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# President's Message

Finding Grace During a Pandemic:  
Finding Your Spark After the Chaos

by D.J. Osmack  
(he/him/his)

Art Educator, North High School, DPS



In a year of mindfulness, we have been tested endlessly and repeatedly. Our motivation has been questioned, our resilience tested, and our dedication and creativity squandered. Through these trying times, we have learned how to find kindness, grace, and self-care. There is a new year and a new beginning on the horizon. It is our time to rise, to flourish, and **Be the Spark.**

So, we made it through a pandemic? Funny, I do not remember that course in my education program, so now what?

How do we rebuild relationships? What fears and anxieties do our students have about returning to school? The recent past, endless unknowns, loss and tragedy all weigh heavy in our hearts and in our minds but as a community we rise. We must embrace the diversity of this tragedy and remind ourselves that our students, colleagues, families, and communities may have similar stories but not the same experiences.

I am reminded of Chimamanda Ngozi Adichie's TEDGlobal 2009 Talk, *The Danger of a Single Story*. The danger of a single story is that a single story



flattens our experience; it creates stereotypes and, thus, incomplete stories that rob people of dignity (Adichie, 2009).

So how will we use our art to share each student's whole story? How do we use these stories to repair, rebuild, and restore dignity?

As Creatives, we need to pave the way and guide the way towards this post-pandemic pedagogy that dismantles racism, defeats the danger of a single story, and inspires a future generation of storytellers.

In previous messages, we discussed how showing random acts of kindness can reduce depression. The boost in happiness occurs not only in the giver and receiver of kindness, but also in anyone who witnesses it. We provide opportunities for emotional and physical growth. By creating physically and emotionally safe spaces, we create learning environments that support the whole student. Through acts of kindness, self-care, and grace, we become a SPARK.

It is my aspiration that we continue to inspire joy and share kindness and grace and that we continue to dismantle the canon by redefining art education.

It is my charge that we continue to be a beacon of hope and a glimpse of light and comfort as we welcome all our students back into our safe, magical, and creative spaces. I hope that you all have experienced a wonderful beginning of this school year and can share your story and ignite a SPARK in hopes of a brighter tomorrow.

Artfully Yours,  
D.J. Osmack

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## Resources

Please check out the resources below:

[Practicing Mindful Art Education](#)

[Self-Care for Art Teachers](#)

[The Mindful Studio](#)

[NAEA 2021-25 Strategic Vision](#) ●



**Rosemary Reinhart**  
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# Letter from the Editor

by Amy Felder  
(she/her/hers)  
Artist-Teacher



Dear Artist-Teachers,

Last school year was full of changes with teaching remotely, teaching in other teachers' classrooms, and teaching outdoors when the weather was nice. Despite change being difficult, there were several changes that positively impacted my teaching practice and will influence how I teach in years to come. I will continue to take classes outdoors to do observation drawings. I also will continue to integrate more technology. As a result of last year's remote learning, students are more comfortable with using technology and seem to really enjoy using Chromebooks. Students strongly benefit from having easy access to technology to research topics of interest to them and artists who connect to their topics.

Another nice change last year was the implementation of Fun Fridays during which I encouraged students to play with materials to create their own art or do

research on a topic of their choosing. While students enthusiastically engaged in their art making and research, I was able to check in with them individually and assess learning from the week. Students loved Fun Fridays so much that I decided this school year to set up our art studio with centers. I am doing a boot camp launch. Beginning with the drawing center, students experiment with pencils, charcoal, patterns, lines, Zentangles, tracing, etc. Then students find an idea and select drawing materials to express their ideas. Next I will introduce the collage center and so on.

Another new change from last year that I am doing again this year is providing research workbooks for all students. Prior to COVID-19, I had only used research workbooks with third through fifth graders. Last year, I discovered that students of all ages enjoy drawing and writing in their books. Unprompted, one teacher reported to me that her students love



to show her their work in their research workbooks. While it is a challenge to store their 360-plus research workbooks, it is a welcomed challenge and, after last school year, I feel like I can overcome anything!

For the Winter issue of *Collage*, I am interested in how your teaching practice has changed. In addition to our usual topics, I invite you to consider the following questions:

- What changes last year positively impacted your teaching practice?
- Which changes are you continuing to implement this year?
- What new discoveries did you make last year?
- How has your definition of success for you and your teaching practice evolved?
- What new challenges are you facing this school year?
- How do you model and build resiliency?

Please email me a short (500 words or less) response and include an image or two!

With gratitude,  
Amy ●



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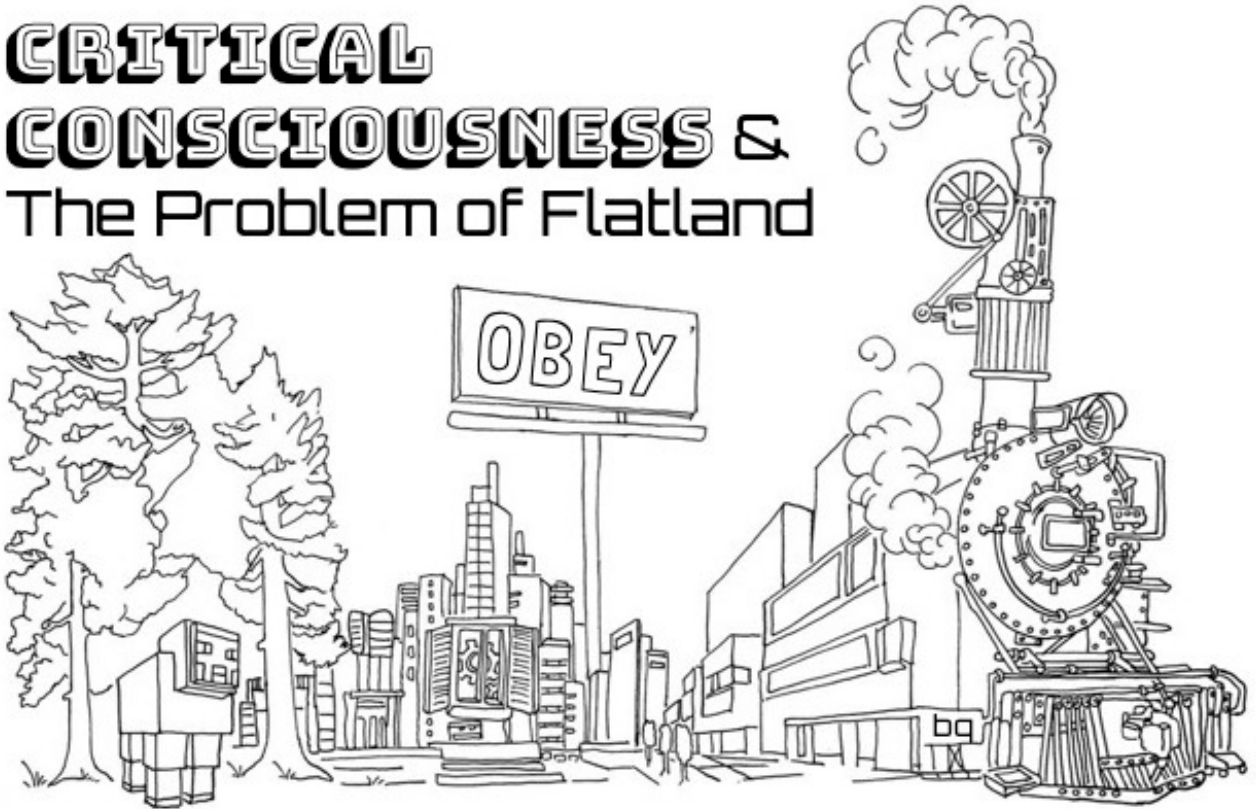
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# CURIOUSER AND CURIOUSER

## CRITICAL CONSCIOUSNESS & The Problem of Flatland



by Barth Quenzer  
(he/him/his)

Visual Arts Instructional Curriculum Specialist  
Denver Public Schools

Critical perspectives are needed to better understand the challenges facing education today. I think a powerful perspective is offered in an old fable called *Flatland* written by Edwin Abbott in 1884. Flatland is a mathematical world where the inhabitants are geometric shapes. Here, the law of the land exists in two dimensions. To speak of a third dimension, or any form of transcendence, is strictly forbidden.

One day, a two-dimensional Square is visited by a three-dimensional Sphere. But all that is visible to the Square is the part of the Sphere that lies in the two-dimensional plane—in other words, a circle. Despite Sphere's appeal that there exists a world of height, breadth, and depth, Square is unable to imagine such a world beyond the Flatland. In desperation, Sphere pulls Square into the three-dimensional Spaceland whereupon Square experiences confusion, disorientation, and a sense of agony. Square recounts,

"An unspeakable horror seized me . . . I saw space that was not space: I was myself, and not myself" (cited in Haidt, 2006, p. 182).

Eventually overtaken by awe and wonderment of his new cube form and the expansive dimension of space, Square returns to Flatland in an attempt to preach the gospel of the third dimension, but to no avail. The two-dimensional inhabitants of Flatland refuse Square's multi-dimensional vision. And in his desire for transcendence, and for challenging the societal and political powers that keep Flatland flat, Square is found guilty of high treason. It is an unfortunate ending for Square.

As an arts educator, I can't help but feel a little bit like Square in a two-dimensional world preaching a three-dimensional vision. Does this experience resonate with you? If so, I have something else to offer....



As we seek new visions for education and critical perspectives in which to understand the challenges we face, we can draw upon a concept called *critical consciousness* as a way of unveiling the social realities of education for greater pedagogical clarity.

Paulo Freire (1970/2017), author of the classic *Pedagogy of the Oppressed*, defines critical consciousness as the “*development of the awakening of critical awareness*” (p. 15, emphasis in original). For Freire, humankind emerges from their submersion in oppression through a process of invention and re-invention, through the “restless, impatient, continuing, hopeful inquiry human beings pursue in the world, with the world, and with each other” (p. 72). Critical consciousness is a prerequisite for becoming fully human, a process Freire (1970/2017) calls humanization.

Central to Freire’s belief is that education is an emergent process. In education, critical consciousness occurs through the dialogue, discourse, and relations between teacher and students whereby there is a shared quest for knowledge (Freire, 1970/2017). Inherent within Freire’s critical consciousness is a relentless spirit of inquiry, a resistance to submersion, and a pursuit of emancipatory ways of knowing and being.

Importantly, critical consciousness rarely appears by accident. These humanizing spaces must be made public and “expanded from spaces into spheres—from personal, individual spaces and private epistemologies into public spheres of hope and struggle and collective identities” (McLaren, 1997, p. 6). Addressing the need for public spheres of engagement, Giroux (2013) proposes creating pedagogical conditions for emerging critical thought, dialogue, and critique. Giroux proclaims, “There is a need to invent modes of pedagogy that release the imagination, connect learning to social change, and create social relations in which people assume responsibility for each other” (p. 266). In summary, this suggests the need for emergent, formative spheres of engagement for meaningful educational transformation to occur.

