. This amendment would limit the arts elements being taught in media arts which are essential and may stifle student creativity and limit the potential for student artistic growth. Art educators and CTE educators have entirely different standards, training, and approaches and the arts elements of the media arts would not qualify under the CTE standards. The proposed amendment fails to recognize the importance of providing students with a well-rounded education that includes exposure to various art forms from knowledgeable, expert art educators and may impact students' opportunity to pursue their passions.

Furthermore, this amendment poses a significant threat to art educator jobs. The amendment would create flexibility at the cost of creativity as it would diminish the demand for qualified art educators, potentially leading to job losses and a decline in the quality of arts education in our schools and state. It is crucial that we support and invest in our art educators, who play a pivotal role in nurturing the artistic talents of our students. As STEAM advocates we know how important the arts are in STEM education and future innovations and there are examples far and wide from the world of television and film to NASA and SpaceX where they hire media artists with

We urge you to reconsider this proposed amendment and instead focus on promoting and expanding opportunities for students to engage in media arts courses taught by knowledgeable art educators. By doing so, we can ensure that our students receive a well-rounded education

Click each letter to enlarge

President's Message cont...

And, your advocacy is needed in other areas. Governor Hochul's executive budget for 2024-2025 will slash more than \$400 million in public school aid. This could lead to drastic cuts in the funding of art programs. You will find NYSUT's analysis in the following link <https://www.nysut.org/news/2024/january/media-release-budget>

If you need resources to assist with advocacy talking points, please refer to the following link, which contains facts and research about the benefits of Art Education and NYSED regulations and guidance. <https://www.nysata.org/advocacy-talking-points>

Thank you for all that you do in and out of the classroom to support quality art education for our NYS students. Our journey as an art educator and art professional is multifaceted. Our passion for art education is often fueled by witnessing the importance of the academic of art for students as our students create and grow, through and with art. Please do continue to engage students in art contests, art shows, and in the NYSATA Programs of Portfolio Project, Youth Art Month, Olympics of the Visual Arts, NYSSBA Exhibit, and the Legislative Exhibit. By taking photos of these events and of the students amazing artwork, advocacy can also be achieved by digitally sharing images through posts on school websites, school social media, through the PTA, parent portals and through other networks, such as your local newspaper. Your voice is important and in solidarity, we can achieve much.

Thank you for advocating for what we know is best for students – Quality Art Education Programs taught by certified Art Educators and access to the Visual & Media Arts for all students.

Sincerely,  
Carol Pinkans  
NYSATA President

## Portfolio Project



### 2024 NYSATA Portfolio Project IS COMING!!!

Portfolio Project is an authentic assessment tool that provides students with the opportunity to present their portfolios at regional adjudication sites. This coming spring Regions 1, 2, 3, 4, 6, 7, 9, and 10 will all have sites (some including multiple locations). A few regions will also be piloting our new portfolio project that is scheduled to become statewide in 2025.

**It's always a great month to get started.**

**January** - Review works and make sure you'll get all the requirements for your selected students. Reach out to your region coordinator with any questions.

**February/March** - Register your students for your region's date through the website.

**April/May/June** - PORTFOLIO PROJECT ADJUDICATIONS!

Each region is also looking for adjudicators!

If you'd like to help out please reach out to your Region Coordinator or Region Chair

More information available at [www.nysata.org/portfolio-project](http://www.nysata.org/portfolio-project)

Or email [portfolio@nysata.org](mailto:portfolio@nysata.org)

## Editor's Message

Martin Merchant



The theme for this issue of the NYSATA News is "From Workshop to Practice", where we reflect on people, mentors, students, and experiences we've had that have altered our lives and practice. One of NYSATA's most beloved leaders, Roger Hyndman, passed away in early February. For so many of us, Roger's guidance, vision, and energy inspired us and broadened our horizons. Leaders like Roger continue to influence and push us onward in our careers and imagination.

Most of us have been blessed to know someone like Roger. Mr. Greene in Middle School and Mr. Ciazza in High School are the two art teachers I remember out of the dozens (!?! ) of classroom art teachers I had in my 74 years.

Though it's foggy, I remember these guys making me feel like I could actually do something well, something worthy of respect. In the hellscapes of puberty and middle school, Mr. Greene complimented and encouraged me. Amidst the clique warfare and romance of high school, Ciazza – who was very young and cool and seemed a little subversive – made me believe that I might have something to express that was unique and engaging. Ciazza's art class was where I felt admired for my talent – a place that implanted confidence that I had something valuable to give the world. I have no idea if I had any drawing or painting skills – but that's beside the point – an art teacher made me feel like an artist: "a person who creates art . . . using conscious skill and creative imagination". (Merriam-Webster). \*

That's intoxicating for a self-conscious, socially bewildered teenager. I felt marked – and blessed – for life. What destinies awaited me! I had a creative imagination! Those two art teachers recognized, in me, a special talent and aptitude. That has stayed with me all my life. Don't ever forget, my friends, how deep your careful, thoughtful, encouragement goes, or how long it lasts.

This issue of the NYSATA News commemorates Roger Hyndman, literally and implicitly, as we share and celebrate the myriad ways art teachers, mentors, workshop presenters, places, situations, and students can alter us, transform us, inflect us – so that we are changed and renewed.

\*Though my mother prominently displayed a framed picture of my pen and ink drawing of corn stalks throughout her life.

Your participation in our community is valued and important!  
"Like" and/or follow us at:

NYSATA website [www.nysata.org/resources](http://www.nysata.org/resources)  
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	News		Features
	Committee Columns		Events
			NAEA



Dear Arts Educators of New York,

We are thrilled to announce the highly anticipated return of the New York State Summer School of the Arts (NYSSSA) In-Residency Arts Program in the summer of 2024! After a hiatus, this extraordinary opportunity for high school students passionate about the arts is back, offering rigorous training in three disciplines: Theatre, Visual Arts, and Media Arts.



Our aim is to nurture the emerging talents of your students by providing them an unparalleled summer experience where they can:

- Work closely with nationally and internationally renowned artists.
- Receive robust pre-professional training in their chosen art form.
- Benefit from personalized coaching and mentorship.
- Develop leadership skills that will serve them in their artistic pursuits and beyond.

#### Program Details

The NYSSSA program spans three weeks during the summer, granting selected students grades 8-12 across New York State the chance to dive deep into creative exploration and enhance their skills in an environment that champions artistic excellence. In order to remain cost-effective for families, tuition for the three-week program, including room and board, is \$1,900. Tuition Aid is available on a sliding scale to families making less than \$91,000/year Adjusted Gross Income. Program dates are July 6-July 27, 2024.

#### Application Deadlines

- [Theatre Program](#): Applications and portfolio submissions must be received by **March 8, 2024**.
- [Visual Arts & Media Arts](#) Programs: Applications and portfolio submissions must be received by **March 15, 2024**.

To ensure your students have ample time to prepare their applications and portfolios, we kindly ask you to share this news with your students and their parents as soon as possible. Encourage interested candidates to apply early to secure their spot in this competitive program.

For more detailed information on the application process, portfolio requirements, and insights into the residency experience, please visit: <https://www.oce.nysed.gov/summerarts>.

#### Share the News

Help your students seize this chance to develop artistically and expand horizons. We would appreciate it if you could share the news by forwarding this email, making announcements, or posting on school message boards—any way you can assist in promoting this exceptional opportunity would be greatly appreciated by both us and the talented students who stand to benefit.

- Share this email with students and parents.
- Encourage students to prepare their portfolios for submission.
- Visit the NYSSSA website for complete program guidelines.

We look forward to the participation of your students in the 2024 NYSSSA In-Residency Programs and can't wait to witness the growth and artistic achievements they will surely attain.

Sincerely,

Molly Hennighausen  
Executive Director  
New York State Summer School of the Arts



## In Memoriam

*Roger Hyndman* (1937-2024)

*"Looking beyond the Art Education experience, the individual is encouraged to experiment and take risks on how to view their own artistic world. Art Education is a foundation, or beginning, nurturing the future; to seek originality and newness within our personal creations. How we individually view and pursue our artistic world is our own choosing." —Roger Hyndman*

Roger Hyndman was an active member of NYSATA for more than half a century. His lifelong commitment to, passion for, and joy of celebrating the Arts was unparalleled. A consummate leader and liaison in Arts education, Roger was arguably the most passionate advocate this association has ever known. Throughout his life, even in retirement, he created opportunities for art educators to nurture their artistic practice and develop their capabilities as learners, makers, and educators. His immense love and lifelong contributions to the field of Arts Education and his lens into the future were unequaled.

Roger graduated with a BS in Art Education from Buffalo State College. In 1968, he received an MFA in Studio Arts, Art Education, and Educational Administration from Syracuse University. Beginning his teaching career in North Syracuse, Roger eventually settled in the Capital District serving as Department Coordinator for North Colonie Central Schools. During this time, from 1978-1979, Roger served as NYSATA President. Following his administration in North Colonie, Roger began a seventeen-year tenure as Associate in Visual Arts for the New York State Education Department (NYSED), dedicated to curriculum, instruction, professional development, and Arts assessment. There, he continued to serve as an advocate for the Arts. Roger was a leader in the rollout of the NYSATA Portfolio Project, originally a complement to the Commencement General Education Level (CGEL) Assessment. From guiding the development of the 1996 New York State Learning Standards for the Arts, to leading the charge against the problems surrounding the implementation of the

Differentiated Diploma Pathway (DDP), Roger both nurtured and defended the Arts.

Much of the passion of NYSATA was born and fostered with Roger. With his fervent commitment to strengthen Arts education, Roger formed an early professional development program at Skidmore College. Later, moving to the nature setting of Ashokan, NY, the program would eventually settle in the Adirondacks and become known as the NYSATA Summer Institute at Great Camp Sagamore.

Forty-four years ago, Roger founded the NYSATA Olympics of the Visual Arts (OVA), the largest live student program of NYSATA. OVA provides children with opportunities in creative collaborative problem solving and showcases excellence in the arts. The program highlights opportunities for arts career pathways and the essential contribution of the Arts to society. OVA remains relevant as an exemplar in contemporary practice; highly anticipated and attended to this day. Numerous Art Education Associations around the country have expressed interest in starting a program such as OVA in their state.

