

FALL 2023



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COLLAGE is published by the Colorado Art Education Association Lisa Cross – President Amy Felder – Editor & Copy Editor Janet McCauley – Layout Design Please submit all materials to: *COLLAGE* Editor: Amy Felder, <u>amyfelderartteacher@gmail.com</u>

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COLLAGE is published tri-annually. Submission deadlines for *COLLAGE* are: Spring Issue - January 1; Fall Issue - August 1; Winter Issue - November 1. Email all submissions to <u>amyfelderartteacher@gmail.com</u>. Contributions of articles, photos, and artwork are encouraged. Submissions of text should be emailed as Word documents. Accompanying photographs of student work or students at work is encouraged. Do not include images within a Word document. Images should be in .jpg format and sent as separate attachments. Refer to the attachment and the file name in the body of the e-mail. Whenever possible, include captions and, in the case of photos of original student or teacher artwork, include names of artists. Submitted items may be edited for clarity, length, and format. Opinions expressed in the articles are those of the authors and publication does not imply endorsement. Lesson plan submissions must include lesson objectives, appropriate assessments, procedures, standards applications, and materials.

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President's Message

by Lisa Cross (she/her/hers) Visual Arts Educator, Sand Creek High School, Colorado Springs



CAEA President Lisa Cross dressed as Weird Barbie.

My mission in life is not merely to survive, but to thrive; and to do so with some passion, some compassion, some humor, and some style.

—Maya Angelou

Hello and welcome to the school year and back to our annual conference! As the year starts, is there a theme emerging for you? For me it is reflected in the quote above. I do not just want to survive but thrive!

In younger days of teaching, it may have been tempting to do it all, and many of us have surely been there. This feeling to "do it all" is pervasive in education. It takes hold and shakes you. You must impress people. You need to do things for the community, for your principal, for families, for kids, for the yearbook, for the environment, for social justice, for the marching band, for...fill in the blank. But it seems that trying to do it all puts humans in survival mode, ignoring limitations.

Through the last few years, many things seemed to fall away. It was humbling. For better or worse, things came to an end. Nowadays I have the yearning for a simpler life, saying no to more, and yes to relaxing and making art. With the fall conference here (my favorite time of year), it is a good time to think about how to thrive even if you are unable to attend.

Now is time to move from a defensive, survival stance within art education to a thriving one. The arts are not just needed in our schools to strengthen understanding in math and science. They are needed for us and our students to thrive in life. Humans are by nature creative beings. Having space to develop that creativity deepens understanding of oneself and how to participate in society.

How do we discover who we genuinely are? The arts can answer this question. In other words, art is the answer. Throughout time, art has been used for a wide range of purposes including language or communication, mental health, trauma healing, coping, social change or causes, beauty, recording of history, expression of the imagination, experiencing the mysterious, spiritual, entertainment, propaganda, and understanding multiple perspectives.

So, my challenge to you is how do we go from just surviving to thriving and truly discovering who and what we are and what we stand for? What has art helped you answer in your life? I would love to hear from you at our conference or by email.

Reference

Deutsch, L. (2014, May 28). 13 of Maya Angelou's best quotes. USA TODAY. <u>https://www.usatoday.</u> <u>com/story/news/nation-now/2014/05/28/mayaangelou-quotes/9663257/</u>

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Letter from the Editor

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



Dear Artist-Teachers,

Please join me in accepting the CAEA President's challenge and share your secrets for thriving. My secret is to always keep learning. If I want to do more than just survive, I must continually invest in myself. Using an approach of a/r/tography, I spend time reflecting on my studio and teaching practices. I begin this process with professional reading.

This past summer I greatly enjoyed reading *Teaching Contemporary Art with Young People: Themes in Art for K-12 Classrooms* by Julia Marshall, Connie Stewart, and Anne Thulson. The book introduced me to artists that I have added to my curriculum. These additions have given me much needed knowledge to address multiple Colorado Academic Standards for the Visual Arts that I had previously failed to teach.

Another great read this summer was *Studio Thinking from the Start: The K-8 Art Educator's Handbook* by Jillian Hogan, Lois Hetland, Diane B. Jaquith, and Ellen Winner. I used this book to examine my own studio practice through the Studio Habits' lens. This greatly deepened my understanding of how the Studio Habits of Mind are truly part of an authentic artmaking process. I discovered how much I play with materials and ideas to generate ideas. Recognizing that students also need time to play, I now provide them with more opportunities to experiment before they are expected to create something presentation ready. As a result of my reflections, I developed an action plan for the 2023-2024 school year. This action plan identifies changes that I am currently making to my teaching practice in how I curate my curriculum, introduce studio structures, and set up the art studio. Having the action plan as a guide has helped me to prioritize. Instead of trying to do everything at once, I take it one day at a time. And I must say this has been one of the smoothest starts to the school year!

For the Spring issue of *Collage*, I am interested in your secrets for thriving. Please email me a short (500 words or less) response and include an image or two!

With gratitude,

Amy

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- Marshall, J., Stewart, C., & Thulson, A. (2021). *Teaching* contemporary art with young people: Themes in art for k-12 classrooms. Teachers College Press. https://www.tcpress.com/teaching-contemporaryart-with-young-people-9780807765746
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Pearl Jeffery, Blue Paper Forms, 2023

A Project Slice Paper Forms

By Kelly Cramond (she/her/hers) Art Teacher, Platte River Academy, a K-8 charter in Highlands Ranch, CO I teach at a charter school within Douglas County and my school follows the Core Knowledge curriculum. The Core Knowledge art curriculum requires art teachers to educate students about specific artists and art movements (The Core Knowledge Foundation, 2023). Louise Nevelson is one of those required artists. Her monochromatic wood sculptures inspired this middle school project. After teaching this assignment for a few years, I stumbled upon Ruth Asawa, who also became an inspiration for students' paper form projects.

Both Nevelson and Asawa repeat elements in their designs, and repetition is the key to this assignment. I have middle school students make this project, but this could be adapted for any age level. I also think that this is an assignment that lends itself to collaboration. Two or even three students could easily work on one piece. I begin the project by providing students with the following background information on the two artists.