Rather than being passive consumers of knowledge, students who engage in critical consciousness become agents in the co-creation of knowledge through

dialogical encounters (Freire, 1970/2017). In other words, through dialogue and discourse, students and teachers co-generate knowledge by using diverse perspectives and lived experiences. In sharing our lived experiences, we begin to understand that models of teaching and theories of learning are not exclusive, neutral, or objective, but rather informed by our cultural literacy, interpretive frameworks, and social identities (Salazar & Lerner, 2019).

A critical reading of *Flatland* reveals issues of race, class, and gender that reinforce systems of power and inequity. In *The Dialectic of Freedom*, Maxine Greene (1988) speaks to the problem by explaining that when we cannot name alternatives, imagine new possibilities, or share in the cooperative project of change with others, we are likely to remain submerged, even as we claim our individual freedom. Greene goes on to explain that the shared project of freedom is possible only when individuals choose to interpret their world in the context of community where new forms of knowing and ways of being are conceived of as ever-present possibilities.

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# Teaching Contemporary Art WITH YOUNG PEOPLE

Themes in Art  
for K-12  
Classrooms



Julia Marshall Connie Stewart Anne Thulson

## YOU GOTTA SEE THIS

*Teaching Contemporary Art with Young People: Themes in Art for K-12 Classrooms*  
Preview of New Book by Julia Marshall, Connie Stewart, and Anne Thulson

by Connie Stewart  
(she/her/hers)

Professor of Art Education, University of Northern Colorado



*Teaching Contemporary Art with Young People: Themes in Art for K–12 Classrooms* by Julia Marshall, Connie Stewart, and Anne Thulson was published in October 2021 by Teachers College Press. Marshall, Stewart, and Thulson believe that art education is vital to our culture because of its contemporaneity, radical aesthetics, local and global perspectives—and the way it dances with new trends and ideas.

This newly published book is for those who need resources and ideas to enhance their current successful classroom practices. It is for those who are interested in the lofty ideals of art but also know the day-to-day struggles of the classroom. Contents include reasons for teaching with contemporary art, help with curating artists for the curricula, and ways of documenting new styles of art making.

The book is organized around the following themes:

- Self and Others
- Science, Nature, and the Earth
- The Everyday
- Space and Place
- Power
- Popular Culture
- Work
- Time and Change
- Inheritance

Each theme has a short essay by a guest author or by one of the book's main authors. The essays discuss the importance of the theme (Big Idea) and introduce artists with images that can be taught using the theme as an interpretive lens.

Each theme section includes:

- A Guide to Teaching with main concepts
- Reflective and discussion questions
- Sample art-making starters

The book is accompanied by a website ([teachingcontemporaryart.com](https://www.teachingcontemporaryart.com)) with additional resources about the featured artists and summaries of the writing.

For example, the Time and Change essay is written by guest author Paulina Camacho Valencia who begins with a quotation from author Octavia Butler: “All that you touch you change. All that you change changes

you. The only lasting truth is change” (Butler, 1995, p. 1). The Guide to Teaching follows up on the ideas in this quotation. The artist Cyrus Kabiru, who is introduced by Valencia, lives and works in Kenya and creates C-Stunners, mock eyeglasses made from trash. These artworks are meant to help people not to see more clearly but to envision a difference.



Cyrus Kabiru, MACHO NNE 05 (WESTGATE) (2015).  
20, Lithograph Printer, from the C-Stunners Series.

To learn more about *Teaching Contemporary Art with Young People*, visit: <https://www.tcpress.com/teaching-contemporary-art-with-young-people-9780807765746>

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# Book Review

## Sweetgrass, Being Mortal, and Afrofuturism: Lessons from Three Books and Three Conferences

by Connie Stewart  
(she/her/hers)

Professor of Art Education, University of Northern Colorado

Our most crucial failure in how we treat the sick and the aged is the failure to recognize that they have priorities beyond merely being safe and living longer; that the chance to shape one's story is essential to sustaining meaning in life. (Gawande, 2014, p. 243)

We are told that stories are living beings, they grow, they develop, they remember, they change not in their essence, but sometimes in their dress. (Kimmerer, 2013, p. 385)

. . . the History was not an imagining  
. . . . They were people who'd lived.  
Who'd breathed and wept and loved  
and lost. (Solomon, 2020, p. 21)

Years ago, I was in a school faculty meeting intended to motivate teachers at the beginning of the year. The principal asked, "What do we want for our students this year?" and the faculty answered in unison, "Achievement!" Even then, I was not so sure that "achievement" was my goal in the classroom. I am now at a different point in my career. This book review column will connect my summer personal reading and professional activity to the belief that the purpose of my teaching is to create a space where many stories exist in an interchange with each other.

In July I attended a virtual keynote presentation by Dr. Fiona Blaikie entitled *Art, Pedagogy and Posthuman*

*Energy/ies* at the USSEA/InSEA Endorsed Regional Conference 2021 (personal communication, July 16, 2021). She sees art, scholarship, and pedagogy as interconnected, continuously unfolding, and never finished. I was attracted to the presentation because I wondered what *posthuman* meant. Those of us who love animals and plants know that it is not only humans that have stories. Does posthuman acknowledge those stories as well? In the Question-and-Answer session, Dr. Blaikie said she was uncomfortable with the term posthuman in the title because it implied that time was understood as a linear progression and often from one dominant viewpoint. In the chat-box comments, a participant suggested the term "entangled-human" as an alternative (personal communication, July 16, 2021). The entanglement of life describes more aptly what I know teaching to be. It is knotted, intertwined, complicated, and challenging.

The complications of life, including its conclusion, are discussed in the book *Being Mortal: Medicine and What Matters in the End* by Atul Gawande (2014). The book is a series of stories describing the relationships of patients with their medical teams. Gawande describes doctors as fulfilling the roles of Dr. Know It All or Dr. Informative and argues that what a terminally ill patient needs is someone to help them determine how they want to finish their own story. I saw an application to art rooms. Our students do need their teachers to be in charge (Teacher Know It All) and to show them skills and techniques (Teacher







Informative) but what they really need is someone to help them facilitate their own stories as they begin to form them.

Those stories may be posthuman as we realize that *Homo sapiens* are not the only living beings on the planet. Many forms of life are entangled with our own. The book *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants* (Kimmerer, 2013) was suggested to me in an online dialogue sponsored by NAEA's Caucus for Social Theory in Art Education. Robin Kimmerer—botanist, professor, mother, and enrolled member of the Citizen Potawatomi Nation—uses her multiple ways of knowing to tell stories, reminding us that plants are our oldest teachers. She describes beginning her teaching career by delivering to her students the scientific information she had studied in her own academic program but then realizing that what her students needed was guidance in learning from the plants themselves. Maybe I need to teach my students by guiding them to carefully observe the world around them and to weave their observations into their art making.

Observations of the world around us can morph into fantasies that envision different pasts and new futures. RedLine Contemporary Art Center held an online book club focused on Afrofuturism that discussed the book *The Deep* (2020). *The Deep* is a collaborative story that reframes the historic horror of pregnant slaves, trafficked from Africa to America, who were thrown overboard because their lives were no longer cost effective. What if their babies survived underwater and developed a utopian civilization where only one designated “historian” remembered their origins? The story evolved from instrumental music by the techno duo Drexciya to a request from NPR's *This American Life* and the subsequent song by the hip hop band clipping. The song *The Deep* was then written as a novella by Rivers Solomon. Themes of memory, history, personal responsibility to others, and water are woven into the short book. The collaborative process for me is how good stories grow and one way they might “change dress” (Kimmerer, p. 385). My students need history, fantasy, technology, and global storytelling to find their own stories.

The book I am reading now is *Finding the Mother Tree* (2021) by Suzanne Simard. Simard's research is about fungal mycelium, a microscopic underground network that connects plants to their own offspring and to other plants, allowing chemical communications between them. This web of interdependence is especially important for survival in times of deprivation or crisis. My new understanding of what exists in the dirt beneath my feet becomes another visual metaphor for teaching. I see our classrooms as places built on a structure of connections with people, plants, animals, and stories, present, past, historical, and fantastical, that allow us to survive. Through the arts, we as teachers have the media and tools to engage our students in the entanglement of life. My act of teaching is forming a story that connects to the stories of others that are forming around me. I will write goals, objectives, and assessments, but I will think of them not as markers of achievement. Instead, I will see them as part of a living network entangling me and my students with the world around us.

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# Community Partner Spotlight

## Boulder Museum of Contemporary Art (BMoCA)

by Melinda Laz

(she/her/hers)

Outreach Education Manager, BMoCA



BMoCA Studio Project photo by Elaine Waterman





BMoCA Studio Project cards, photo by Melinda Laz

As I write this article, Boulder Museum of Contemporary Art (BMoCA) is abuzz with activity. Today is installation day for our *Open Wall* program, a fun and lively two-week artist-curated exhibition where art can be purchased from established and emerging artists from Boulder and the surrounding area. This event captures the collective spirit of BMoCA's mission: **To inspire creativity and foster community through contemporary art.**

BMoCA is a non-collecting contemporary art museum founded in 1972. Throughout its history, BMoCA has been a vibrant cultural cornerstone in its community. Each year, the museum presents an ambitious exhibition schedule and an innovative series of educational programs for audiences of all ages and interests. By welcoming diverse aesthetics and perspectives, BMoCA provides an open forum for dialogue and an investigation of contemporary art through the creative expression of ideas.

Last year, just as every teacher did, our education department had to rapidly adapt our in-person programming to virtual formats and Take and Make Art Kits. BMoCA has an ambitious goal of reaching 15,000 people of all ages each year through our seven

ongoing arts education programs. We're excited to be back in classrooms this fall delivering our two main programs for school-aged youth:

**Contemporary Classroom** brings BMoCA's art exhibitions directly to your classroom. Available for kindergarten through 12th graders, these workshops are taught by BMoCA Educators as either single or multi-class sessions. Programs include: discussions about the contemporary art on view in the museum; video interviews with exhibiting artists; hands-on art projects using free art materials provided by the museum; and curriculum extension ideas teachers can use for further art exploration. These workshops are offered completely **free of charge** to schools in Adams, Arapahoe, Boulder, Douglas, and Jefferson counties. Discounted programs are available for schools in other counties on a limited basis. In particular, BMoCA strives to bring programs to Title 1 schools as well as schools geographically distant from Boulder. In a typical year, we provide nearly 100 Contemporary Classroom programs.