Much of Roger's personal work reflected images of historic sites and the wilderness in New York State, Vermont, New Hampshire, Maine, Maryland, and Pennsylvania. For over two decades, Roger led solar printmaking workshops across the Northeast. He engaged in artist residencies at arts organizations, colleges, and regional schools. He partnered with the View Art Center in Old Forge, NY; Adirondack Lakes

Center for the Arts; Arts Center of Yates County; Mid-Hudson Teacher Center, SUNY New Paltz; Hartwick College; University of New Hampshire; Fletcher Farm School for Arts and Crafts; Touchstone Center for Crafts; Great Camp Sagamore; and Saratoga Arts.

Roger Hyndman's life, both personally and within his career, has been one of boundless dedication and service to the Arts. Artist, educator, leader, mentor,

**Michelle Schroeder Remembers and Reflects . . .**  
NYSATA Past President  
Camp Sagamore co-chair

The name Roger Hyndman is synonymous with New York State Art Education. Roger has been at the forefront of quality art education leading back decades. He has led in the classroom, the school board table, amongst state legislators, and has been the voice of NYSATA for longer than I can recall.

*All that advocacy, all that passion and commitment.*  
Roger's name is a familiar name listed in the very first state standards documents I was gifted as a pre-service teacher. At the time, there wasn't anyone else on the list I knew or recognize . . . but I knew they were important. Years later, I would register for the adventure of a lifetime – an opportunity that has shaped the very art educator and person I am today. With a partnership with Barry Hopkins, Roger established the NYSATA Summer Institute at the Great Camp Sagamore. To my understanding, this group of outdoor art aficionados established a professional development that meshed the love of art, outdoor education, and the Adirondacks . . . originally using the setting of a place in the Catskills - Ashokan. When factors changed, they made the decision to move it to Camp Sagamore. The premise was simple: 15 art educators with art supplies, spending a weekend at the Adirondack camp . . . sharing ideas and experiencing the land. The results were beyond what anyone could have imagined – except maybe Roger.

2024 is the Summer Institute at the Great Camp Sagamore's 34th year in existence. We will currently welcome 99 participants over two weeks of workshops. Just guess-timating, I'd say Roger changed the lives of over 200+ art educators who have returned throughout the years and have affectionately deemed themselves a "Sagamoron." That alone is an accomplishment that legends hang their hats on.

After he helped set up this amazing professional development for art educators, he went to work on another program. This time he would change the lives of quite possibly thousands of students with a program called "The Olympics of the Visual Arts" or OVA for short. If you have never experienced OVA, you have not

innovator, and advocate; Roger's love of the Arts has been and continues to be a positive influence on art educators and art students across New York State. All of those who knew Roger, along with the NYSATA Board of Trustees, share their thoughts and condolences to his family whom he held so close; Maureen, Robert, Thomas, and Mary.

Robert Wood, NYSATA Past President

idea what an extraordinary event this actually is. The enthusiasm and spirit rivals only the actual Olympics. Take teams of art students from across the state. Add in parents, educators, and spectators. Welcome judges to observe and evaluate. Sprinkle in art materials, and challenge them with a design prompt that brings their talents and knowledge and creativity to the apex of Mt. Everest. You essentially have an experience that explodes art education into the stratosphere. The energy that exudes from this event, if zapped into canisters like in the movie *Monsters Inc.*, it could fuel world need ten times over!

When you start a program like OVA, the initial plans have all these working pieces – coordinating teams and volunteers and spaces and design prompts. I'm sure the first year was challenging enough. But, when the experience of the first OVA spread to other schools and educators, coordination also increased: more kids, more volunteers, different prompts, bigger spaces. And from what I hear, he involved his family in as many roles as he could. Yet Roger juggled, tap danced, and wrangled in all the moving parts. And he did that the next year, and the next year, and then we are celebrating 27 years!

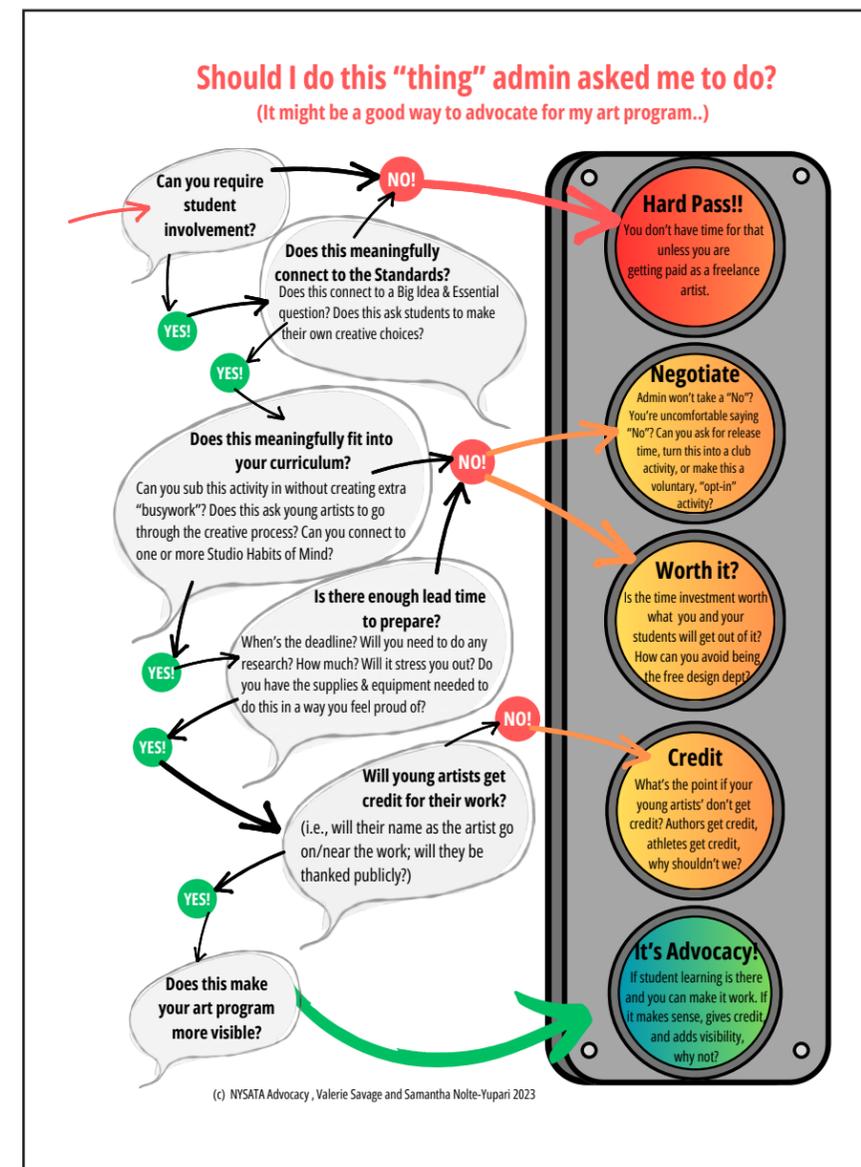
I haven't even touched on the contributions Roger has made to curriculum, or advocacy within the state. His accolades span encyclopedia volumes. I haven't mentioned his leadership roles within the 70+ years of history of NYSATA. There are skeletons there, and I know Roger knows all about them. I haven't mentioned the extraordinary artist he is. The countless hours he's spent sharing his knowledge with fellow artists and art educators. And I'd be remiss to not mention the friend Roger is to many. While we want to give OVA its due respect and admiration for celebrating this amazing achievement of 25 years, we couldn't possibly do it justice without recognizing the heart of the program – Roger Hyndman.

For this reason, and thousands more, I recommend Roger Hyndman be recognized for his leadership and establishment of the "Olympic of the Visual Arts." Congratulations on 25 years of making art education competition and energy an amazing combination . . . for being the Greatest Of All Time.

# Advocacy Committee

## When Saying "No" is Advocacy

Valerie Hark Savage and Dr. Samantha Nolte-Yupari



As we have discussed in previous articles, advocacy is an ongoing and continuous process. And as such, advocacy can often feel like something that adds tasks to our to-do lists, but at the 2023 NYSATA conference, we considered when and how to say, "no."

We held a session about how to respond to colleague and administrative tasks and extra-requests that often come our way as art teachers. The tasks and asks might be for a flier for the music concert, or a poster of some sort, or holiday cards for the superintendent. While we might more often say "yes" than "no" to requests for a variety of reasons (e.g., we don't have tenure, we want to be good "team players," we want the art program to be more visible), it is often good advocacy to learn to say "no". Learning to set boundaries and say "no" can save us time, stress, and mental load. However, some tasks and asks might legitimately serve as powerful advocacy.

Distinguishing between tasks and asks that take advantage of our time and expertise and tasks and asks that advocate means learning to set boundaries about timelines, resources, and disruption to your curriculum. Setting boundaries also means determining when something has legitimate learning value to your students, and when someone is asking for your unpaid services as a freelance artist.

Our conversation at the conference was lively, filled with an astonishing range of tasks and asks. The art teachers in attendance shared and then used the following decision chart provided by us to evaluate whether or not they would say, "yes" again to the same task or ask. What about you? What task or ask has come your way? Did you say, "yes"? We encourage you to try the decision chart. Would your response be different if you were asked the same task or ask in the future?

# Youth Art Month



The 2024  
National Youth Art Month Theme is  
**Dream in Art**  
#nysYAM2024

This year's 2024 Youth Art Month theme is Dream in Art.

Youth Art Month is celebrated in March and is a creative time to share with your community why the visual arts are so important now more than ever in the lives of our students and how we dream in art! We are hoping you will join our award-winning art advocacy program as we enter our fifteenth year!

Join New York State Youth Art Month with these fun events:

- Make Art Monday - Join us every Monday in March to create and make art. Celebrate with students and post to social media: [#MakeArtMonday2024](#)
- Fantastic T-shirt Friday - NYS Students, teachers, parents, and community members join NYS YAM to celebrate YAM 2024 by wearing your favorite Art shirt!
- Join us for YAM spirit week, March 11-15, 2024
  - Monday - Pajama Day to "Dream in Art"
  - Tuesday - Primary Colors
  - Wednesday - Dress like a famous artist or wear your favorite artwork
  - Thursday - Pattern Day
  - Friday - Favorite Art Shirt

Make sure to share out on social media. Use the hashtag #nysYAM2024 and tag us!