Nevelson was born in Kiev in 1899 (Smithsonian American Art Museum, 2023). However, she spent most of her childhood in Maine as her family moved there when she was six years old. She consistently created art throughout her life. During the 1950s, she visited Mexico to see pre-Columbian art, which inspired her monochromatic wood sculptures (Louise Nevelson Foundation, Inc., n.d.). Strolling through New York City, she collected wood pieces, painted them all one color, and arranged them into relief sculptures (SAAM, 2023). She became one of the first found-object artists inspiring others to repurpose items to make new art. She eventually became a metal sculptor as well, but this assignment focuses on her wood-based pieces.

Asawa was a Japanese American artist born in Norwalk, California (The Museum of Modern Art, 2023). She was prone to artmaking in between her chores on the family farm. During the 1940s, she spent time in an internment camp where she drew quite a bit with Disney Studio employees who were also in the camp (Ruth Asawa Lanier, Inc., 2023). After her eventual release from the camp, she studied to be an art teacher but never completed her student teaching due to continued hostility against Japanese Americans (MOMA, 2023). She shifted gears and studied art on a scholarship at Black Mountain College (Ruth Asawa Lanier, Inc., 2023). She eventually married, moved to San Francisco, and raised six children while creating art in her home studio (MOMA, 2023). Her organic repetitive forms inspire this paper forms assignment and gives the project a new life.

After introducing students to the two artists, I give them time to create one paper form. I encourage it to be a form and not a two-dimensional shape. They experiment with different thicknesses of paper, mainly copier paper and drawing paper. I do not like cardstock for this assignment as it does not allow for clean folds. Tape, staples, glue are also provided. It takes them about one and a half classes (about an hour total) to experiment and come up with a form that they like. Once the form is designed, they must recreate it thirty times with the same color paper. They become a repetitive machine that creates the same form in small, medium, and large sizes.

Day one they are encouraged to create 10 small size forms, day two 10 medium forms and day three 10 large forms. As long as the form is not too elaborate, three days is all they need to reproduce 30 forms or 60 forms if they are collaborating. This gives them enough paper pieces to make an interesting composition.

Day four I have them arrange all forms on a black matboard. Once they come up with a composition that makes them happy, we take a picture of it in case they do not finish gluing it down within one class period. We use hot glue mainly but paste works as well. One goal is to hide how they attached the forms together and to hide how they attached the forms to the matboard so that the final piece looks like it is floating on the board. Composition-wise, students are welcome to create a relief sculpture to be hung on a bulletin board, a sculpture where the matboard is the base, or a hanging sculpture to be hung from the ceiling off the matboard. The final composed piece makes an impact. We often receive positive comments from students, parents, and staff each time our paper form sculptures are displayed.

The repetitive nature of the project allows for success on the assignment. Students are productive all the way through, rarely giving up with a desire to start completely over. They pour effort and energy into their paper forms and the composition. My middle school students tend to be proud of the result and content with the process along the way. Requiring few supplies, this paper forms project is simple yet complex and is a success in the eyes of the student artist and those admiring the work.

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Marielle Williamson, Jillian Schmidt, and Jena Schmidt, Hanging White Paper Forms, 2023



Kelly Cramond, Teacher Example: Newspaper Flowers, 2023

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THE PHYSICAL UNIVERSE Creating a Rite of Passage through Legacy Murals

By Wendi K. Oster (she/her/hers) Art Educator, Platte Valley Middle School



I have the profound privilege of teaching at the school I attended as a student. In the beginning, I underwent a shift of mindset and perspective as I transitioned from the experience of being a student to the reality of being a teacher. It was a hard truth that this was not the same school I had attended because the school culture had changed. I knew that I needed to be intentional in contributing to the change and promote a positive experience for students.

After a year of observation and reflection, I realized that there was something missing; there was no student voice or perspective to help encourage and promote student presence in the culture. At a Colorado Art Education Association fall conference, I attended a keynote presentation by Steve Wood, the executive director of Concrete Couch in Colorado Springs. Wood shared how effective collaboration exists when each person is allowed to bring their individual strengths, ideas, and aesthetics to the table when creating a collective work of art. He also shared that when people feel valued in their contributions, they are happier and have a stronger connection to their community. Concrete Couch projects include public sculptures, murals, community events, etc. Each project provides a safe space where all ideas and abilities are honored. Because the project values the contributions of each member, the collaborative space becomes embedded with a sense of belonging, appreciation, and pride. The words of community, collaboration, and legacy resonated with me, so I was faced with a few questions. How might integrating a collaborative art project foster a sense of belonging, appreciation, and pride while enriching the community amongst students and staff? How might transforming the appearance of the school walls enliven the energy of the school culture? Then it dawned on me that implementing a legacy project for the 8th grade students might be such an avenue for transformation of school community, culture, and creative expression that heightens awareness and voice.

One of my ultimate goals was that this experience be student generated so I adopted the ideation process I had personally experienced in a collaborative art class I took during my master's program at the University of Northern Colorado. During this class, students assisted street artist Alice Mizrachi on a mural for the Colorado Model Railroad Museum. The ideation process began with an introduction to street art through visual exploration of design, aesthetics, interaction, and setting. Then we moved into identifying personal preferences by sharing out our top three street art examples that resonated personally. During these oral share outs, we made a list of key words that led to a subliminal theme. Once a theme was collectively agreed upon, we were tasked with interpreting the meaning of the theme and how to represent it visually. We presented our interpretations to Mizrachi, who adapted key features of our composition into a new design. She created the sketch that served as our direction and layout for the large mural.



Figure 1: In progress mural with Alice Mizarchi at the Colorado Model Railroad Museum.

I mirrored this process for my students as we met at lunch to explore street art, discuss aesthetics, identify themes, interpret the meaning through visual representation, and express their thoughts through their customized message. As the recorder during these meetings, I noted what key features stood out to the students about each person's ideas. It is always rewarding to hear the rich conversation and discover the metaphoric thread that tends to be present in each student's ideas. Then my job was to plan out the composition, incorporating visual elements and style from each student's ideas. The final composition was conceptually based on students' ideation.