**Studio Project** is our teen program open to 9th through 12th graders in Boulder and surrounding counties. Teens collaborate and create dialogue





BMoCA Studio Project photo by Elaine Waterman

around art, art making, and social issues that are important to them. Even though last year's Studio Project ran virtually, the participating teens from Boulder and Longmont met weekly by Zoom; made art with two professional artists online; and discussed big issues such as body image concerns and isolation caused by the shutdown. Further, the teens secured a wall in downtown Longmont, and muralist Austin Zucchini-Fowler mentored them as they painted large angel wings in his signature pointillistic style.

The Studio Project encourages young people to make a positive impact in their local communities. To this end, the teens were able to secure in-kind printing for sets of greeting cards featuring images from their mural. They sold the cards and donated the proceeds to the Colorado Artist Relief Fund, which supports artists experiencing economic distress as a result of the COVID-19 pandemic.

Studio Project applications are accepted at the beginning of each semester. Teens will be interviewed by the Program Coordinator, and they must commit to attending weekly meetings. We've heard from Studio Project alumni that the program helped solidify their involvement in the arts and in their communities and even pushed them to attend undergraduate art programs. For most, it was an important component of their high school resumes. Visit [bmoca.org/programs/teen](https://bmoca.org/programs/teen) for application.

To book your program and to learn more, please contact [education@bmoca.org](mailto:education@bmoca.org) or 303.443.2122 x105. We look forward to being back in your classrooms this school year!

BMoCA is located at 1750 13th Street in downtown Boulder. ●





# 2021 ArtSource Fall Guest Speaker Spotlight

by Stephanie Kuhne  
(she/her/hers)

Owner of Creative Connections Studio  
Adjunct Professor at FRCC



From the time I can remember, my mother Darlene Kuhne would let me participate with whatever artistic endeavor she was exploring—painting in all types of media; gathering local wild plants for flower arrangements; chasing pussy willows and cattails along the roadside. It was always an adventure. This was my experience over my lifetime—my mom’s excitement to learn about all media/skills/techniques of art transferred to me and we became a team. We pretty much explored as much as we could afford, gathered all sorts of equipment, took classes, met people, and definitely had a lot of fun exploring and learning. This is the definition of engagement.

Darlene was always part of the art scene. She was in groups and art guilds. She had a studio presence in Boulder, then one in the Santa Fe art district, and then she built her own studio in her backyard. In 2018 she passed away, leaving a legacy of creativity.

With collections of tools, equipment, and supplies from both of our interests, I was able to design the studio with multiple uses as a makerspace. We have areas to create all sorts of art: glass fusing, lampworking beads, hand-building ceramics, jewelry (from metalsmithing to wire working), and all types of 2-D and 3-D mixed media.



Our mission is to support a creative connection with all types of media and instructors. We are gathering to learn, explore, and connect to the community of lifelong learners and interested people who are open to discovery. It’s an opportunity to create a forum for other teachers to learn a new media/skill/technique, to share a real format, and to have professional development to enhance their curriculum.

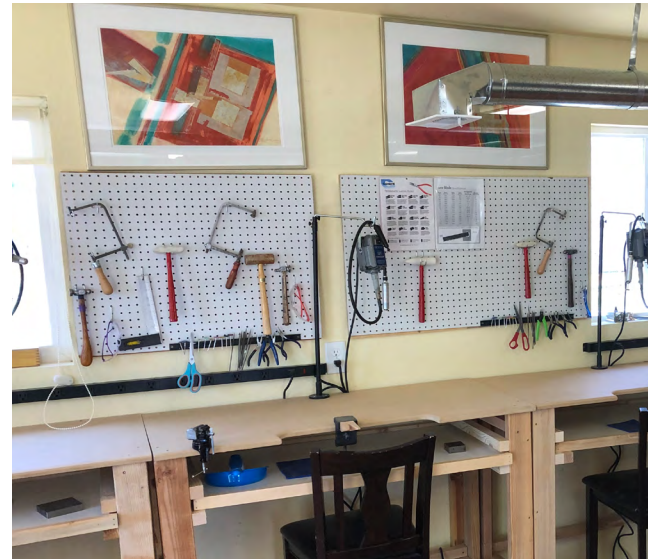
Included here are photos of the studio and people taking classes at the studio. Also, there is one photo of a watercolor that I did when I was six years old. My mom helped me with the orange shadowing to make the cup look 3-D, but everything else I did.

I invite you to visit our website at <https://creativeconnectionstudio.com/>

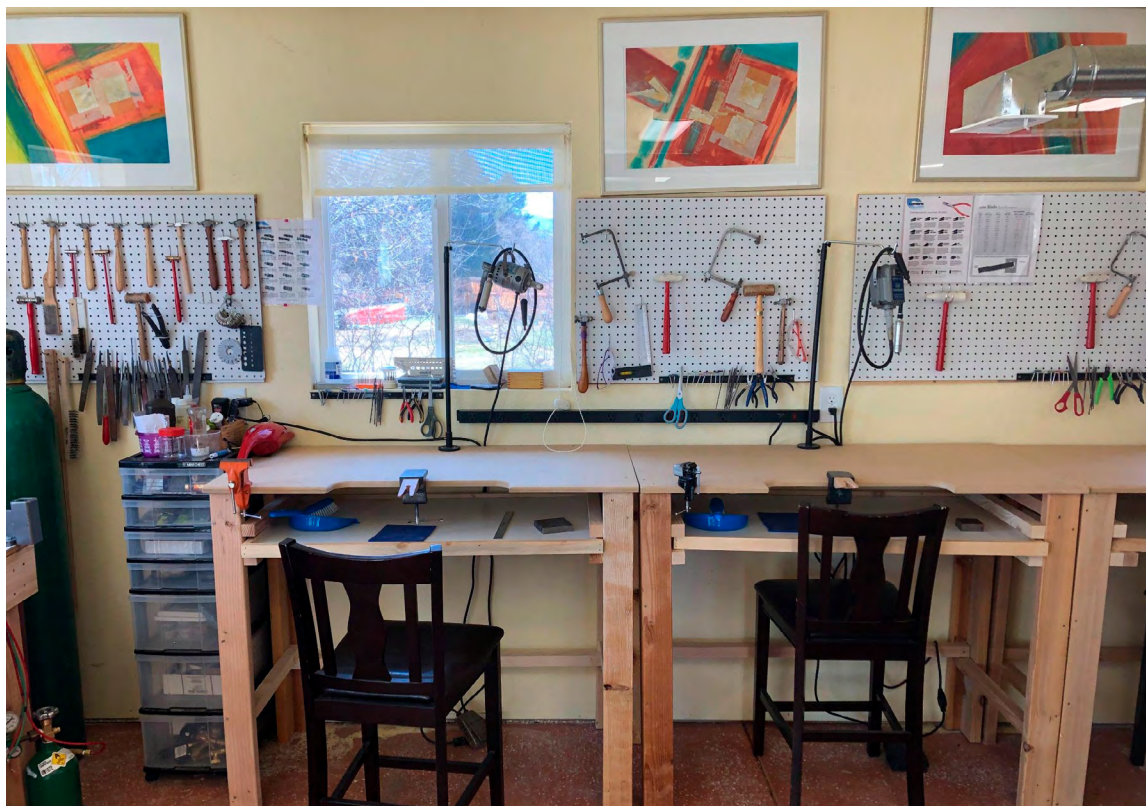
As I seek new explorations into creating and find new workshops/classes to offer, I will add them to the website. I also post on Instagram and Facebook to notify people of upcoming events. Please follow me and check out the website.











# The Working Artist

## *Paradise Lost*

by Amy Felder  
(she/her/hers)  
Artist-Teacher



Figure 1. Amy Felder, *Grand Teton*, 2017. Oil on canvas (three panels), 20x30 inches, 24x30 inches, 20x30 inches.  
Copyright 2017 by Amy Felder. Reprinted with permission.





Figure 2. Amy Felder, *Point Reyes*, 2018. Oil on canvas, 46x38 inches.  
Copyright 2018 by Amy Felder. Reprinted with permission.

Inspired by the wilderness advocate Edward Abbey, I have spent the past four years creating work around the nexus of recreation and stewardship. I have devoted myself to exploring the relationship between humans and nature as well as facilitating dialogue about human encroachment of public lands. Overcrowding of natural areas is a problem of increasing importance in today's world. According to the National Park Service, visitation to national parks reached 327.5 million visits in 2019, the fifth consecutive year where visits exceeded 300 million (National Park Service, 2020, para. 1).

Just like visitors from all over the world, I am drawn to these wild places in search of adventure. While I feel most alive in the wilderness, I am conflicted

about wanting to visit these natural spaces for I know they face many threats, of which humankind is most imminent. As the popularity of outdoor recreation increases so do the negative effects of tourism.

This past summer I had the wonderful opportunity to engage visitors in dialogue about the impact we have on nature through *Paradise Lost*, a solo exhibition at Art Lab Fort Collins. The opening piece of art was *Grand Teton*, an idyllic landscape painting of Grand Teton National Park on three panels (see Figure 1). Completely void of any evidence of humans, the triptych elevates the national park to a sacred place and suggests an altar piece that commands a holy reverence. Introducing the human figure, the subsequent painting creates a sense of solitude by





Figure 3. Amy Felder, *Merit Badges* Clockwise from top left: *I Leave No Trace*, *I Do Not Feed Wildlife*, *I Do Not Cause Wildfires*, and *I Do Not Pick Wildflowers*, 2020. Embroidery floss on fabric, Approximate 3x3 inches each patch. Copyright 2020 by Amy Felder. Reprinted with permission.



Figure 4. Amy Felder, *Demerit Badges* Clockwise from top left: *Traffic Jam*, *Noise Pollution*, *Off Trail*, and *Tree Carving*, 2019. Embroidery floss on fabric, Approximate 3x3 inches each patch. Copyright 2019 by Amy Felder. Reprinted with permission.





Figure 5. Amy Felder, *Erosion*, 2019.  
Fabric paint on fabric with twine,  
41x11 inches. Copyright 2019  
by Amy Felder.  
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portraying a single person dwarfed by the towering Hallett Peak of Rocky Mountain National Park.

Next the painting *Point Reyes* features a single lighthouse on the edge of a brilliant blue ocean on Point Reyes National Seashore (see Figure 2). Small in scale when compared to the vast ocean and open sky, the artifact of human development may appear of little consequence. Yet, the lighthouse very subtly hints at a human history of developing the land and conquering the seas. Each of these pieces create an ideal image with little to no evidence of human presence when the reality is that these are all heavily visited places.

Then the exhibition transitioned to meticulously hand-embroidered patches. The first four patches were *Merit Badges* for following the “Leave No Trace” principles by refraining from feeding cute chipmunks, picking beautiful wildflowers, and inadvertently causing wildfires (see Figure 3). In contrast, the next four patches were *Demerit Badges* for failing to practice outdoor ethics (see Figure 4). *Off Trail* captures a hiking boot in mid-air about to crush a precious flower and *Noise Pollution* warns of a backpacker bombarded by sound waves.

