



Taking and Making Time for Meaningful Artmaking

Inside This Issue

President's Message.....	3
About the News.....	4
Letter from the Editor.....	5
NAEA Awards.....	5
NYSATA 2021 Art Educator of the Year.....	7
In Memoriam.....	11
Conference 2022 Save the Date.....	14
Notes from Albany.....	15
Sagamore Summer Institute.....	16
Advocacy.....	18
Youth Art Month.....	20
Olympics of the Visual Arts.....	22
Curriculum Committee.....	23
Professional Development Committee Report.....	24
Retiree Roundup.....	25
Call for Contributions.....	27
Finding Your Artist Circle.....	28
What My Art Slumps Taught Me.....	32
How Do You Keep Your Spirit Alive in a Field that is Dark?.....	34
Taking and Making Time for Meaningful Artmaking.....	37
Connecting the Visual Arts and Music Through STEAM: An Exploration of the Birds of NY.....	41
Recharging our School Spaces with Art.....	45
Looking for a job, Looking Inward, Looking Ahead.....	47
Planning in the Moment: A Day in the Life of a 20-Year Veteran High School Art Teacher.....	49
Establishing a Legacy.....	51
A Look Back: NYSATA Conference 2021.....	54
NYSATA Awards.....	58
Student Scholarship Opportunities.....	59
Call For Award Nominations.....	60
NYSATA Leadership Information.....	62

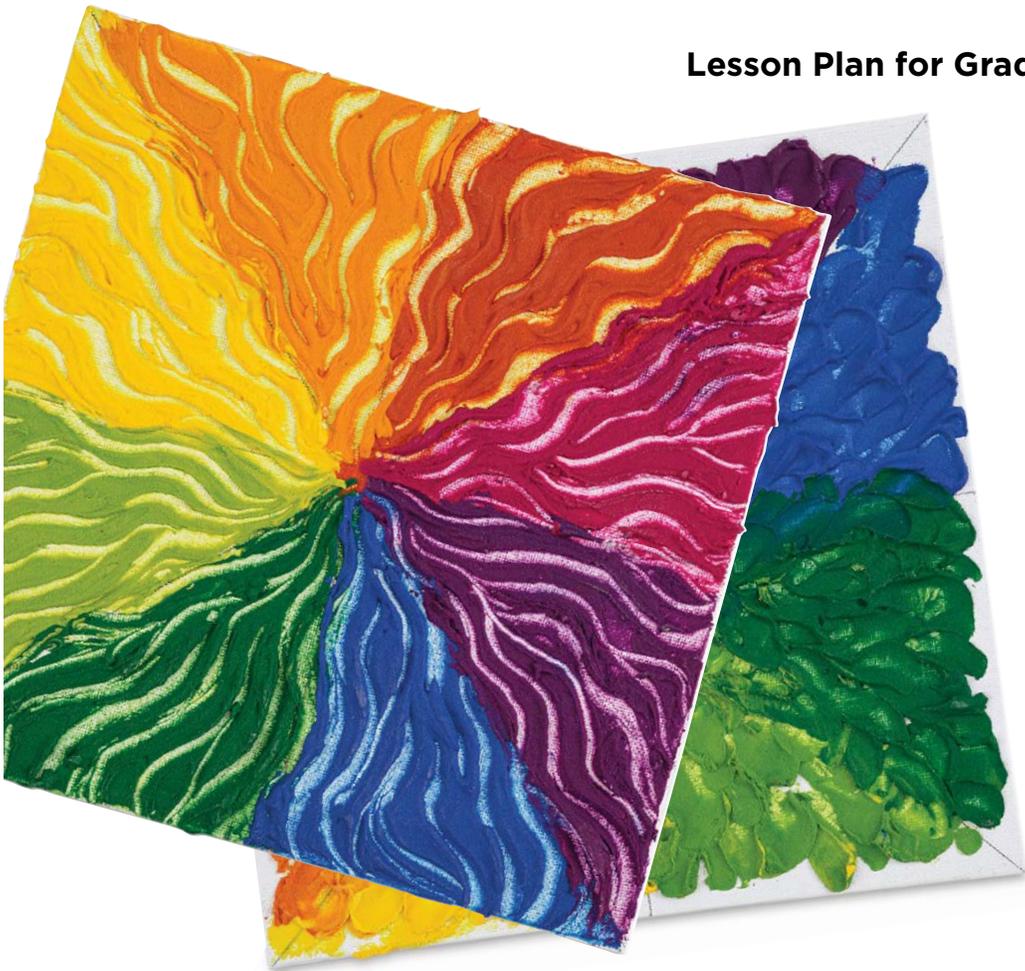
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Photos: Marty Merchant and article authors.

Color Paste Color Wheel

Lesson Plan for Grades 5-12

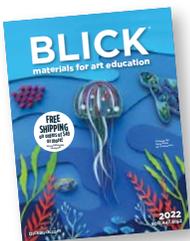


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President's Message from Michelle Schroeder



This year, I was asked to teach a high school elective that would be a half year course and necessitate few supplies (insert laughter here). After canvassing my network of art educators, I settled on a photography class. Students would be asked to

use the cameras on their cellphones, with class iPads as backup equipment. I also had full support of my administration to take kids outside, around our campus, to explore our urban setting. It instantly became the top requested class – filling beyond the capped class amount. But, now what?

Never having taught cellphone photography before, I was encouraged to join a few digital photography teacher groups on Facebook. The generosity of educators never ceases to amaze me. Resources, ideas, and support flows freely on those sites. I couldn't believe how many were willing to offer truly amazing learning opportunities for my kiddos. What an incredible way to show relevant work to my class, by students their age.

We all know how difficult it can be to motivate kids after the holiday breaks and January hit hard on that front. For much of December, we had photographed inside the classroom. It's darker outside and it's colder. How could I motivate my students who had settled into a routine? How could I motivate myself?

Then, I saw a teacher post something about "frozen bubbles." It wasn't much more than a few photos that their students had achieved. Just that post was enough to poke my curiosity and motivate me. I scoured YouTube for some video resources/advice. And before I spent enough time to qualify for a Bachelor's degree in frozen bubble making, I committed to a three ingredient bubble recipe. I mixed the bubble solution, poured it into multiple cups and waited at my classroom door for my less than enthusiastic students.

When I told them we were headed outside, we could have broken the sound barrier with the moans and groans and complaints. "Do you know how cold it is out there?!" (It was 21 degrees.) And with the complaints of 25 teenagers, we marched outside for a 15-minute experiment in frozen bubbles. As crazy as they thought the assignment was, they gave it their all. Unfortunately, it seemed the solution was too thin for the bubbles to keep from popping. With cold hands and sad faces, we returned to the classroom.

A few students started talking about what we could have changed to make the session successful. While I agreed that plane tickets to a warmer climate would be ideal, I rationalized it was unlikely.

The next day, I mixed the remaining ingredients of the bubble solution and tweaked the recipe to make the bubble solution a little thicker. Once again, I was met with outrage at the current temperature . . . a mere 17 degrees. And yet we trudged outside. Lo and behold, success! And once one student got it, it spread to others. With cold hands, and excitement over the epic success, it was hard to drag them back indoors. It's amazing how much energy a few bubbles can inspire.

Be encouraged, take risks, explore new mediums. Find a new online group, talk to colleagues, incorporate some art material "play time" in class. Inspiration comes from many places. It can start with a post on social media, a suggestion from a student, a curiosity. But at the end of the day, art making can be its own inspiration. And in the world of art education, an epic day of art making can be as fun as blowing bubbles.

Michelle Schroeder
NYSATA President



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. Advertising inquiries should be sent to sponsorship@nysata.org.

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

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

An award winning publication, The *NYSATA News* has been named winner of the National Art Education Association State Newsletter Award Category 3 in 2012, 2013, 2015, 2016, 2017, 2018, 2019, 2021, and 2022. Chosen by a panel of visual arts educators from across the nation, this award honors art education publications that demonstrate outstanding achievement and exemplary contributions to the field of art education.

Members of the 2021-2022 Contributors Board

Executive Editor.....	Martin Merchant
Layout and Design Editor.....	Alyssa Marchand
Proofreader.....	Jo Merchant
President's Message.....	Michelle Schroeder
Notes from Albany.....	David Seligman
Youth Art Month.....	Donnalyn Shuster & Heather McCutcheon
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Retiree Roundup.....	Beth Atkinson

NYSATA members interested in serving on this board or contributing articles are encouraged to contact Martin Merchant at merchantmartin@gmail.com
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Letter from the Editor Martin Merchant



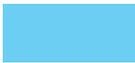
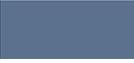
It's hard to find the time to plan more choice, encourage collaborative artmaking, and create art challenges that are personally and socially relevant to our students and their worlds. The temptation is to rely on cookie cutter projects – that keep students busy, quiet, and are easy to assess. Our days can be predictable and manageable if we quickly cycle through “closed-circuit” lessons rather than providing time for learning, exploration, and play. It's also hard to find time for our own artmaking – the amount of energy and creative thought that goes into our profession can exhaust us.

So it becomes difficult to manage, or even restart, our artmaking lives. Our writers find themselves looking within and without to initiate and invigorate their artmaking: Jessica Stratton forges artwork from the foundry of her physical challenges; Sharon Ciccone finds relationship and inspiration from a group of friends; Stephanie Palezeke coaches us through the processes of beginning, and sustaining our personal work; Kim Yoerg finds a surprising spring-board that began her artmaking “resurrection”.

Also in this issue, several writers show how they made time for their students to play, explore, think, and learn in deeply meaningful ways rather than rush them from project to project. Art teachers are continually collaborating and supporting their school and community. Emily Daunicht showcases a broad-based project that crosses disciplines and incorporates a multitude of domains. Kathryn Kane narrates a whole-school approach to artmaking, while Kathryn Alonso-Bergevin shows how very public showpieces of her students' artwork has started a trend.

And we have reflections from other art teaching trenches too: Olivia D'Antonio reminds us of the harried life of an art teacher just starting out; Tracy Berges has a delightfully clear-eyed look at a typical art teacher's day.

This winter issue is packed with art teachers writing about their personal and classroom lives. We are inspired by each other, and we learn from each other in these pages.

	News		Features
	Committee Columns		Events
			NAEA

Your participation in our community is valued and important!
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2022 NAEA AWARDS

NYSATA Newsletter Wins National Recognition

The *NYSATA News*, has won the National Art Education Association (NAEA) State/Province Association/Interest Group Newsletter Award for Category III. This award recognizes excellence in the development and publication of a state/province association or interest group newsletter either in print or online.

Category III refers to state associations with membership over 500 members. Interest groups and state/province associations that publish either a print or digital newsletter are eligible to receive the award.

The *NYSATA News* supports and promotes a feeling of shared purpose among its members by providing a platform for art teachers with wide ranging experiences and perspectives to speak to their peers and partners. Along with the NAEA, the *NYSATA News* celebrates creative growth and innovation by sharing the skills and practices of the visual arts, media arts, and museum community of educators.

Congratulations to Alyssa Marchand and Marty Merchant, *NYSATA News* editors – and all the writers who contributed – for earning this recognition for NYSATA's publication.

Announcements

2022 NAEA AWARDS

NYSATA Website Wins National Recognition

The NYSATA website, www.nysata.org, has won the National Art Education Association (NAEA) State/Province Association/Interest Group Website Award for Category III. This award recognizes excellence in the development and ongoing maintenance of a state/province association or interest group website. Category III refers to state associations with membership over 500 members.

To be eligible for consideration of this award, sites must demonstrate how they are addressing the Americans with Disabilities Act. All sites submitted for review must exhibit at a minimum the following standards: (1) appropriate and current state/province association or interest group content; (2) accurate information; (3) clear navigation; (4) organizational clarity and proper grammar; and (5) visual appeal and compatibility with major PC and Mac browsers.

Submitted sites are evaluated on site organization, depth of content, visual impact, communication, resources, and interactivity.

NYSATA's website got a new facelift in 2020. The site features:

- easy-to-navigate page design with content in a single column and a widget column with easy access to frequently used links
- responsive formatting that looks great and is easy to navigate on your desktop, laptop, tablet, or mobile device
- regional pages under the REGIONS menu item with a drop down for each region page
- an event calendar widget that color-codes events by category so you can sort events quickly to find out what is happening in your own region
- easy individual membership renewal and organizational (district membership) renewal
- easy event registration and record keeping
- member profiles that feature a transaction history so you can find your past registration receipts and access any open invoices for payment
- an e-blast communication system that enables your NYSATA regional and program chairs to keep you informed of upcoming events
- a management system for event attendance records
- easy access to our social media streams on Facebook, Twitter, and Instagram
- recognition and visibility for our sponsors with links to their sites

Congratulations to Cindy Henry-Wood, NYSATA Website Coordinator, for earning this recognition for NYSATA's website.



Member Login

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Join our Community

Thank you for your interest in the New York State Art Teachers Association (NYSATA). If you have been a NYSATA member or conference exhibitor, your log in information remains the same. We recommend logging in with your NYSATA username and password to verify and/or update your profile information and check your membership status. Thank you for being a valued friend and supporter of NYSATA.

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NYSATA 2021 Art Educator of the Year

Michelle Schroeder



About Michelle Schroeder

(submitted by Cindy Henry-Wood)

Over the past decade and a half, Michelle has been an influential art educator and supervisor in Buffalo City Schools as well as making a far-reaching impact in her numerous roles with NYSATA and NYSED.

She has been a substantial and positive force for her students and colleagues during the COVID-19 pandemic and the most qualified candidate for the 2021 Art Educator of the Year award.

Michelle, along with her partners Beth Atkinson and Diane Knapp, has been instrumental in building NYSATA's Sagamore Summer Institute over the past 15 years. The Sagamore Summer Institute provides a menu of hands-on learning opportunities for art teachers to foster their skills both as artists and educators. Under the inspired leadership of Michelle and her co-coordinators, the program has grown to a participation of over 60 people, with a waiting list each year. They have added focus strands for those wishing to delve deeply into a particular medium, while retaining the traditional program for those who want to try out a range of new materials, techniques, and ideas. In the beautiful Adirondack setting of Great Camp Sagamore there is no putting on airs; we are all reduced to the simplest version of ourselves and yet we rise to amazing heights as we inspire and support each other.

Aside from the Sagamore Summer Institute, Michelle has made a tremendous contribution to the annual NYSATA conference. Tickets for her hands-on workshops always sell out quickly; the NYSATA community knows any workshop she presents will not disappoint! She co-coordinates the Members Exhibit, which has seen dramatically increased participation over the past three years with the introduction of the 10x10 format. In 2019, she and Beth Atkinson introduced us to Big Ink, truly a remarkable experience for all who participated as artist or viewer. Recently, Michelle and Beth worked together to create the NYSATA Art Challenge, just one more example of how Michelle never stops thinking about how to challenge and inspire our NYSATA community.

During the 2020 school closures, Michelle started an "Artners" artist/friendship group with about 10 colleagues around the state. She began sending a Zoom link daily for those who are available, and we work with our hands while we talk and share with one another. The group has expanded each week as members have reached out to others and invited them in, and upon Michelle's prompting everyone

agrees that "all are welcome." These actions, however small, have had a huge impact on all the participants of the group. For some, this group provides the only connection to art and friendship during this time, and the impact of staying connected to art and each other has been healing. Out of this online art and friendship group grew several webinar workshops that Michelle designed for Region 1 and "practiced" on us. This collaboration also led to live online "Creative Stretches" for the Sagamore registrants, which have continued even after the cancellation of the 2020 Sagamore Summer Institute was announced. As with many of Michelle's initiatives, this series of small actions is yet another display of how embedded into the fiber of her being is her drive to facilitate community and inspire others to be fully connected and engaged.



Michelle's students are blessed to have a teacher who innovates and fights every day for equity and opportunity for every child. She has taught all grade levels, K-12, and a broad range of electives at the high school level, even stretching into the Media Arts domain. She is an innovator and an advocate for each of her students, often reaching out on social media to boast about their accomplishments or ask for help or ideas to support their individual or collective endeavors. Her own enthusiasm for learning is contagious, and you can see her inspiration in the variety of solutions her students develop in response to the artistic problems she presents.

Michelle's participation on the NYSED Arts Content Advisory Panel (CAP), is yet another manifestation of her drive to make a positive difference. She contributed to the Arts Standards rollout and training materials; Think Curriculum documents, Need-to-Know summaries for parents, teachers, school counselors, and administrators; and Visual and Media Arts Course Flow Charts, all released in 2020.

Michelle has experienced first-hand the transformative experience that being an artist can have on one's relationship to self, students, and the world; and it is her

mission to inspire others to find their best self through connecting with the artist within. Additionally, she knows that self-care is connected to caring for and nurturing others. There is nothing she is afraid to take on, and she is not afraid to lean on her network of respected colleagues for collaboration and support. Michelle continuously models what it is to fearlessly pursue excellence in herself as well as foster it in others. She pays it forward every day, inspiring others to inspire others . . .

Michelle’s accomplishments and work are more than a checklist of personal achievements. She is deserving of this award, not for her numerous accomplishments, but for the fact that by her ongoing actions and commitment to both students and colleagues, she changes lives. Count your blessings if you are lucky enough to have been among those inspired by her, the 2021 NYSATA New York State Art Educator of the Year.