In our school, we have a beloved thoroughfare, a hallway through the middle of the school that tends to be a little hectic during passing periods (see Figure 2). We have deemed it the "Crooked Hallway," which is a place of contention due to its blind spots making it an easy place for inappropriate choices and behaviors. This made the hallway a perfect setting to transform through a tunnel of murals utilizing eclectic collections of different styles, concepts, and processes. Rather than this area being a space for negative behaviors, I aimed to embed it with a sense of pride.



Figure 2: The blank walls of "Crooked Hallway."

Our school has a Positive Behavior Intervention System and functions on Colt P.R.I.D.E. Each letter stands for a desired character trait we hope to empower our students to possess—positive attitude, respect, integrity, determination, and excellence. By using this conspicuous part of the school to house the mural, we are sending positive messages, promoting change, and encouraging expression of perspective. The Legacy Murals also create a sense of pride and honor as only a selected few are given an invitation to contribute. This pride is founded on the personal contribution and voice of students who have been empowered to take an active role in shifting the school culture. I have worked to grow the mystery and celebration as each mural is revealed. We begin the mural on a Friday night and paint the majority on a Saturday. Then we cover the nearly finished mural with a sheet as classes resume on that following Monday. After school on Monday, we add the finishing touches and sign it in time for an artist reception. At the artist reception, the students share how they contributed to the composition, what it means to them personally, and how having this opportunity of participating in a Legacy Mural impacts them. Parents, grandparents, teachers, and administration are present to acknowledge the success of the students. To date, we have explored the following themes:

- Nature of Us Breaking through and asserting presence is represented in a tree overtaking lined paper.
- To Be or Not to Be CHANGE We all have the power and choice to take part in being the change we want to see. This is shown through the symbolic transformation of a phoenix taking off through the knowledge gained from experience and discovery.
- Dreams Take Flight A bird of many colors, contrasting with the darkened wall, shows how we can explore dreams and allow them to carry us and motivate us.
- No Elevator for Success Hard work and effort pays off... there is no easy way through. Navigating through obstacles, a panda faces climbing a mountain of stairs.
- Embrace Joy We have overcome the heaviness of Covid-19, and we can choose to find joy and reconnect. Against the heavy weight of a dark dripping background, we are like balloons being lifted through our connections and moments of joy.
- Diversity in Unity It is okay to be different and still work together; we are all unique and have something to contribute. Rainbow lettering of the theme shows how standing together offers strength and power.
- Explore Culturas The more we step out and explore people who are different from ourselves the more we understand and appreciate other cultures. We may even find that there are some correlations in our differences. This is represented through a Calaca sugar skull from Día de los Muertos looking into a mirror supported by books to gain perspective.
- Speak Up We all have a voice that deserves to be heard in classes, on the court, and in the community. We should not be silenced when we try to share our

perspectives. In an otherworldly setting, a person, who is being caged or silenced by the taunts of others, finds the courage to take a stand and share their thoughts anyway.

• Be Yourself - The world is richer with everyone contributing authentic perspectives and experiences as individuals. Each of us has passion and personality to contribute, which influences our local and global community. Personalized puzzle pieces demonstrate interests and activities, and positioned on a stage, a silhouette boldly embraces identity and not a mask.



Figure 3: The Legacy Murals in "Crooked Hallway."



Figure 4: The left side of the Legacy Murals.



Figure 5: The right side of the Legacy Murals.

Seeing the evolution of the hallway has been rewarding. The murals create an appearance of a patchwork quilt documenting time and classes. I hope that the students who participate experience a sense of relevance and resonance as they prepare for the transition to high school as well as reflect on the legacy they would like to leave behind for future classes. It has been years in the making; yet there are still years to come. However, this is what it takes to build a rite of passage that leaves a mark on our middle school.

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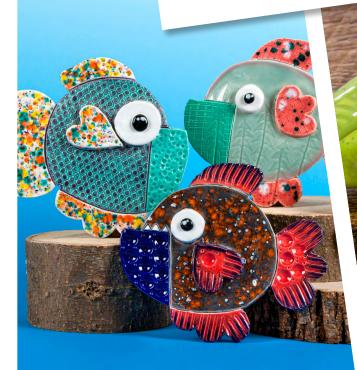
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Clyfford Still Museum

by Emily Bullard (she/her/hers) Assistant Director, School & Teacher Programs, Clyfford Still Museum



Students on an inStill visit build community in front of PH-929, 1974. Image by Fireside Production for Clyfford Still Museum.

Exciting things are happening this winter at the Clyfford Still Museum! Our current exhibition, *Spotlight: Inside Collections Care and Conservation*, highlights how we steward and preserve our collections through careful display, research, and art conservation. Visitors can experience a chronological overview of Still's six-decade career alongside conservation-themed spotlights that dive into the theory, process, and preservation techniques related to Still's work. The exhibition offers an enhanced understanding of Still's process, materials, and artwork through a conservator's lens.

Experience the exhibition with your students by booking an inStill Gallery Experience, our free field trip program for grades K-12. Students in grades K-5 will explore the lesson "You Are an Artist!" and uncover ways to use their imagination, look closer at Still's work, and express themselves through artmaking. Students in grades 6-12 will participate in "Art and Ideas," a lesson that invites students to interpret the artwork and follows students' interests as they choose from a variety of mini lessons to explore artmaking, self-expression, identity, context, and more.

A new activity in The Making Space, our hands-on interactive art studio, encourages visitors to experiment with light and color. Merging art and science, the exercise allows participants to observe, track, and log how light affects paper. This activity is also available as a downloadable resource alongside our other teacher resources. Additional new teacher resources include a primer about Still and his work, opportunities to reflect

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Students explore the Clyfford Still Museum alongside CSM educators. PH-1081, 1960; PH-897, 1973; and PH-1123, 1954 are pictured left to right in the background. Image by Fireside Production for Clyfford Still Museum.

on identity and community, and artmaking activities to look closely, communicate ideas, and build creativity skills.