These small patches depict what have become common, everyday problems caused by too many park visitors not respecting nature or others. Displayed on the wall was the quotation “Wilderness is not a luxury but a necessity of human spirit, as vital to our lives as bread and water” (Abbey, 1988, p. 165).

Corresponding to the *Demerit Badges* were wall hangings. I sew and weave wall hangings with topographical imagery that map the human impact on the natural world and provoke discussion about socially responsible practices. The weaving *Erosion* shows the negative effects of the patch *Off Trail* (see Figure 5). The very loosely woven twine looks as though it may fall apart at any given moment. The weft alternates between white cloth with imagery of green topographical lines and burlap with imagery of red scars where visitors have veered off trail.

The wall hanging *Sounds of Northern Colorado* combines fiber art and photos with a QR code. In our day-to-day lives, we are constantly bombarded by sounds and noises, most of which we block out as we go about our busy days. By incorporating a QR code that viewers can scan to listen to a playlist of recordings, my work invites the viewer to slow down and pay attention to the sounds of nature and civilization.

All of these sounds are a part of my personal experience. Yet, they speak to a larger issue, in fact, a global issue. The sounds of nature are becoming rarer. Instead, we are faced with the noise of civilization such as air traffic and sirens. Even the park system and the wilderness are unable to provide the escape, silence, and peace of mind that they once did.





Figure 6. Amy Felder, *Balance*, 2021. Acrylic on papier-mâché, wood, and newspaper, Dimensions variable. Copyright 2021 by Amy Felder. Reprinted with permission.

Lining the window of the exhibition space were papier-mâché sculptures of cairns that echo this idea that humans struggle with leaving nature be (see Figure 6). Cairns pose a major threat to national parks as more and more people moving and stacking rocks disrupts ecosystems. Not only do people stack rocks, but they also leave graffiti on them. This is evident in the painting depicting a rock with the words “eat pizza” written on it. Another painting of a trail post reveals a “no unicorns” sticker above a “no bicycles” sign. While some may find it funny, vandalism is costly to national parks.

Even park visitors who strive to leave no trace may not consider how social media “sharing” drives visitors to national parks and causes congestion in places that are valued for their seclusion. The life-size painting of hands holding a camera phone about to snap a picture invites viewers to see themselves as the one holding the phone. The contemporary approach to experiencing nature through digital devices is further emphasized by a painting of an outstretched arm snapping a selfie (see Figure 7). Viewers may begin to question their role in nature and consider how social media “sharing” may be to the detriment of the natural places they are seeking to capture.

Devices, screens, and windows present a barrier that prevents an authentic experience of nature and narrows one’s view. *Bison Jam* puts the viewer inside a car looking at a herd of bison blocking the road and raises the question of whether that road should exist (see Figure 8). *The Altar* showcases an assortment of gift shop items blocking the window and obscuring a view of Rocky Mountain National Park (see Figure 9).

Consumerism of nature has become the focus instead of the reverence for nature that *Grand Teton* called for at the beginning of the exhibition.

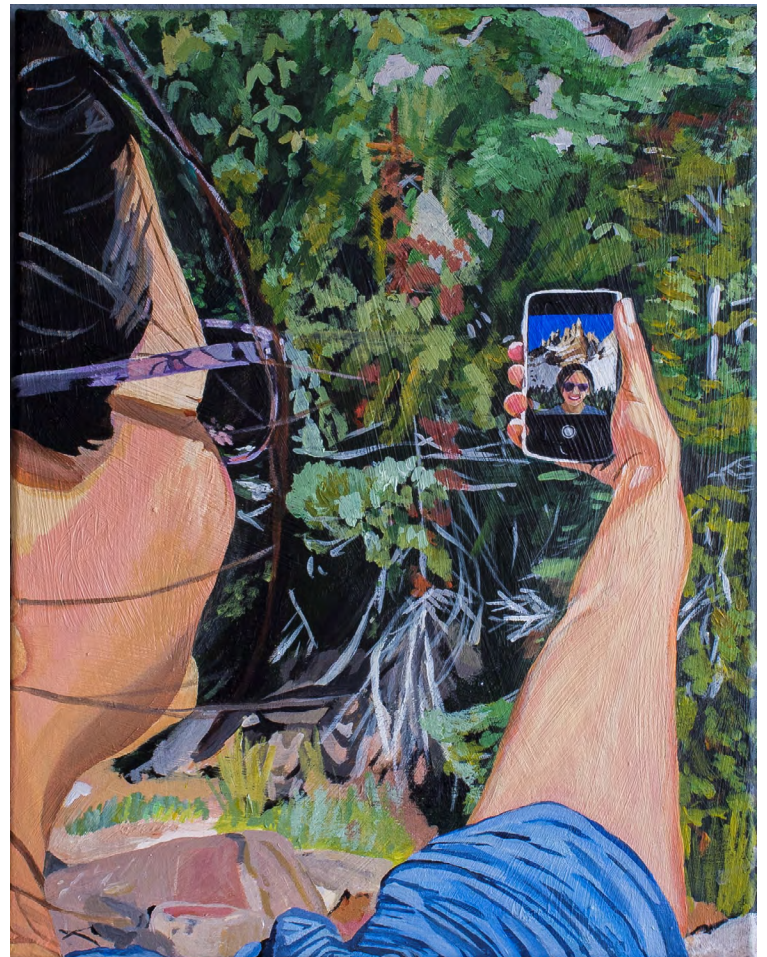


Figure 7. Amy Felder, *Selfie*, 2019. Acrylic on canvas, 14x11 inches. Copyright 2019 by Amy Felder. Reprinted with permission.





Figure 8. Amy Felder, *Bison Jam*, 2019. Acrylic on canvas, 24x48 inches.  
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My paintings span a range from images of untouched landscapes to those seen through screens and windshields; they lead viewers to analyze their own relationships with nature and often evoke a feeling of uncertainty about how to proceed in natural spaces.

A display of the quotation “Industrial Tourism is a threat to national parks” (Abbey, 1988, p. 65) set the stage for the signature piece of the exhibition – *Overcrowded* (see Figures 10-11). Transparent panels combine tent fabric with hand-painted scenes of a busy campground. Windows in the panels allow viewers to glimpse a hopeful scene of a valley of bison untouched by human presence in Yellowstone National Park. Enticing viewers to an idyllic landscape that can only be reached by walking past panels depicting human activity, my installation work creates a space for viewers to examine the dichotomies between the human desire to preserve the wilderness and to enjoy it. The final quotation in the exhibition was “We must make up



Figure 9. Amy Felder, *The Altar*, 2020. Acrylic on canvas, 36x48 inches.  
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our minds and decide for ourselves what the national parks should be and what purpose they should serve” (Abbey, 1988, p. 62).

The exhibition included supplementary programming that brought both my own experience and the viewers’



shared experiences with nature into question. Local Scouts performed a skit of the “Leave No Trace” principles (see Figure 12). Immediately following their skit, I led an art-making activity in which scouts made stickers that could count toward requirements for an Art Scout badge. At another event, a Rocky Mountain National Park ranger came and engaged the public in a conversation about outdoor ethics (see Figure 13). Afterwards I shared my art-making process and the story of *Paradise Lost* in an artist talk. Visitors could take a piece of art home with them by picking out a free handmade sticker (see Figure 14).



Figure 10. Amy Felder, *Overcrowded*, 2019 (frontal view). Acrylic on canvas and plastic with nylon, 34x90x42 inches. Copyright 2019 by Amy Felder. Reprinted with permission.



Figure 11. Amy Felder, *Overcrowded*, 2019 (side view). Acrylic on canvas and plastic with nylon, 34x90x42 inches. Copyright 2019 by Amy Felder. Reprinted with permission.

As an artist-teacher, I know that teaching is very demanding and it is easy to lose yourself in the world of teaching, but it is important to make time to nurture your own love for art. I model the role of a working artist by engaging in an ongoing studio-based inquiry. Taking time to develop my personal

art fulfills my own need to grow and improve as an artist. Creating art also deepens my understanding of the challenges and struggles my students face.

Sharing my art and research workbooks with the city of Fort Collins made me feel more confident as an



artist and a teacher. I realized just how important it is to provide students with opportunities to share their art. I am more passionate than ever about art making and am actively pursuing more exhibition opportunities. I want to stay active in the art world. This positively impacts student learning as my fervor for art making and learning rubs off on my students and that is my ultimate goal. Above all, I want to foster within my students a lifelong commitment to art and learning.

More images can be found at [amyfelder.com](http://amyfelder.com).



Figure 12. Scouts' "Leave No Trace" presentation at Art Lab Fort Collins

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Figure 13. Rocky Mountain National Park ranger with artist Amy Felder at Art Lab Fort Collins



Figure 15. *Paradise Lost*, an exhibition by Amy Felder at Art Lab Fort Collins



Figure 14. Amy Felder, *Stickers*, 2020. Adhesive paper and marker, Dimensions variable. Copyright 2020 by Amy Felder. Reprinted with permission.



# A SELECTION OF EXHIBITS AND GALLERIES IN COLORADO

Compiled by Amy Felder  
(she/her/hers)  
Artist-Teacher

Denver Art Museum, [denverartmuseum.org](https://denverartmuseum.org), 100 W. 14th Ave. Pkwy, Denver, CO

*Gio Ponti: Designer of a Thousand Talents*. Opened October 24, 2021.

*ReVisión: Art in the Americas*. On view through July 17, 2022.

*By Design: Stories and Ideas Behind Objects*. On view through January 1, 2023.

*Whistler to Cassatt: American Painters in France*. November 14, 2021–March 13, 2022.

*Traitor, Survivor, Icon: The Legacy of La Malinche*. February 6–May 8, 2022.

Museum of Contemporary Art MCA, [mcadenver.org](https://mcadenver.org), 1485 Delgany St., Denver, CO

*Deborah Roberts: I'm*. On view through January 30, 2022.

*Jason Moran: Bathing the Room with Blues*. On view through January 30, 2022.

Black Cube, [blackcube.art](https://blackcube.art). This is a nomadic art museum.

Check website for upcoming exhibits.

Center for Visual Art, MSU of Denver, [msudenver.edu](https://msudenver.edu), 965 Santa Fe, Denver, CO

*Uncanny Times: Looking Back, Looking Forward*. September 25–November 13, 2021.

*BFA Thesis Exhibition*. November 6–28, 2021 and April 1–29, 2022.

*Design for the Common Good*. January 14–March 19, 2022.

University of Northern Colorado, [arts.unco.edu/art/galleries](https://arts.unco.edu/art/galleries)

*Andrew Bablo and Pat Milbery: In a New Light 1 & 2*. Mural permanently on view. Crabbe Hall Lobby, Crabbe Hall, Greeley, CO.