Art Educator of the Year Acceptance
Wow. Can I take this in for a moment?

Thank you, Cindy Henry-Wood for the incredible introduction. While I blame you, Bob Wood, Beth Atkinson, Sharon Ciccone . . . Thom Knab & Lisa Lawson, Donnalyn Shuster, Mary Wolf, A1, A2, & A3 for every anxiety my body harbors when being in charge of things. I also thank you ALL for the cool adventures I would’ve never attempted without being “volun-told.” (. . . all love to you Pat Groves.)

Thank you, colleagues and distinguished guests, for sharing this love of art that drives this passion in education. Veronica, Jan, Nick . . . I am proud to be part of Region 1! There I have found the best friends a girl could ask for.

Thank you to my family. I’ve sat through my fair share of school concerts, volleyball games, bowling tournaments and FIRE FIGHTER installation dinners; it’s what we do. We are a family most definitely “outside the lines” – we actually like each other (I think)! I can’t thank you enough for making your way here to celebrate this huge honor with me. To Ed, Becca, and Abby – I’m so proud that you know what “voluntold” means . . . and your only response now is to roll your eyes and get on with it.

When we started throwing out ideas for the theme of this conference, I had no idea how well this theme would encapsulate the entirety of my career. “Outside the Lines” . . .

If I followed the trajectory for my early years, I’m not sure I would have ended up here. You see (and I think my dad can attest to this) I was a complete rule follower. Never a detention . . . never a step out of line to draw attention . . . follow the cool kids and don’t make a spectacle of yourself.

Catholic school kid here . . . and not a formal art class until

I was a senior in high school. Take that in for a moment. My life now SCREAMS art, and yet I had no idea about complementary colors, composition, or the design principles. My first experience in Studio in Art, was Mrs. Hammond handing me a blank canvas, a few brushes, and telling me to go out and “Paint the Blessed Mother.” So, while all my friends were sitting in Economics class, I was propped outside their classroom window on a blanket on the school lawn. Don’t get me wrong, being within the lines provided me with a number of responsibilities my fellow students wouldn’t even dream of – my own book of class passes for “tardies”, keys to the school, and ultimately TRUST. Mrs. Hammond didn’t just let any kid go and paint the Blessed Mother. And my parents made sure I had every art material my heart wanted. I thought I was the bomb.

Imagine my first experience in a college art class. I’m waiting for class to begin; I get the syllabus. Chest puffed up and I’m ready for the professor to compliment my sketch or something, and they started speaking in a different tongue – design principles, three-dimensional representation, mediums, CLASS CRITIQUE . . . and gradually I started to slump lower and lower in my chair. I was completely OUT OF MY ELEMENT. Ever get that feeling in the pit of your stomach like, “what did I just get myself into?” I’ll never forget that. (SPOILER ALERT) You can see that it obviously didn’t stop me from pursuing art education. I had no interest in the family business of heating and air conditioning. But I made myself a promise that I would never let any of my students EVER feel the way I felt at that first moment in college.

So, let’s fast forward a few years into my teaching career. I’m the first art teacher in the school’s 100-year history. Talk about “Outside the Lines!” The school is a vocational high school, and I could tell you about the first open house when the alumni men stepped into my art room and were



appalled that I had replaced the aviation program – and just kept repeating “Where’s the plane?” But that requires pantomiming and gruff voices – I’ll elaborate another time.



This is where the pinnacle of teaching “outside the lines” happened: It is the day before the start of the school year. My HS is about to go into phase two of a building reconstruction, and my principal calls to tell me that I will be teaching art, for the school year, IN THE GIRLS LOCKER ROOM. Yup, if you thought you tuned me out for a minute, you heard right – I taught art in the girls’ locker room. It’s the title of my impending autobiography, but it will be on the FICTION best seller list because no person outside of the education field would ever believe that happened. I wish it had been the days of cellphones and selfies. You would’ve seen my drafting table slanted in the COMMUNAL shower – front legs propped with books because of the incline of the floor to the drain!!!! I don’t want to scare any newbies in the room. This is so FAR outside the lines that only Michelle Schroeder could’ve ever been put in that situation. I still cannot believe how ridiculous that was.



I can’t remember what I said to my union rep. I have no recollection of the details of my nervous breakdown. What I remember most, and thankfully I have photos to remind me, is the group of students who rose to the challenge. In that locker room, I screen-printed for the first time (come on, we had a hose and a drain right in the room). I remember an urban adventure that took us to a rooftop. I remember kids using real cameras and looking out onto the city with such excitement. I remember students creating a 20-foot banner that spanned the room for a backdrop at the Buffalo Philharmonic. Was it a hard year? I don’t remember. I remember all the good stuff – all the stuff we did “outside the lines.” That group of kids. I’m still in regular contact with at least 10 of them – all these years later. Colleges, and jobs, and babies – all these years later.



Around the same time, I found a NYSATA promotion for an art weekend at some place called “Sagamore” in the Adirondacks. I had a baby and a toddler running around the house. I am certain I’m one of the most blessed (and spoiled wives) you’ll find here. I looked at Ed and in that “outside the lines” moment, we talked about whether we could afford it and whether he’d divorce me if I went. (SPOILER



ALERT) He has supported me in everything I’ve ever wanted to do. And I think some of those people at the table with him probably helped him out that weekend.

I don’t remember the particulars from that weekend. I remember it was early spring and we woke up to snow coating the grounds. I remember a campfire and looking at Barry’s sketchbooks and this city kid’s first trip in a canoe. It was both TERRIFYING and MAGICAL. I recently found a lost photo and discovered that Donnalyn Shuster was right there with me – who knew?! But that trip outside the lines changed my life. It’s the reason you watch me dance like a fool when I reunite with one of my Sagamorons. It is the reason I smile ear-to-ear when faces I know pop onto a Zoom PD. It is the reason my daughters, Becca and Abby, know that my final wish is to have my ashes spread at the Great Camp Sagamore. It is why I choke up when I think of all the years I have spent, growing up in NYSATA.

MY art education really started in NYSATA. It started with conferences and regional PDs, and summer institutes. It has continued with art shows, and art-making meetups, and all the times I’ve been lucky enough to sit next to amazing artists in this very room. And during COVID-19, it evolved into an online art studio with the best people in the world – my Artners (or as Paula Westcott’s mom calls us “art nerds”). From our young newbies to our retired veterans, we are a microcosm of what the dream art studio looks like. Thank you my dear Sagamorons. Thank you my Artners. Thank you NYSATA family. Especially for making today one of the best days on record!

Listen, I could have stood up on stage and given you the latest data on Art Education, or some intelligent advice about dealing with what the state of art education is. But what I really want you to do is remember that girl in that first college art class with the pit in her stomach, and how she bravely stepped out of her comfort zone and found a world of art only the luckiest people in life find.

Step outside the lines – invest in NYSATA. It was the best thing this girl ever did.

Michelle Schroeder



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In Memoriam

Dr. Hope Irvine: Art Educator, Artist, Mentor, and Friend



A lifelong teacher of the Arts, Dr. Irvine was a professor of Art Education at Syracuse University and chaired that department for 26 years. Prior to coming to Syracuse Hope taught 24 years at Eleanor Roosevelt JHS 143 in Washington Heights, Manhattan.

An activist for the arts, she served as an advisor to Mayor Tom Young in Syracuse, the Everson Museum and the NYS Department of Education as well as running the state-funded Imagination Celebration in Syracuse, she was a Past President of the NYS Art Teachers Association and a Past Eastern Vice President of the National Art Education Association.



In our words:

I first met Dr. Hope Irvine at the 1984 NYSATA Conference at lunch. She had just moved to Syracuse, New York and taken the position of Chair of the Art Education Department at Syracuse University. Little did I know that with that chance meeting she would become my friend, mentor, and colleague.

I had already been teaching thirteen years when I met Hope and as, like her, I am a lifelong learner, was excited to take on the challenge of her course offerings, conference workshops, and her willingness to host NYSATA Region 3 events at the department. We worked well together on both of our NYSATA Annual State Conferences the State Imagination Celebration. We had a true respect for each other, considering I would call our many discussions “Suburban Syracuse meets New York City.” She trusted me with many, many student teachers as well as teaching courses for the department. I kept telling her that students needed to take at least one ceramics class since everyone “up here” uses clay and yes, X-ACTO® knives are fine to use in an art room.” We laughed over things like this. Humor was a huge part of Hope’s persona.

Hope could be tough but always fair, nurturing those who needed it, encouraging everyone to strive to be their best and most of all to always support and advocate for the visual arts in their schools and communities.

Cynthia Wells
Retired Baldwinsville Central School District
Adjunct, Syracuse University Art Education Department

Of the many lessons I learned from Dr. Hope Irvine, it was her passion for arts advocacy that stuck with me the most. She was a fierce supporter of arts education, not because the arts enhance other content areas, but because a well-rounded and robust arts education is meaningful all on its own. She trained her students to harness the arts to develop students’ critical and higher-order thinking skills, build fortitude, and persevere through all types of challenges. For Dr. Irvine, the arts were certainly not some decorative frills. She taught her students to demand adequate budgets and access to quality tools, materials, and supplies; advocate for the arts as the core of a well-rounded educational experience; and fight for the visibility of our programming in every K-12 educational institution across the nation. Those teachings have taken me far in my own career as an arts educator, moving from classroom instruction into a career in arts administration, where I live and breathe Dr. Irvine’s lessons every day. Her list of “197 Careers in the Visual Arts” still hangs on my wall as a reminder of the power of the arts to transform lives. I will never forget the ways Dr. Hope Irvine led with compassion, dignity, grace, kindness, and a wicked sense of humor; I feel lucky to have studied under her guidance and called her my friend.

Jessica Davis is the Academic Department Chair of Fine & Performing Arts at Lowell Public Schools and 2022 Massachusetts Art Educator of the Year



Hope Irvine could be a bit intimidating on the surface, but she had a soft and generous heart underneath it all. She had a gift for knowing what her students were capable of even before THEY knew it. After decades of teaching middle school art in Washington Heights, NYC, she had a wicked sense of humor and a lightning quick wit. Or maybe she had all that from birth! She pegged me for a middle school teacher from the start (you must be a special kind of crazy), and she was right. She always told me I would get my PhD, which I vehemently denied for several years. Hope was right again. She was committed, heart and soul, to her Syracuse University Art Education students and the Saturday Art Workshop students learning through art. Learning to think, using visual art as a language for thinking, was her goal for all her students, young and old. Hope was an accomplished visual artist and a tireless advocate for teachers. After almost thirty years as an art educator, I still hear Hope’s voice in my head and cherish the wisdom I learned from her. She was deeply loved and respected. Hope will be greatly missed by all who knew her.

Dr. Kathie Maniaci
Syracuse University

I first met Hope when I was 12 and she was 22. She was my best friend’s seventh grade homeroom teacher. By the eighth grade I got to know her quite well as she became my teacher for Art, Art Talent, and our Afterschool Art Club.

Plus we worked on the sets for the school play and even walked home together because we lived on the same street. We spent about 12 hours a week together and got to know each other so well I also became her son’s babysitter. In the 22 years before Hope moved to Syracuse, we literally grew up together. I saw Hope get her graduate degrees, teach college, become UFT Chapter Chairperson, a community activist . . . she became the Community Board #12 Chairperson, founded community Arts organizations, Public Arts Projects, a Reading Through the Arts program at the Cloisters, community Arts workshops for adults and children, a community Art Gallery and so much more. She inspired and encouraged me all the time, giving me advice in everything from make-up and Boys to educational and professional issues. When I had doubts, Hope would always encourage me, often saying: “Do it, it will look good on your resume!” When I became an art teacher (Of course, what else?) Hope shared her lesson plans with me and gave me great advice about everything from classroom management to rubrics. Over six decades, we played, socialized, shared friends, and laughed often. Hope was my big sister, confidant, best friend, and my lifelong mentor.

She saved me and shaped me but let me be me. I was so lucky to have her in my life . . . we all were!

Lauren Clark
Retired Art Educator, South Bronx

I have many fond memories of Dr. Hope Irvine. She was the head of the Syracuse University Art Education Department when I was in graduate school there in 1996 -1997. It was housed in an old nursery school building on Skytop. Our methods classes were cozy, and I was always entertained and mesmerized by her stories from her days teaching in the City. She was so funny and told us like it was not an academic version but reality in the schools. We would put on a student art show in the building from our Saturday morning classes. She would transform the cluttered space into an art gallery. We all laughed and worked hard but it was magical.

I would see her at the NYSATA conferences when I was teaching and would always have a spirited conversation with her. She helped me many times while at SU by listening, offering advice, giving tough love when needed and laughter as well. I have such fond memories of Hope and think of her often.

Jennifer Matott
Liverpool Central School District



In Memoriam



Sue Lane



Dr. Susan Lane, a long term NYSATA supporter and a Board of Trustees committee chair, passed this past April of 2021. Throughout her distinguished career, she was an innovator, collaborator, contributor, and teacher of new techniques and modalities. Dr Lane was a tremendous advocate of the Arts for all students.

Dr. Lane graduated from SUNY Oneonta in 1987 with a Bachelor's degree in Art Education, and received her Master's degree in Education from Elmira College. In 2012, she received her Doctorate in Teacher Leadership from Walden University.

Dr. Susan Lane began her Art education career in 1987 in Whitney Point, New York. She also held full-time art educator positions from 1990-1992 at Indian River School District in Philadelphia, New York. In 1992, Dr. Lane joined the Clyde-Savannah School District in Clyde, New York. At the elementary level, she developed a Pre-K to grade 5 STEAM art program. Sue served in numerous roles at Clyde-Savannah, including Fine Arts Department Chair, Teacher Mentor Coordinator, and member of the Positive Behavior Interventions and Support Committee. Dr. Lane also served as adjunct and collaborator at Syracuse University, SUNY Oswego, Jefferson Community College, Cayuga-Onondaga BOCES, and The Art of Education University in Iowa.



At the state level, a member of the NYS Media Arts Standards writing team, Sue is fondly remembered as an active contributor and problem solver in the development of the Standards. Her passion for excellence inspired others and came through in her work. She served as NYS Standards trainer, and a member of the NYS Arts Content Advisory Panel (CAP). Sue also served on the NYSATA Board of Trustees as an Advocacy Chair, published numerous writings, presented workshops at numerous conferences, and was the recipient of the 2018 NYSATA Region 2 Art Educator of the Year Award.

A traveler and practicing artist, Sue was excited to retire in 2019 and spend more time with family at her new home in Venice, Florida. Sue continued to teach as an Adjunct Graduate Instructor at The Art of Education University. She treasured her family and lovingly spent her final months with her daughter, Hannah; son, Drew; and her husband, John. She is survived by her

husband, John Lane of Venice, Florida; her son, Andrew Lane of Columbia, South Carolina; and daughter, Hannah Lane of New York, New York.

Her smile and personality were enlightening and infectious. The first image NYSATA has of Sue is that of a smile. The last image we have of Sue is that of a smile. Sue brightened and warmed up every room she entered with that beautiful smile, her endless positivity and enthusiasm, and her willingness to always be part of the solution. Sue was a good friend to many. Her optimism and grace will be sorely missed.

Contributed by Bob Wood

SAVE THE DATE

for the biggest professional development event of the year!

They say the one thing in life that is inevitable – is change. We just need to look around us to see changes in our society, natural and built environments, climate, technology, and the pandemic. Through it all, art teachers continually remain open-minded, flexible, and adaptive to the changes around them and their responses to those changes. They maintain this chameleon-like adaptability with support from their communities of practice. In other words, art teachers do not work alone. They work with colleagues, students, families, student teachers, administrators, paraprofessionals, college faculty, museum educators, community members, and so many others to sustain successful teaching and artmaking practices. We invite you to come and share the many ways you have responded to the variety of changes you've faced over the past year, so we can all learn from each other.

A Change In Climate is the theme of the 2022 NYSATA Conference. NYSATA seeks workshop proposals that promote positive change and encourage art educators to adapt and grow their practice in the face of the changing landscape of education in a post-Covid world. Some suggested connecting points include:

- art education for social-emotional health
- art for preservation
- artists who focus on climate change and the environment
- working with nontoxic materials and “green” alternatives
- art and social/political activism
- art for equity and social justice
- collaboration for change
- new platforms and methods for teaching in a digital world
- art lessons about change
- artmaking for personal and professional growth
- advocating for the critical role of art education within a changing education arena
- student choice and student voice

NYSATA has partnered with the DoubleTree Hotel in Binghamton, NY for this in-person event, November 18-22, 2022. Watch your email and the NYSATA website for more information and a call for workshop proposals due May 1.

Workshop proposal form is open at www.nysata.org/2022-conference-workshop-proposal.