In February, the museum will host an Art & Science teacher workshop. Have you ever said, "I'm not a science person" or heard science educators say they are not "art people?" This workshop is for you! Join CSM educators to explore our artistic and scientific identities and uncover concrete ways to build confidence in calling ourselves artists and scientists. By reflecting on our own identities and breaking down barriers to connecting with these different subjects, we model for students that they, too, can be scientists, artists, or whomever they want to be.

Finally, the museum is excited to announce that we are beginning the process of expanding our school programs to include students in preschool. After expanding our program to include grades K-3 in 2021, the museum continues its commitment to young children and their adults by creating opportunities for even younger students to experience and respond to Clyfford Still's artwork alongside their classmates. Beginning in January 2024, we will work with a select group of teachers and students to discover their needs, interests, and what excites them about the museum. We will test out activities in the galleries and classrooms, and after evaluation, we will develop the museum's pilot pre-k lesson. In fall 2024, we will conduct pilot visits with a variety of pre-k groups, and the program will officially launch in January 2025. Learn more about the process and apply to support the development or pilot visits by visiting clyffordstillmuseum.org/inStill.

Have you visited the museum lately? Stop by to check out all the new and exciting things happening. Teachers always receive discounted admission of \$6 and can receive \$10 off any membership level. Children 17 and under are always free. See you in the galleries!





ArtSource Summer Residency

$\mathbf{2023}$

Reflection

by Tara Moll (she/her/hers) Director/Teacher, Active Learning Center

For the past eight years, I have participated in ArtSource's summer residencies, and they are consistently expansively educational and deeply personally inspiring experiences. Working with talented artists and educators in workshops and presentations along with studio time to work on individual art is always magical and meaningful. This year's theme was "The Shape of Our Stories," and I was eager to dive into what would be offered and to create art with this concept in mind.

ArtSource Colorado is an organization that brings together art teachers for ongoing, immersive professional development, creating a highly connected and creative community for its members. Each year a weeklong summer residency is offered where participants receive valuable artmaking time and resources as well as standards-based instruction, leadership training, and workshops led by nationally and internationally recognized artists. This year's summer residency was held at Cal-Wood Education Center in Jamestown, Colorado. This beautiful mountain setting was an inspiring place to spend the week surrounded by nature, art and friends. We were fortunate to be visited by moose, deer and other wildlife!

On our first night at Cal-Wood, Lance McClure, an ArtSource member and high school art teacher, presented a concept in which we graphed out a story from our lives with the axis pieces being how we felt emotionally and the timeline of the story. It was a great kick off to the week to put a story into a visual context and to illustrate the emotion of a personal experience. He talked about how stories are never a straight line and that the ups and downs of our experiences have their own special shape.



Quinn Hunter, M.F.A., sculptor and performance artist, Ohio University

Quinn Hunter is a deep thinker, avid researcher, sculptor and performance artist. Her fiber art representing the story of two Black American neighborhoods in Detroit being dismantled and razed in 1950 for the "good" of infrastructure was immensely inspiring! Quinn took Lance's simple graphing of a story and turned it into a deep dive of exploring as many aspects of the story as possible. She talked about finding your own connection to a story, considering how others might connect differently, making the story engaging and accessible as well as being respectful to the story and its characters. She also taught us how to pick out the details that are essential, the details that are secondary and the ways to make it all come together in a balanced presentation.



Mark Penner-Howell, Denver-based artist and illustrator

Denver-based artist and illustrator, Mark Penner-Howell is a fun presenter with a contagious energy and enthusiasm for art inspired by nature. He presented how nature has played a role (or has been absent) in the history of art and how it has evolved and changed through time. His workshop involved making pigments out of natural materials like carbon black, turmeric, paprika and mica. It was very interesting to hear about the chemistry and his trials, errors and discoveries in creating pigments. We then hiked to a burn area in Cal-Wood in which an art installation was placed in the same spot that a devastating fire started in 2020.



Hike led by Mark Penner-Howell

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Annie Wilson, ArtSource member and elementary art teacher

Annie Wilson, an ArtSource member and elementary art teacher, started with a childhood story of her fear of a stuffed moose head at a restaurant and how this led to an unlikely fear of beady-eyed moose. As an adult, she saw a moose in the Canadian backwaters, came to terms with her fears and grew to love this animal. It was a story geared for elementary students...but I was enthralled and involved! She ended by showing a beautiful piece of a moose she created on Scratchbord (a medium in which she is quite talented). It all came together so inspiringly! We then got to use Scratchbord and Claybord for our own creations, which was something I had never tried. I so enjoyed all forms of this medium and was flooded with ideas of how to incorporate it into my work.



Annie Wilson's moose on Scratchbord.



Missy's art, Blake's art, and Bonnie's art

Every year, summer residency always ends with a showcase of the artwork that each participant created during the week. It is always a highlight, and I love to see how each artist is inspired by the theme and the many different mediums used. It is a celebration of us coming together to learn, sharing our teaching practices, and offering and receiving support for ourselves as artists.

ArtSource never fails to be a life-changing process for me that offers a unique experience each year that I participate. The inspiration, growth, companionship, support system...and so much more...is essential to my self-care as an educator, artist and human. This year was no different in that the experience has bolstered me as a teacher and artist and has made me feel connected in many ways to the art education community.

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

Consider joining us for the upcoming 2024 summer residency! Information to be shared at the 2023 CAEA Fall Conference. <u>http://www.artsourceco.org/about.html</u> Creating Today to Inspire Art Education Tomorrow