Facebook: @YouthArtMonthNewYorkState

Twitter: @youthArtMonthNY

Instagram: @yam\_newyork

### YAM Workshop Recap

Thank you to all who attended this year's workshop in Albany, where we challenged you to inspire your students to dream in art! We discussed what Youth Art Month is, who participated in the past and ways to become involved this year. Participants were tasked with creating a collaborative weaving that temporarily hung in the conference space. We spoke about new goals for this year including a civics lesson to create letters for government officials to ask for proclamations for Youth Art Month. Our goal is to receive one from the Governor of NYS. If you have never participated in YAM before, start small with a few social media posts, participating in spirit week or making a bulletin board. Each year, add another small activity. Most of us are already doing so much that we just need to document the activity via a photo. Thank you to everyone for sharing ideas with each other on how to participate. We hope you enjoyed all the giveaways for your hard work!

### YAM Flag Contest Update

The NYS Youth Art Month Flag design contest has ended! We received over 1,765 designs from K-12 students across New York State!

The winning designs from elementary, middle, high school levels along with the overall winner will receive prizes from Blick and Royal Brush. The overall winning Flag design will be made into the 2024 NYS YAM Flag and hung in the Youth Art Month booth. Click [here](#) to see the full presentation of flags.

New York State Youth Art Month wants to thank all the participating students, teachers, volunteer judges and our 2024 sponsors: Blick and Royal Brush!

Remember to document everything you do for the annual report for the state in the spring!

# 2024 NYS Youth Art Month Flag Winners



## Overall Winner

Marlo Connor

Grade 5

Plainview - Old Bethpage

Art Teacher: Mr. Poplawski



## Elementary Winner

Lily Lewis

Grade 4 - Elma Primary

Art Teacher: Mr. Napierala

## Middle School Winner

Olivia Lee

Grade 8

Babylon Jr.Sr. High School



## High School Winner

Guadalupe Hernandez Granados

Grade 10 - Ammityville Memorial High School

Ms. Dibble



## From Workshop to Collaborative Practice: The Women's Empowerment March (#WeMarch2024)

Dan Napolitano, Region 8 / Equity, Diversity, and Inclusion NYSATA Committee

The Women's Empowerment March has evolved into a statewide collaboration between dozens of art educators annually. The concept prides itself on its accessibility for all classrooms, asking educators to choose one icon from a proposed slate of 31 women and to create a tribute on a specific day in March – posting on any social media platform with the hashtag (#WeMarch2024). In the past, schools have painted murals, written poetry, silk-screened fan jerseys, or simply shared these incredible stories on their school's social media. At NYSATA's November conference, the Equity, Diversity, and Inclusion committee solicited new partner-educators for the 2024 effort, while keeping the door open for others to join throughout the month.

This year's Harlem Renaissance theme is centered on the centennial of a March 21, 1924 literary event known as the Civic Club Dinner. Writer [Jessie Redmon Fauset](#) was intended as the dinner's guest of honor yet the spotlight was broadened to include other artists, mostly men. We plan to put the spotlight back on Fauset and 30 other female artists of the 1920s.

At the NYSATA Conference in Albany in 2023, an introductory workshop recruited partners and discussed possible lesson plans to celebrate Women's History Month.

- "After attending the presentation, I became really inspired by **A'Lelia Walker's** influence and support of the artists of the Harlem Renaissance." shared partnering Studio Art Teacher **Callie Bryant of DeWitt Middle School** (Ithaca City School District). "I now share a bit of her story with my students to help discuss the importance of having safe creative communities to be a part of and host a discussion with my students about how we can ensure our room can be a safe space for them to work and express themselves." Bryant's class will pay tribute to Walker on March 1.



Students at Rochester City School's Anna Murray Douglass School No 12 celebrate as part of the 2023 statewide program.

- **Jessica Sinclair of Lower Manhattan Community School** has her 7th and 8th grade classes creating digital illustrations of all 31 icons for a collectible poster with a specific focus on honoring **Jessie Redmon Fauset** on March 21, the actual centennial of the Civic Club Dinner.
- **Kelly Verdi of John F. Kennedy HS (Plainview - Old Bethpage CSD)** seeks to dedicate 3-D sculptures to each woman in tribute to sculptor **Meta Warrick Fuller** on March 14.
- **Amy Cocuzzi of Gates Chili Middle School** is leading multiple projects to celebrate **Selma Burke** (March 29) including 6th grade portraits in clay coins (like Selma Burke's FDR portrait sculpture) and working with GCMS's library/media instructional coach to build a [comprehensive](#) database of the Harlem Renaissance women.
- **Jennifer Grasso-Moise of Brentwood UFSD** is using Augusta Savage's famous harp statue to inspire art which depicts a growth or a journey.

Additional partner schools are still developing their lesson plans and the NYSATA DE&I committee continues to offer ways to show cultural appreciation over cultural appropriation. The committee is also helping to develop creativity prompts for each day, available on the poster or just by following @artforce5 and @nysartteach on Instagram throughout the month.

All information including advance digital copies of the poster are available at [www.artforce5.com/wedraft](http://www.artforce5.com/wedraft). To choose one specific icon, please contact program director and NYSATA DE&I committee member Dan Napolitano at [DanNap.AF5@gmail.com](mailto:DanNap.AF5@gmail.com).

### NYSATA News Advertising Details

#### Ad sizes

- Quarter page printed program (free to all exhibitors): 3.5" w x 4.75" h, 150ppi JPG, PNG, or PDF
- Half page: 7.5" w x 4.75" h, 150ppi JPG, PNG, or PDF
- Full page: 7.5" w x 10" h, 150 pixels per inch JPG, PNG, or PDF
- Logo for NYSATA website (sponsors): recommended 285px x 165px JPG or PNG
- Whova app banner (upgrade): recommended 700px x 210px (max 1000px x 1000px) JPG or PNG

#### Publication/Submission Deadlines (bear in mind, we love early birds!):

- NYSATA News FALL (Digital, Printed Conference Promo) – Aug 15 (published Sept/Oct)
- Conference Printed Program – Oct 15 (published early Nov)
- NYSATA News WINTER (Digital) – Feb 1 (published Feb/Mar)
- NYSATA News SPRING/Summer (Digital) – May 15 (published June)

#### Pricing

- \$50 Digital issue quarter page
- \$75 Digital issue half page
- \$100 Digital issue full page
- \$75 Fall print issue/conference program quarter page
- \$125 Fall print issue or conference program half page
- \$200 Print issue/conference program full page
- \$100 Logo and link on website (one year)
- \$100 Whova conference app banner ad (non-conference exhibitor)

#### Publication Details:

Conference program ads and printed issue ads appear in B/W (except inside front cover and inside back cover). All exhibitors registered by August 15 are eligible for a free additional ¼ page ad in the NYSATA News Fall Conference Promo edition (print) which appears in B/W.

Digital issue ads appear in full color if you provide a full color ad. For best results, please provide a color and B/W version of your ad.

# Olympics of the Visual Arts



## Anne Manzella

Rewatching a video of OVA Founder and Chair Emeritus, Roger Hyndman in the Saratoga City Center on stage welcoming the students, teachers, and families from across the state in attendance at another facilitation of the NYSATA Olympics of the Visual Arts design competition, brings back such warm positive memories. It filled him with such joy to pump up the crowd of participants and encourage the resounding enthusiasm for the program he inspired the start of so many decades before. This school year, OVA is in its 42nd season. We will welcome back many long participating school districts along with some new participants across NYSATA's ten regions.

The Olympics of the Visual Arts is an extracurricular school program for students across New York State. Its founding group, the New York State Art Teachers Association, views the visual arts as a discipline equal to other disciplines that challenge and stimulate our youth, and believes that creativity and creative problem solving in the visual arts is vital to a full and enriched life in our technological society. We navigated the years of the pandemic and last year returned to an in-person event at the City Center in Saratoga. Last spring we had 185 teams registered and just under 600 students participated, with almost every region of NYSATA in attendance. This year we hope to bring that participation rate back up to pre-pandemic levels.

As we grow closer to the OVA event date on Monday, May 13th, spring will soon be on its way and excitement will be in the air. I can almost hear the chanting now as the hundreds of students in unison repeat "OVA, OVA, OVA", in celebration of the opening ceremony of the competition. The NYSATA Olympics of the Visual Arts program delivers such an exciting day full of positive enthusiasm for visual and media arts among students, their parents, and their teachers. It keeps many coming back for more year after year. Annually, our volunteer judges look forward to viewing all the original ways student teams at the elementary, middle, and high school levels from across the state, have interpreted the creative problems posed in the eight categories: Drawing, Painting, Illustration, Photography, Design, Sculpture, Architecture, and Fashion.

The Olympics of the Visual Arts design problems present students with an enjoyable challenge of working together with their peers to develop visual solutions that address the prompts provided. This year under the umbrella theme of "Inspire", art teachers guide and advise the teams, with the students owning the choices, decisions, and direction of the solutions created.

There are two forms of creative problem solving involved in the competition. One is a long-term problem that requires

research, planning, and working cooperatively to agree on artistic decisions. This in-depth collaborative artwork is completed prior to the state competition and is transported and installed the day of the event. Teams are required to utilize historical or contemporary art references, cultural inspirations, while brainstorming, problem solving, and developing creative solutions. This year we look forward to drawn rabbit holes, painted dreamscapes, Nelson Mandela inspired illustrations, spyware fashions, dance inspired sculptures, deep dwellings, designed safety cycles, and photos of 'dramatography'.

Teams also participate in an on-demand or spontaneous solution, which is completed on-site during the event, while the long-term projects are being judged. Teams are directed to all bring the same basic set of simple art materials they use to create their visual response to an announced prompt. The energy at the event is high during this on-demand problem solving portion of the day, when simultaneously, teams in the Fashion category are busy presenting their long-term solutions with a one-minute oral presentation of their designs, walking the catwalk for judging.

Participation in the OVA event affords students valuable opportunities to develop important 21st century skills. They learn to collaborate with their teammates, effectively communicate their ideas, and engage in outside-the-box thinking and iteration during the designing process. OVA also is a program that fully supports the new NYS Visual and Media Arts Standards. Through their research and exploration, students make valuable connections to art, design, and diversity in our world. They respond to visual imagery with critical analysis and original interpretations in the development of their creations both in the long term and on-demand problems. Big ideas, enduring understandings, and relevant social issues are often the focus of student design solutions, as teams share their voice with our judges and their student peers.

The OVA committee welcomes NYSATA members who have not attended the event before, to join us and experience the day firsthand. We are accepting team registrations through March 15th. Volunteering to assist on site as a category coordinator or judge are wonderful ways to learn more about the event and may even lead to advising a team in the competition in years to follow. It is never too late to volunteer to help us at the event. We hope to see some new faces with us this year on May 13th at the Saratoga Springs City Center, 30 miles north of Albany. Please find all the links for volunteering, team registration, and the 2024 participation guidelines with FAQs on the OVA page of the NYSATA website. Email us at [ova@nysata.org](mailto:ova@nysata.org). Come to the event and be inspired!