University of Denver, [vicki-myhren-gallery.du.edu](http://vicki-myhren-gallery.du.edu), Vicki Myhren Gallery, 2121 E. Asbury Ave., Denver, CO

Check website for upcoming exhibits.

Museum of Art, [moafc.org](http://moafc.org), 201 S. College Ave., Fort Collins, CO

*Blow Up II: Inflatable Contemporary Art*. October 29, 2021–January 9, 2022.

University of Colorado (CU) Art Museum, [colorado.edu/cuartmuseum](http://colorado.edu/cuartmuseum), 1085 18th St., Boulder, CO

*Kate Petley: Staring into the Fire*. On view through December 18, 2021.

*Tim Whiten: Tools of Conveyance*. December 18, 2021.

*The Art That Made Medicine*. On view through April 2022.

Colorado Mesa University, [coloradomesa.edu/art/gallery](http://coloradomesa.edu/art/gallery), 437CO Gallery, 437 Colorado Ave., Grand Junction, CO

*Neecy Twinem*. December 2021–January 2022.

*Araan Schmidt*. February 2022.

Colorado State University, [artmuseum.colostate.edu](http://artmuseum.colostate.edu), Gregory Allicar Museum of Art, 1400 Remington St., Fort Collins, CO

*Survivance*. On view through December 17, 2021.

Colorado Springs Fine Art Center at Colorado College, [fac.coloradocollege.edu](http://fac.coloradocollege.edu), 30 W. Dale St., Colorado Springs, CO

*Ronny Quevedo: at the line*. On view through December 5, 2021.

## BEST-KEPT SECRET EXHIBIT

Global Village Museum of Arts and Cultures, [globalvillagemuseum.org](http://globalvillagemuseum.org), 200 W. Mountain Ave. #C, Fort Collins, CO

*How We Hold It: Containing Our Lives*. On view through November 13, 2021.

*Color and Pattern: The Spirit of West Africa*. On view through November 13, 2021.

*Nativities and International Festivals of Light*. November 26, 2021–January 22, 2022.

*Carnivals Around the World*. February 4, 2022–May 21, 2022.

*Colorful Paintings by Folk Artists of Central China*. June 3, 2022–September 4, 2022.

*Day of the Dead*. October 7, 2022–November 19, 2022.



# EDITOR'S PICK OF PAST EXHIBITIONS



## KEITH HARING: Grace House Mural MCA Denver, February 26–August 22, 2021

by Amy Felder  
(she/her/hers)  
Artist-Teacher

I would love to be a teacher because I love children and I think that not enough people . . . understand how important they are. I have done many projects with children of all ages. My fondest memories are of these experiences.

—Keith Haring

Often assumptions are made that art teachers become teachers because they are unable to make it as artists. Refreshingly, Keith Haring gets to the heart of what motivates so many teachers—an understanding of how important students are. Despite not being a teacher, Haring actively worked with youth throughout his career as an artist. *Grace House Mural*, which Haring painted for a Catholic youth center, was on view this

spring and summer at Museum of Contemporary Art Denver (MCA Denver).

Originally located in New York to uplift youth who were at-risk, the mural along with doors was excavated and transplanted to the museum. Walking by the panels of concrete walls filled with Haring's simple but bold dancing figures, one can imagine just how drab the Grace House must have been prior to the



All photos on pages 32-33:  
*Keith Haring: Grace  
 House Mural*, Museum of  
 Contemporary Art Denver,  
 February 26–August 22, 2021



mural. Haring is known for using his art to inspire and touch the lives of everyday people. He would create fast, transitory chalk drawings in the subway that broke up the monotony of the advertisements. *Grace House Mural* echoes this spontaneous art-making technique. Created in less than two hours, the quickly executed images are full of energy. Who does not want to move when looking at them?

No doubt, a culture of movement and dancing at New York City clubs influenced Haring's work. Not only were his subjects dance performers, but the act of making art itself was his own way of performing. Creating on the street and in subways, Haring was often in the public eye while making his art. By making his art in places where anyone could view the art-making process and the final

product, Haring demystified the art-making process and made art accessible to all. More than that, by inviting the community to make art alongside him, Haring empowered others to create. Before his death at age 31 due to complications from AIDS, Haring reflected, "Taking [art] off the pedestal, I'm giving it back to the people, I guess" (MCA Denver, 2021).

#### Reference

*Keith Haring: Grace House Mural* [Exhibition].  
 (2021). Museum of Contemporary Art Denver,  
 Denver, CO, United States.  
<https://mcdenver.org/exhibitions/keith-haring>







All photos on pages 34-35: *Keith Haring: Grace House Mural*, Museum of Contemporary Art Denver, February 26–August 22, 2021



# The Plot Thickens

## Beyond Answers in Watertight Containers: Culturally and Linguistically Diverse (CLD) Strategies in the Art Room

by Donna Goodwin  
(she/her/hers)

Visual Art Content Specialist

Standards and Instructional Support, Colorado Department of Education  
Assistant Professor of Art Education, University of Northern Colorado

*Author's Note: Names have been withheld for research privacy, but permission has been obtained.*

Elliot Eisner said that the presence of art in research enables one to participate vicariously in a situation, the results of which often function to provide “deep conversation and insightful dialogue” rather than “providing answers in containers that are watertight” (Eisner, 2008, p. 7). To illustrate this point, I use a work of art created by Mike Lemke, University of Northern Colorado Professor of Ceramics (see Figure 1). This beautiful, large, sage green, hand-crafted ceramic punch bowl with matching cups encourages gathering and sharing conversation—which is also the intention of this article.

In 2018, the Colorado State Board of Education approved new rules for educator licensure that



Figure 1. Punch Bowl and Cups by Artist Mike Lemke

require some teachers to have training in English Learner (EL) standards that support culturally and linguistically diverse (CLD) students (CDE,

2020). While, technically, art teachers do not have this licensure requirement, we certainly teach these students. Additionally, teacher prep programs in all content areas, including visual art, must ensure these standards are taught to new teachers.

*Culturally and Linguistically Diverse (CLD)* is a term used to describe students of differing cultural and/or linguistic backgrounds than what may be the dominant culture (CDE, 2020). Cultural differences are not just linguistic. There are many factors involved in cultural identity. Culture is a set of guidelines both explicit and implicit that individuals inherit as members of a particular group that tells them how to view the world, how to experience it emotionally, and how to behave in it; “it is learned behavior” (Hollie, 2018, p. 229).

I began a study to find out what teachers were doing specifically in art rooms that helps meet the needs of CLD learners. I wanted to find out what they could do to get better, but I also wanted to find out what was already there. How could we use what we are already doing, naturally as a part of art making, to advocate for the power of art programs? To see what CLD-friendly strategies could be found in their teaching, I started a study of practicum art teachers who were leading after-school art lessons at a K-8 school.

It may be important to note what these new teachers had been taught in their courses. Initially in the art education program at the University of Northern Colorado (UNC), pre-service teachers are introduced to Universal Design for Learning (UDL) where they learn to plan to allow access for all learners from the beginning—as opposed to the idea of planning for the mythical “normal” child and then accommodating from there. They were also taught Sheltered Instruction Observational Protocol (SIOP) (Vogt, Echevarría, & Washam, 2015), as well as WIDA Guiding Principles for Language Development (2020). There is also a focus throughout the program on culturally responsive teaching and learning in ways that promote authentic engagement and belonging (Hammond, 2015; Hollie, 2018).

I observed the pre-service teachers in action as they taught art curriculum that they had written. I examined their lesson plans. I read through their

reflections on their teaching experiences, which included a visual work of art as a part of the reflective experience. What did I find? Curiously, almost all of the pre-service teachers said they did not need to use any specific CLD strategy. What?! I was panicked. How could pre-service teachers make it through this program and not use the strategies they were taught? One practicum teacher adamantly said that they did not use CLD strategies because “all students need love and care.” If I only read these reflections, I would be worried that some children in this after-school art program were being stifled in a misguided idea that to be fair to all meant not providing what specific students needed to have equal access. Heart-pounding fear!

But, luckily, what I found in observation proved that they were indeed using a variety of strategies. It appears that many CLD strategies are so naturally linked to authentic, quality art teaching, making, and learning that they require little additional effort or planning to include. It often seems to come with the art-teaching territory that they use these strategies to improve learning experiences for all students including those with specific cultural and language needs.

This particular study found four strategies were predominantly used which include but are not limited to:

- developing specific language and concept vocabulary;
- providing comprehensible input;
- building on background knowledge; and
- using purposeful interactions and groupings.

### **Developing Specific Language and Concept Vocabulary**

As students learn new concepts and skills in art, they are also learning new conversation and discourse patterns, a new way to use language and to interact with all of the meaning-making resources they have to share their perspectives as they make and do. In other words, language development and concept development occur simultaneously (CDE, 2013). In one class of first- and second-grade students who were learning how to create and program their own video



games, they had to use new words for the technology and the programming as well as the art elements they were considering in their designs around color, repetition, composition, emphasis, and more (see Figure 2).



Figure 2. Language and Concept Development in Game Design

### Providing Comprehensible Input

Another strategy commonly used was comprehensible input. The pre-service art teachers used a variety of techniques to provide access to information and make content clear. Their techniques included modeling and demonstrating; using visuals along with written and verbal instruction (see Figure 3); using repeated gestures, video clips, and still examples; and using music and a plethora of hands-on materials for practice and for final works of art.

### Building on Background Knowledge

The pre-service teachers in almost every class went out of their way to link students' background knowledge, personal interests, and home experiences to what they were creating in art. This often took the form

of conversation and questioning, sometimes strictly verbal in a whole group, small group, or one on one with the teacher. These conversations were sometimes fleeting and, at other times, were documented for future reference.

One pre-service teacher had her students do a quick sketch and statement about a past experience that they could relate to what they were going to learn today. In Figures 4a and 4b, the first-grade students were learning about masks as a metaphor. She asked them to draw and, if they were able, to write about a time they felt like they had to pretend to feel one way when they didn't really feel that way. In Figure 4a, the child describes wanting to stop at the toy store but his father told him no. He knew it would be best not to show that he was sad. In Figure 4b, the student was not yet able to write but he drew an image of himself surrounded by copious tears. When asked about his story, he said that each day he came to school he missed his kindergarten teacher and wanted to see her but couldn't now that he was in first grade.