Registration begins in early September. Watch your email and www.nysata.org/2022-conference for updates.



a CHANGE in CLIMATE

NYSATA 74th Annual Conference
DoubleTree Hotel, Binghamton
November 18-20, 2022

Incredible Keynote Speakers
Over 100 Workshops
Commercial Exhibitors and
College Showcase
Student Scholarship Winners
Student Art Exhibit
Hands-On Studio Workshops
NYSATA Awards Events
President's Dinner/Reception
Members' Art Exhibit/Auction
Whova Conference App

Notes from Albany



David Seligman

Associate in Instructional Services, Visual Art, New York State Education Department

Time is one of the most commonly used nouns in the English language. We run out of, save, and count it. Our cells themselves run on a cycle ticking an imperceptible clock within us. Throughout history humans have created myriad means of measuring the passage of time, the movement of the sun or moon through the sky, a thread of connection between *before* and this moment. Yet, it is also hard to describe how plastic time can be; gravitational time dilation explains that time moves faster at higher altitudes, but in certain moments we can feel like masters or navigators of the minutes; watching the sun rise above the horizon, the blooming of a moonflower at night, the way time can fly when one is enmeshed in a project, and the slow march of waiting. Time can be a foe in the classroom; a limit or obstacle to the process of art making and reflecting upon that work; the bell rings, the next class comes. Time can also be a gift, a precious space to create, and envision. Time, its passage and measurement can also be a source of inspiration for differing visual artworks. Compare Salvador Dali's [The Persistence of Memory](#) (1931) with the Limbourg brothers (and others) [Tres Riche Heures Du Duc De Berry](#) (1411-1489). In Dali's iconic surrealist work of clocks melting, some authors suggest that Dali may have been inspired by Albert Einstein's [papers on the theory of relativity](#); a premise Dali rejected, though the melting watches seem to epitomize the distortion of space and time that physicists describe and all of us experience. The *Tres Riche Heures* displays a more quotidian understanding of time as a book of hours and contain both religious and everyday seasonal imagery. The work itself, started by the Limbourg brothers was continued after their death by other artists, making this work both a monument and calculator of time.

I am excited to announce that the Individual Arts Assessment Pathway (IAAP) Pilot is in its beginning stages. The IAAP will be a 4+1 graduation pathway where students complete a locally determined sequence of three units of study and submit a final portfolio of curated artwork and artistic process evidence that meets the [Learning Standards for the Arts](#) at the High School II Accomplished level. Selected pilot schools were notified in early January of their acceptance into the pilot and IAAP discipline specific implementation

guides and professional development modules are forthcoming on the department's [IAAP webpage](#). Selected districts will complete the IAAP implementation process and begin their first unit of study in fall of 2022. More updates and information are forthcoming.

Additionally, course level arts education data has been submitted to the [Arts Education Data Project](#). It is anticipated that New York State's Data Dashboard will be live in the first quarter of this year. The Arts Education Data Project is a collaboration between Quadrant Research and State Education Agency Directors of Arts Education ([SEADAE](#)) with 38 states currently participating.

Finally, the NYS Education Department also announced that the [New York State Summer School of the Arts \(NYSSSA\) will offer a total of \\$150,000 in scholarship opportunities](#) for high school students to attend regional summer arts programs for summer 2022. Applications will be accepted through May 1, 2022. The goal of the scholarship program is to promote access and equity to arts education by providing need-based grants to low-income students pursuing summer opportunities. The scholarship application will evaluate financial need and will not include an audition or portfolio component. More information can be found on the NYSSA [website](#). To be eligible to apply, students must be entering 6th – 12th grade in fall 2022, live in New York State, and select a New York State-based summer arts program including music, theatre, dance, creative writing, fine arts, design, and more. Individual grants will range from \$250 - \$5,000 depending on financial need; grant amounts will pay up to 90% of the program cost.

I know this has been a complex and sometimes challenging school year. Thank you for all that you do to keep the Arts alive for our students in uncertain times.

Please let me know if I can be of assistance at David.
seligman@nysed.gov.

Sagamore Summer Institute

Sagamore is Right Around the Corner!

Beth Atkinson & Michelle Schroeder



This year we plan to be in person at beautiful Great Camp Sagamore for our NYSATA Summer Institute from July 30th through August 5th. This year we will have 4 week-long strands along with our regular “smorgasbord” program where we dabble in a little bit of everything. Our strands will be Printmaking with Jen LaCava, Plein Air Drawing and Painting with Paula Westcott, Book Arts with Beth Atkinson, and Independent Study with Cindy Henry-Wood. Our regular program will touch on each of the strand areas plus a session of Basket Weaving with Kelley Hedin, a book exchange project with Monica Schor, and Figure Drawing with Sheryl Levine. Our excursion this year will be to the spectacular Buttermilk Falls where we plan to spend the day drawing, painting, and photographing the beauty that is the Adirondacks. As usual, we will have our two outdoor

educators, Wayne Fisher and George Steele, with us who will guide us on hikes and teach us about the stars along with leading our annual campfire sing-a-long.

The NYSATA Summer Institute at Great Camp Sagamore is not to be missed. There are numerous opportunities for teachers to connect with their peers from around the state and become revitalized as an artist. If you are retired, it’s a chance to share your experiences as an art educator and explore the art you may not have had time to accomplish while you were still working. If you have never attended, mark your calendar. It truly is a life changing experience.

In the past, we have offered 3 scholarships, the full tuition Barry Hopkins Scholarship which is open to any NYSATA member who is currently teaching and has never attended our in-person program, a full tuition Retiree Scholarship which is for any retired NYSATA member who has never attended our in-person program, and a Sagamore ½ tuition scholarship open to any NYSATA member, currently teaching who has never attended our in-person program. This year we have added one more full tuition scholarship, the Region 9 scholarship which has been generously donated by Region 9 and is open to any NYSATA Region 9 member, preferably one who has never attended our program.

This year’s scholarship winners are-

Barry Hopkins Full Scholarship: Brian Payne - Region 1

Sagamore ½ Scholarship: Sharon Alexander - Region 7

Retiree Scholarship: Ida Owens - Region 8

Region 9 Scholarship: Christina Valente-Linares - Region 9





Thoughts of Sagamore 2021

Kirsten O'Brien

- January 2020: when I discovered the Barry Hopkins Art Educator Scholarship. I was having “one of those days” in school and in life. Scrolling the NYSATA site I stumbled upon the Summer Institute page. I couldn’t help thinking the camp sounded like a dream. Having nothing to lose, I busied myself getting the application complete in time to overnight it; the deadline was the following day!
- It wasn’t until a few months later that I got the phone call letting me know I was awarded the full scholarship to attend camp. I was over-the-moon excited, but I still didn’t have any idea how grateful I would be for the opportunity until I actually got the chance to go.
- We all know what happened with the rest of 2020. Thankfully, the scholarship was held for me to attend this past August.
- August 2021: I was finally able to experience the magic of the Summer Institute. I knew no one, had never been to Camp Sagamore, and had no idea what to expect. I am thankful every day that I gave myself a giant push out of my comfort zone because I built lasting relationships with the best of the best artists and art teachers in the state. The collective level of skill was astounding and inspiring. Yet, it is matched with such great humility. I have never been surrounded by more genuinely supportive and encouraging people in my life.
- If you have the chance to attend the Summer Institute, you will gain an understanding that yes, the grounds are beautiful, the peacefulness of the lake is amazing, the stars in the sky are captivating . . . but the magic of camp is found within the people who attend. There is such great value in spending a week away with people who are truly like-minded. Conversations encompassed life, school, and art. I left camp refreshed and rejuvenated, with new energy to bring back to my classroom, my personal life, and my own art.
- At the time I submitted my application, I had no idea what that moment would eventually mean to me. I truly believe I was meant to find the Summer Institute when I did. I am not only grateful but truly honored to have had the opportunity to go to camp. I can’t wait to learn and grow alongside this group for years to come.
- I encourage everyone who is at all interested in the Summer Institute to apply for the scholarships, you will never regret it.

Registration of our 2022 program opened on February 5th. Our program is limited to 62 participants, so it fills up fast. More information about our program can be found at the NYSATA website under the Programs tab. If you are curious about Great Camp Sagamore and want to get a sense of the accommodations and location there is a wonderful short video at <https://youtu.be/OI6PtZ4s7kg> where Bob Vila from *This Old House* takes a tour of the camp.

Scholarship applications for our 2023 NYSATA Summer Institute will be available in the Fall of 2022 and registration for 2023 will be open sometime in late 2022 or early 2023. Check the NYSATA website for more up-to-date information.

Introducing: 15 Minutes Makes a Difference

Dr. Samantha Nolte-Yupari, Advocacy Chair

In 2014 in an *Artsblog* post, Americans for the Arts noted that 93% of United States citizens believe the arts are vital yet, 97% of elementary schools have no dance programs, 96% of elementary schools have no drama programs, and our existing music and visual arts programs still “fall well short.” Why with such broad ranging support, do so many policymakers resist changing our educational systems to match the interests and support of their constituents? How do we as leaders of our local arts communities help bring those values to life? Americans for the Arts (2014) notes that a big chunk of actualizing arts programming include Mandates, Money, Manpower (or Peoplepower, let’s update our gendered language while we change the world, shall we?).

Mandates, both federal and state, create layers of protection by requiring the inclusion of the arts. The arts thus, theoretically, become less vulnerable to budget cuts. But mandates need money for implementation. The Americans for the Arts estimated in that in 2014, we would need \$5.85 billion annually to create thriving arts programs. Still, mandates and money are useless without peoplepower. Peoplepower includes having a diverse pool of highly-qualified, appropriately compensated teachers in our arts classrooms and “a comprehensive plan to recruit, train, and support a qualified army of arts educators” (Americans for the Arts, 2014). Advocacy efforts often focus on one or all of these issues.

But, is it all insurmountable? When you stack these together it can certainly feel that way. Many of these are hot button issues for us as art teachers: salaries/compensation, subject specific professional development, adequate curriculum, and supplies budgets, support for curriculum, more time face-to-face with young artists, and so on, and on, until our heads spin. Until it feels hopeless. Historian and activist Rebecca Solnit (2016) reminds us that the self-defeating, limiting belief of “easy despair” is tempting to give in to. We think that if we can’t ever really win, then we can go down as “doomed, beautiful losers” (p. 20). But Solnit says, this

limiting belief denies our power. She also points out that “Authentic HOPE requires clarity – seeing troubles in this world – and imagination – seeing what might lie beyond these situations that are perhaps not inevitable and immutable” (p. 20). Elsewhere, hallmark arts educator Maxine Greene (1995) asserted that “it may be the recovery of imagination that lessens the social paralysis we see around us and restores the sense that something can be done in the name of what is decent and humane” (p. 35). If imagination is a prerequisite to making room for hope, and action follows hope, then those of us in the arts may be uniquely positioned to reach for change.



What is “15 Minutes Makes a Difference”?

You may have noticed some emails coming out from NYSATA entitled “15 Minutes Makes a Difference.” In terms of advocacy, especially when it comes to changing mandates, updating statutes,

building awareness – a squeaky wheel is great, but we need a cacophony of squeaky wheels to help make a difference. The Arts Education Partnership (2020) notes that, change must be supported by a loud chorus of voices including both “usual suspects” like professional arts education advocacy groups and “unusual suspects” like principals, school boards, legislators, parents, and students, etc. A diverse set of voices helps “turn a federal promise of inclusion of the arts into new policy and practice” (Arts Education Partnership, 2020).

Yet, time poverty (Berg & Seeber, 2016) is real, so we are working to determine out actionable tasks into chunks of about 15 minutes. Our hope is that when you see the “15 Minutes Makes a Difference” emails, PDFs, and resources you can support art education by taking action yourself and also by disseminating the information elsewhere. Feel free to use the PDFs or adapt the information for your own local community. At the heart of “15 Minutes Makes a Difference” is the notion that if we all do a little, a lot of momentum is generated.

What 15 Minutes are out there right now?

Graduation requirements: NYS is currently reviewing graduation requirements for high school students. Sharing your views on the importance of the arts in the high school curriculum, especially sequential arts courses and advanced studios beyond introductory level requirements, can protect the vibrancy of our high school art programs.

Bills S4525 and S1788: NYS legislators are currently reviewing and will vote on Bills S4525 and S1788 in May 2022. S4525 and S1788 would revise outdated NYS education laws from 1951 (elementary) and 1958 (secondary) that do NOT include arts education as a requirement. S4525 and S1788 would add arts education to education law in NYS bringing state statutes into compliance with ESSA and current state education regulations.

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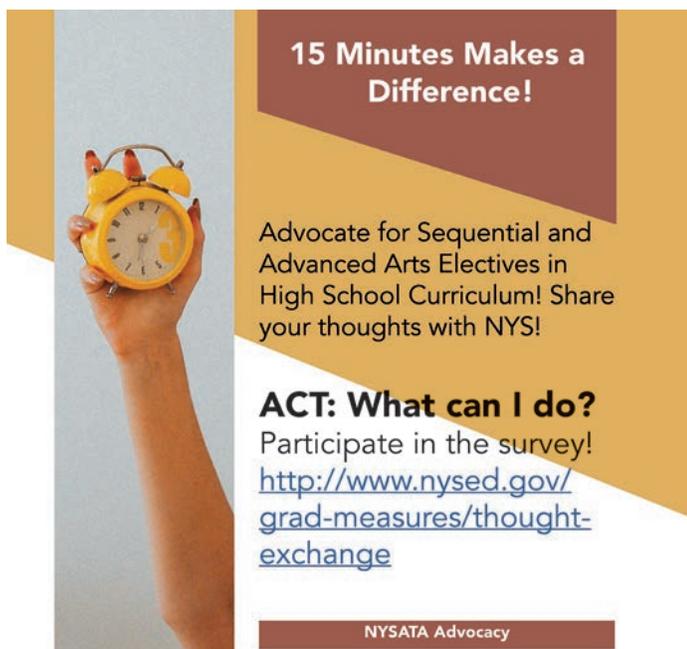
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15 Minutes Makes a Difference!

Advocate for Sequential and Advanced Arts Electives in High School Curriculum! Share your thoughts with NYS!

ACT: What can I do?
Participate in the survey!
<http://www.nysed.gov/grad-measures/thought-exchange>

NYSATA Advocacy



15 Minutes Makes a Difference!

Help require the arts in schools! Bills S4525 and A1788 come up for vote in May! Write your legislators!

ACT: What can I do?
Write a hard copy letter!
Sign with a real pen!
[Get addresses and a template here!](#)

nysata Advocacy 2022



Samantha Nolte-Yupari, Ph.D. is Assistant Professor and Program Director of Art Education at Nazareth College. She is a graduate of Penn State University. Her research interests include beginning art teacher experiences, place, story, and visual methodology. She recently won the Arts & Learning SIG of AERA's National Dissertation Award for her research about first and second year art teachers.

Youth Art Month

This year's 2022 Youth Art Month theme is *Art Connects Us*. This is a wonderful theme for the crazy year we have had! Art teachers know that art connects us.

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 art connects us! We are hoping you will join our award-winning art advocacy program as we enter our 13th 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: #MakeArtMonday2022
- Terrific Tuesday – Join NYS Youth Art Month Chairs every Tuesday night in March for a Facebook Live event. Shoutouts to programs, events and new ideas! Follow us on Facebook @YouthArtMonthNewYorkState
- Fantastic T-shirt Friday – NYS students, teachers, parents, and community members join NYS YAM to celebrate YAM 2022 by wearing your favorite Art shirt!

Join us for YAM spirit week: March 7th-11th



Make sure to share out on social media.
Use the hashtag #nysYAM2022 and tag us!

Facebook: @YouthArtMonthNewYorkState

Twitter: @youthArtMonthNY

Instagram: @yam_newyork

Legislative Art Show

Be sure to check out the information for the 2022 Legislative Exhibit

<https://www.nysata.org/legislative-exhibit>

This is the New York State Flagship Youth Art Month event!

Celebration Ideas

- March Madness Board – Create a famous artists or artwork board and have students vote. This can be done in person or virtually. Use Google Forms to collect the answers from week to week
- Have a virtual show for your students' artwork. Use Google Slides, PowerPoint or fun programs like Prezi. This can be as simple or as elaborate as you would like! Share with the school community, board members, and the students
- Create a special project students can do to celebrate YAM with the 2022 theme: *Art Connects Us*!

As always, share on social media, share with us: yam@nysata.org and please feel free to reach out with any questions.

We cannot wait to see how you celebrate YAM in your community and with your students.

YAM Flag Contest Update



The NYS Youth Art Month Flag design contest has come to a close! We received over 200 submissions and over 500 designs from K-12 students all across New York State!

The winning designs from elementary, middle, high school levels along with the overall winner will receive prizes from Blick and Golden Artists Colors. The overall winning flag design will be made into the 2022 NYS YAM Flag and hung in the Youth Art Month Museum during the 2022 NAEA Conference.



Overall Winner: Vanessa Espinoza

Grade 12

Babylon Jr./Sr. High School

Art Teacher: Pat Stork



**Elementary Winner:
Maegann Wright
Grade 6
Ellenville Elementary**

Art Teacher: Amy Mottola



**Middle School Winner:
Claire Lim
Grade 8
Plainview-Old BethPage
Middle School**

**Art Teacher: Daniel
Poplawski**



**High School Winner: Emma
Bronnekant
Grade 10
Plainview Old Bethpage JFK High
School**

Art Teacher: Mrs. Verdi

New York State Youth Art Month wants to thank all the participating students, teachers, volunteer judges, and our 2022 sponsors:

Blick and Golden Artists Colors!