# Higher Education Committee

*Lauren Ramich, head of NYSATA's Higher Education Committee, reminds us how important our encouragement is to pre-service art teachers – and the many ways these students stepped up to support us at our annual conference.*



31 student volunteers from art education programs across the state worked in many volunteer positions to help make our conference a success.



Amanda Giglia, one of our BOT Student Representatives, presenting at a workshop about utilizing museums in art education.



*My name is Amanda Giglia; I am a candidate for the Rochester Institute of Technology Visual Arts–All Grades MST program. In 2023, I graduated with my BFA from RIT with a concentration in oil painting. I chose to continue my educational journey with RIT due to the tight-knit community and rigorous nature of the accelerated MST program. Becoming an artist educator is my goal because I love helping people learn about new techniques and resources. My fine art background makes me excited and prepared to share my knowledge with my future students. The 2023 NYSATA conference was an incredible experience for me. I loved the variety of the workshops and the kindness of all the art teachers I met throughout the event. My plans are to teach in the Buffalo area and continue to attend the NYSATA conferences annually.*

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# NYSATA 2023 Art Educator of the Year *Heather McCutcheon*

*Sydney Clements once said, "Art has the role in education of helping children become like themselves instead of more like everyone else."*

These words speak volumes about the importance of ART in our education system. It reminds us that every child is unique and has their own talents to explore.

Art can be the key to unlocking their creativity and helping them discover who they truly are.

Our job is one of the best in the whole world. Although at times, we may have to remind our students or even administrators that NO, we don't drink paint water or reminding that there are no wrong answers in art, only happy accidents.

But despite these challenges, we still love what we do. We get to inspire and encourage young minds, to watch them grow and develop their creativity.

As an art teacher, we are not only helping to shape the future generation of artists, but we are also instilling important life skills such as problem-solving, critical thinking, and collaboration. We get to see our students faces light up when they create a masterpiece, or when they finally understand a new technique. And we get to be a part of shaping future generations of artists and art enthusiasts. To all the art teachers out there, I want to say thank you for all of your hard work and dedication.

I began my journey in the art world as a K-12 art teacher at Herkimer CSD. My days were divided between teaching high school classes in the mornings and Kindergarten art on a cart at the elementary school. Presently, I continue teaching at Herkimer, working with students grades 8 through 12. Despite teaching nine classes in six periods, I still absolutely love what I do! Each class period is a unique experience, presenting a diverse range of projects, students, and opportunities to explore.

Teaching art is more than just a job to me; it's a passion. It's about helping students discover their creativity, fostering their artistic abilities, and inspiring them to express themselves through art.

The value of continuous learning and sharing knowledge is something that I hold dear to my heart. Throughout the past 9 years, I have had the privilege of serving as a member of the NYSATA Board and have also taken on the role of NYS YAM Chair for the last 8 years, in addition to my position as

Region 3 co-chair. I am grateful for the wealth of knowledge that I have acquired through my involvement in this organization, and the bond that we have formed as a family is something that I cherish greatly.

I would like to take this opportunity to thank my fellow teachers, administrators, and family who have supported me throughout my career.

Without your encouragement and appreciation, I would not be standing here today. A special thank you to Bob, Sharon, Michelle, Val, Cindy, and Carol for their outstanding leadership.

I am honored to be nominated by Kathryn, Lauren, Donnalyn, and Tracy, as well as my former principal, Ms Mary Tomaso who is with us tonight along with my superintendent Mrs. Kathy Carney.

To my Region 3 family - you are amazing - Region 3 Rocks! To my personal family, thank you for your help and support. No matter the task, whether it's setting up an art show, cutting wood for a special art project, or gathering sand (just this weekend) for zen gardens, you are always there to support my odd and crazy projects.

It is with great honor and humility that I receive this prestigious award as NYSATA Art Teacher of the Year. I would like to express my deepest gratitude and appreciation.

I will continue to work hard to inspire future generations of artists and to instill in them a love for art.

I want to leave you with this quote: "Art is not what you see but what you make others see." - Edgar Degas

Thank you once again for this recognition, and I am deeply honored to receive this award.

- Heather McCutcheon



# Annual NYSATA Conference 2024



NYSATA 76<sup>th</sup> Annual Conference | November 22-24 | Binghamton, NY

**A**rtistic intelligence pertains to the ability to create and understand art. It involves skills related to creativity, imagination, and emotional expression. This type of intelligence engages human cognitive and emotional capacities. Artists, musicians, writers, and other creative individuals often exhibit high levels of artistic intelligence. Artistic intelligence is subjective, and different people may have varying interpretations and preferences when it comes to artistic expressions.

Artificial Intelligence (AI) refers to the development of computer systems that can perform tasks that typically require human intelligence. These tasks include problem-solving, language understanding, and decision-making. It enlists the creation of algorithms and models that enable machines to mimic certain aspects of human intelligence. This can range from simple rule-based systems to more complex machine learning and deep learning approaches. Unlike artistic intelligence, AI is often designed to be objective and rational, focusing on logic and data-driven decision-making.

While 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 a human creative endeavor.

**Artistic Intelligence** is the theme of the 2024 NYSATA Conference. NYSATA seeks workshop proposals that explore human creative potential and its relationship to Artificial Intelligence (AI). Some questions to ponder:

- 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 classroom?

- What resources can art teachers access to inspire students to use technology and/or AI appropriately to support 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 out-of-the-box solutions?

Save the date for the biggest professional development event of the year!

NYSATA has partnered with the DoubleTree Hotel, Binghamton, NY for this in-person event, November 22-24, 2024. Workshops proposal form is open at [www.nysata.org/2024-conference-workshop-proposal](http://www.nysata.org/2024-conference-workshop-proposal). Registration opens in September. Watch your email and [www.nysata.org/2024-conference](http://www.nysata.org/2024-conference) for updates.

**Inspiring Keynote Speakers • Over 100 Workshops • Commercial/College Exhibitors • Student Scholarship Winners • Student Art Exhibit • Hands-On Studio Workshops • NYSATA Awards Events President's Dinner • Member's Art Exhibit and Auction • Artisans Market • Whova Conference App**

# From Workshop to Practice

**Michelle Schroeder**

*Editor's note: We lead off our "Workshop to Practice" section with NYSATA Past-President Michelle Schroeder hitting the nail on the head – urging us to rediscover or ignite energy and motivation that might have diminished over time – through collegial effort.*

When was the last time you made art that wasn't a lesson exemplar?  
 When was the last time you worked on art with another person?  
 When was the last time you were excited to touch art materials without expectations or deadlines?  
 If you answered any of these questions with "I don't remember", then maybe it's time!

At some point in our lifetime, we found art making to be a POSITIVE ENERGY. . . food for our soul. But along the way, life got in front of us. Routine and obligations took over. I can personally attest that art making has saved my life numerous times. For a person who is prone to depression, anxiety, and body strain, art making is a way for me to "medicate" without a medication. I have found that when I chisel out time to create, I am a healthier, happier human.

Like any activity, we are often afraid and uncertain how to take the first step. It's overwhelming. Those mental demons, that we all wrestle with, step in. "How dare you spend money on yourself?" "Only selfish people do things on their own." "You have fifty other things that need your attention." And if those weren't enough, our confidence creeps in. "You haven't picked up a brush in how long?" "Who do you think you are?" "Why do anything, you're wasting your time."

So from someone who's been there, done that, got the t-shirt, and plans to never go back, here's some food for thought.

- In the NAEA School for Art Leaders workshop with Niki Ciccotelli Stewart, she encouraged us to "schedule a date with yourself". Start with whatever time frame works for you. I am not a morning person. You will never find me setting a morning alarm to make art. Maybe it's 10 minutes blocked out after dinner. Maybe it's time waiting in a car to pick up a kid. Start small. You don't have to necessarily bracket off two hours to start playing. For more info about the School for Art Leaders: <https://www.arteducators.org/events/school-for-art-leaders>
- When Kris Bakke was with Nasco, she hosted an online workshop for how to create a portable paint palette using an Altoids container, a tray from a pack of gum, and gouache paint. Not only did I use this idea to supply my students with paint during Covid, but it has become part of a small tool bag I carry with me daily. I added a water brush to the kit and I now have paint on the run. I'm also known to be found with a sketchbook.
- A recent keynote and presenter at the NYSATA Conference, Nan Park, talked about "noticings" . . . taking time out of your day to notice things. If I don't have my bag of tools readily available, I use her suggestion to pull out my cell phone and photograph new compositions. Instagram: nanpark14
- I've acquired art supplies that have collected dust. I see it, get excited, and then get sidetracked. My lonely new art supplies get abandoned in a drawer hoping one day to be used. At a recent Region One mixed media workshop with Judy Kosinski, her supply table was filled with many of the random supplies I had long forgotten about. No need to go to Amazon. Her process inspired me to go back and explore the island of misfit art supplies. Sometimes it just takes an inspiration to get started.



Kris Bakke has hosted FREE workshops online for art educators by art educators.



This composition of natural items composed by Nan Park #noticings



Judy Kosinski led a hands-on mixed media workshop at the Buffalo Botanical Gardens – a great place to be in the winter.

Where did I learn all of this? Workshops.

## WORKSHOP IDEAS:

For those who can set aside enough time to attend one in person, do it! Workshops are great starters! Someone else gets to plan the activity, bring the materials, and you get to just **show up and create**.

Next in line, or should I say On-line, are online workshops. If you can't get out, this can be a great way to connect. It might even be less intimidating since you're in your own space.

During Covid, I got the most creative energy from an online offering called "Sketchbook Revival" Each day, for about two weeks, a free class was held online by a different artist. They worked through a creative exercise in around 40 minutes – all recorded, so you could open the class at 6am, 6pm, or midnight! Look for updates for this year's Sketchbook Revival: <https://www.karenabend.com/>

Everyone functions differently. I need people. Knowing that a friend is participating is enough motivation for me to sign up.

So, if you need someone to give you "permission" to get started, permission granted. Start today. Make a mark on a page, organize a drawer of art supplies, check out a workshop in your region.

Reread the questions above and make it so that "I don't remember" is no longer in your vocabulary.