### Using Purposeful Interactions and Groupings

Purposeful interactions and groupings were used multiple times throughout every pre-service art teacher's lessons (see Figure 5). Sometimes there were whole-group activities. Sometimes groupings were organized by the teacher based on skill where a lead demonstrator modeled instruction. This skill type of grouping happened when a particular student picked up a concept quickly. Students were divided into small

groups in which this student taught the others. Sometimes small groupings were for the benefit of language needs; a student more fluent in English helped to translate for those needing additional language support. Sometimes students chose to work alone, but more often students worked in small-table groupings. Sometimes the students chose the



Figure 3. Pictorial and Text Menu

groupings and sometimes the teacher purposefully chose the grouping based on interest, behavioral support, or other reasons.

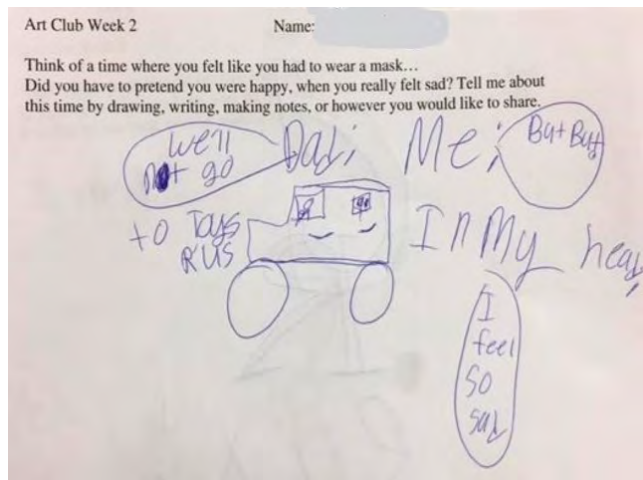


Figure 4a. No Toy Story Today

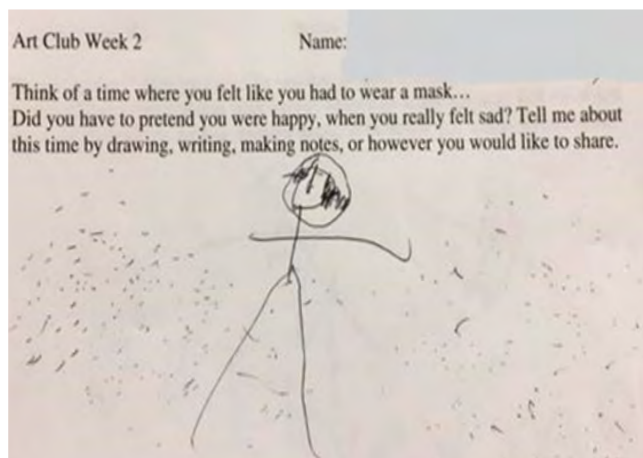


Figure 4b. Missing My Kindergarten Teacher



Figure 5. Students working in small-table groupings

It has been said that *how* art is taught can often be as important—if not more important—than *if* art is taught at all. In his reflective artwork, one pre-service teacher shared that his greatest learning was that he didn't always have to be the one who made the decisions in the art room. He started teaching by giving definitive and step-by-step instructions on the artwork he wanted his students to create. However, many of the students were not as interested in his project ideas as he was. Classroom management became an issue. He eventually asked students why they were not interested and asked them what they would rather do. When he allowed them to use their own background knowledge or interests to build on, it created greater buy-in and ultimately much greater participation in the learning goals he intended to teach. He said in his final reflection:

I learned that I could let the students know what the goal was and what I needed them to learn to do, but how they got there—at least how I envisioned they would get there—was really not that important. When I gave up trying to lead the students where I wanted and instead gave them the power to add in their own ideas, their work really got better and classroom management was much easier for most everything. The kids who were having trouble before actually wanted help and were just as successful, sometimes even more, than the ones considered “the good” artists. [See Figure 6.]

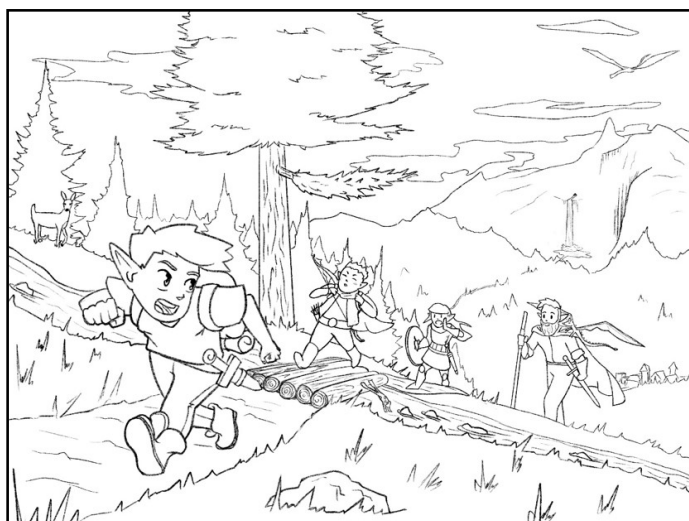


Figure 6. The Guide Doesn't Always Have to Lead



So why did so many of the pre-service teachers not identify the CLD strategies that they, in fact, were using? That's where our conversation comes in. I'm not sure. It could be because they were new teachers and so focused on maintaining classroom management that the strategies they were using were not a focus. Maybe with more experience, they will be able to be more vocal and mindful. Or, maybe applying strategies in the natural process of teaching and making art is so natural in the delivery that they did not credit themselves with doing so.

What happens in the classrooms of those of us more experienced? Are we able to pinpoint specific strategies that we are using to advocate for our own teaching and for the power inherent in art education? Being able to identify when we are using strategies that are beneficial to our various learners and that create a more conducive learning environment for everyone is a form of advocacy. Art educators can be leaders in exemplifying how incorporating what happens in the art room can be beneficial to all of education. Certainly, teaching is a continuous process of learning and growth. Hopefully, by opening dialogue around culturally responsive and relevant teaching and learning in art teacher preparation programs, we can take a look at how we can advocate for our students and for ourselves. Art teachers play a leading role in supporting all learners (Buffington & Bryant, 2019) through the language of the arts.

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# ARTSOURCE SUMMER RESIDENCY 2021 AT UNC Art as Instrument

by Kelly Mansfield  
(she/her/hers)

Art Educator, St. Mary's Academy Lower School





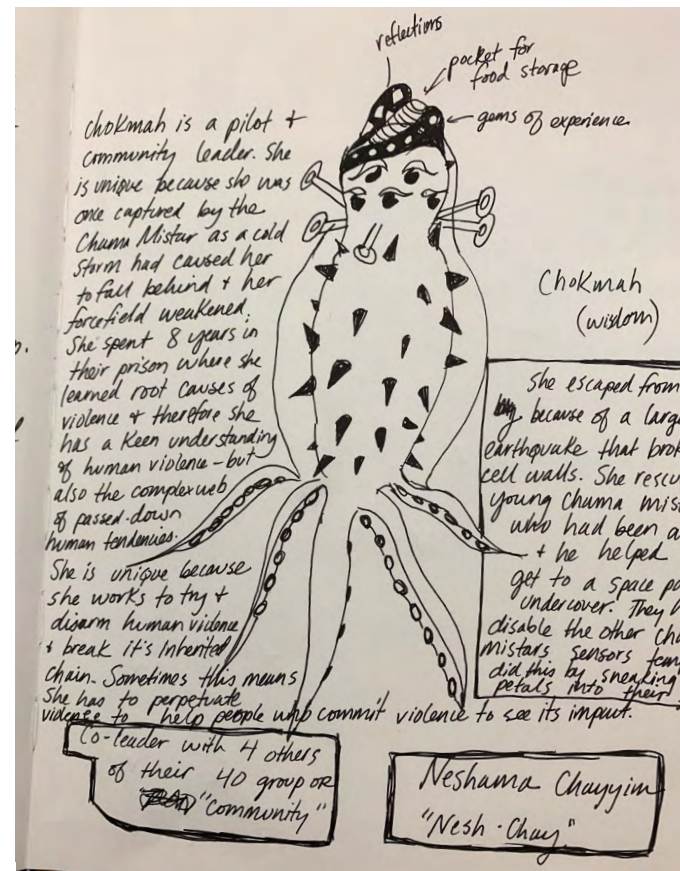


After being inspired by Terra and Faith, the cosplay presenters from Pop Culture Classroom, Tara McConnell loved developing a character:

I thought that the idea of creating gaming and/or characters could be really fun and engaging for students in the classroom. What an amazing way to express and celebrate creativity by designing worlds and scenarios!! I also love that students have to think critically and collaboratively when designing new characters and also relate to literacy through character development, plot tension, and story.

Each summer ArtSource Colorado offers a week-long residency for art educators. The theme this year, *Art as Instrument*, began with orientation and a plein-air painting workshop with Virginia Unseld in May. Virginia offered us great techniques for plein-air painting as well as inspiration for pursuing our artistic selves. In June we loaded our cars with ample art-making supplies and headed to the University of Northern Colorado (UNC) campus for an amazing week of engaging presenters, comradery with other art educators, and ample studio space and time!

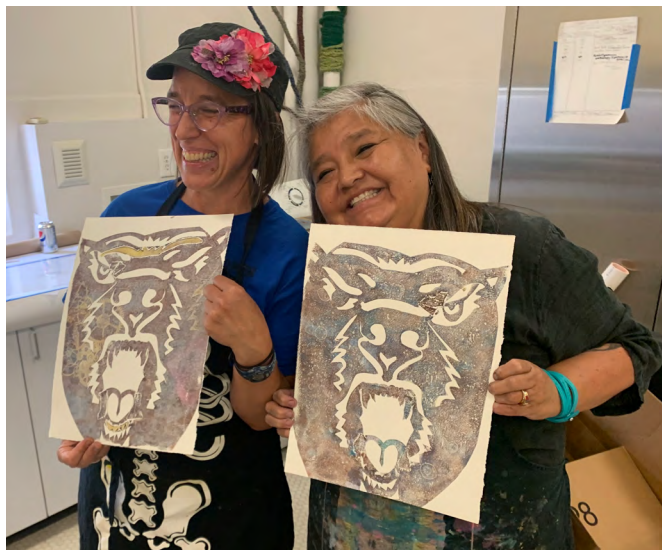
Pop Culture Classroom reminded us how social play can be a tool of healing for students and teachers in the coming year. What a great way for play to allow for individual identity and healthy group dynamics. Participants relished the opportunity to create hats to represent their characters as part of the cosplay experience.



"Don't quit your daydream," was what Jennifer Wise gathered from the workshop with Melanie Yazzie. "[Yazzie's] grandmother told her that printmaking is a way of translating memories, myths, and stories to share with people, just as her grandmother's rugs told stories from long ago. Melanie Yazzie gave us the courage to tell our stories." Yazzie opened us up to sharing our story



through her kindness, humor, honesty, and masterful demonstration of using Gelli-plates for printing.



Participants were inspired to share this process with their students.