Olympics of the Visual Arts

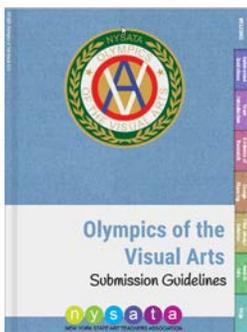


Register Your Teams Now for the 2022 Virtual Event

Anne Manzella

The Olympics of the Visual Arts Committee is pleased to share the Event Overview and Design Problems for the Spring 2022 OVA Event, our 40th Anniversary Year of OVA!

We welcome all NYSATA members to participate with their students. OVA will once again be facilitated in a virtual format for 2022, in the best interest of overall health, safety, and transportation concerns of the participants.



On the OVA web page, you will find guidelines for registration and submission along with design problems for the eight categories of participation: Drawing, Painting, Illustration, Sculpture, Architecture, Photography, Fashion, and Graphic Design. Teachers must be individual or district members of NYSATA to advise a team. Teams may enter in one of three divisions: Elementary (K-5), Middle Level (6-8), or High School (9-12). Registration is \$20 per team. There is no limit on number or type of team(s) per district.

OVA depends on its volunteer judges to make the event a success. Please consider supporting the event as a judge, using the link provided on the OVA web page. As always, we look forward to celebrating the creative and innovative design solutions of our students from across the state.

Please contact Anne Manzella, OVA Event Coordinator, at ova@nysata.org.

**SUNY POTSDAM
ART DEPARTMENT**
B.A. and B.F.A. degrees
in Art Studio and
Graphic Design & New Media
B.A. degree in Art History
Concentrations in
Ceramics, Painting,
Photography,
Printmaking,
Sculpture
Art Education
certification
program Pre K-12
Minors include
Museum Studies,
Pre-Creative Arts
Therapy, Journalism,
Film Studies,
Graphic Design & New Media

An aerial photograph of the SUNY Potsdam campus, showing the main building, a large lake, and surrounding trees with autumn foliage.

A photograph of two young women in an art studio. One is wearing a blue plaid shirt and glasses, the other is wearing a black t-shirt. They are looking at a book or portfolio together. In the background, another person is visible, and there are art supplies and a sign that says 'UCIAN FREIN'.

The logo for Potsdam State University of New York, featuring a stylized building icon and the text 'Potsdam STATE UNIVERSITY OF NEW YORK'.

Curriculum Committee

Artistic Sparks: Using the 2017 Standards

**Dr. Shannon Elliott and Robert Wood,
Curriculum Committee Co-Chairs**

Olivia Gude summed it up, “Has any art teacher ever reviewed the national or state standards for art education or a prevailing list of elements and principles and declared, I feel so motivated to make some art?” (2007). How then, do we as Art educators, bring the Visual and Media Art Standards to life? The key is in remembering how we got here in the first place – our love of, and need to make, art. The key is in remembering that art has been around for millennia and long before the existence of Dow’s elements and principles language that has dominated art education in the past 40 years.

The 2017 NYS Learning Standards for the Arts (<http://www.nysed.gov/curriculum-instruction/arts-standards-implementation-resources>) help us to re-focus and re-emphasize the reasons we humans make art. This shift is exciting and long overdue. The Standards are here to help art teachers create the space for students to communicate their thoughts, ideas, and emotions about art and life. This intersection is where authentic art is made. In other words, “While the teacher is the person charged with delivering the content, the student is the person who shapes how best to teach that content” (Emdin, 2016).

To this endeavor, we are launching a call for *Lesson Sparks* from the NYSATA membership. This is not your mother’s lesson plan swap. Our goal is to gather and share meaningful and relevant creative problems you have designed for your students that are anchored and inspired by the 2017 NYS Learning Standards for the Arts.

Kelly Hanning is an artist and art educator working in the Gates Chili Central School District. She teaches students in kindergarten through 5th grade, and works to incorporate student voice and choice within daily curriculum. Kelly also adjuncts for Nazareth College’s Art Education program and oversees the school’s Saturday Art program, fostering student-centered pedagogical practices among pre-service art educators. Here is an example of Kelly’s practice:

Lesson Title: Postage with Purpose

Anchor Standards Addressed:

VA:Cr1.2.4 a. Work individually and collaboratively to set goals and create artwork that is meaningful and has purpose to the makers.

VA:Re7.2.4 a. Analyze components of visual imagery that convey messages.

VA:Re9.1.4 a. Apply one set of criteria to evaluate more than one work of art.

It is important for young students to learn about social justice and artistic activism because it empowers them to think about an issue larger than themselves while reinforcing the fact that their voices matter. As future policymakers and citizens of the world, students need to know that their concerns are important in shaping society. No matter what age you are, your art can make the world a better place.

This lesson link below walks through an elementary social justice project where students learned about artist activists, researched social justice causes, and created artwork that advocates for a chosen cause. Students ultimately mailed their work to local policymakers, reflecting the ways in which social justice pedagogy can enact positive social change, while amplifying student voices.

https://youtu.be/oXRi7aK1k_E

NYSATA looks forward to sharing your Lesson Sparks! Stay tuned for Curriculum e-blasts and submission prompt information on the nysata.org/curriculum page.

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Source Citations

Dow, A. (1920). *Composition, A Series of Exercises in Art Structure for the Use of Students and Teachers*. NY: Doubleday, Page, & Company.

Emdin, C. (2016). *For White Folks Who Teach in the Hood . . . and the Rest of Y’all Too: Reality Pedagogy and Urban Education*. Boston, MA: Beacon Press.

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Professional Development Committee Report

Mary Wolf

On Thursday, February 17, 2022, Buffalo-based puppeteer, graphic designer, and podcast host, Cameron (Cam) Garrity, led a virtual NYSATA workshop entitled *Mascot Re/Making with Cam & Willie*. Garrity is part of the Daemen College marketing team and Graphic Design program alumni. In this professional development session, NYSATA members learned more about the goals of graphic designers as well as the process this graphic designer took to “remake” his college’s mascot, *Willie*.

“Willie the Wildcat” is the Daemen College mascot, worn by a student to events and public celebrations. Because of the onset of COVID restrictions, there were heightened health-related concerns about several people wearing a mascot head and how to properly sanitize it between wearers. How to sustain and perpetuate *Willie’s* presence and performance was the challenge.

Garrity honored the legacy of all the mascots the college had over the years and shared how COVID inspired him to revise their current mascot into one that is more contemporary, friendly, relevant, and engaging. When the *Willie* suit was sidelined due to COVID, he wanted the mascot to live on and therefore created a 2-D version which serves as a sort of logo for the college. He partnered with fellow designer and puppet master Adam Kreutinger, an art educator active in western New York, to make *Willie* into a versatile puppet.

Garrity showed how *Willie* was physically taken various places around western New York, photographed and video recorded in ways the traditional mascot could not be. Garrity said the puppet could do so much more than the original Wildcat suit both physically and virtually. He described two important aspects of his artmaking process including **engagement** and **foresight**. With simple yet powerful examples, he showed how graphic designers **engage** viewers by making them think and spend time with a graphic image that actually has less information than its original referent. And quoted the character of Kevin from *The Office* who said, “Why waste time say lot word when few word do trick” to further stress his point. He discussed how **foresight** helps graphic designers using a quote from *Beauty and the Beast*: “At least I got to see you one last time.” He explained if you know your end goal line and what you want the viewer to take away, you have the direction for your work.

He asked attendees what their mascots were and recreated them on the spot giving the attending art teachers ideas for remaking their own mascots. Attendees discussed how their students could remake their school’s mascot or create new original mascots for clubs, organizations, and other groups of which they are a part.

Garrity inspired one attendee who shared that she wanted her elementary students to create a mascot out of an object rather than a pre-existing mascot. Another attendee shared ideas for having high school students go into the community to create mascots for local businesses as authentic graphic designers. The group discussed how this mascot makeover idea could also relate to social justice and contemporary

issues related to the need for changing mascots, using the Washington Redskins rebranded as the Washington Football Team and finally the Washington Commanders. Another art teacher discussed making their students’ 2-D designs into 3-D puppets. The group further discussed taking the 2-D or 3-D mascots around the school and community and having students photograph them doing different things at different places.



I always say good ideas lead to more good ideas and that is what happened in this professional development. The possibilities for where you could take the information Cameron Garrity shared are endless. I encouraged attendees to incorporate what they learned into a lesson and share the results at the NYSATA conference in November and in the next NYSATA News. We hope to see the work they and their students do based on Garrity’s work and presentation. We also hope to see more art teachers at future virtual professional development opportunities.

Please take a minute to complete this survey to help us plan future virtual PD opportunities. Thank you! <https://forms.gle/6cmm15976EsNdbVw6>

Cameron Garrity’s website - <https://www.camgarrity.com/>

Adam Kreutinger’s Puppet Nerd video channel on YouTube: <https://www.youtube.com/channel/UCJJ8gXdnTFLHhZrNwXllaSA>

Kreutinger’s Puppet Nerd website with blog, resources, and connections <https://puppetnerd.com/>

Retiree Roundup

Beth Atkinson

This year at the annual NYSATA Conference in Binghamton, retirees had an opportunity to meet, catch up, and share some of their experiences in retirement and then have a discussion on how NYSATA can still be part of our lives even though we are no longer in the classroom.

NYSATA, as you all know, is an organization that relies on volunteers to continue to secure wider recognition of the vital importance of educating through art, and that's just part of our mission. So, what can we do as retirees to help our colleagues who are still on the front lines? We need our retirees to stay active with NYSATA. NYSATA is not just for pre-service and in-service educators; retirees are a wealth of information and ideas for the classroom. Share those years of experience! As we all know, when you are an in-service teacher, it's hard to get everything done. Being retired allows us a little more time to do the multitude of things that NYSATA is responsible for.

NYSATA needs our retirees! Here are some ways to be involved:

- Come to the conference! Volunteer to help on the conference committee. There's registration, the Silent Auction, help hang the members' exhibits, donate a piece of work to the members' exhibit, present a workshop, take hands-on workshops, plus so much more. The conference is a great place to catch up with old friends. Just because you're not an in-service teacher anymore doesn't mean that there isn't a place for you
- Volunteer for a committee. We have so many! Check out the NYSATA website and see if there's one that you feel you could contribute to
- Help with the Olympics of the Visual Arts! We need adjudicators and event volunteers. If you have never been at one of the OVA events, you really need to check it out. It is one of the most incredible programs that NYSATA sponsors. Contact Anne Manzella at ova@nysata.org
- How about getting trained as an adjudicator for the Portfolio Project? Or just help your region with organization of their Portfolio Project Day. Get in touch with Matt Wilson on how you can help. portfolio@nysata.org
- Each region has so many local events that they could use help organizing: student exhibits, member exhibits, workshops, museum visits, etc.
- How about helping with NYSATA's history. There are years of NYSATA historical documents that need to be scanned and organized. Past President Lisa Lawson has been working to preserve NYSATA's rich history. She would welcome the help historian@nysata.org
- Write an article for our award winning NYSATA News. If you have an idea that you think might be good for one of the publications send it to nysatanews@nysata.org

And finally, let's be sure we keep in touch. Send us what you are doing in retirement, working on your art, entering exhibits, volunteering etc., and we will include what we can in our Retiree section of the *NYSATA News*. Email us at retirees@nysata.org

NYSATA needs all of our members to be active in our organization. Think about how you can contribute and join in to continue to help make NYSATA the outstanding organization that it is.



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the NYSATA news

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

Call for Contributions

Calling for Contributors to the **SPRING/SUMMER 2022 NYSATA News**

Adapting to Change

This digital issue of the NYSATA News will be online mid-JUNE 2022

Deadline for content submission is MAY 1.

Our teaching environments have been transformed by multiple forces over the last 2 years. What are art teachers doing to adjust to new demands, anxious students, stressed parents, fretful administrators, unpredictable circumstances, and disturbances in their own personal lives? How are we establishing and sustaining connections that have been relentlessly tested? Art educators and their students come together in the art room with their own backgrounds, interests, strengths, and assets. How does art help students and teachers connect and address the changes in classroom climate and our various personal challenges and needs?

These are some ideas that might prompt you to share your experience:

- What have you changed in your curriculum in response to the last 2 years? Have you adopted new instructional approaches? Altered your personal care?
- While protecting student privacy, share strategies and stories of ways art has helped your students, or you, to identify, address, and overcome obstacles related to disabilities.
- How squarely have you faced and integrated potentially fraught issues of racial or social equality? Have you created new learning segments that are more inclusive or diverse?
- Have you turned over control to your students in some way – allowing more choice, more self-directed exploration? How has this approach helped your classroom and teaching?
- What resources or methods have you used to restore a sense of well-being and healthy partnership to your classroom? Meditation? Democratic discussions? Gallery walks or shows? Have you created assignments that improve your classroom's emotional atmosphere?
- What effective steps or practices have you taken for weathering change successfully while caring for yourself and your students?

Remember – student artwork (with permissions) is always more than welcome, along with examples of your own plans and rubrics.

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. Please submit your work as an MS Word document – but a Google Doc is acceptable. Do not insert images into your text – indicate image placement by inserting a number; images should be numbered, and a separate list made of their captions – art work needs to be titled with media. Images should always be submitted separately from the text.

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

Finding Your Artist Circle

Sharon Ciccone

Editor's Note: making time to share with friends can be a first step to artistic growth. Sharon Ciccone and her circle of artist/teachers found a wealth of resources and inspiration in and through each other.

“Most things look better when you put them in a circle” Banksy

It was in December of 2019 that I felt an intense urge to gather a group of artists of different ages and artistic styles. I wanted to form a safe and inspirational environment for sharing personal artistic work. I approached five friends whom I admired and knew that I would benefit from their collaboration. I was overjoyed when each artist jumped at the chance and said yes. We all shared professional and personal artistic interests. We all had a desire to improve. I had assembled an Artist Circle.

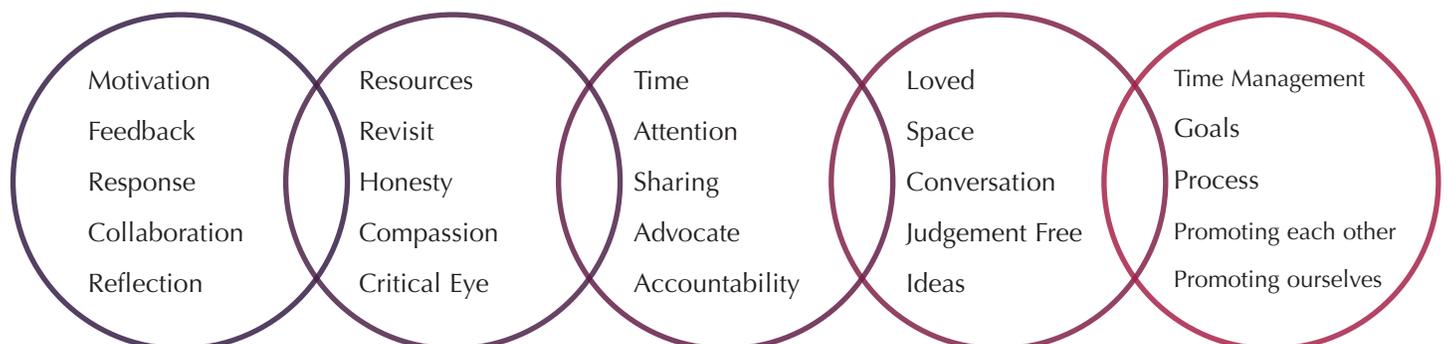


Top Row: Amanda Buhler, Monica Schor, Sharon Ciccone (me)
Bottom Row: Gina Palmer, Kelley Heden, Christine Attlessey-Steger

“Be brave enough to start a conversation that matters” Dau Voire

The first evening we met at my home over dinner. Everyone brought to the table their own insecurities, life experiences, and works or ideas in progress. We started by individually writing down what we hoped to gain from the group. For years I had nurtured my teacher's soul to the detriment of my health and the artist's soul. That night while I fed everyone with food from the heart, they each fed me with inspiration and love.