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The Working Artist

Finding Fragments at the 2023 ArtSource Summer Residency

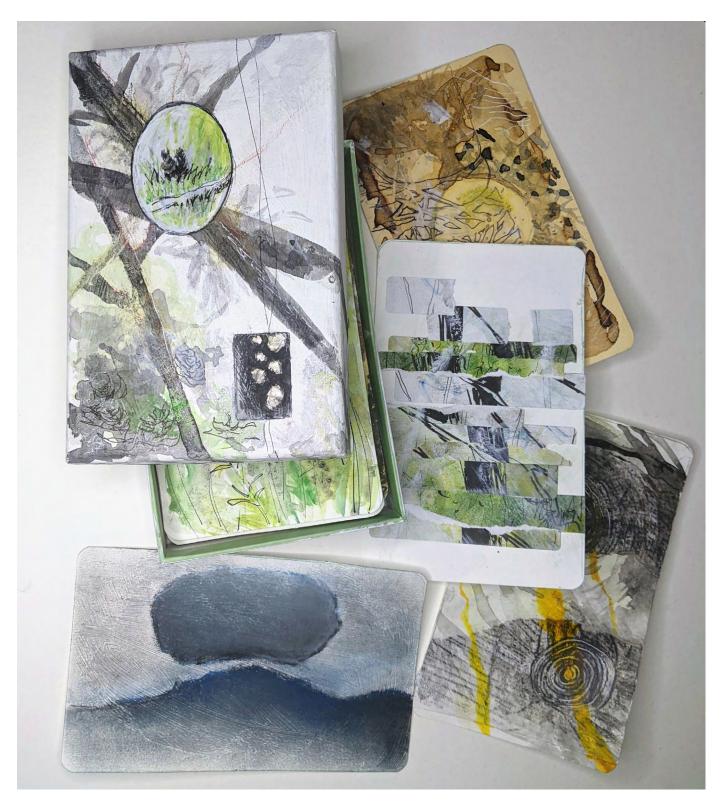
by Janelle Sowers (she/her/hers) Adaptive Programs, Cherry Creek Schools

This summer I had the good fortune to join the ArtSource summer residency at Cal-Wood Education Center. It had been almost fifteen years since my first and only other summer residency, so I was elated to have this opportunity. The location in the mountains, close to wilderness and relaxation made my decision easy. Many of us commented that it felt like a sleep away camp for art teachers. We bunked up in cozy cabins and had community meals in the main cabin. Our studio space was inside and all around the surrounding area.

The main theme of the residency was "The Shape of Our Stories." We had presentations from amazing professionals like Quinn Hunter, Mark Howell, Lance McClure, and Annie Wilson. While I do not yet have a defined shape or direction for my story, I do have a lot of inquiries to further my art investigations. I chose to focus on the surroundings at Cal-Wood to document my experience through finding fragments.

My methods stem from an online course I started back in January but did not have the time with which to fully engage. In the course, we were encouraged to capture marks from our surroundings onto walking cards. I used old clothing tags, sketch papers, and sticky labels prepared with primed grounds. I spent my days making scribbles and doodles, reworking them and fragmenting them into new possibilities. I found the experience very freeing and experimental. The sticky labels were a lot of fun. You can draw onto them, then fracture the image by peeling or tearing the stickers and repositioning them into new images.

Back home in the studio, the constant work in progress is underway with all the new fragments of ideas and possibilities. The new school year brings about excitement but also the yearn for maintaining my own studio practice. The enjoyment for subtle mark marking and sketches is a reminder that an art practice need not be a grandiose art project or a culminating show. I am going to give myself grace and patience to keep this scribbly doodle collecting going throughout the year.



Walking cards with mark making on prepared grounds.

25.



Sketch from burn scar area at Cal-Wood and in process felt painting.



Repurposed clothing tags with sketches around Cal-Wood



Detail of felt painting. (Back in the home studio.)

A SELECTION OF EXHIBITS AND GALLERIES IN COLORADO

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

Black Cube, blackcube.art. This is a nomadic art museum.

Check website for upcoming exhibits.

Center for Visual Art, MSU of Denver, msudenver.edu/cva/, 965 Santa Fe, Denver, CO

Fall 2023 MSU Denver BFA Thesis Exhibition. November 3 – December 8, 2023.

Pressing for Change. January 5 – March 23, 2024.

Spring 2024 MSU Denver BFA Thesis Exhibition. April 5 – May 10, 2024.

Collective Nouns: MSU Denver Department of Art Faculty & Staff. May 24 – July 20, 2024.

Corey Pemberton. August 1 – October 19, 2024.

Colorado Mesa University, coloradomesa.edu/art/gallery, 437CO Gallery, 437 Colorado Ave., Grand Junction, CO More & Then Some: Solor Exhibition with Russel Wrankle. On view through November 17, 2023. CMU Art & Design Faculty and Staff Show. December 2023 – January 2024. Keith Buswell, Solo Show. February 2024.

BFA Candidate Senior Show. March – May 2024.

<u>Colorado Springs Fine Art Center at Colorado College</u>, <u>fac.coloradocollege.edu</u>, 30 W. Dale St., Colorado Springs, CO
 <u>Agents of Care: The Lives of Objects</u>. On view through November 5, 2023.
 <u>Solo(s): Krista Franklin</u>. On view through December 16, 2023.
 <u>Contested Terrain</u>. On view through December 20, 2023.
 <u>Mi Gente: Manifestations of Community in the Southwest</u>. On view through February 3, 2024.

Colorado State University, artmuseum.colostate.edu, Gregory Allicar Museum of Art, 1400 Remington St., Fort Collins, CO

Demonstrating Democracy. On view through December 17, 2023.

Dibul Kouana: A Visual Language for Feminine Prestige. On view through December 17, 2023.

Shattering Perspectives: A Teaching Collection of African Ceramics Encore. On view through December 17, 2023.

Denver Art Museum, denverartmuseum.org, 100 W. 14th Ave. Pkwy, Denver, CO

Personal Geographies. On view through February 11, 2024.

Amoako Boafo: Soul of Black Folks. On view through February 19, 2024.

All Stars: American Artists. November 12, 2023 – March 3, 2024.

The Skeletal World of José Guadalupe Posada. On view through May 12, 2024.

Biophilia: Nature Reimagined. May 5 – August 11, 2024.

By Design: Stories and Ideas Behind Objects. On view through January 1, 2025.

Gio Ponti: Designer of a Thousand Talents. On view through January 1, 2025.

Global Village Museum of Arts and Cultures, globalvillagemuseum.org, 200 W. Mountain Ave. #C, Fort Collins, CO

Australia and New Zealand: Miles Apart. On view through November 18, 2023.

Museum of Art, moafc.org, 201 S. College Ave., Fort Collins, CO

Terry Maker: In which the Progeny of the Hero Shapes the Dust. On view through January 7, 2024. To See Inside: Art, Architecture and Incarceration. January 26 – March 17, 2024. Masks Invitational Exhibition and Fundraiser. April 5 – June 7, 2024.