Born in Buffalo, Michelle was surrounded by crafts, art, and an abundance of creativity that continues as a lead of the Media Arts & Animation program at Leonardo daVinci High School. Michelle was the grant administrator for the Professional Development for Arts Educators federal grant for the Buffalo Public Schools Art & Music departments.

As past president of the New York State Art Teachers Association, she has held regional titles for 10+ years, as well as co-chair of the Summer Institute at the Great Camp Sagamore. She continues to coordinate the "Artners" professional learning community for artists. Michelle considers her best accomplishment her family. Michelle resides with husband Ed, and daughters Becca & Abby. She enjoys hosting large family dinners, weekends away camping, and art making adventures with friends.

**Don't just be accepted.**

**Be exceptional.**

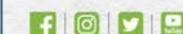
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# A Teacher and a Student: What a Workshop in Kyoto Taught Me

Lara Tyson

*Editor's Note: Lara Tyson not only committed to learning a craft and a process – she immersed herself in an environment that surrounded and transformed her as a teacher and artist; a brave adventure with risks, new challenges, and exciting discoveries.*



The isolation of an art teacher is real. While you are surrounded by other teachers, and many students, your hectic schedule and responsibilities might leave little time for your personal growth as an artist. Being an artist means being a constant student, curious, and always seeking new knowledge. When the need for connection and inspiration strikes, workshops and conferences are a saving grace.

Through the amazing organization, [Fund for Teachers](#), I received a travel grant to study Japanese printmaking in Kyoto, Japan. Printmaking has always been a hit with my students. They love the magic of making a copy. Printmaking is great for students of all levels. The process requires drawing, carving, and printing. While the product is always stunning, printmaking is truly about process. I wanted to up my game and

what better way to teach about Hokusai's *Under the Wave off Kanagawa* than to learn about it from a master printer in the country of its origin.

At the last minute, my original plans to study under Terry McKenna at the Karuizawa Mokuhanga School changed. After frantically searching for other schools and workshops, while jet lagged in a foreign country, I simply had to embrace the Buddhist concept of letting go. "Without tarrying, friend, and without hurrying did I cross the flood." I luckily ended up with sensei Richard Steiner, in the Kyoto international Mokuhanga School, coincidentally, Terry McKenna's teacher. The rescheduling ended up being a chance to learn from a wonderful teacher who has been studying printmaking for over 50 years.

On a hot and humid Monday morning tourists crowded the streets to make it to their first sightseeing destination. Traveling on the 41 bus, I didn't get off to visit the various shrines. I stayed on with all of the locals, headed to a suburb in the north, where I would get off, walk the maze-like streets, and end up at a simple home that was transformed into an artist's studio. Upon meeting Richard Steiner, my husband and I did a double take. He looked like, sounded like, and even walked like my father, who passed away three years earlier. Tears immediately welled in my eyes. Entering this studio, I knew I was in for quite an experience.

Richard showed me around the studio, regaled me with stories of his failed photography career

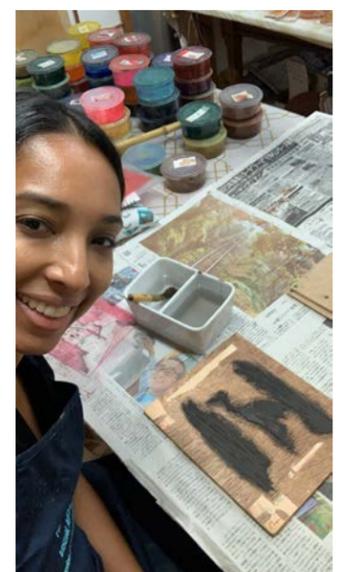


which brought him to Japan, and explained the artistic process in woodblock printing. Traditionally, in ukiyo-e woodblock printing, the production process is divided between artists who create the original image (*eshi*), engravers who make the woodblocks for printing (*horishi*), and printers who print engraved woodblocks onto the paper (*surishi*).

That first day I was the artist, dealing in only ideas and sketches. I was shocked to learn I would spend my first 6 hours nowhere near wood or gouges. For my typical painting, practice ideas would come to me. I would frantically sketch a loose impression for 10 minutes and the bulk of my time was immediately spent painting. As a printmaker, things would be different. I was already out of my comfort zone. The first day I was immersed in the world of creativity, thinking of important Japanese themes and symbols, researching other artists, thinking and feeling, and trying to convert that into images. Strangely enough this was my least favorite stage. Don't tell my students, as I push the planning and sketching stage so much on them.

The second stage is becoming a craftsman. You are solely focused on executing precision cuts, using rote techniques, and handling tools. Relating to most of my students I enjoyed the kinesthetic nature of carving most. Hours would go by, and I wouldn't even notice. It was over 100° outside, the air conditioner barely cooled the heat trapped on the second floor, the cool rag I had placed around my neck was dripping and mingling with my own sweat, but I hardly noticed any of it. Achieving that flow state was so satisfying.

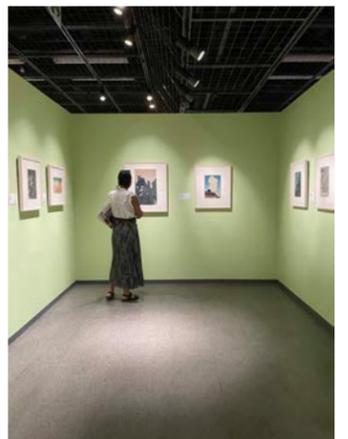
The third stage is the printing stage. This was by far the most frustrating. Even though it was cool to see the final product, it took so much trial and error. I had to measure and cut 20 identical sheets of paper by hand, using a ruler, a razor blade, and paper weights. I had to figure out the right proportions of water and sumi ink, how best to apply the ink with a brush, how damp to keep the paper, and the right amount of pressure using the baren. It was all a giant experiment. No two prints ever looked the same, and in that imperfection (*wabi-sabi*), I came to love even my "worst prints".



My time at the Kyoto International Mokuhanga School was not spent just making art. Every day at 4:00 pm we would have coffee and snacks. We would bring cookies and fruit to share, discussing art, movies, food, and inevitably how those things look in Japan. Through those table side chats I found out about Museum Eki, housed on the 7th floor of a mall, above the train station. Known for its many high-profile exhibitions of both classical and contemporary art, it is there I visited the "shin-hanga" Exhibition, a rare and precious collection of Shōzaburō Watanabe first prints.

Shōzaburō Watanabe employed highly skilled carvers and printers, and commissioned artists to design prints that combined traditional Japanese techniques with elements of contemporary Western painting, such as perspective and shadows. Watanabe coined the term "shin-hanga" in 1915 to describe such prints. (Wikipedia)

I always associated woodblock prints of the early 20th century with Kathe Kollwitz, expressive, rough, and dark, in color and mood. Yet these woodblock prints were light, using delicate lines to create remarkable detail. This new art form was filled with complex and gorgeous colors and techniques unique to hand-printing. I was in awe; how fortunate I was to hear about the exhibition on its very last day.





Working alongside other artists, for an extended period of time, is a feeling I haven't had since college. Being part of a group that shares its space and a common goal creates a real sense of community. Working alongside career artists legitimized my own artmaking. It really paved the way for personal growth and creative expansion. We asked each other for guidance and opinions, sharing them as freely as we did our materials. In the limited span of one week, I felt a real sense of belonging. Within the safety of a welcoming community I could step outside my comfort zone, learn, experiment, and create in ways I never imagined. My sensei humorously pointed out the incorrect way I was holding the gouge just as quickly as he celebrated how I applied the ink.

Getting a nod of approval from him reminded me how important encouragement and positive reinforcement can be in developing our students' confidence and sense of self. Being new to the medium, country, language, and customs, really put me in my students' shoes. For many of them, the art room is an unfamiliar space. We use words they've never heard of, and they are expected to leap into the unknown, trying things for the very first time. Being a student is a vulnerable endeavor. I found myself whispering questions I feared were stupid, but my arts community was always there for me, helping me learn, chipping away at any insecurities. Through them I felt connected to something larger. They shared with me the best izakaya in Gion, the largest art store in Kyoto, a bustling local market, a museum hidden in a mall, and the secret to Japan's great fruit. Attending any arts workshop is bound to be an amazing experience, but I have to say attending a workshop in Japan, under Richard Steiner, at the Kyoto International Mokuhanaga School, has been a dream come true.



Lara Tyson is an art educator at P.S./M.S. 161 Don Pedro Albizu Campos School in New York City. Lara received the 2023 Region 8 Art Educator of the Year Award. Serving her Harlem community for over 16 years, she has empowered students to be critical thinkers, combining art analysis and meaningful artmaking.

[www.laratyson.com](http://www.laratyson.com)

<https://mrsstysonartroom.weebly.com>

## ... Adopting the Possible

Mary Jo Bradley

*Editor's note: Mary Jo Bradley shares the powerful influence of her father's approach to life and living – and how it not only sustained her through many challenges, but enabled her to keep reaching, teaching, and growing.*

*"Do I really want to go into administration?" I thought, as many teachers do before plunging into an administration certification. Arts administrators in school districts are not commonplace. Would it pay off? My salary would be higher, but if my reason for making this transition was financial, it would not be enough to motivate me. I needed to be helping students. Could I really help them in this role?*



The above image was painted by me as a gift for my dad's 80th birthday. It was of him feeding me.

My father, who grew up an impoverished, second-generation immigrant during the Depression, taught me to view difficult circumstances as learning opportunities. This became apparent when my mother was diagnosed with ovarian cancer. His almost naive optimism was relentless, but he had proved to himself that this outlandishly rosy outlook on life worked, earning him scholarships, and helping him build and run multiple successful companies. A positive mindset was hard to maintain, especially after I was in a major car accident following my college graduation. I awoke in an intensive care unit with three months having lapsed and no memory of the incident. A brain injury left me needing to re-learn how to read. Dozens of broken bones left me needing to figure out how to stand, and eventually, walk. Over the next six months, I was determined to get back on my feet and regain all that was so swiftly erased. By age 22, with a new hip and on crutches, I was living in Harlem and going to graduate school at Teachers College, Columbia University. I was terrified. I had a brain injury, not to mention the problems with my body. The city is not easy to navigate



Mary Jo is a NBCT who lives and works in upstate New York with her dog, cat, one fish, three kids and animator husband. She makes art with all of them (minus the dog, cat, and fish). She refers to her limp as a swagger. Her dad lives in assisted living in Florida with her mom, who continues to battle cancer. He still reads copious amounts of anything available and is steadfast in choosing to focus on the bright side of life.

when you struggle to walk.