During our conversation, I wrote down what we were looking to gain from each other:



The following are the ideas that we wanted to explore as artists:

- Developing a language
- What I like and can do
- Who I am as an Artist
- What I want my art to be and what I don't want my art to be
- Looking at the body of work, not just the individual work, finding the commonalities and the voice
- Words and visual moments/the juxtaposition of the two
- To deconstruct and distill the essence of a thing
- Finding space – reclaiming what is ours, doing what is necessary to move forward
- Joy in the making
- Have a sense of humor and whimsy about the work
- New and innovative techniques and materials to inspire
- Working with the conceptual
- Collecting and mapping
- Synthesis of identity
- Going beyond self-imposed boundaries and ways of working
- Language in the layers of shapes and color
- What I can do now
- Severe or gentle restrictions

“To be bold is to set fear behind you” Byron Pulsifer

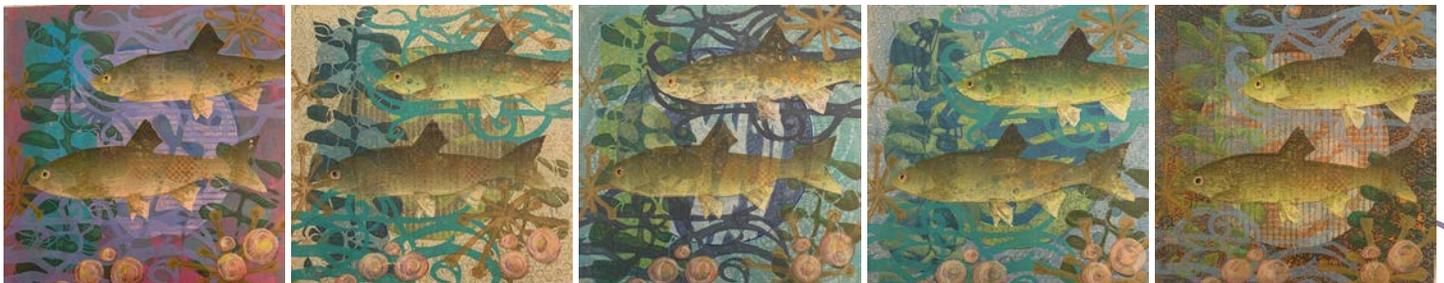
After defining our process, we began to share our art. Some brought sketchbooks, a computer filled with images, small works in progress, and some just ideas. Because I was the host, I took the biggest leap and took out all my work. Spread out on my kitchen counter was every insecurity I had, laid out for all to see, and ready to be picked apart. What happened was that my guests spent a long time studying my work and asking probing questions. Everyone started to see what was important to me: my consistent techniques, love of collage, and use of color. The input I received allowed me to move forward with bettering my work and to chart new paths to explore.

I learned that night that I didn't have a monopoly on insecurity, and that was comforting. At the same time, the confidence on display was inspiring. By the end of the evening, it was evident we'd cultivated a trust in each other that would allow us to flourish. I knew that I could reach out to anyone in the group to get feedback, collaborate, or share and develop ideas. This was a gift! The evening concluded with some final thoughts and a challenge to complete before the next meeting.

“If it doesn't challenge you, it doesn't change you” Fred Devito

The following was our first challenge and a way to jump start creative thinking called the 11 Circles Challenge. I discovered the challenge in Carolyn Eckert's book: *Your Ideas Start Here: 77 mind expanding ways to unleash your creativity*.

The “11 Circles Challenge” is an experiment in limiting criteria. Each artwork had to contain 11 circles. It could be a photograph that manipulates objects that are circular, going on a photo scavenger hunt to find 11 circles, or creating an original artwork. We each interpreted the challenge in our own style. I took it a little too far and made 11 original monotypes from handmade stencils inspired by my trip to Alaska. Each contains 11 circles.



Up Stream, Monotype, 12" x 12", by Sharon Ciccone

“What began as Eleven Circles (originally conceived for encaustic collage) grew to endless circles on envelopes, some meditation on cloud mail & the USPS and up-cycling with friends” Gina Palmer



Blue, Gina Palmer



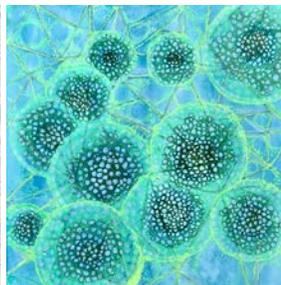
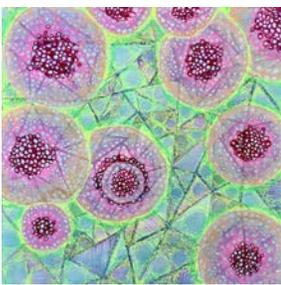
Red, Gina Palmer



Monica Schor



Kelly Hedin



Amanda Buhler

If you would like to see more examples from other artists, visit 11circles.tumblr.com

If you are interested in checking out Eckert’s book it is an easy and fun read packed with ideas for jump starting any creative project. The book itself is broken into three sections for beginning any process.

Gather: To bring together information piece-by-piece from as many different sources as possible. Accumulate things you like, things that might not work . . . don’t think, just collect. You are gathering inspiration.

Break: To take a step back, sort, assess, discard, and percolate. Figure out what you can keep, toss, or save for later. Break it down to move forward.

Build: To take what is good, think, work, and move forward. Organize or assemble the parts into something new. Your idea takes shape.

“When my circle got smaller my vision became clearer” Trent Shelton

It was only two months later that COVID-19 hit. Our group had just started and only had the opportunity to meet in person twice. As we grappled with the isolation and the challenges of the new school-teaching paradigm, it was this group that kept me going. We started meeting every Friday via Zoom to check in with each other and to make artwork. We sat in our studios with whatever project we had or just a sketchbook in hand. We talked, made art, and laughed. I am so thankful for the support of these brilliant women and blessed that we can once again meet in person.

The last two years have been about pivoting and revisiting narratives. Working collaboratively in our small group has provided many opportunities for feedback and prompts that have sent me in new directions, with loads of support, honest feedback, and inspiration. For all of this I am GRATEFUL!!! – Gina Palmer

Little did I know that our first gathering would evolve into one of the most important, stabilizing, and essential connections that I needed these past two years. Our group sessions became one of the few “somewhat normal” interactions in an uncertain world. Although we spent a few moments of each session comparing our pandemic woes, we always circled back to our work as artists and shared how we are growing, what we are thinking about, and

actions we were taking. Being part of this group helps me relate to my students. We ask students to share, reflect, plan, explore . . . all of the artist habits that contribute to becoming a better artist. I am so very thankful that I have a supportive space in my artist circle of incredible creators, thinkers, givers, and friends. – Amanda Buhler

When kindred spirits unite, magic happens – Kelly Hedin

“Children see magic because they look for it” Christopher Moore

I have been sharing the beauty of a small circle, but as an elementary teacher of 27 years, my circle of influence has been 5-11 year olds. There is nothing more joyful than a child's work. The impulsiveness and lack of fear to jump into a painting making big bold marks and splashes of color that I would never dream to combine, is the gift of childhood. I have completely lost the fear of making a mess in my own art. From my students I have learned that creating layers of color and texture intuitively without a plan brings out the child in me. I know that eventually the mess will take shape and that I will find the meaning within the marks from just doing what feels good. Most of all the intensity and magic of color have influenced my own color palette. What can you learn from your circle of students?

Your circle should want you to win. Your circle should clap the loudest when you have good news. If they don't, get a new circle. My teaching circle and greatest inspiration for art education has always resided in NYSATA

When I first joined NYSATA in Region 7, it was from an invite from a close friend who had been involved for many years. I was surprised by the passion and dedication each person exhibited for volunteerism. It was such an uplifting experience to be among teachers that shared the same passion for art education. I became a county coordinator and eventually the chair. I served on the Board of Trustees and chaired the Elections Committee. Eventually I ran for vice president and then ran for president of the association.

My time in service widened my circle of influence and was probably my greatest source of pride. I can never replace the knowledge I gained from so many brilliant educators. I still serve locally now that I have moved into the position of past president. I can never leave this circle as it feeds my need for learning, companionship, and a group of dedicated cheerleaders that truly care about your wins, good news, and strides toward excellence in art education.

“The end of one journey is the beginning of the next” Joseph M. Marshall

It is eye opening to me to know that I am four years from retirement. My time in education is coming full circle. Although four years is still a long time, I know how fast the last two have gone. I have learned to simplify my life and say no to the things that do not push my goals further. I have found my art practice that I lost for so long.

My art circle has inspired and supported me to work harder and more joyfully, with less insecurity and more confidence. My new year's resolution was to share my work publicly. I try to weekly publish work in progress on social media and I have just published my unpolished website. I have learned to let go of perfection, take risks, and know that everything is a work in progress. It will all grow in time. I have joined an online artist community as well that is really pushing me out of my comfort zone and expanding my circle to a global community.

“To have what you have never had, you have to do what you have never done” Roy T. Bennett



Sharon Ciccone is an art educator of 27 years at the Spackenkill Union Free School District in Poughkeepsie, New York. Sharon earned both her BS and MS in Art Education from SUNY New Paltz. Sharon graduated from the National Art Education Association (NAEA) School for Art Leaders in 2015, was named New York State Art Educator of the Year in 2020, and Eastern Region Elementary Art Educator of the Year in 2021.

Sharon served as Region 7 chair and representative to the Board of Trustees, elections chair, and vice president before assuming the role as president of NYSATA. Sharon also served as a delegate for the NAEA Delegates Assembly. She strongly believes that all art teachers can be leaders in the classroom, their school, their districts. Serving the NYSATA community was an honor she will always hold dear.

Follow Sharon's journey on Instagram and Facebook @sharonLCiccone and her website SharonLCiccone.com

What My Art Slumps Taught Me

Stephanie Palazeke

Editor's Note: Stumped? Slumped? Struggling as you try to wade your way through the lukewarm oatmeal of life? Stephanie Palazeke has some advice for you: as an artist, a teacher, a partner, an explorer.

We have all experienced periods of what I call an “art slump”; maybe you feel intimidated by a medium or can’t get any ideas. Maybe you’re bored with making the same old thing all the time. Maybe you are focused on housekeeping, being a supportive family member, or concentrating on getting through one day at a time and you can’t even begin to think about making art. Maybe your mind is struggling to process the collective trauma we’ve been experiencing for the past two years (more on that later). Maybe you have all the time in the world and zero motivation. Or maybe you just don’t want to make art.



Failure Toss

My experience as a teacher spans five years in public education and five in higher education (with some overlap). As a newish teacher, I’m still transitioning from the art school expectation of producing quality work all the time to a full-time teaching schedule which generally prevents such productivity. While I am working on disassociating my productivity levels from my worth, an art slump can really take a toll on my self-esteem. I might think “What kind of art teacher am I if I’m not making art?”

As I am going through an art slump, I



Frustration

am not conscious of what is keeping me in the slump. It’s only after the slump is over that I can take note of how I was feeling and what helped me overcome my roadblocks. I’d like to share with you some of my personal realizations about what has kept me from making art and what helps me out of my slumps so you can start thinking about what might work for you.

Art is how we process what’s going on around us through questioning, play, and experimentation. It’s our response to the natural world and leaves a record of our systems, beliefs, and rituals. Constantly digesting, analyzing, and synthesizing these responses can get draining. **Slumps are a natural part of the process.** They are frustrating, but we will burn out without these periods of rest. Your slump could even be a manifestation of burnout. Consider creating a balance between making, consuming, and resting from art.

Sometimes you have too many projects you want to work on. For example, each summer I write a list of goals for my studio time and I found that trying to make video art, improve my photography, write a novel, start a *YouTube* channel, and learn Mandarin was way too much to fit into the span

of two months. I had to **learn to compromise** so I could put more energy into a few great projects instead of spreading myself thin. I finally let go of the novel I was “writing” for ten years because I realized it was keeping me from putting energy into projects I was passionate about. This can happen on a smaller scale, too. Sometimes I want to create five new artworks for a show I’m entering and I end up submitting one new piece and two previously created pieces. I’m always proud of the one new piece I made, so the compromise is usually worth it.

Another way to beat an art slump is to **show up consistently.** Maybe it’s every Monday at 4:00 or maybe you can show up every day – either way, that’s great! Showing up consistently is key to making something happen in the studio. If you’re not there, how is the art going to happen? When I first started teaching full time and couldn’t wrap my mind around how people worked and made work, I asked every artist I could about their habits. They ALL said they make a habit of showing up.

The couch is not a place for making quality work. I often feel physically exhausted so I want to make art while relaxing and it never really goes the way I pictured. I usually end up laying down with my project, a marker falling from my hand as I lose consciousness. As we learned from our work-from-home period, you need to separate your leisure and studio spaces. Having a designated desk or chair only meant for artmaking is a huge motivating factor because you know when you enter that space, you can only do one thing: make art.

You can't just CONSUME inspiration.

During a recent slump, I was watching a lot of movies and visiting galleries, but I wasn't actually processing much of what I saw. It helps to keep a journal or send a photo to a friend with a little bit of information to make you actively think, rationalize, respond, feel, and relate to what you've looked at or watched. I have a movie review journal so I have to reflect on a film after watching it. I have a poor memory so this helps me internalize what I saw – bonus!

Fine art isn't always what fills your soul with joy.

I personally feel a pressure to only make work that could be shown in a gallery (sketching and practice aside). I once came out of a slump by making silly music videos with homemade costumes for my co-workers. It's not gallery worthy, but it's art and it made me feel good. Isn't that the point?

5 Ideas for Getting Out of that Slump!

- 1. Stay connected with your local art scene**, either in person or online. Seeing unsolicited art and gallery information on your newsfeed can be inspiring and informative. It also keeps you itching to make your own work.
- 2. Research a topic you're interested in.** It can be inspiring and exciting to think about how you can put your personal visual twist on the information you find! For example, I found out some fashion companies burn clothing they couldn't sell as fuel for making more clothing . . . I was inspired to [make a video art piece](http://www.smallbanygallery.com/stephanie-palazeke.html) showing natural materials transforming into disposable products. <http://www.smallbanygallery.com/stephanie-palazeke.html>
- 3. Make art together with someone!** This is one of my favorite ways to get out of a slump. Invite a friend over to sketch while you catch up or go to a painting class with a family member. Recently my friends made fun of me for painting the worst pumpkin in our class.
- 4. Do the projects you assign your students.** I tend to do a lot of open-ended projects with my high



Make Art Together: Making art together is my favorite slump-buster!

school students, but you can take any project as a starting point and turn it into something really exciting. A lot of the assignments we give are projects that we want to make ourselves, so why not do it? This is a great way to get into the students' minds as they work, too, because you've already tried it yourself and you know what you had to work through. My teacher's example from a pandemic-based surrealism project made it into an art show and was even [featured in the local paper!](#)



Teacher Example: Do the projects you assign. You never know what could result!

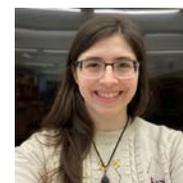
- 5. Entering work for an open call can be the perfect motivator.** Open calls for gallery exhibitions provide deadlines, thematic concepts, AND a dopamine hit if your work is shown! Your NYSATA chapter might organize shows like this. Here is my work at the Region 6 Art Teachers Exhibition at Russell Sage College's Little Gallery this past Fall. My art department director, Kelly Jones, attended the show and it was so nice to be recognized by one of my favorite

artists! (Detail images on Instagram [@stephaniepalazekeart](https://www.instagram.com/stephaniepalazekeart))



NYSATA Art Show: The Region 6 art show was a great motivator for me this past fall.

My final piece of art slump advice is to **be forgiving**. We've all been going through some really difficult times as we navigate a traumatic period in history. Expecting ourselves to behave like we do when we aren't overwhelmed can be really damaging to our self-esteem and it can make us feel worse than we already do. If you aren't making art and you wish you were – be gentle with yourself and take baby steps. Sometimes we need to heal before we can get back to our "old selves." We've been focusing our energy on protecting, worrying about, and caring for our students and loved ones. Think about what is best for your mental health – should you take time for yourself and escape into a world of artmaking or does it make more sense to give yourself time to heal and let go of that nagging guilt you have about not making art? All of us process trauma and stress differently; do what works for you and don't apologize.



Stephanie Palazeke is a Media Arts teacher at Niskayuna High School teaching filmmaking, photography, and studio art. She previously taught elementary art and college level 2-D Design at University at Albany and The College of Saint Rose. She enjoys spending time with her husband observing their pet fish (Swimothy, Long Legged Larry (technically a frog), Lucy, Frank, Nester, Phineas, and Happy) play with each other and beg for additional food. You can view her artwork at www.stephaniepalazeke.com

How Do You Keep Your Spirit Alive in a Field That Is Dark?

Jessica Stratton

Editor's Note: sometimes making time for yourself is just one of the struggles you undergo. Hardships – physical and mental – can crowd out, even extinguish – your urge and ability to attend to yourself and what you love. Jessica shows us how she made it through these life challenges courageously and productively. Her tenacious persistence transformed her suffering into life-affirming art.

Frida Kahlo has long been my superhero. I first saw her work as an undergraduate in the mid-1990's at the same time I was diagnosed with two chronic illnesses. I had barely scratched the surface of addressing my own health struggles in my personal artwork when I graduated – and I quickly shifted my practice away from autobiographical.

I was overwhelmed with being a new teacher and struggling with my medical issues. My physical decline coupled with a lack of effective medications caused me to avoid addressing myself in my work. It was far too bleak and depressing. The limited energy I had was spent on curriculum, instruction, and my students.

It wasn't until roughly 2016, after decades of having to persevere through aggressive orthopedic surgeries and trying different treatments that I recognized and embraced how resilient my spirit is. I experienced a strong desire to show that in my artwork. I



Replaced, 2016 Mixed Media

began making works that illustrated what my physical body had gone through.

Financially motivated, I took a graduate level course in exchange for a higher salary step raise, and this turned out to be the beginning of becoming an artist and art teacher once again. The work I pumped out in that course became the application works for an MFA degree program in Visual Art. Yes, I took on a 60-credit MFA program while working full time and with dual chronic illnesses.