Latino Art Exhibition. October 4, 2024 – January 5, 2025.

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

Lush: Prolific Nature. On view through June 2024.

The Lincoln Center Art Gallery, https://www.lctix.com/exhibitions, 417 West Magnolia Street, Fort Collins, CO

Check website for upcoming exhibits.

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Museum of Contemporary Art MCA, mcadenver.org, 1485 Delgany St., Denver, CO

Cowboy. On view through February 18, 2024.

University of Denver, vicki-myhren-gallery.du.edu, Vicki Myhren Gallery, 2121 E. Asbury Ave., Denver, CO

Gonkar Gyatso: Intimacy and Immediacy. On view through November 26, 2023.

University of Northern Colorado, arts.unco.edu/art/galleries

El Reino de los Muertos: Realm of the Dead. On view through November 23, 2023. Campus Commons Gallery, Greeley, CO.

Annual Student Juried Exhibition. November 22 – December 6, 2023. Campus Commons Gallery, Greeley, CO.

Throughlines: Musical Palette, Rhapsody in Raag Jog and Form Follows Movement. January 16 – February 16, 2024. Campus Commons Gallery, Greeley, CO.

Expansive Borders: Contemporary Printmaking Along the Colorado River Basin. February 22 – March 21, 2024. Campus Commons Gallery, Greeley, CO.

Southard Exhibition. March 27 – April 17, 2024. Campus Commons Gallery, Greeley, CO.

UNC Graphic Design Senior Show. April 23 – May 9, 2024. Campus Commons Gallery, Greeley, CO.

Misplaced. On view through November 16, 2023. Mariani Gallery, Greeley, CO.

]Margins[. January 16 – February 16, 2024. Mariani Gallery, Greeley, CO.

Foundations Exhibition. February 22 – March 8, 2024. Mariani Gallery, Greeley, CO.

Justice by Video. March 14 – April 13, 2024. Mariani Gallery, Greeley, CO.

UNC Student Proposed Exhibitions. March 26 – May 1, 2024. Mariani Gallery, Greeley, CO.

Patterns of Consumption. November 2 – 30, 2023. Oak Room Gallery, Greeley, CO.

Recent Works by Julie Moon. January 22 – March 1, 2024. Oak Room Gallery, Greeley, CO.

UNC Student Proposed Exhibitions. March 26 – May 1, 2024. Oak Room Gallery, Greeley, CO.

BEST-KEPT SECRET EXHIBIT

The Bridge Gallery, thebridgeartgallery.com, 218 W Colorado Avenue #104, Colorado Springs, CO

Paper, Paint & Stuff: 2023-24 CAEA Current Members Art Show. January 2024. ●



Unknown artist, Chorrera, Ecuador. Feline Bottle with Incised Design, 1200–100 BCE. Denver Art Museum Collection: Bequest of Robert J. Stroessner, 1992.54. Photography © Denver Art Museum

EDITOR'S PICK

Desert Rider: Dreaming in Motion, Modern and Contemporary Art, and More

Denver Museum of Art, July 9—September 24, 2023

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

While we cannot change the past, we can change how we move forward.

—Denver Art Museum, 2022

The Denver Art Museum's summer exhibitions consisted of a wide variety of artwork, ranging from contemporary hydraulic cars to antique ceramics dating back to 1200 BCE. Among this vastly diverse collection of art, one overarching theme emerged – the repeated marginalization of "others" throughout time. Much of the included contemporary artwork unapologetically confronted issues of racism, inequality, and cultural identity.

In the exhibition *Desert Rider: Dreaming in Motion*, Latinx artists proudly showcased their cultural love of cars. Empowering the marginalized within the marginalized, the exhibition gave voice to a select group of female artists. The featured artists were feminists who are pushing back against being portrayed solely

Collage Fall 2023

as sex objects even within their own Latinx culture. Building their own cars, these female artists boldly stake their claim within the male-dominated world of car customization.



Liz Cohen, Hydro Force, 2012, HD Video, 56 seconds.

Artist Liz Cohen even goes so far as to embrace the sex image and show herself scantily dressed. However, she is not the typical hot model standing in a string bikini in front of a car. Instead, a video showed her heavily pregnant and behind the steering wheel of her own lowrider while it moved up and down. She is in the driver's seat – a position of power and control. In the self-portrait *Lowrider Builder and Child* (2012), Cohen breastfeeds while laid out on the ground in front of her car. She stares defiantly back at the camera lens. The parallel between mothers creating new life and artists birthing art is unmistakable. These contemporary artists are rewriting their own stories.



Liz Cohen, Lowrider Builder and Child, 2012, c-print, 50 x 60 inches.

While artists from the past may no longer have an opportunity to retell their stories from their own point of view, the Denver Art Museum takes care to honor their voices all the same. The Martin Building houses Indigenous Arts of North America, Latin American Art, Arts of Ancient Americas, Arts of Asia and more. Text on the walls helps to explain the historical mistreatment and, in some cases, genocide of certain populations. The art itself becomes an artifact of a way of life that may have been forgotten without the artwork's existence.



Kwakwaka'wakw artist, Transformation mask, 1870. Denver Art Museum: Native Arts acquisition fund, 1951.228. Photography © Denver Art Museum

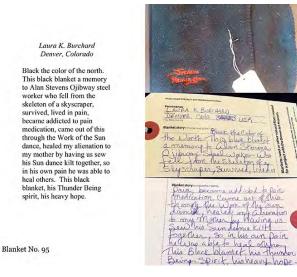
On the other hand, the art may symbolize the very strength and perseverance that has enabled some cultures to miraculously survive despite colonization and continual oppression. Art has the power to reveal the stories of people's past hardships, ongoing struggles, and hard-won victories. While engaging in this dialogue, remember that "while we cannot change the past, we can change how we move forward" (Denver Art Museum, 2022).