With such a traumatic teaching year, it was important to move and play. It was nice to take a couple of hours of the week to focus on our emotional health by releasing our tension with movement exercises with Erin Anderson who holds a Master's degree in Somatic Counseling/Psychology and Dance/Movement Therapy.

ArtSource participants always learn from each other too. This year Diane Swenson and Travis Hill offered inspiration through their stories and play with cardboard boxes.

At the end of the week, we took time to share our work and thoughts on our art and how it can be

an instrument for sharing a message, a story, or a purpose. Travis Hill stated, "The residency gives you a chance to start something and continue to work on it through the summer."

All ArtSource members will have an opportunity to submit thought-provoking work that connects to this theme for an open call show at NEXT Gallery in January of 2022. Visit <http://www.artsourceco.org/artsource-next.html> for more information!

ArtSource Colorado is a dynamic creative community of teachers who work together to provide ongoing, immersive professional development experiences that are run by teachers for teachers.

Consider joining us for the upcoming 2022 summer residency!

Information to be shared at the 2021 CAEA Fall Conference.

<http://www.artsourceco.org/about.html>

**Creating Today to Inspire Art Education Tomorrow**





# COLORADO ART EDUCATION ASSOCIATION

## YOUTH ART MONTH

### Flag Design Competition

#### WHAT IS YAM?

“Children’s Art Month” was created in 1961 by the Crayon, Water Color & Craft Institute to “emphasize the value of participating in art for all children” to the larger community. It re-named itself “Youth Art Month” (YAM) in 1969 to include secondary students.

In 1984, a national competition was adopted, “School Flags Across America . . . Flying High.” YAM chairpersons from each state selected a flag theme and students designed flags based on that theme. Today, the 50 winning designs from each state are made into physical flags, flown in the spring for special events in Washington D.C. and at the National Art Education Association (NAEA) convention.

In Colorado, all flag design submissions are displayed at the State Capitol Rotunda in the spring.

This year’s theme is “Art Connects Us.” Here’s how teachers can participate:

#### REQUIREMENTS (See [www.caeaco.org](http://www.caeaco.org))

- Guide students to create original and personally meaningful designs around the theme.
- Have students keep flag proportions (3:5) in mind while making their designs. Designs will be cropped as such for the national submission photograph. Suggested dimensions: 12”x20” or 9”x15” or 6”x10”.
- Include the Youth Art Month logo in the artwork.

#### SUBMISSIONS

- You must be a current CAEA member to submit student designs.
- Submit up to two student designs with an online submission form.

#### MORE LOGISTICS AT THE CAEA FALL 2021 CONFERENCE

- CAEA Executive Council juries the designs on Friday, Nov. 5, 2021 at 4 p.m. (No submissions are accepted after this time.)
- Winning works are announced at the Art Auction, Friday night, Nov. 5, 2021.

#### PREVIOUS IDEAS

- <http://www.caeayamflags.weebly.com>
- <http://www.pinterest.com/justinesawyer/youth-art-month-flags/>

#### ADVOCACY

- Plan a YAM event, activity, or exhibition anytime, but especially in March 2022.
- Advertise “CAEA presents YOUTH ART MONTH 2022” on flyers, posters, and invitations.
- Contact local school board, news media, and lawmakers with specific advocacy actions.
- Document all YAM activities for the State YAM Report and submit to [caeayam@gmail.com](mailto:caeayam@gmail.com) by **May 1, 2022**.





Cal Duran



# Scholastic Art & Writing Awards

by Pam Starck  
(she/her/hers)  
Director of Colorado Art Awards



Cal Duran has long been part of the Colorado Scholastic Art family. At Thornton High School, he won many Gold Key and Silver Key awards at the state level and a gold medal at the national level. Cal, a practicing artist, has been part of the jurying process, assisted with exhibition installations, and given keynote addresses at awards ceremonies.

Instead of accepting a University of Denver scholarship, he struck out to build his career with encouragement and guidance from his high school teacher, Lisa Rogers. As a part of his career path, Cal teaches, inspires, and guides students for Downtown Aurora Visual Arts (DAVA).

Cal has acquired a reputation as one of Colorado's finest three-dimensional artists. Twice, he and his art took viewers on a spiritual journey embracing various cultures in the Denver Art Museum's Studio. A recent

Converge exhibition, *Generations: An Intergenerational Art Show*, featured Cal and Alfredo Cardenas. Both artists also exhibited at the Museo De Las Americas.

Cal and David Ocelotl Garcia, artists and spirit guardians, created *Earth Spirits of the Subconscious Mind* for Denver Meow Wolf. This massive endeavor has taken them months to connect to their roots, create the stories of the ancient spirits, and speak to individuals of all ages. Cal and David believe the Great Spirit has given them the knowledge, wisdom, and path for this creation.

At one of the Scholastic Award ceremonies, Cal encouraged the young artists to:

*Trust your instinct.  
Art is about spirit and putting that  
into everything you make.*





*Earth Spirits of the Subconscious Mind*, Denver Meow Wolf



2021 CAEA FALL CONFERENCE



BE THE SPARK



NOVEMBER 4-6  
BRECKENRIDGE, COLORADO

**Beaver Run Resort, Breckenridge, CO**

Information link

<https://caea.wildapricot.org/Fall-Conference>

# 2021 CAEA Fall Conference Awards Banquet and Saturday Night Bash with



**Awards Banquet: 6–8 p.m.**  
**Bash: 9 p.m.–12 midnight**



**Keynote Speaker:**

**Lauren Stichter**

Director of Art  
Education,

Assistant Professor

Lauren Stichter is the director of Art Education and assistant professor at Moore College of Art & Design. Prior to her director role at Moore, she was the lead art teacher at Pennsylvania School for the Deaf for 15 years. In the spring of 2019, Stichter became the Special Needs in Art Education interest group president for the National Art Education Association. She is also the current chair of administration and supervision on the board of the Pennsylvania Art Education Association. Stichter is passionate about accessibility in the arts and presents regularly at national and international conferences, district-wide professional development days, museum and community arts events and webinars.



# CDE ARTS UPDATE

## Reviewing our Colorado Academic Standards in Visual Art

by Donna Goodwin  
(she/her/hers)

Visual Art Content Specialist

Standards and Instructional Support, Colorado Department of Education  
Assistant Professor of Art Education, University of Northern Colorado

You might ask, Didn't we just get new standards in 2020? Why, yes, we did! However, during the 2020 legislative session [House Bill 20-1032](#) (section C.R.S. 22-7-1005(6)) was passed which requires the State Board of Education to review for approval approximately one-third of the standards revised by stakeholders beginning in 2022 and an additional one-third every two years thereafter. This staggered approach replaces rules that required all content standards to be reviewed every six years simultaneously. More on that process here:

<https://www.cde.state.co.us/standardsandinstruction/casreviewgroups>

The 2020-21 school year was the first year of implementation of the standards that were revised in 2018. However, the arts—which includes visual art, dance, music, social studies, and drama and theatre arts—are now the first of three groupings of content areas that are in the midst of review and revision.

This process is divided into three groups using the following cycles:

- **Review and Revision.** This is where we are now. Committees are meeting and using informed criteria to suggest any recommended revisions that might be needed. More on the committees here: <https://www.cde.state.co.us/standardsandinstruction/group1-visualartscommittee>
- **Feedback.** You can provide feedback on these recommended revisions in three ways:
  - o By attending a feedback session at the 2021 CAEA Conference in Breckenridge. Check the upcoming CAEA conference schedule for dates and times of sessions.
  - o By responding to the feedback survey which will be posted here in early November 2021: <https://www.cde.state.co.us/standardsandinstruction>
  - o By contacting the Standards and Instruction Support team at any time: [costandardsrevision@cde.state.co.us](mailto:costandardsrevision@cde.state.co.us)
- **Transition.** The State Board will review, provide feedback, and then vote on whether or not to approve any revisions in the spring of 2022. This will begin an anticipated two-year period of transition from the 2020 academic art standards to what will be the new versions.
- **Implementation.** Implementation of the next visual standards will be in 2024. Under current law, these standards will remain in place for six years before the next review and revision.

### Some Things to Keep in Mind About Our Colorado Art Standards

The Colorado Visual Arts Standards provide teachers a framework to engage students in the complex learning that occurs in the art classroom. The standards define a cyclical and interconnected creative process. A student may be utilizing the skills defined by all four standards in one learning experience. Various aspects of creating are found in all four standards. The standards along with supporting information and definitions are found here: <https://www.cde.state.co.us/coarts/2020cas-va-introduction>

**Standards are not the same as curriculum.** Standards are broad goals articulating what students should know, understand, and be able to do over a given time period. Standards are adopted by the State Board of Education. Curriculum is an organized plan of instruction which includes resources, materials, and textbooks to develop a sequence of instructional units. Curriculum is adopted at the local level.

**Standards are written for trained, licensed art teachers.** The visual arts are an academic and scholarly discipline. Artists, like other scholars, utilize discipline-specific vocabulary; practice unique skills; build upon cultural histories; and use research practices to frame new ideas. The standards allow teachers to translate complex ideas into accessible terms and facilitate opportunities for learning in the classroom. To this end, the standards are written using the academic vocabulary of the discipline just as the standards for science and mathematics are written using the academic vocabulary of those disciplines. There are simplified versions for non-content specialists, family, and community: <https://www.cde.state.co.us/standardsandinstruction/guidestostandards>

**There are a variety of resources for art teachers.** Some of these resources include implementation guides; guides for evaluating art teachers; professional development modules on applying the standards to curriculum and assessment; and more: <https://www.cde.state.co.us/coarts/visualarts> ●

The advertisement features a large, stylized orange and yellow sunburst background. On the left, the Amaco Brent logo is displayed with the text "EST. 1919". Below the logo, the text "EVERYTHING YOU NEED TO TEACH CERAMICS" is written in bold white letters. At the bottom left, the website "amaco.com" is listed. The central area of the advertisement is filled with various ceramic-related items, each labeled with text: "Clay" (a box of clay and a bag), "Lead Free Glazes" (a bottle and a jar), "Potter's Wheels" (a yellow pottery wheel on a stand), "Lesson Plans" (a colorful ceramic sculpture), "Slab Rollers & Equipment" (a black metal frame with a roller), "Tech Support" (a blue telephone handset and an envelope with an @ symbol), and "Kilns" (a large industrial kiln with a UL logo). The overall design is vibrant and informative, highlighting the comprehensive range of products and resources available from Amaco Brent.