Being an art student and teaching simultaneously was amazing! The lines between my classroom and my own studio work faded. The inspiration, the research, the exposure to my peer MFA art students and faculty resources fed my own classroom instruction. I was able to share on a regular basis what was happening in my personal studio work in the classroom and students were enthralled with it as well.

I graduated with my MFA in July of 2019 and wanted to keep the artist part of me alive. I applied for a solo exhibition and was awarded one in May 2020. I booked myself studio time at Saltonstall (an artist retreat space in Ithaca, NY) during every long weekend and school break. I continued to address my physical health in my visual works in preparation for my exhibit which I titled *Resilient*.

resilienceRSVP.com



resilienceRSVP.com is Jessica Stratton's personal art website and houses the archive of all the stories submitted to the resilienceRSVP project.

As the exhibition came closer, the coronavirus pandemic put the world on hold. My solo show shifted to a virtual exhibition, which back in the spring of 2020 was a novelty. My physical works became digital images in a virtual reality gallery space. I recorded an artist talk / tour of my works and the gallery publicized it on their virtual First Friday event night. Once my show ended and the pandemic persisted, I embraced sketchbook work, mindless doodles, as an escape from the news and the first attempts at virtual instruction. When the 2020-21 school

year began, it was absolutely impossible to continue a personal art practice, as shifting to a hybrid-virtual platform in studio and digital art classes consumed all of my time, energy, and crushed my spirit.

How could I encourage my students to be artists when I was struggling so much to be an artist, as well, at that point? The only art I was making was the exemplar pieces I was using for the lessons. Everyone seemed to be in survival mode – me, my students, the other teachers, administrators, families. I had spent so much of my life being resilient, how was it that pandemic-era teaching and living was the thing that was going to take down my resilience as well?

I honestly did not snap out of it until recently. I booked studio time at Saltonstall again in November of 2021 and forced myself to get back into my work. I dragged hundreds of my empty prescription bottles to the studio and arranged them and photographed them, as part of my ongoing series which examines the debate over a lifetime of medication or a cure in relation to capitalism and the medical community.



Self Portrait with Pill Bottles, 2021, Photography



I love you from the bottom of my heart (from series of 13 hearts), 2021, Micron Pen on paper

I began illustrating anatomical hearts again, a series in honor of my grandfather who suffered from a cardiac ailment and had 13 heart attacks in his lifetime. I designed another postcard in my Chronic Illness Memoir mail art series. I booked studio time again at Saltonstall in December of 2021 and cranked out two paintings of my hands and my husband's hands, a series of studies illustrating my damaged hands in comparison to others' hands.



My hand and my husband's hand 1, 2021, Acrylic paint

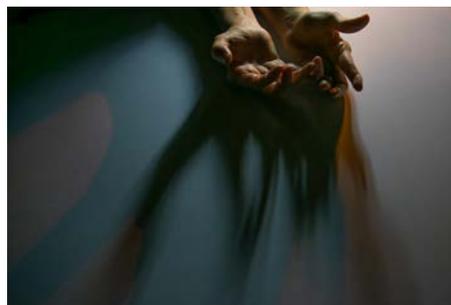
I photographed my hands with colored lights and shadows to attempt to create something aesthetically beautiful from something that is grotesque and deformed.



untitled, 2021, Photography

I am going back to Saltonstall in February and have already taken reference photos for another two paintings in my hand comparison series.

I have found I struggle to be an artist on a regular basis while being a teacher. But I have also found when I give myself dedicated time and space



Illumine (series), 2020, Photography

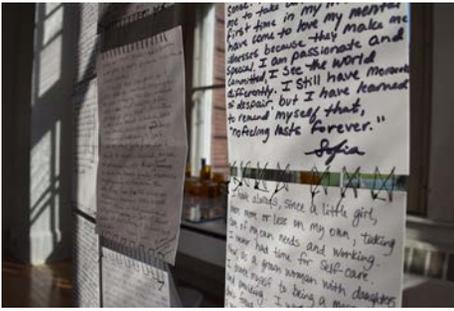
to be an artist, I feel inspired, energized, and euphoric. After my bursts of studio time at Saltonstall, I vow to keep the work going at home, but always seem to fall short. My at-home studio space is not great and have distractions when I am at home. It is a luxury, an indulgence, to make time for myself as an artist and I am incredibly grateful to have a resource like Saltonstall in my backyard.

Back in my classroom, I do continue to share my personal work with my students as much as I can. Considering my work is so personal and vulnerable, I am careful about how much I reveal to my students. They admire the anatomical hearts and the paintings of hands for their technical skill, but I do hold back a bit on works that go deeper into my illnesses. It does seem to give me some clout with the students when they see me as an "active" artist outside of the classroom.

Struggling with maintaining a regular schedule for my own artmaking time allows me to be empathetic to my art students. As much as I have going on that keeps me from my studio work, I know the students often have seven other classes, sports, jobs, and other responsibilities that eat into their creative time as well. I also know that the teachers have had to scale back our regular curriculum to match the deficits created by two years of pandemic-style teaching. My introductory level students are struggling with stamina while my advanced students have grown accustomed to not having rigorous amounts of homework and now put less time in outside of class.

Modeling my dedication to my own work is a start with my own students. Showing them that I am not giving up, that I continue to make personally meaningful work in my time away from school, shows them that passion is still out there. It shows them how artmaking is part of my self-care plan, and it can be part of theirs, too.

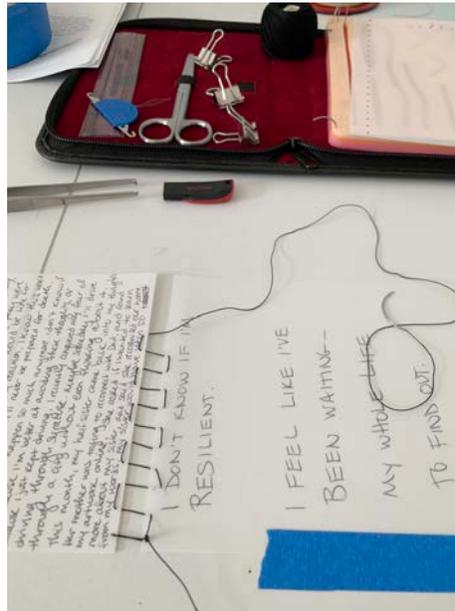
I am not alone in this experience. Everyone has had to overcome obstacles in their lives. My thesis work invited others to share their stories of



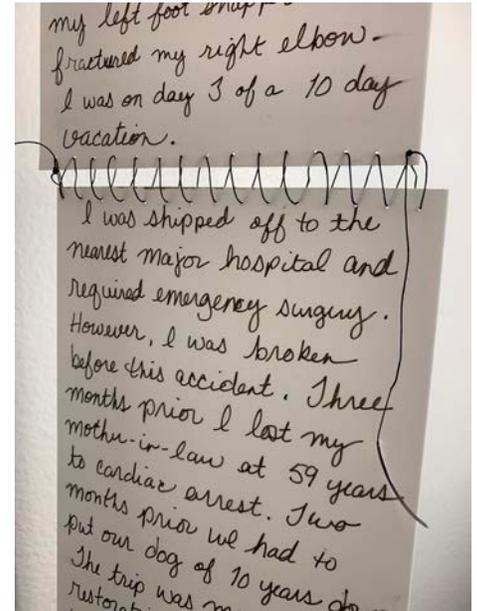
resilienceRSVP, 2019, Vellum, silk suture thread, ink

resilience on sheets of translucent vellum, which I hand stitched into panels using a suturing kit. I installed the panels in front of windows knowing the sunlight would illuminate the work, creating a glow of optimism in a community of sorrows. I translated this work into the classroom by designing a portraiture unit for the students, in which they select someone they know in real life who they look up to, admire, or respect and illustrate them. Paired with their artworks, students include interviews with their subjects asking them to share an obstacle they have had to overcome and what advice they have for others going through a difficult time.

We all face adversity. And sharing those experiences help to create a community of empathy. For me, I have found a way to celebrate my adversity in the studio and my reward for doing so is an overwhelming feeling of fulfillment. My studio time is my nourishment for my soul.



At work on the resilienceRSVP series - the suture kit, which I used to hand stitch the letters together, is in the background



A close up detail of the stitching from the resilienceRSVP series of letters.



Jessica Stratton is a working artist and educator in Ithaca, NY. As a teacher, Jessica instructs her students how to communicate their ideas visually in a wide variety of mediums, both in traditional studio methods and digital production. As an artist, Jessica employs a broad range of approaches in her own work, blending together digital and studio aesthetics. Her current body of work is an investigation of chronic illness and how one learns resilience and perseverance through the experiences of pushing through physical struggles.

2022 Workshop Proposals

<https://nysata.memberclicks.net/2022-conference>

A Change in Climate is the theme of the 2022 NYSATA Conference. NYSATA seeks **workshop proposals** that promote positive change and encourage art educators to adapt and grow their practice in the face of the changing landscape of education in a post-Covid world. Some suggested connecting points include:

- art education for social-emotional health
- art for preservation
- artists who focus on climate change and the environment
- working with non toxic materials and "green" alternatives
- art and social/political activism
- art for equity and social justice
- collaboration for change
- new platforms and methods for teaching in a digital world
- art lessons about change
- artmaking for personal and professional growth
- advocating for the critical role of art education within a changing education arena
- student choice and student voice

Taking and Making Time for Meaningful Artmaking

Kim Yoerg

Editor's Note: Portals and pathways that lead to a rebirth of our own creative lives can come from unexpected directions. How can the "pandemic curse", in its many forms, be an agent of positive change? Kim tells us about her renewed journey and the pleasures of sharing artmaking spaces, virtual and actual.

My husband and I were fortunate to be quarantined at home with our 14-year-old son and our 19-year-old daughter, a student at Canisius College at the onset of the pandemic. We spent much of our time together playing board games, socializing, watching movies, and making puzzles. There was plenty of free time. As my daughter's 20th birthday approached, I searched for gift ideas for her. She didn't need or want anything, so I racked my brain for something unique. She enjoys painting so I decided to give her a subscription to an online website that offered arts and crafts workshop videos.

Although the gift was intended for my daughter, it became a gift for me in many different ways. I began to watch and follow along with the video tutorials. I started exploring new techniques and new art media, and began to introduce a daily practice into my life. In hindsight, I can now see how my life was transformed. Creating brought me joy that I hadn't realized was missing from my life. Although the videos weren't interactive, I began to feel a kinship with the teachers. I felt like an artist participating in the art world.

It's important to know that at the start of the pandemic, I had been teaching middle school art for 25+ years. I am a mom to three great children and have devoted most of my free time throughout the years to my family. I had strayed from my personal art practice, and I hadn't even realized how much I missed it. Oh, I have always had creative outlets in my life. I quilted for a while and more recently I had been painting large scale landscapes. Art and creativity had always worked its way into my life, but it hadn't been a focus for me for many years. I became hungry for more art experiences.

I watched and followed along with tutorial after tutorial. Sometimes I would just play the videos so I could listen while I worked on something artistically different. I loved being immersed in the ideas that emerged from the art teachers on the screen. I was able to express my thoughts and ideas mindfully through these art lessons. I began to organize my art room and fill it with new supplies and tools.



Photos of reorganized/assembled art room

I wanted to share my renewed excitement and began to organize Zoom meetings with friends and family for art collaboration. I contacted and scheduled time with anyone who was interested. This Zoom pastime continues to be a part of my life. On Thursday nights, I meet via Zoom with my cousins who have been artists all their lives. They work in their art studios surrounded by all of their materials and tools. I purchased new supplies based on their recommendations. On Saturday mornings, I Zoom with a friend in North Carolina for "Coffee Crafting". We each bring our own art or craft and work while we chat up a storm.



Photos of some of the artwork Kim made during the Coffee Crafting

We share what we are working on and offer suggestions and ideas for improving upon them. An aunt and I began meeting via Zoom, but now meet in person to draw and paint together. We spend a lot of time making homemade greeting cards to send to friends and family. She was new to this type of artmaking experience and my tutoring has been eye-opening for me as well as her.

These experiences have helped me to change my way of thinking about and teaching meaningful artmaking. For many years, I felt the pressure of being “an artist”. In 2015, I had created an online presence for myself via a portfolio website in hopes of sharing my artwork with the world and selling my paintings. This had been a frightening step for me, yet I felt that selling my artwork would validate my work and launch me into the arena of real artists. I don’t participate in any social media websites and although no one would see my artwork unless I directed them to it, or they Googled my name, I still felt exposed.

What was I thinking? I wasn’t an artist. ARTIST. That’s a big word to live up to and I didn’t think I qualified for the title. During the pandemic, as I began to make time for creating art, I changed my interpretation of the persona known as “artist”. The world of art is a different place now than it was when I was growing up without the internet. As I began to connect more with the outside art world and my own artmaking practice began to blossom, I realized that I didn’t need to place a title on myself. I was happy making art and that was what was most important. I began to respect myself more as a creator.



Photo of Kim’s working with video teacher

An online artist has been one of my most important art teachers although I have never interacted with her in person or via video conferencing. She taught me to find my voice and tell my story through art. She encouraged me and other online viewers to “just create anything”. She told me to practice, explore, be engaged, find my way, and claim my own experiences. She explained that there are opportunities and infinite possibilities. I began buying sketchbooks in different sizes, with different papers. Over the past couple years, I have purchased different paints, brushes, brush markers, micron pens, collage papers, acrylic inks, and more. Experimenting with these materials awoke my desire to “create” whenever I had time. Daily practice became easy and almost necessary as I found my artmaking meaningful for self-expression.

Ultimately, I realized that my personal artmaking experience at home was not totally separate from my career as a middle school art teacher. Prior to this discovery, the artwork that I did for school was usually separate from the artmaking I did at home. The revelation began as I returned to in-person teaching. I realized that if I could experience joy and escape the realities of daily life by creating artwork, then my students might revel in a more intensified artmaking experience.

Many of the video tutorials I had experienced and the artwork I created could be adapted for my middle school students. Through the years, my curriculum had become crowded with so much more than just making art. Curriculum requirements included memorization of vocabulary terms, reading in the art classroom, critical evaluation of artwork through writing, knowledge of artists’ names, dates, styles . . . the list went on and on.

During the remote learning part of the pandemic, written tests fell by the wayside. Students were limited with supplies at home, but I wanted them to draw, paint, cut, glue, and manipulate materials in 3-D ways. They were on the computer so much that they needed relief from online games and Google Suite. I flooded our remote learning sessions with hands-on activities and realized that this made teaching so much more fun for me! I began teaching in much the same way I had been learning – with “draw along” type activities. My students really enjoyed participating in these types of activities. Their sketchbook pages became filled with drawings, paintings, and cut paper designs. We used pages from our sketchbooks to

create 3D sculptures, manipulating paper in new ways.



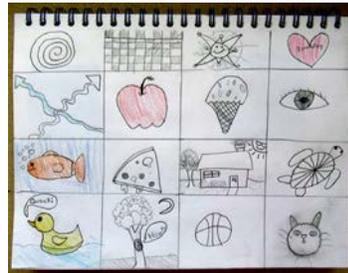
My example of Positive Message Mural based on Jason Naylor murals

Art 6 student examples from remote learning sessions:



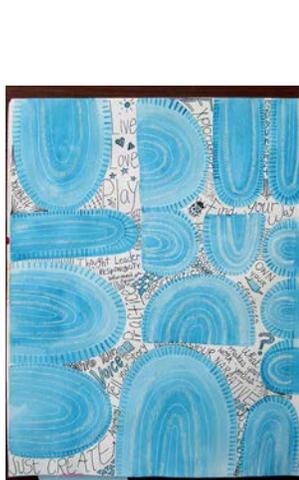
My example of Copycat drawings (draw along activity) practiced the first two days of class.

Art 5 student examples:

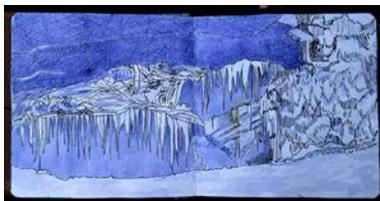


Even to this day, I tell my students how lucky I am to be paid to draw and paint and create art with them. I began to say things like, "when I am doing this in my art room at home" which empowered me and made me feel even more capable of teaching these young ones how to keep art in their "at home" lives as well. Ironically, I still teach my students vocabulary terms and information about artists, art history, and art styles but I do it in more of a narrative or story-telling way. I use the vocabulary repeatedly throughout our artmaking experiences. My students are using these vocabulary terms so much more than they did when they were required to read about artists or fill in crossword puzzles with art terms.

I am so much more aware of contemporary artists and can access them and their artwork via the internet. Due to this, my students are producing work based on current methods and ideas. They label their sketchbook artworks with "inspired by" and the artist's name so they can remember the artist that they learned about in class. Such simple techniques that have been added into the artmaking experience have made such a difference. My students are still learning about art history as well as how artists communicate meaning through their artwork. They are immersed in the total art experience and are loving every minute of it. If you had told me that an impending pandemic would change my outlook on meaningful artmaking and meaningful art-teaching, I would have looked at you skeptically.