While taking classes, I started an art program for a middle school in Harlem, using 'Art-on-a-Cart' because no room was available. A decade later, teaching at a high school in California, I saw former students ending up in the district's alternative high school where art was not offered. I soon found out that these students, many of whom had an affinity for the arts, were now only being offered core subjects. So, I started a program for them that involved creating murals around the neighborhood. A favorite memory was when one of these students was painting a mural at a local preschool, telling one of the little guys, "of course they could add a shark." With art, anything is possible.



The image above is from a newspaper article written about the mural program I started in California. It is a student painting with the preschooler.

My current teaching role at a therapeutic high school consistently challenges me. The trauma my students have experienced is overwhelming. I focus on my belief that art making can help them to heal. With my coursework behind me, I am in the final steps of administrative certification. My hope is that I will make an even larger positive impact as an arts leader. A cynical voice in me sometimes chides, 'That's improbable', but then I remember I was that girl rushing from class on crutches to teach art to kids in Harlem on a cart, believing it was important work. Perhaps I am naive like my Dad was . . . but his determined optimism sparked a miracle – the initial diagnosis of stage 4 was indeed only stage 1-2.

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# Finding Inspiration

## Zach Rothman-Hicks

*Editor's note: Zach Rothman-Hicks got a spark of inspiration from a timely coincidence – the fortuitous choice of a workshop that provided him with ideas and direction when he needed them most.*

I was a presenter and attendee at the NYSATA 2022 conference, aptly titled "A Change in Climate." At the beginning of the conference, I was at a crossroads. I switched to a transfer school at the beginning of the 2022-2023 school year, having spent the previous thirteen years at a traditional school. In New York City, transfer schools serve what are considered special populations, such as students who are very behind on credits, had a gap in formal education, or are new to the country. It wasn't working out the way I hoped. My students struggled with motivation making it extremely challenging to get and maintain their attention and interest, let alone create a successful ongoing project. I was hoping to find something at the conference which would anchor me, or at least a strong piece of driftwood to pull me along.

On the last day of the conference, I attended Alexis Oltmer's keynote address, which became one of the turning points of my school year. Alexis is a conceptual artist whose work brings attention to the negative impacts of climate change, having been personally affected by it when her childhood home was destroyed by flooding in 2011. A lightbulb went off as I learned about her journey and choice of materials and saw how her work sparked discussion. My students discussed their future with a great sense of uncertainty and dread, but exploring Environmental Sustainability could be an authentic outlet for them to create art. After Alexis' keynote address ended, we exchanged contact info and

met via Zoom in January 2023.

Learning about Alexis' process for creating work was very informative. Her art is usually constructed from litter or found objects. I told her I wanted to initiate an interdisciplinary art project which explored Environmental Sustainability, but I wasn't sure how to begin. She suggested that I use Robert Rauschenberg as a point of inspiration and have my students create a mosaic of tiles which explored the concept. Each tile could be a small square of cardboard (12" x 12"). Students could utilize reusable materials to create a symbolic message of Environmental Sustainability on these cardboard squares. Alexis suggested asking students to collect things from home that are clean but might otherwise be thrown out. She pointed out that these tiles could be the base for whatever else we created.

Ultimately, we ended up creating *Balance*, an interactive, interdisciplinary gallery which explored Environmental and Emotional Sustainability. [image 1] The mosaic tiles of sustainability served as the spine of our piece. [image 2] Everyone knew that they were responsible for making one, regardless of their ability level, experience as an artist, attendance, etc. As students worked and discussed their choice of materials and message, they were inspired to create additional pieces. For example, one student cut up a balloon and hot glued it to their tile, drawing attention to how balloons harm sea turtles. [image 3]. This inspired a few other students to create a puppet of an

aquatic animal, such as a jellyfish and a sea turtle. [images 4 and 5] Others discussed the joy of going to a peaceful park, inspiring a series of short videos expressing their joy and appreciation of the outdoors. Connecting with Alexis was truly a doorway to inspiration and creativity for both me and my students. I am very grateful for all that I learned because of Alexis' keynote address and our ensuing artistic exchange. *Balance* ended up being my anchor during a turbulent time of teaching. [images 6, 7 and 8]

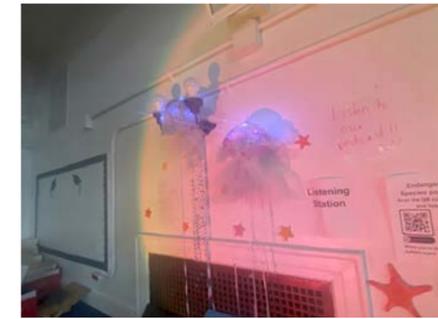


Image 4. Jellyfish puppets and podcast listening station



Image 5. Students listening to our endangered species podcast



Image 1. Sustainability tile and information about our renewable energy projects



Image 2. Sustainability tiles



Image 3. Sustainability tiles and instructions for the public



Image 6. Our interactive origami heart installation



Image 7. Sustainable hand mural and instructions



Image 7. Renewable energy projects



*Zach Rothman-Hicks is a teacher, adjunct, and conceptual artist who uses storytelling as the base for creating art both in and outside of school. He has presented work at Chashama, The Staten Island Museum, The Alice Austen House, Art in Odd Places, 14th Street Y, and more. For more information, please visit: [https://www.instagram.com/gabbing\\_with\\_gays/](https://www.instagram.com/gabbing_with_gays/)*

# Creating Confident Learners Through Well-Written Learning Objectives

**Alyssa Hardy**

*Editor's note: Alyssa Hardy has a different perspective on our theme of what we take away from a mentor or instructor. She rediscovered something as she watched her student teacher teach. We often don't get a chance to observe and analyze ourselves and our teaching objectively, but as an observer in her own classroom, she was reminded of a fundamental.*

Although I have been teaching for 16 years, this was my first year working with a student teacher. It had a significant impact on my teaching. I was glad that I could mentor and work with someone who is passionate about art and cares about children. But I didn't realize how much I would reflect on and adjust my own practices because of the experience.

Being a mentor teacher, I became a student again. I watched lessons with fresh eyes since I was able to view them the way a student would. Sometimes students don't have any idea of what the lesson will ask them to do and what skills they will be required to demonstrate – that is why it is so important for the teacher to start by clearly state the learning objectives. As I observed the lessons my student teacher was trying with my students, I was able to see the benefit of stating the learning objectives at the beginning of the lesson – they give a sense of purpose and help students focus on the point of the lesson. Because I wasn't the teacher, I wasn't distracted by classroom management, timekeeping, and all the other moving parts of teaching. I could simply observe and reflect.

When my student teacher clearly stated the objectives, I saw that students were on task more often because they knew what they were supposed to be practicing, whether it was slip and score or human face proportions. It reduced the amount of 'what am I supposed to be doing?' questions because the objectives were initially presented to all, and prominently featured on a screen if kids needed a reminder during class. It helped shift the class to be more student-centered and allowed students to work toward the goal, at their own pace. This resulted in students who were more independent and confident about making art.

When reflecting upon my own practice, I found that my 'goals' were often just to-do lists for students. This is better than nothing, but the downside is it gives students work to do without the 'why.' I might have focused so much on giving kids 'enough time to work' that I skipped over this important step in the learning process.

When I only stated tasks for students to do, they sometimes struggled to incorporate the concepts and techniques that we had practiced because they didn't remember. *Why didn't they blend their colors correctly?* I

might ask. We practiced it last class! ... Except last class was 4,000 years ago in kid time. They need to hear and see those things again, as learning objectives, to help connect the dots.

As you create or update your unit plans, I challenge you to work toward adding learning objectives to each lesson INSTEAD of a to-do list. To break this down:

- Tasks are a to-do list. They state what students need to complete.
- Learning objectives state which skills, techniques, or concepts students need to employ to complete a task successfully.

Examples:

*TASK: Students will finish shading their pencil drawings.*

This statement shows students what they need to do. It says nothing about the quality they need to meet or what skills they should use/practice.

*LEARNING OBJECTIVE: Students will use pressure control, building up layers, and their eraser to create different values on their pencil drawing.*

Students don't have to ask 'how do I do this' because the learning objective reminds students which skills they should use to complete the task to the quality that is expected. It also gives you a focus when giving feedback to your students.

By pairing the task with a concept or skill, students are reminded of the skills they have been practicing and are given an appropriate context to use them. This is how we build better, more confident artists.



*Alyssa Hardy (she/her) has been teaching at Bainbridge-Guilford CSD, a small district near Oneonta, since 2008. Her current art obsessions are drawing digitally in Procreate and making tiny drinking vessels on the pottery wheel. She also finds comfort in the rituals of tea and tarot, both of which encourage slowness and self-reflection. You can learn more about her and her artwork at [www.moonandcrow.net](http://www.moonandcrow.net)*

# Drawing Together: A Journey of Creativity, Connection, and Classroom Community

**Giovanna Prezio-Kinney**

*Editor's note: If we're lucky, someone comes into our lives that shifts the ground beneath our feet – and we head in a new direction, taking our students with us. Giovanna Prezio Kinney experienced a transformative workshop with a mentor artist-teacher who opened new horizons for her. The inspiration continues to roll on in her art classroom.*

My journey exploring the transformative power of drawing in community began in 2017 when I attended Lynda Barry's workshop "Writing the Unthinkable (WTU)" at the Omega Institute in Rhinebeck, NY. Little did I know that this shared drawing experience with 70 individuals would shape years of meaningful connections and influence my teaching. Thanks to the introduction by a friend named Scrounge, I met the dynamic and approachable Lynda Barry, whose spell-like command of the classroom left a lasting impact. Her books, *Syllabus and Making Comics*, have become great references in my classroom, enriching the learning experiences for both me and my students.

Lynda emphasizes the joy of drawing and that everyone has the ability to do it – that drawing is not about creating a perfect image, but about the act of drawing itself, exploring one's creativity and enjoying the process. One key lesson learned from Lynda is the value of creating within a strict time frame and embracing imperfection. Over the past seven years, I've adopted this practice, witnessing its revolutionary impact – where the absence of time for overthinking allows profound creativity to emerge. Implementing this approach with high school students has been incredibly rewarding, as seen in the 3-2-1 exercise (from Ivan Brunetti's *Cartooning: Philosophy and Practice*.) In this exercise, students draw a subject within progressively diminishing time intervals (3 minutes, 2 minutes, 1 minute, 30 seconds, and 5 seconds). The level of stress and apprehension brought on by this activity was genuinely surprising. Our society is often fixated on outcomes, and high school students are no exception to this pressure. However, with consistent practice, we observe a transformative process where the act of letting go unfolds, allowing the sheer joy of drawing to surface.