# CALL FOR SUBMISSIONS TO COLLAGE MAGAZINE



*Hi Artist-Teachers,*

*I am seeking submissions for short columns and one longer column on the themes listed below.*

*Submissions are due:*

*November 1, 2021 for the Winter issue*

*January 1, 2022 for the Spring issue*

*August 1, 2022 for the Fall issue*

*Please email me at [afelder@unioncolonyschools.org](mailto:afelder@unioncolonyschools.org).*

*Thanks!*

*Amy Felder, Editor of Collage Magazine*

## SHORT COLUMNS (500 words or less and a photo or two)

**CURIOUSER AND CURIOUSER** What are you investigating?

**BALANCING ACT** What are you doing to balance yourself as a person/artist/teacher?

**ARTIST ON MY MIND** What artist/artwork has inspired you this year? (We'll need the artist's permission to show an image.)

**YOU GOTTA SEE THIS** What podcast/YouTube/techy-tool has inspired you this year?

**BOOK REVIEW** What book has inspired you this year?

**A PROJECT SLICE** Share a lesson plan from your practice that generated creative thinking in your students.

**IDEATION WORKOUT** Describe an idea-building exercise you have used with your students.

**THE PHYSICAL UNIVERSE** Share something physical from your classroom that improved students' access, autonomy, collaboration, engagement, or craft. For example, a new way you organized tools, a table configuration, a gathering place, or a technology set-up.

**RITUALS** Share a ritual or protocol from your classroom that humanizes classroom culture. For example, table names, buddy critiques, conversation protocols, clean-up songs, etc.

**DO-OVER** What aspects of your practice are you going to revise next time?

**SHOW AND TELL** How do you share your students' thinking with the broader community? (Analog and/or digital?)

**BOTH SIDES NOW** A column from the point of view of a new teacher or a retired teacher.

**Pre-service/first-year teachers:** What are you thinking about your first experience of teaching/your future career?

**Retiring educators, veteran teachers:** What are you up to? How does your previous life as an art teacher affect what you are doing now?

**THE WORKING ARTIST** Share your personal art and studio practice. What are you currently doing in the studio? Do you have any upcoming projects/exhibitions? (Include links to artist website and/or social media.)

**COMMUNITY PARTNERS SPOTLIGHT** A column from the point of view of **art institutions outside of traditional schools:** What's happening in your space that connects to K-12 art classrooms?

**ACCESS FOR ALL** What are you doing to help all people access opportunities for thinking, making, and sharing creative work? This is Kelley DeCleene's column. Contact Kelley via [afelder@unioncolonyschools.org](mailto:afelder@unioncolonyschools.org) if you would like to write for this column.

**LONGER COLUMN (500–2,000 words with many images)**

**THE PLOT THICKENS** Share and explain documentation of student process through a long project.

## SUBMISSION GUIDELINES

Submissions of text should be emailed as Word documents. Submitted items may be edited for clarity, length, and format. For articles and references, please follow the APA Style guidelines set forth in the *Publication Manual of the American Psychological Association, Seventh Edition*.

If possible, please accompany your article with photographs of student work or students at work. Images should be in .jpg format and sent as separate attachments. If you include images within a Word document, please also attach the images in .jpg format. Refer to the attachment and the file name in the body of the email. Whenever possible, include captions and, in the case of photos of original student or teacher artwork, include names of artists.

Please submit written permissions from artists and/or students when submitting photographs of them and their work. Ideal images are at least 4" x 6" at 300 ppi (pixels per inch). For an image to be considered for our cover, submit an image that is at least 9" x 12" at 300 ppi.



## CAEA EXECUTIVE BOARD

Title	Name	Pronouns	Email
<b>Executive Board</b>			
President	D.J. Osmack	(he/him/his)	caeapresident@gmail.com
President-Elect	Lisa Cross	(no pronouns/ use my name)	lisaartcross@gmail.com
Vice President	Open		
Treasurer	Open		
Secretary	Rachael Delaney	(she/her/hers)	rdelane3@msudenver.edu

## CAEA TASK FORCE CHAIRS & PUBLICATIONS

Title	Name	Pronouns	Email
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CAEA Exhibition	Micheal Cellan	(he/him/his)	medcellan@mac.com
Scholastics	Pam Starck	(she/her/hers)	tplbstark@aol.com
Scholastics	Miranda Ziegler		
Youth Art Month	Alys Hansen		yamcaea@gmail.com
Arts Advocacy	Travis Hill	(he/him/his)	traviscaea@gmail.com
Arts Advocacy	Elizabeth Stanbro		
Awards	Open		
Web Master	Jennifer Jesse		
Social Media	Kim Chlumsky		kmchlumsky@gmail.com
Special Needs	Kelley DeCleene		
<i>Collage</i> Editor	Amy Felder	(she/her/hers)	afelder@unioncolonyschools.org
<i>Collage</i> Copy Editor	Rosemary Reinhart	(she/her/hers)	r.reinhart@editorialpathways.com
<i>Collage</i> Copy Editor	Elisabeth (Reinhart) Pack	(she/her/hers)	e.reinhart@editorialpathways.com
<i>Collage</i> Layout	Janet McCauley	(she/her/hers)	janetmareamc@gmail.com
Mid-winter Conference	Lisa Adams		
ArtSource	Kelly Mansfield	(she/her/hers)	mansfield274@gmail.com

## CAEA DIVISION REPRESENTATIVES

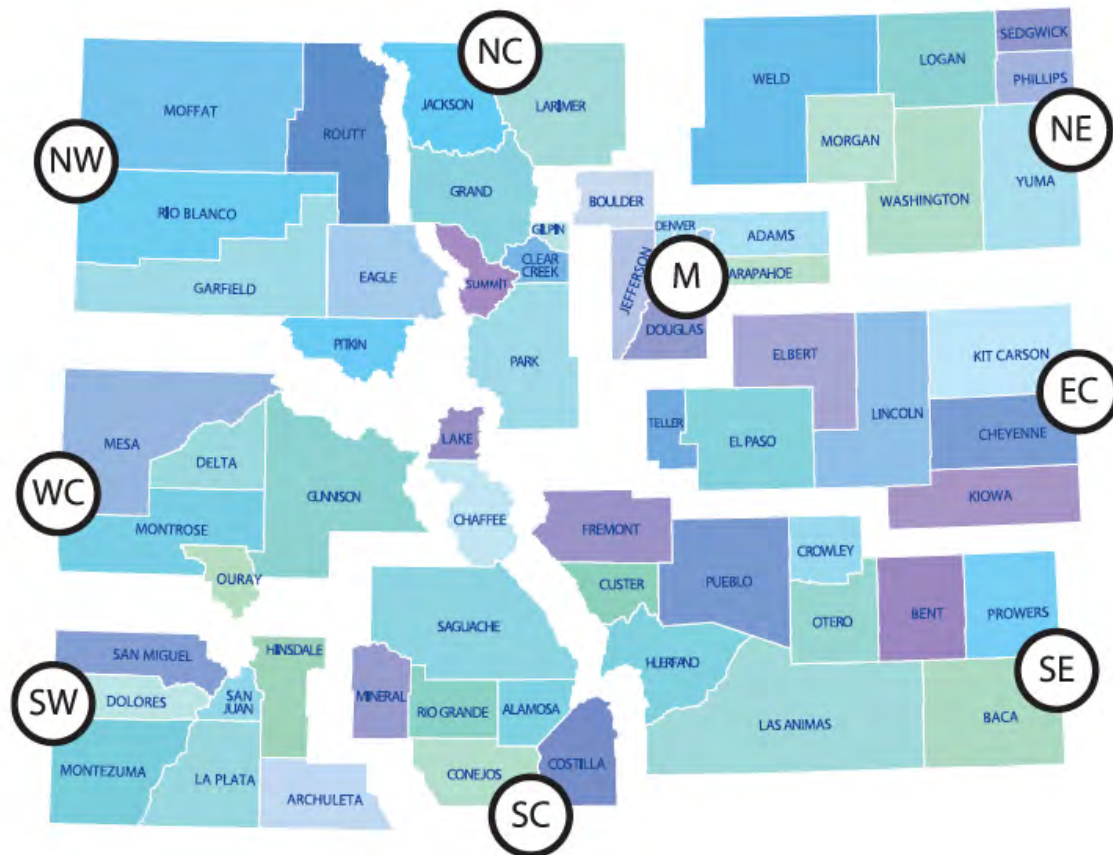
Title	Name	Pronouns	Email
<b>Division Representatives</b>			
Elementary	Christine Loehr	(no pronouns/ use my name)	christyloehr@gmail.com
Multi-Level	Carrie Mann	(she/her/hers)	mannc@merinok12.com
Middle School	Kathryn (Kate) Hust		kathryn.hust@asd20.org
Middle School	Ryan Talbot		rytalb@gmail.com
High School	Crystal Hinds	(she/her/hers)	crystal.hinds@gmail.com
Private/Independent/Charter	Heather Bertarelli	(she/her/hers)	heather.bertarelli@bvsd.org

## CAEA DIVISION REPRESENTATIVES CONTINUED

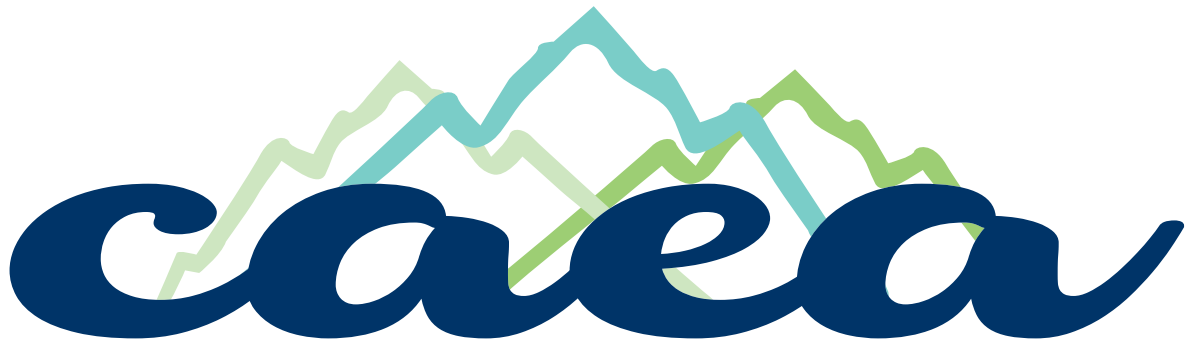
Title	Name	Pronouns	Email
Museum/Gallery	Open		
Supervision	Open		
Higher Education	Laura BenAmots		l.benamots@gmail.com
Retired	Kari Pepper		stumperita@hotmail.com
Commercial	Open		

## CAEA REGIONAL REPRESENTATIVES

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<b>Regional Representatives</b>			
North West	Open		
North East	Open		
Metro	Open		
Central	Jennifer Jesse	(she/her/hers)	jjesse@d49.org
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South West	Kim Sheek	(she/her/hers)	kimsheek@gmail.com
South West	Alys Hansen		yamcaea@gmail.com







**COLORADO ART EDUCATION ASSOCIATION**

For CAEA details and event information: go to [www.caeaco.org](http://www.caeaco.org)