Kim's sketchbook pages



As I look over my sketchbook pages filled in over the past few years, I see how I was able to manage my thoughts and emotions as I stumbled over the obstacles that the pandemic rained upon me. I see frustration, but also optimism. I see journal pages of self-expression and unique pandemic experiences. I see wishes and dreams, defiance, quotes and phrases about gratitude and references to abstract yet wonderful ideas and images. The truth is, I have come full circle. I have reclaimed my passion for art. That's ultimately the reason I became an art teacher. But there is more: the pandemic has made me an artist and I'm not afraid to say it anymore.

Resources and notes:

Video Website Creativebug: <https://www.creativebug.com/>

I purchase my supplies via Amazon <https://www.amazon.com/> and local stores such as Michael's and Hyatt's All Things Creative.

I found sketchbooks I like at Arteza <https://arteza.com/>.



Kim Yoerg has been teaching middle school art in the Williamsville School District since 1990. She has dabbled in many different creative endeavors throughout the years but always returns to painting. She enjoys traveling and loves to paint landscapes inspired by the red rock canyons of southern Utah. Much of her artwork reflects her love of the environments in and around the National Parks.

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Connecting the Visual Arts and Music Through STEAM: An Exploration of the Birds of NY

Emily Daunicht

Editor's Note: Undaunted by the restrictions and complications of our COVID-wracked teaching environment, Emily Daunicht collaborated with a colleague and engineered a wonderful learning experience for her art students that merged creativity, technology, biology, ornithology, circuitry, audiology, museology, and musicology.

The 2020-2021 school year was an intriguing and difficult time for most teachers. Between hybrid, in-person, remote learning, social distancing, cohorts, and mask wearing, it was not a year like we had ever experienced. Prior to the school closure in spring of 2020, I had applied for a STEM grant through Orange and Rockland Utilities. With this grant program I was able to get 10 sets of Bare Conductive Touch Board starter kits. I saw the Bare Conductive Touch Boards in a presentation at an annual NYSATA conference in 2019. When I saw the potential application in the art room to combine technology and visual arts, I was motivated to bring this interactive technology to my student's fingertips.

The Bare Conductive Touch Board starter kits include: a touch board, electric paint, microSD card and reader, a mini-speaker and so much more. The options are endless for how these starter kits can be used if you dive into learning about how this technology can interact with a viewer.



Bare Conductive Touch Board

When applying for the grant I planned to collaborate with the music teacher, Mr. Sparkman, as the touch boards allow a sound to be played when an electric current reaches the individual sensors of the touch board. I had thought we would make a sculpture or artwork that when touched at certain points would play sounds generated by the touch board and emitted by a speaker.

Our project grew into so much more. Through creative brainstorming we came up with an elaborate Project Based Learning (PBL) style project that would incorporate multiple subject areas and common core standards in science, technology, reading, writing, visual arts, social studies, and music and sound. We would study birds of New York, read about birds, observe images of birds, draw our birds, listen to our birds, write about our birds, record the bird sounds, and present the facts about our birds orally. As Mr. Sparkman put it, "We got to BE the birds."

This project happened in the crazy circumstances of the school year. About 30% of our elementary students were fully remote. Specialists saw the in-person students every other day for 30-minute periods in the cafeteria at desks that were located six feet apart from each other. Students only had the option to use the art materials they brought with them. Therefore, most students had Crayola crayons, scissors, glue sticks and if there were fortunate enough, some colored pencils. Remote students would have class once a week to submit larger sections of their work through Google Classroom, again using what they had available to them at home. With these limited supplies and challenging circumstances, we still tackled this intense cross-curricular project during a pandemic.

This is how we tackled a cross-curricular project in a pandemic: In Art Class:

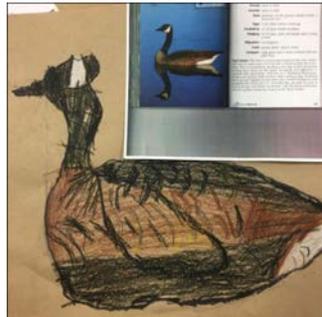
First, I assigned each student a bird by sharing photocopies from the book *Birds of New York Field Guide* by Stan Tekiela. The students were asked to observe the images of their bird and begin to read the facts about their bird.

Students in school were given large portions of craft paper folded in half. Students at home had the option to come in to get craft paper or use a brown paper bag from the grocery store that they had at home.

Students were given the instruction to sketch the bird while looking at the image to keep it looking like their bird species. Then students would use markers to bring emphasis to the important details. After sketching and outlining each individual bird, the students would use their materials to color their bird. We had different mini lessons on mixing colors, and using mark making to show the direction of the feathers on the bird. I did provide construction paper crayons and multicultural skin color crayons to the students to provide a wider range of browns to match the bird colors.



Student working on her Rock Pigeon



4th grade student's Canadian goose drawing

When we finished coloring our bird, we drew a small protective border leaving about a 2-finger space around our bird so that when we cut it out – before we stuffed and filled it out into a 3-D form – there was enough space for both the glue and the stuffing. Students cut both sheets of the folded paper, so the back matched the front of the bird.



Cut outs of the bird shapes

We glued around most of the bird before placing the back to the front. We needed to make sure that we left at least the size of our hand unglued so that we could place “stuffing” in the bird like how pillows are made when sewing. We used the scrap paper that remained after cutting out our bird shapes to fill our birds.

I am big on recycling and reusing paper, so we cut the scrap into strips and folded the strips into accordion shapes to create more volume to the paper. Once the bird was fully finished being stuffed, we glued the small opening shut.



Using student supplied materials to layer colors of our birds



Layering different colors to match the image of the student's bird

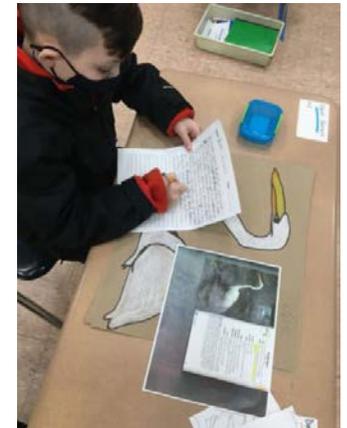


Cutting scraps to stuff the bird form

Now, it was time for all the cross-curricular activities. We re-read the information about our birds, highlighting the important facts that we wanted to teach someone. I learned this writing strategy from teaching second grade at P.S. 69 Journey Prep in the Bronx, New York. Using this strategy of pulling important information, the students then wrote their facts in their own words in paragraph form. In a typical year we might have been able to coordinate with the classroom teachers and librarian to tackle the writing, reading, speaking, and listening skills. Since I had experience teaching in a general education classroom, I felt confident enough to take it on during a year when homeroom teachers did not need more added to their plates.



Writing informational paragraphs from important details of the text



Writing final paragraphs to record as audio

Once we created our birds and wrote our paragraphs, it was time to send the project over to the music teacher. Mr. Sparkman taught the students about different types of microphones and had the students experiment with the different levels of quality from different types of microphones. Students used Mr. Sparkman's high-quality microphone to record their spoken paragraphs to go with their birds.



Recording informational text with Mr. Sparkman's professional microphone

Mr. Sparkman then showed the students the website AllAboutBirds.org. All About Birds is a website run by The Cornell Lab of Ornithology as an online bird field guide about birds and birdwatching. Students had the chance to look up their assigned birds, learn about their birds and hear the sound their birds made. Students recorded their own bird's sound as homework and were required to send it to Mr. Sparkman through the Google Classroom so that he could collect the sounds from all students. Students would record their bird sounds either through their computer microphone or a phone's voice recording feature. Students in-person used Mr. Sparkman's professional quality microphones to record their paragraphs onto his computer. Mr. Sparkman had each of the students think creatively of how they could create their bird's sound. Some students thought a sound like Styrofoam screeching or some birds sounded like a baseball bat hitting the ground. Students had to think of how they would be able to create their sound with items at their disposal. One student used a recorder to make the sound of a ring-necked pheasant. Another student used his own voice to make the sound of the mute swan (and yes, the mute swan makes a sound).



Assembling the bird sculpture

Next came the technology component. In fourth grade, students would typically be learning about circuits in science class. We were not able to have this portion of the project be fully hands-on because six students would be sharing one Bare Conductive Touch Board. Each touch board has 12 unique touch sensors, which would allow for 12 unique sounds connected to one device. I made sure to do an unboxing video with the students so they could learn about the process even though they did not get to touch it this time.

Do not assume that the technology would be too difficult to learn for a novice. The instructions are literally built in as the first sounds recorded onto the microSD card and can be played back through a speaker – it recites its own instructions! By touching each of the 12 touch points in order, you can listen to the directions on how the device works and how to properly program the SD card. One of the

main things that you will need to remember is to properly name the files so that it can be read by the touch board.

Mr. Sparkman worked his magic and did much of the heavy lifting to get the audio files onto the individual microSD cards for each touch board. Mr. Sparkman and I both helped to wire the touch boards to the birds that were placed on presentation boards.

The birds were held on the presentation board by t-pins, which provided connection junctions for the wires. After all the wiring, organizing, and installation of the touch boards and birds, we had an interactive exhibit prepared. However, all the distracting technology was exposed. The birds were organized into three habitats: garden, water, and tree/predator. We worked in art class to create features for each habitat from paper and tissue. Using our constructed grass, water, trees, and flowers helped to hide the wires and presented the “touchable” birds in their natural environment as a more professional museum exhibit.

We then needed to identify where the touch point was for the viewer. Therefore, I used my Cricut cutting machine to cut out small yellow birds which pointed at the t-pins that would make sound. So, if you touched the pin on the bird that a little yellow bird was pointing to, it would make a sound.



Before camouflaging the wires



After camouflaging the wires with paper and tissue habitats

Mr. Sparkman and I created a sign-up sheet for scheduling a 15-minute time slot to visit the exhibit, listen to a small recap of the process, and allow time for socially distanced exploration of the exhibit. We used paperclips for each student so they would not touch the t-pins with hands that might not be clean. Since the paper clips were metal it was still able to send the electrical current through the circuit. We sanitized the paper clips between each day of use.

Each class had a chance to learn all about birds of New York. It felt like a real museum to many of the students. Students from kindergarten to 5th grade, all had a chance to learn from the research, artistic creation, and creative sound-making of the 4th grade students. Through this project and exhibit, students from all grades at the school can identify local birds by their appearance and their sound.

We heard from a teacher who had heard a barred owl but didn't know its name until hearing our 4th grade student's



Students touring the finished exhibit Students learn about birds through the interactive exhibit in small groups

rendition of the sound with her own voice. We had students share how they put out seeds with their family to feed the cardinals that come to their yard in the winter. We shared fun facts about birds: males tend to be more colorful than females in order to attract their attention; vultures throw up as a form of self-defense.

Overall, I would highly recommend the use of Bare Conductive Touch Boards as a great resource to incorporate the A in STEAM. They allow for the integration of science, technology, and sound into a piece of artwork. I hope that more visual art teachers will step outside of their comfort zone to explore the new technology available to create relevant Project Based Learning assignments that incorporate many 21st century skills.

I am hopeful that in the future I will be able to continue to engage my students with technology integrated into the arts. When I am not restricted by the pandemic, I can actually put the learning experience and hands-on technology into

the hands of the students. If this is a project that we tackled in-person and remotely in the cafeteria, six feet apart with masks and our own art materials, I cannot even imagine the creativity that will thrive when students return to more normalcy in the classrooms.



Mr. Sparkman and Mrs. Daunicht

Bare Conductive Touch Board starter kits can be found here: <https://www.bareconductive.com/shop/>

The Cornell Lab of Ornithology is found here: <https://www.birds.cornell.edu/home/>

Birds of New York Field Guide by Stan Tekiela on Amazon

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.

Recharging our School Spaces with Art

Kimberly Kane

Editor's Note: Imagine – an entire school collaborates on a theme that generates visuals for their public space – invigorating attitudes, promoting partnerships, uniting inspirations, and celebrating community. Here Kim Kane relates how she and her colleagues created a great example of school spirit!

Having a good surprise instead of a bad one is something we crave during a pandemic. Over the past two years, it seemed like every time we turned around there were new rules or protocols imposed. Even with some restrictions still in place, it has been a pure pleasure to facilitate the creation of a school environment that brightens our hallways, bulletin boards, and rooms with seasonal joys and excitement. Instead of the same old same old, we injected our spaces with a reinvigorated place for a community of animated and happy learners. Our elementary school-wide theme this year, *Ride the Wave*, inspired water related display areas where each student could contribute. Each day when new pieces were added, a sense of community, energy, and just plain joy emerged from students, faculty, and staff. On a mission to raise spirits, I selected more whimsical creations than in the past to help elevate emotions and encourage merriment and cheer throughout the art making process.



While it was still warm in the fall, the first display was created. Shelves were used as well as two coordinating bulletin boards. Pre-K explored texture and form and sculpted seashells with Model Magic in candy molds. Rocks were painted like fish by kindergarteners. First grade crafted beaded wire fish sculptures. They were mounted on an inverted Styrofoam bowl



covered with crepe paper seaweed. Pipe cleaner seaweed was poked through the bowl to attach the fish. Fluorescent tropical fish were designed from paper plates by second graders. Water bottles were recycled and became the third graders' jellyfish. Surfboards were designed by fourth graders to accompany the surfing images of the physical education teachers. Jeweled starfish and sand paintings were contributed by fifth graders. Sixth graders had



the first time to paint sea turtles returning to the water.

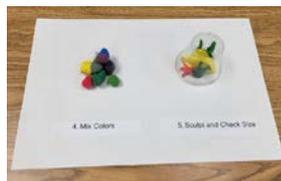
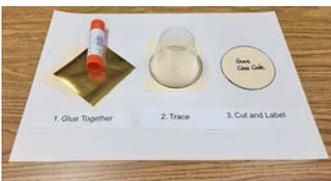




Frozen water replaced the thoughts of warmth when winter arrived. Old creamer bottles, donated by our retired school psychologist, were brought to life as penguins and snowmen by Pre-K students. Paper plates became polar bears at the hands of kindergarteners. The art of making paper dolls was practiced by first graders who cut out snowmen. Lunch bags were repurposed by second graders into inviting candy-coated, snow-covered gingerbread houses. Beautiful prints were produced by fifth graders who learned gyoaku using rubber forms. The fish were displayed under a layer of ice and intricately cut snowflakes produced by fourth graders to create an ice fishing pond. The Physical Education display board was reactivated by adding a display of snow-covered winter slopes enjoyed by skiers, snowboarders, and snowmobilers drawn in silhouette by fourth graders. In another area of the school, third graders made glowing holiday lights imaging them under the snow.



The most popular winter items were the sixth graders' snow globes. There is just something magical about snow globes that can transport you to another place. To begin construction, metallic paper was glued to cardstock. The opening of a clear plastic cup was traced on the card stock and cut out. Name and class code were written on the card stock. Primary colors and white Model Magic were mixed to create the desired colors. Students worked collaboratively with colors making trades as needed to make just the right hue.



Students were asked to create a sculpture that was personally meaningful to them. They brainstormed things that brought them to their happy place. It was a welcome activity allowing exploration and play. Sculptures were formed and temporarily put under the cups to make sure they would fit. The cups were collected. The sculptures were placed on the metallic paper side to dry. During the next session, dried sculptures were hot glued to the metallic paper. A scoop of flake style artificial snow was added to the cup. (The Styrofoam ball kind will cling to the glass.) No liquid was added. A rim of glue was put on the cup. Sculptures were inverted into the cup allowing the base to attach to the rim. Then with the flip induced snowstorm, the snow globe was complete.



The newness of spring will bring fresh, collaboratively created displays full of new energy and hope. I will challenge students to ponder water in the form of rain which sustains and brings new life. Rainbows are sure to be mentioned by this age group. I imagine raindrops dancing around umbrellas and forming puddles which will be splashed in by creatively designed rain boots. Perhaps there will be sculptures of ducklings or frogs frolicking. Flora and fauna in watery places are sure to abound. Then I will ask what materials and techniques could best bring these visions to life. Problem solving creates ownership and

opens an avenue for teaching to be received with hungry minds, sharp eyes, and busy hands. Students will help build the displays with the fruit of their labor creating new life once again.

Kim Kane is a Pre-K through sixth grade art educator at N.A. Walbran Elementary School in Oriskany, NY. With multiple degrees – AS in Fine Arts, BS SUNY Oswego, and MS in Reading Education from SUNY Cortland, she holds permanent certifications for Art N-12, Elementary Education N-6, Reading N-12. She enjoys international travel with family which provides limitless inspiration for the arts. Currently in her 30th year of teaching and having experience in many varied assignments, she can attest to the fact that art is a necessity for the full development of a better quality of life for all people.



Looking for a Job, Looking Inward, Looking Ahead.

Olivia D'Antonio

Editor's Note: Looking for your first teaching job, sitting in interviews, doubting yourself – it's a process we have all gone through – some of us recently, some of us back in the mists of time. Olivia shares that thrilling, anxious journey with us (there's a happy ending).

After I completed my online student teaching in January 2021, my next step was to find an art teaching job. I felt as if that was my only duty.

I went to SUNY New Paltz for undergraduate school, and I felt that I was the one of only a few of my classmates who wanted to work in New York City. Thankfully, I had my cooperating teacher to give me helpful advice and share her journey with me of teaching in the city.