In Figure 1, we see a student's self-portraits, contrasting the initial attempts at the beginning of the semester with those at the end. The evolution is palpable, with the first set of drawings revealing a more calculated approach, while the latter exudes a sense of creative freedom. During a reflective moment prompted by this comparison, the student artist expressed, "The first time I did this, it was too serious. I like my new style and am proud of my development."

Some of the other reflections from students at the conclusion of the semester: "I fell more into just doing," "I started taking myself a lot less seriously and now I have a lot more fun when drawing with a lot less stress," and one of my personal favorites, "Before, I judged my drawings a lot and spent too much time on them. When I drew someone as a virus in under a minute, I knew my drawing had changed."

Breaking free from the "preciousness" of the work has led to stacks and stacks of student drawings, revealing unexpected gems born from a focus on the act of creation rather than the outcome.

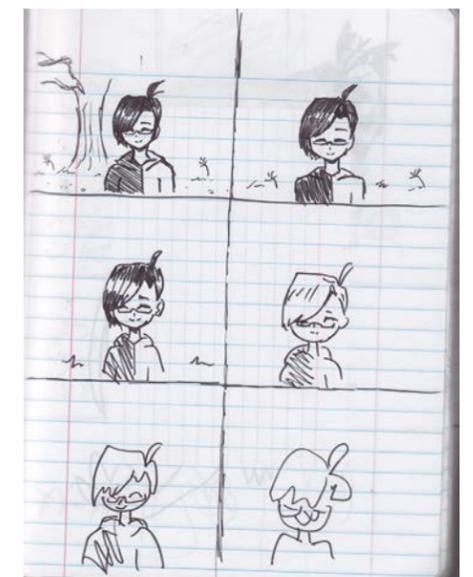


Figure 1

You know the common refrain, "I can't even draw a stick figure," when people discover you're an art teacher? The frustration is real – drawing isn't reserved for artists; it's a tool for idea generation, reflection, and storytelling accessible to everyone! In Figure 2, we explore an activity combining drawings with separate writing prompts. It's noteworthy that the featured artist, an engineering student rather than a conventional art student, creates an image that highlights the consequences of withholding forgiveness.

Once students get accustomed to drawing quickly in non-judgement, they consequently discover their unique style. Then the joyous journey of drawing together truly begins.

In Lynda's WTU, the collective engagement in drawing activities is genuinely remarkable. Whether it's drawing alongside someone, creating characters together in "drawing jams", or making group four-panel comics, the shared experience transforms the room into a unified community in a way that I find truly distinctive to the art of drawing. The magic in that workshop unfolded as 70 strangers communicated and connected through images, and it's this unique dynamic that led me to enroll in the class three summers in a row. The instant connections, spontaneous laughter, and profound joy are elements that make it a truly unforgettable experience. I was hooked and committed to creating this same environment in my classroom.

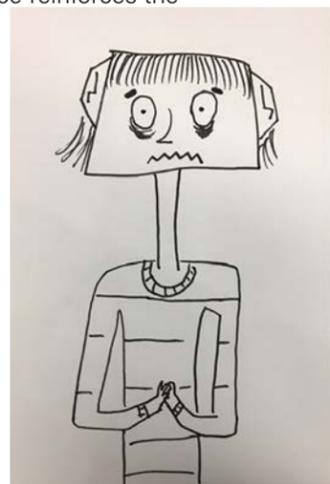
Figure 3 showcases examples from the "drawing jam," a vibrant activity where students collaboratively create "class characters." Each character is drawn by seven different students, adding different features within a brief time frame of 30 seconds. By the end of a class period, we accumulate an impressive collection of 150-200 characters, which subsequently become valuable assets for various future assignments.

Here's the proof of its efficacy: when the characters are complete, I instruct the students to stand up, move around, and select their favorite character to bring back to their seats. The speed at which they navigate the room is remarkable—they instinctively know which characters resonate with them. It's not uncommon for students to request a change of seats because they both want to use the same character. Some find themselves indecisive, carefully choosing between two favorites. There are even instances where students express a desire to take their chosen character home, treating it as if it were a cherished friend.

The interactions among students during this process are exciting. They share with each other their choices, saying things like, "Oh, I almost chose that one," or my personal favorite, "I remember that one!" It's remarkable to think that amidst the whirlwind of creating 200 drawings in just 30 minutes, a particular image can strike such a chord that it becomes memorable. This experience reinforces the profound impact images can have, leaving a lasting impression that transcends the rapid creation process.



Figure 2: I didn't hear you apologize.



Figures 3 and 3a: These are both examples of class characters. Owned by everyone and no one.

To further illustrate the joy of drawing collaboratively, in Figure 4, we have a four-panel comic created by four different students. The first panel was generated by a student's question (How should I structure my screenplay?) and included a character from the drawing jam. Each ensuing panel was drawn by a different student in three minutes. This deliberate constraint ensures that students respond instinctively, without overthinking their contributions.



Figure 4:  
Panel 1: How should I structure my screenplay?  
Panel 2: How do I even write one of those?  
Panel 3: Don't worry! You're a man so you'll get an Oscar no matter the quality of the screenplay.  
Panel 4: I'd like to thank the Academy for my Oscar.

In Figure 5, we again have a 4-panel comic created by four separate students, this time based off characters created later in the semester. Students had three minutes per panel, with no time to plan. These really made us laugh!



Figure 5:  
Panel 2: Mind if I take some shots?  
Panel 3: Show me what you got! Sure thing.  
Panel 4: UHH?!

Is the act of drawing together truly impactful? The evidence lies in the outcomes. And in the realm of teaching, these outcomes are reflected in the feedback from former students. Here is an excerpt from an email I received this past summer, sent by a student who was part of my class in the Spring of 2021:

"I just wanted to let you know that I'm working at a summer camp this summer, and I've used a lot of the stuff we did in that class for my campers. The faster and faster drawings are a big hit with my 8-10 year olds as well as the older group (I am now famous for the "five-second cat"), and I also introduced the index cards for a drawing every day whenever we're in the art building. I would send you example photos, but all the kids like their work enough that they want to keep it, which is rare! Thank you so much for being a great teacher and giving me so many tools to use with kids in the future."

It's incredibly rewarding to see the ripple effect as I passed on what I've learned, and witnessed others, in turn, sharing that wisdom with their own students. Lynda's impact has created a chain of learning that continues to inspire and uplift. Thank you, Lynda, for being the catalyst for this positive cycle of knowledge and growth. We're genuinely all in this together!

I digitally assembled individual drawings using Photoshop to craft a collaborative class coloring page amidst the challenges of COVID.



Giovanna Prezio Kinney, an artist, aspiring entrepreneur, and art educator at Bethlehem High School in Delmar, NY, specializes in studio art, filmmaking, graphic novels, and mixed media. She cultivates creativity, community, and experimentation in her classroom, empowering students to explore their artistic potential. Giovanna creates an environment where creativity thrives, inspiring students to express themselves freely.

**Books by Lynda Barry**

[Syllabus: Notes from an Accidental Professor](#)

Drawn and Quarterly; Illustrated edition (October 21, 2014)

[Making Comics](#)

Drawn and Quarterly; Illustrated edition (November 5, 2019)

From Amazon: "For more than five years the cartoonist Lynda Barry has been an associate professor in the University of Wisconsin-Madison art department and at the Wisconsin Institute for Discovery, teaching students from all majors, both graduate and undergraduate, how to make comics, how to be creative, how to not think. There is no academic lecture in this classroom. Doodling is enthusiastically encouraged."

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# Reduce, Reuse, ReArt: using materials that would have ended up in the trash or down the drain.

Emily Daunicht

There are many ways that art teachers have always embraced the old adage of "Reduce, Reuse, Recycle". As art teachers, we are often the place where parents and other teachers will go to donate their paper towel rolls, extra yarn, or cardboard. I want to share ways which I use and repurpose materials from my own art classroom in creative ways.

## Save the Paper: Scrap Drawers

One way which I save paper in my classroom, to reuse for different art projects, is to use 'Scrap Drawers' to save scraps whenever we are cutting papers or if I have trim from the paper cutter, I organize the scraps in drawers by color. The students can be great helpers to sort a pile of papers by color into the drawers. [1] These drawers help the students easily grab a color they need when we are working on collage projects and helps me to grab colors for different projects when I want to set up supplies for each table. [2]

These are images of the different projects made with scrap paper [3 and 4]



IMAGE 3 [Scrap Rainbow] Pre-K students use the scraps from the drawers to create a ripped-paper rainbow collage.



IMAGE 4 [Picasso Guitars] First grade celebrates Music in Our Schools Month by creating cubist guitars using scraps as the segmented background for their cut-up guitars.

## Save the Paint: Hallway Murals

One way which I have reused and repurposed paint left on student palettes at the end of class is to use it for large mural projects. Recently I had the pleasure of using a 48-in x 96-in Smooth Brown Hardboard Wall Panel from Lowe's cut into 4'x4' boards as surfaces for murals in the hallways of the school. [5] I created a mural of hearts using the neon black light reactive paint that was used by a class for neon jungle artworks. Instead of having students wash paint down the sink or scoop it into the trash I had them give me their palette so I could use their extra paint for the mural.

I repeated this same procedure as my fifth graders worked on painted self-portraits. I used the extra paints from these self-portraits to create a mural of the state bird of New York and the state flower of New York. Not only does this save unused paints, but it helps beautify the school and gives students a chance to see their art teacher work on a painting. Mural of the New York State Bird and the State Flower.



IMAGE 1 [Scrap Bins]: I use three-drawer plastic bins from Target. The wheels help for easy clean up and storage during the summer.



IMAGE 2 [Drawers in action]: Students go up to the drawers independently to get the colors they need for a project.



5 [Mural Frame Making] After painting the mural I had to make a custom frame to allow the blacklights to surround the finished product in the hallway.

## Save the Crayons: Candle and Crayon Making

I have reused crayons in two ways. At the end of the year, I have students help me sort all the broken bits of crayons into separate bags by color as a way to save them from ending up in the trash. I have used these crayons to smash up and melt down to make new crayons using silicone molds. I have completed this project with my Recycled Craft Club, allowing each student to create their own mixed set of crayon colors from the class crayon remnants. I have also used the crayons to mix in with candle wax to color the candles. Crayon wax is not recommended as the sole wax for candle making, but I have found it is a fun way to add a little color to traditional candle wax. Labeling the candles with crayon-like stickers also helps as cute decor to give a hint of how the candle was made.