Marie Watt (Seneca and German-Scots), Blanket Story, Confluence, Heirloom, and Tenth Mountain Division, 2013. Denver Art Museum: Native Arts Acquisition Fund, 2013.75.1-158. © Marie Watt

One way we can change is by acting now to uplift the voices of others. Contemporary artist Marie Watt's Blanket Story: Confluence, Heirloom, and Tenth Mountain Division (2013) does exactly this. Featured in the Modern and Contemporary Art exhibition, Watt's sculpture literally lifts up the voices of 157 people. She invited people to send their heirloom blankets and attach tags with handwritten stories of their beloved blankets. Then Watt created an incredibly tall sculpture of these blankets lovingly folded with their tags exposed for viewers to read. In addition, she provided a QR code for people to access individualized photographs of the 157 tags, blankets, and sometimes even the owner of the blanket. These blankets and stories are literally stacked atop each other creating a "thread in a larger tapestry that connects us. . ." (Watt, 2013, p. 2).





Collected Stories from the Community. Blanket Story: Confluence, Heirloom and Tenth Mountain Division by the artist Marie Watt. © 2013 by Denver Art Museum

References

Denver Art Museum. (2023). Desert Rider: Dreaming in Motion. Colorado, U.S.

Denver Art Museum. (2022). Indigenous Art of North America Galleries. <u>https://www.denverartmuseum.org/en/</u> <u>exhibitions/indigenous-arts-north-americagalleries</u>

- Denver Art Museum. (2023). *Modern and Contemporary Art*. Colorado, U.S.
- Watt, M. (2013). Collected Stories from the Community. Blanket Story: Confluence, Heirloom and Tenth Mountain Division. Denver Art Museum, Colorado, U.S. <u>https://dam-static.s3.amazonaws.</u> com/dfgs78dfgs/7dfgj3478df/Marie%20 Watt_%20Blanket%20Stories%20from%20 Community-compressed.pdf?utm_source=qr code&utm_medium=blanket_story&utm_ id=in_gallery ●

Collage Fall 2023



The National Geographic Explorer seen at sea. Operated by Lindblad Expeditions, the ship travels from the Arctic in the summer months down to the Antarctic during the winter months, traveling the length of the Atlantic Ocean each year. At 367 feet long, the ship has room for 148 guests in 81 cabins. Denver Art and STEM teacher Kar Horeis travelled aboard the ship in June as a Grosvenor Teacher Fellow.



by Karl Horeis (he/him/his) STEAM and G.T. Teacher, Montclair Elementary, DPS Denver Elementary Art and STEM teacher Karl Horeis had the chance of a lifetime to travel as a Grosvenor Teacher Fellow aboard a small ship with Lindblad Expeditions and National Geographic last summer. Here are some teaching tips he brought back from his journey across the North Sea in June.

Get Into the Engine Room

I was so excited to climb the gangway up onto the National Geographic Explorer at the wharf in Copenhagen. I wanted to explore every inch of the ship immediately. I started at my cabin and stowed my gear, then went right to the top deck to get a good look around. For the next ten days I would get coffee in the crew mess early each morning and take it to the top deck to see ports in Lübeck, Amsterdam, Antwerp, Cherbourg and Dover.



Karl painting in the library on the ship in Kiel Kanal.

We were allowed in the bridge where they drive the ship, so I borrowed binoculars and asked questions about navigation, depth, engine power, ship traffic, etc. I was not allowed to drive the ship. In the evening I enjoyed sitting by the window in the ship's library, watching the sunset and ships pass while sipping tea and painting seabirds. The ship had a sauna, so I tried that several times and a gym which was a great place to get the heart pumping while the massive wake receded in the distance.



An oyster catcher painted in watercolor by Denver STEM and Art teacher Karl Horeis during his June, 2022 voyage aboard the National Geographic Explorer as a Grosvenor Teacher Fellow. Horeis and three other teachers joined a trip from Copenhagen, Denmark to Lübeck, Germany, Amsterdam, Antwerp and Bruges in Belgium, Caen and Cherbourg in France, then Dover, England. The Grosvenor Teacher Fellowship is a professional development opportunity made possible through a partnership between Lindblad Expeditions and National Geographic as part of their commitment to supporting educators and their students.

Exploring these spaces is akin to getting into the boiler room at our schools where you might find paint or an old kiln, or climbing through that hatch in the closet up onto your school's roof so you can throw down stranded playground balls. Try to do this when students are on the playground because they will get a kick out of seeing you up there.



A sea gull painted by Denver Art and STEM teacher Karl Horeis on his June expedition as a Grosvenor Teacher Fellow aboard the National Geographic Explorer. Horeis spotted the gull in the brush near the massive storm surge barrier at Neeltje Jans in the Netherlands.



Meet the Crew

Just like at school where you want to be friends with the janitor and the lunch staff, on the ship it was great to meet the crew. Learn a few phrases in their languages so you can greet them each morning. The crew of our ship was from the Philippines. Rommel, Alvin, Sonny, Rey, Sam and Mario took good care of us. They served us a special dinner of suckling pig one night. Maynard was also an artist. He showed off the murals he had painted on the steel walls of the crew quarters on the ship.

Up in the bridge it was fascinating to get to know the ship's Swiss captain Maggi Ettlin, who has been a pioneering first woman ship captain. I pestered the chief mechanical engineer Inge until he would take me into the engine room and show me the massive diesel engines that drive the ship, which, by the way, is now down in Antarctica for the Southern summer season. Getting to know these members of the crew enriched my experience aboard ship just like knowing the custodians and lunch crew does for you and your students at school.



The lighthouse at Phare de Ouistreham, France painted by Denver Art and STEM teacher Karl Horeis on his June expedition as a Grosvenor Teacher Fellow aboard the National Geographic Explorer.

Have Novel Experiences

If you think back to your own memories of school, I bet you remember not routine worksheets or lectures but unique experiences such as plays, reenactments or emotional situations like crushes and bullies. These novel experiences are what will endure for your students too. Plan something special!

Study historic people and have students dress up and role play. Prepare a recipe you have studied. Harvest basil from the school garden and make pesto with your students. Go outside and draw from nature. Have students work together in small groups to complete an engineering design challenge such as an egg drop or bridge building. Highly engaging activities such as these will cut down on classroom management issues as well because students will be too busy to get into trouble.