Shortly after graduating, I began my job search. I applied to the New York Teacher Finder, with my resume, my background information, and my personal preferences based on which boroughs and age groups I preferred.

During my job search, I had many thoughts and conversations with myself. I was pretty anxious. I knew that I did not have much live teaching experience under my belt. However, I still wanted to put myself out there and I wanted to be a full-time art teacher. I kept thinking, "How do you know when you're fully prepared to teach?"

I contacted at least 20 different principals via email to show I was interested in joining their school communities for Fall 2021. At first, I was not successful; I did not get a response back from most of them. A month later in the summer, I got offered my first demo and interview at a middle school – and it was in person! The principal had called me and asked if I was available at the end of the week to come in. It was all so fast!

After the demonstration and interview, I did many self-reflections. Some of the interview feedback had a huge impact on me. It wasn't all positive. I was convinced that my lack of experience in front of live students was a serious deficiency. I had a moment where I doubted myself and thought I was not ready to teach just yet. I believed this was true, at least for me, because I did not feel as confident after the interview.

However, I did not let this stop me from continuing my job search – I kept in contact with other schools. In each interview and each demonstration, I learned more and more about what I wanted out of teaching for me at this moment in my life.

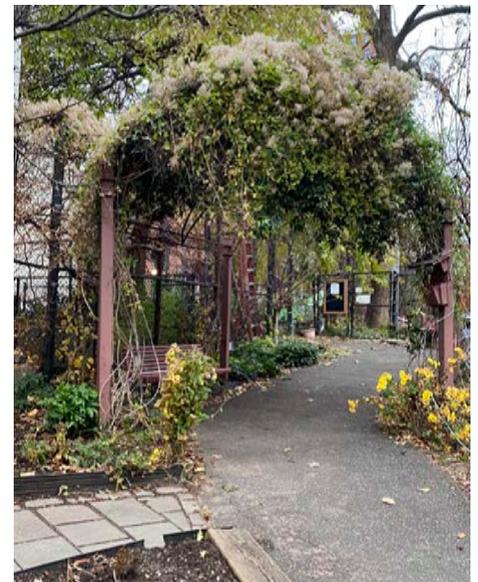
Towards the end of my job search journey, I chose to look into other teaching positions that I believed fit me the best, based on my current experiences and achievements and where I could prosper.

A few weeks before the school year began, I was offered a teaching assistant position at an elementary school for a Gifted and Talented Kindergarten class.

Now I can say, several months into the school year, working as a teaching



This is the C train that I take every day during my commute in order to get home on the LIRR and to work. I spend this 8-minute ride by listening to music and thinking of what to eat for dinner.



This is the Upper West Side Community garden that is directly across the street from my work. I would spend my lunch and early mornings before work here when it was warmer. I find this place special, and I am looking forward when I can spend more time there. It is beautiful!

assistant is great. I am grateful that I can be in a classroom with students and interact with them face to face – which I never truly got to experience. I have been creating meaningful relationships with them, and most importantly I am more confident in my “teaching voice” where I am able to effectively communicate with the students. I believe I am building on top of my teaching and learning experiences, and this is only the start of it. It is a great feeling.

In the end, I can say I have learned a significant lesson. It may be obvious to most, but I did not fully realize this till after graduating. I have learned from only a small part of my teaching journey, as a post-graduate, that everyone’s teaching journey is personal and unique. It is not the same for everyone. You should not feel like you must be at a certain point in your teaching career at a specific time or age in your life. And if you’re not, you will not be successful or you’re not on the “correct” path. That cannot be true because you will be able to have the most fulfilling job (which is teaching) eventually.

All teaching journeys have different steps and amounts of time, and it is important to follow your own path based on what you feel is best for you in that moment, and to try and not stress or rush to the end part of the journey. I believe as individuals and artists we are always so focused on the end product or outcome. Instead, we should enjoy the process, and stay more in the moment. So, I am looking forward to the rest of my journey, but for now I am going to soak in everything I know now, as a kindergarten teaching assistant.

Olivia’s note:

Here are two links regarding the New York Teacher Finder information. Teacher Finder is the job portal for all New York City public schools, once you fill out the application form and get accepted or it goes through – your resume and name is in the system and principals can contact you directly.

<https://nyc.teacherssupportnetwork.com/Home.do>

<https://teachnyc.zendesk.com/hc/en-us/articles/360044000412-How-do-I-use-the-New-Teacher-Finder-NTF->

Olivia D’Antonio is 22 years old and is from Long Island. She attended SUNY New Paltz from 2017-2021, and graduated with a BA in Visual Arts Education (K-12). She is enjoying her first classroom job.



I captured this photo after the school day and the students were dismissed. The leader teacher was reading “Olivia” out loud while I was on bus duty. I came back to the classroom to find this. It felt heartwarming to me, as if the Olivia the pig was a tribute to me.



This is me in my cap and gown!

Is your information
up-to-date?

Moved or changed your email address?
Go to www.NYSATA.org and
update your profile!

Planning in the Moment: A Day in the Life of a 20-Year Veteran High School Art Teacher

Tracy Berges

Editor's Note: Why is reassuring to know that other art teachers are living lives as harried and jam-packed as our own? Here Tracy Berges unfolds a typical day in her life (starting very early in the morning) – chronicled with screen grabs and a great sense of humor.

I'm a 51-year-old art teacher who has been teaching in the same HS classroom for the last 20 years. I don't go into school before the school year starts anymore and honestly, I never write in my plan book. This is one of the perks of being a veteran teacher (by the way I received the Teacher of Excellence award in my district this past June, just so you know I am not slacker). I do however think and plan constantly throughout the day, at night, over the summer, while I'm in the shower, when I am listening to my own teens talk about the latest trend on TikTok or even when I'm petting my labradoodle. You get the picture – even with 20 years under my belt the planning never ends.

My day usually starts at 3:00 AM when I wake to ruminate over an event in the classroom or to develop suggestions for one of my AP student's Sustained Investigation. My best ideas always come to me in the middle of the night or at least they seem like ingenious ideas at 3 AM, but by the time I get out of bed at 5:30 AM to actually start my day, I've already forgotten the brilliant idea I had at 3 AM (unless of course I typed it into my notes on my phone). While I shower, I plan more about my day and about halfway through my shower I have to question if I used conditioner or not. I usually get out of my house by about 6:30 AM – about fifty percent of the time remembering

to grab the items I wanted to bring into school that I thought about at 3:00 AM.

Driving to work on auto pilot, I plan for that one class today where I'm not really certain what to do. I spin through that archive in my brain until I find an idea that will work to meet my students where they are at the moment. About halfway to work, I realize that my gas tank is almost empty, and I have forgotten those art supplies I needed from my home studio. Now I need to decide if I am going to risk going straight to work and possibly my car not starting at the end of the school day or can I get gas and pick up coffee . . . because I really, really need coffee. Fuel the car or fuel my day? This moment of decision happens more than you would think. Usually, I can do both and go to the bank, but then I sacrifice that half hour of quiet time before the kids come in.

When I do have that golden half hour alone in my classroom before classes, I quickly answer emails, update Google Classrooms, and savor those quiet minutes without wearing a mask when I can actually think. I get more done in that half hour than I get done all day. I jot down ideas and reminders on yellow sticky notes and fasten them all over my computer screen to be sure that I don't forget to implement many of the ideas I have had during the

golden half hour. Some of those sticky notes will be removed throughout the day because I accomplish them, others will just fall off into the abyss of my messy desk.

Then the race begins. Tired high school students enter the room, and I am thinking on my feet. *How do I help this student, how do I move this student along, why didn't this work for this student, when can I go to the*

bathroom? Can I possibly nap when I get home today? "Let me jot that down



The half hour of quiet time . . .

Establishing a Legacy

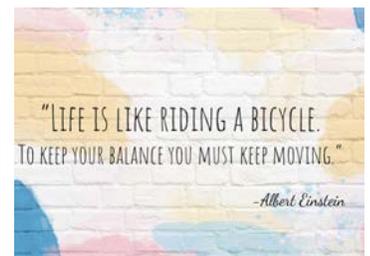
Kathryn Alonso-Bergevin

Editor's Note: There is something special about creating a tradition – when our artmaking ideas for our students seem to embrace our communities, engage students' interest and celebrate their ideas and skills – so effectively that the process promises to return year after year. Kathryn Alonso-Bergevin shares her wonderful story.

Giving back to the school community as an art teacher is an inherent part of our practice. We art teachers enrich the visual and intellectual environment of our students, schools, and communities. However, it is sometimes difficult to execute projects on a budget. Often special projects can be accomplished with donations and working with other local companies. Developing a tradition with my 4th graders provides this legacy project it's backing.

The idea of a legacy project has always stuck in my heart as a great way to share my building's most senior students' artwork with the community. In my case, my senior students are 4th graders. Living in locations within the city of Syracuse and the surrounding school district, my students come from diverse backgrounds and cultures. I wanted to create a project that brought together my students with a positive spin. Creating a legacy project that was displayed to the public was important to me when designing this project. I worked to find a format that would allow for a cost-efficient way of displaying artwork on a larger scale that would stand up to nature's elements. I developed the idea of corrugated plastic signs that can be designed by my students in a collaborative manner, printed locally with a partnership with a local small business, and displayed in a public format where students, staff, and parents can enjoy the students' hard work.

To start this project, I created a Google Form and asked teachers, administrators, and other staff members to submit any positive quotes that they liked or inspired them. Once the quotes were in, each class of 4th graders chose a quote that they liked.



This project is a collaboration where students need to work together as a class to come to consensus. Once a quote was selected, I opened the floor to discussions about font, color, background, and other design elements. Initially, I worked as the computer technical expert, taking directions from students as they told me how they wanted their graphic to appear. This entire project was designed using Google Slides. The slide was reformatted to the size of the final sign from the beginning to ensure quality and sizing worked with the design.

Many times, while working on the designing process, students would be happy with a design, but some would want to try something else. With the use of duplicating a slide, it was simple and easy to critique a design, and continue editing and altering. With the three sections of my 4th grade classes, we used this editing process at least three times. As the class time would come to an end, students were asked to vote on which design would represent their group out of the designed and altered options.

This process was enlightening and empowering to many of my 4th grade students. Each of my students is fortunate enough to have their own school-provided Chromebook to use throughout the school day. Many students approached me and asked if they could try their own design. With this

question, the project quickly evolved to a collaborative class project and an independent study design project. I created a Google Slides template and posted the slides as an assignment to my students in Google Classroom.

This was an optional variation of the project and many of my students choose to work on their personal designs based on their own choice of quote or message. I printed these designs on a standard size paper and displayed them within our main entrance once our signs arrived from the printer with an explanation of the project and process.



Students in 4th grade were asked to work collaboratively and independently to create an image based on a positive message to leave at SASES during art class.

Students used communication skills, technology skills and design to create these works of art.

Each year, students in 4th grade will ADD to this legacy project.

Once each of my classes had finished their design, I sent them off to a local small printing business. To secure this donation, I made a list of local sign printing companies and reached out to each one with my request for a donation of six corrugated plastic signs, single side printed with full color. Many of the companies asked for a written proposal that they would discuss with their manager or owner. I continued to reach out until I found the right fit for me.

As it so happened, Salt City Signs had created my building's signs a few years ago and was the company that was the right fit for helping me complete this project. The rest was simple! I sent them the files, and they printed the signs. I placed the signs along with a description of the project and a thank you to the sign company in our main parking lot where families form our pick-up lines and our buses pull in each day.

As the time approaches this year, I reflect on last year's experience and recall many successful moments within the project that I hope to grow. I am excited to work on this project with a full class as compared to last year when we had limited capacity with a hybrid teaching schedule. I plan to encourage students' individual creativity by still asking for the donation of six signs; three for my 4th grade classes and three for the top voted individual created images. The project was so successful with students, families, and the



community that the legacy has been established and the repetition of this project will continue with the strong collaboration between students, the connection to a local business, and the overall wow factor of the final display.

Where will technology and donations take your next big project?

Salt City Signs is a small business located in Syracuse, NY. The company's owner; Andrew, helped bring the vision of this project to life with ease!

<https://www.saltcitysigns.com/>



Kathryn Alonso-Bergevin is a kindergarten - 4th grade art teacher in Syracuse, NY at Syracuse Academy of Science Elementary. Kathryn currently serves as the Region 3 vice-chair, NYSATA BOT representative and NYSATA social media manager. Her artistic background begins with her grandmother who was an art teacher and continues with her mother being an artist.

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A Look Back: NYSATA Conference 2021



KEYNOTES



Nan Park



Dr. James Rolling Jr.



Darryl McDaniels



Nicolas Bruno

PRECONFERENCE



BIG INK



EXHIBITORS



AMAZING STUDENT VOLUNTEERS



FRIDAY AFTER DARK



TOGETHER AGAIN



NYSATA Awards

NYS Art Educator of the Year

Michelle Schroeder, Region 1

REGION ART EDUCATORS OF THE YEAR

Region 1: Erin Kaminski
Region 2: Alyssa Marchand
Region 3: Stacy Griffin
Region 4: Jessica Stratton
Region 5: Carol Marie Vossler

Region 6: Mary Beth Aldous
Region 7: Kathleen Johansen
Region 8: Wynter Carnevale
Region 9: Lisa Federici
Region 10: Laurie Sanders

SPECIAL CITATION MEMBER AWARD

Cindy Henry-Wood, Region 4 & 7

RAY HENRY AWARD

Matthew Wilson, Region 4

SPECIAL CITATION BUSINESS/ INSTITUTION AWARD

CEPA Gallery
Region 1

The Firefly Artists
Region 9

OUTSTANDING SERVICE AWARD AT THE TIME OF RETIREMENT

June Levenson, Region 5
Robert Wood, Region 7
Dale Malekoff, Region 9

ZARA B. KIMMEY AWARD \$1000

Lucy Dietrich

Tonawanda High School, Tonawanda, NY
Attending Cleveland Institute of Art
Elizabeth Randell, Nominating Art Teacher

BILL MILLIKEN AWARD \$500

Aviella Sung Holle

Syosset High School, Syosset, NY
Attending Hunter College
Chrysoula Highland, Nominating Art Teacher

AIDA SNOW AND ELAINE GOLDMAN AWARDS, \$500 EACH

Amelia Booth

Franklin D. Roosevelt High School, Staatsburg, NY
Attending University of Hartford
Joshua Brehse, Nominating Art Teacher

Isabella Weber

Hicksville High School, Hicksville, NY
Attending SUNY Fredonia
Craig Mateyunas, Nominating Art Teacher



Student Scholarship Opportunities

Recognizing Student Excellence

An important facet of NYSATA's mission is to support students who wish to pursue higher education in the visual arts. NYSATA currently awards the following five scholarships each year.

The Zara B. Kimmey Scholarship (\$1000), and **The Bill Miliken Scholarship** (\$500). These one-year awards were established in honor of two NYSATA members who provided exemplary service to the field of art education. Zara B. Kimmey was the founder of NYSATA and the first Art Education Associate in the New York State Education Department. Bill Miliken, a vendors' representative on the NYSATA board, encouraged generous support for art education from the manufacturers and distributors of art materials.



*Women's March, 7" x 5.25", Lino Print
Lucy Dietrich, Tonawanda High School, Tonawanda, NY
Attending Cleveland Institute of Art
Recipient of the Zara B. Kimmey Scholarship - 2021*

The Goldman - Snow Scholarship (2 scholarships at \$500 each) were generously endowed by long-time friends Ms. Aida Snow and Ms. Elaine Goldman. Ms. Goldman is a retired Region 9 member who continues to participate at the regional level, and is a frequent presenter at the state conference. Regrettably Ms. Snow has passed away, but she has left a legacy by enabling NYSATA to help visual art students in New York State pursue their dreams.

These scholarships are open to any graduating senior who is a student of a NYSATA member, intends to pursue a career in visual arts, and has been accepted by an art school or college art program. The award is presented at the annual NYSATA

conference in November of each year. Winning students and their parents or guardians are invited to the awards ceremony as guests of the Association. For students who cannot attend the ceremony, other arrangements are made for payment of the awards.

Scholarship winners are determined by a committee composed of NYSATA members from at least three different NYSATA regions. The Zara B. Kimmey scholarship of \$1000 will be awarded to the student in first place. Winners shall be determined based on their demonstration of commitment to the visual arts; development of a personal voice or vision; and evidence of mastery of the elements and principles of design in a range of media. An Application Form and Checklist of supporting material have been provided and may be copied as many times as needed. Please use both forms in making your submission. **The completed application, along with all required materials, must be postmarked by June 1st of each year.** Incomplete applications will not be considered. Notification of awards will be sent out by the end of June of



*Interface, 20" x 16", Acrylic Paint
Isabella Weber, Hicksville High School, Hicksville, NY
Attending SUNY Fredonia
Recipient of the Aida Snow and Elaine Goldman Scholarship - 2021*

Click here for the most updated information: <https://www.nysata.org/student-scholarships> or email the Committee Chair, Loretta Corbisiero at scholarships@nysata.org



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 1st.**

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 1st.**

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 1st.**

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

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 1st.

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

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

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 1st.** The recipient of this award will be recognized by NAEA at their yearly conference.

NYSATA Leadership • 2020-2021

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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, Schuylar, 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