Emily Daunicht earned her BS in Visual Art Education from SUNY New Paltz before earning her MA in Childhood Education from New York University. She taught for three years as a general education second grade teacher before her current position as the visual art teacher at Chester Elementary School in Chester, NY. She recently was awarded the NYSATA Region 7 Outstanding Elementary Educator award for the 2022-2023 school year. When she is not working or creating art, Emily enjoys dancing or spending time with her husband, her newborn son, and her two dogs.









# NYSATA Awards

**NYS ART EDUCATOR OF THE YEAR**

Heather McCutcheon

## REGION ART EDUCATORS OF THE YEAR

- Region 1: Rachel Lyons
- Region 2: Dr. Samantha Nolte-Yupari
- Region 3: Kelly Holmes
- Region 4: Ellen Pennock
- Region 5: Ingrid Van Slyke

- Region 6: Melanie Painter
- Region 7: Tracy Berges
- Region 8: Lara Tyson
- Region 9: Janis Boremski
- Region 10: Theresa Bianco

## SPECIAL CITATION MEMBER AWARD

Lindsay Kranz, Region 1  
Dr. Vincent Arnone, Region 1

## RAY HENRY AWARD

Kelly Verdi, Region 1

## SPECIAL CITATION SCHOOL DISTRICT/UNIVERSITY AWARD

Hicksville High School, Region 9

## SPECIAL CITATION BUSINESS/INSTITUTION AWARD

- BoxCar Press, Region 3
- Stone Quarry Hill Art Park, Region 3
- Saltonstall Foundation, Director: Leslie Williamson, Region 4
- Tony Iadicicco of the Albany Center Gallery, Region 6

## OUTSTANDING SERVICE AWARD AT THE TIME OF RETIREMENT

Lisa Conger, Region 7  
Jane Berzner, Region 9

## STUDENT SCHOLARSHIP AWARD RECIPIENTS

### ZARA B. KIMMEY AWARD \$1000

Ami Goble  
Harrison High School, Harrison, NY  
Attending Fashion Institute of Technology  
Sarah Rowe, Art Teacher

### BILL MILLIKEN AWARD \$500

Lily DiBenedetto  
Massapequa High School, Massapequa, NY  
Attending SUNY New Paltz  
Paul Leone, Art Teacher

## AIDA SNOW AND ELAINE GOLDMAN AWARDS, \$500 EACH

Christian John  
Freeport High School, Freeport, NY  
Attending Fashion Institute of Technology  
Jocelyn Rodriguez, Art Teacher

Nicolena Rush  
Guilderland High School, Guilderland, NY  
Attending Rochester Institute of Technology  
Sarah Gockley, Art Teacher





# Call for Awards Nominations!

NYSATA rewards commitment to excellence in art education among members and supporters of the art education community with a series of awards that are presented annually at the state conference.

### Regional Art Educator of the Year

Each of NYSATA's ten regions choose one outstanding art educator to be awarded a plaque at the annual conference. Each region's nominee must be a NYSATA member in good standing. Criteria include outstanding contributions to the field of art education and service to the regional and state organization. Region Chairs must sign and forward Region awardee materials to the State Awards Chair by May 1<sup>st</sup>.

### Outstanding Service Award Retiree

Awarded at the time of retirement for outstanding service to NYSATA. Nominee must be an active or associate member for at least 15 years prior to retirement. Regions may choose to select a Regional awardee to honor within their region. Each Region may submit one candidate to the state awards committee for consideration for the State Outstanding Service Retiree Award, to be recognized at the annual conference. Nominations are due to State Awards Chair by May 1<sup>st</sup>.

### Special Citations for Member, Non-Member, Institution, or School District Member

Awarded to a member, non-member, institution/corporation, or school district/university that has made a significant contribution to art education. Recipients are presented with a plaque at the annual conference. Nominations are due to State Awards Chair by May 1<sup>st</sup>.

Please note: Nominations for State, and Region Art Educator of the Year are due to the Region Chair by April 1<sup>st</sup>, and must forward to the State Award Chair by May 1<sup>st</sup>.

### Grant Opportunities

The Raymond C. Henry Award: A grant of \$500 is awarded annually to a NYSATA member to aid in the development of a specialized art education project or study that meets the criteria for this award. Qualifying projects must fall under one of the following categories:

#### Curriculum Development

- Development of instructional curriculum resources that will enhance student learning related to innovation, creativity, and critical thinking skills.
- Innovative curriculum design or development of units of study that enhance student learning through visual art.

#### Research

- Educational travel that results in the development of activities related to the instructional process, student learning, or student assessment.
- Advocacy or research projects that are intended to advance the field of visual art education.

#### Interdisciplinary or Multi-Cultural Teaching

- Individual projects that promote art education as an integral part of the curriculum and improve understanding across disciplines or cultures.

All proposals should demonstrate how this project benefits the individual and in turn members of the art education profession. This award may not be granted to a NYSATA Region for any purpose.

### About Raymond C. Henry

A graduate of Pratt Institute in 1929, Raymond C. Henry received certification for a permanent teacher's license from the State College for Teachers and a Bachelor's and Master's Degree in Education from the New York University School of Education. He taught for 39 years. His career included teaching at Vincentian High School in Albany, the Schenectady City Schools, and Waterford High School, where he became art supervisor. Other teaching contributions included work at the College of Saint Rose in Albany, art classes for children at the Troy YMCA, and courses for adults at Russell Sage College.

The Raymond C. Henry Award was established at the 35th annual NYSATA conference to Honor Mr. Henry for the following achievements: being a founding member of NYSATA, his life-long tenure as NYSATA treasurer and instatement as Treasurer Emeritus, his life-long interest in art education, and his artistic contributions. A check for the grant will be presented to the awardee at the annual state conference. Notification must be sent to the Awards and Honors Chair upon completion of the grant project.

The recipient of this award must share their grant project with the NYSATA membership either through the presentation of a workshop at the annual conference or through an article for the *NYSATA News*.

All application materials for the Ray Henry Award are due to State Awards Chair by May 1<sup>st</sup>.

More information on awards can be found at: <https://www.nysata.org/awards-and-honors> or email the Committee Chair, Cheryl Schweider at [awards@nysata.org](mailto:awards@nysata.org)

### Barry Hopkins Art Educator Scholarship for the Summer Institute at Sagamore

The Barry Hopkins Art Educator Scholarship was established to honor an outstanding art educator. Barry Hopkins was a teacher of art in the Catskill Central School District for 37 years. He had a passion for teaching and for sharing his love of the Hudson River School of Art and the Catskill Mountains. He was known for his connection to earth and nature, and he taught his students to honor and celebrate the natural world through their art. An active and contributing NYSATA member for many years, Barry gave endless numbers of workshops, chaired conferences, and contributed to and participated in the NYSATA Summer Institute since its inception. His positive influence in the art world lives on through the many lives he touched and will also continue through this scholarship.

The scholarship provides financial support to enable a NYSATA member art educator who has never attended the NYSATA Summer Institute to attend the Great Camp Sagamore. The scholarship includes registration fees, lodging, instruction, some materials, meals, and certificate of participation.

\*\*\*Thanks to matching funds from the Great Camp Sagamore, a second scholarship will be awarded to a runner-up. The runner-up will receive a 50% discount on the registration fee for the institute. All scholarship applications are due to the Sagamore Institute by January 30th.

For more information go to [www.nystata.org](http://www.nystata.org)

### The NYSATA State Art Educator of the Year Award

Nominations are open to any individual members who meet the specific criteria for this most prestigious award. Region awardees must be nominated separately for this award.

Candidates for nomination must be members in good standing who have demonstrated commitment and dedication to the field of art education and to NYSATA over an extended period of years. These individuals must have practiced exemplary teaching, strong advocacy, and have made an impact on those around them, both in their schools and in the organization.

Through their devotion, compassion and helpfulness to students and colleagues, they exemplify what it means to be the New York State Art Educator of the Year. Specific criteria for this esteemed award will be listed on the NYSATA website. Nominations for this award are due to the State Awards Chair by May 1<sup>st</sup>. The recipient of this award will be recognized by NAEA at their yearly conference.

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the **NYSATA** news

Winner of the 2012,  
2013, 2015, 2016, 2017,  
2018, 2019, 2021, 2022  
NAEA State Newsletter  
Award!

## Call for Contributions

Calling for Contributors to the Spring/Summer 2024 NYSATA News

*Stepping Up, Stepping Out*

This issue of the NYSATA News will go online in early June 2024

Deadline for content submission is May 1.

Art teachers work in a special atmosphere and human space among disciplines – we have a place where students can discover new ways to express themselves and develop their sense of identity. In our classrooms, they are encouraged to evolve perspectives through observation, reflection, and empathy. We encourage risk taking and experimentation in the art room's safe environment, where voices are respected and celebrated.

Art teachers often need to step up to a challenge or step out of a comfort zone. Because we curate and nurture a unique kind of student-centered classroom, we often find ourselves facing personal challenges. How do I grow my own sense of worth and adventure? How do I push myself into new perspectives and take chances with my own creativity? What are we doing to model the artist and thinker we want our students to be?

In this call for proposals, we ask that you consider these possibilities:

- You have resisted moving on in your personal work – have felt reluctant to try new approaches, media, or subject matter. How did you get over that hurdle? What prompted your switch or pivot? How did you step out on thin ice? On unfamiliar ground? Off a creative cliff?
- When your program or class offering has been jeopardized by budget cuts or popular opinion, and you've had to go on the defensive/offensive to justify or promote your intent to students, administration, or parents – how did you proceed? Where did you get your resolution and conviction from?
- Sometimes we need to stand behind and support students who push boundaries. How did we defend or advocate for a student or artwork that met with dismay or disapproval? Did we try to render it comfortable, or did we encourage engagement and the expansion of understanding?
- Quiet courage and resolve often go unnoticed. Is there a student who was having trouble in your class – creative, behavioral, social – that overcame the issue through inspiration or frustration? How did artmaking help this child? What did that success look like, as it transpired and resolved?

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](mailto:merchantmartin@gmail.com) and Alyssa Marchand, Layout Editor

# NYSATA Leadership - 2023-2024

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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