Karl's map of sea voyage route

Dive Deep

On the ship this summer we had cultural specialists who could take us deeper into the content. We had a National Geographic photographer take us to photograph wildflowers in an estuary near Thaon, France and showed us how best to utilize our smartphone cameras. We had a ship's naturalist talk to us about sea water management in the low-lying Netherlands. Our ship's ethnomusicologist Jacob Edgar set up musical performances highlighting the traditions of the countries we visited. Why not play music for your students from the country of the art style you are studying?

We had Dr. Kristy Leissle – a chocolate scholar. In Belgium, she introduced us to cocoa bean roasters and told us about living in Ghana to research the culture of cocoa. She had us break the chocolate (a crisper snap equals better quality, she said). We were told to look, smell, feel, listen, and taste. What a delicious mindfulness exercise. Note the red-berry flavors in South American chocolate versus chocolate from West Africa. What kind of art projects could this inspire with your students? In France, historians showed us the 230-foot long Bayeux tapestry (embroidery, really) made in the 1070s showing the Duke of Normandy fighting Harold II for the throne of England using spears and short swords. That this handmade piece of fabric survived with its exquisite embroidery storytelling since 1070 is nothing short of a miracle. Details such as exposing bare legs to wade ashore or fighting in chain mail shirts allow a glimpse into life at that time. This inspired a Zinemaking unit I did with my students where they told THEIR stories in pictures too.

As art teachers you would have loved walking through the dark wooden hallways of Rembrandt's house in Amsterdam. I was fascinated by his collection of seashells, steel helmets and old sculptures – a lot like what we display in our classrooms. And while Rembrandt's massive painting *The Night Watch* was certainly impressive, standing face to face with Vermeer's *Milkmaid* transported me momentarily to her kitchen in 1658. The basket of bread on the table looks fresh despite being painted 365 years ago. You can almost hear her voice and the trickle of milk!

Study Nature

Many of our students are not getting enough time in nature. We may not be able to take them to the Rijksmuseum this year, but we can give them intimate experiences with nature, linked to both improved mood and cognitive benefits. Like poet Wendell Berry wrote in *The Peace of Wild Things:*

When despair for the world grows in me, and I wake in the night at the least sound, in fear of WHAT MY LIFE and my children's lives may be, I go and lie down where the wood drake rests in his beauty on the water, and the great heron feeds. I come into the peace of wild things... (p. 30)

Take your students outside to the school yard or a nearby park to sit quietly and draw a small plant to share with a classmate. Do activities from this Naturalist Notebook for students: <u>https://docs.google.com/document/d/1Ud03GQxWnAEgJHzSBZh0xhxrLCQ9zG4cFyrqZw9d9E/edit</u>

Or consider doing a "Bioblitz" where students go outside and note every living thing they can, including grass, worms, dogs, people, birds, insects – everything. There are online resources where they can enter what they find to contribute to citizen science efforts (check out iNaturalist). But perhaps more importantly you will build your students' understanding of their natural environment. When they learn about it, they can begin to care for it.

During the 2022 UN biodiversity conference, countries agreed to try and reverse the unprecedented recent destruction of nature (Maizland, 2023). One of the goals set was protecting 30 percent of the planet's land and water by 2030. Let us teach our students what they need to know to help reach this goal as a human community.

Practice Ubuntu

Since I returned from the sea voyage my school staff has been reading about Ubuntu – the Bantu philosophy of humanity toward others. This resonates with what I learned on the ship and out in the world. One series of oceans connects all the land and all people. An authentic human being is part of a larger and more significant community.

On the ship we had to be courteous and respectful of others sharing our tight quarters. The same is true for all of us passengers on spaceship Earth. Everyone has different skills and strengths. Through mutual support we can help each other be complete. Here is another essential lesson for our students to experience and practice.



Teachers Karl Horeis of the Montclair School of Academics and Enrichment in Denver (right) and Amy King of
Chatham Central High School in Chatham County, North
Carolina, both Grosvenor Teacher fellows study a German artillery bunker near Commes, France on June 15, 2022.
Allied forces who landed on D Day had to fight German solders in these bunkers starting on June 6, 1944.

Collage Fall 2023

Join the Resistance

One part of the trip I was nervous about was visiting the D Day beaches. I was not sure how I could translate this into lessons for my elementary art students or how much of it would be appropriate for them. In hindsight, what lingers for me is the lesson of the French resistance to Nazi occupation. In addition to armed guerrilla fighting, they published underground newspapers, helped downed pilots escape and provided intelligence to allies, at great risk. For their symbol they chose the Cross of Lorraine with two horizontal bars.

I bought a small red and blue resistance pin at a museum. Later I stood on Omaha Beach – scene of some of the most gruesome fighting for American troops trying to push the Nazis out of France. We had talked with our cultural specialists about the new beach homes being built here. He explained that we achieved the goal of freeing the French to develop their communities as they choose.

I contemplated the terrible fighting that occurred there in 1944. I watched French girls and an old man swim out and play in the cool water. I decided the best way to honor those who fought to free this place was to enjoy the freedom they won. I waded out and joined the swimmers. Cool English Channel water caressed my temples as I laid back and closed my eyes. Help your students make the most of their hard-won freedoms and opportunities. Where needed continue the fight.



A fourth grader drew this image of the ship his Art and STEM teacher Karl Horeis would be travelling on during the 2021-22 school year.

For more information on applying to become a Grosvenor Teacher Fellow, go to <u>https://www.nationalgeographic.</u> <u>org/education/professional-development/grosvenor-</u> <u>teacher-fellows/</u>. The application for next year's fellowship closed Jan. 7 but should be open again next year. Another amazing experience to consider is called PolarTREC. That program connects educators with researchers exploring Polar Regions such as Greenland and the Arctic.

References

Berry, W. (2018). The Peace of Wild Things. Penguin.

iNaturalist. (n.d.). https://www.inaturalist.org/

Maizland, L. (2023, March 6). *The Push to Conserve* 30 Percent of the Planet: What's at Stake? Council on Foreign Relations. <u>https://www.</u> <u>cfr.org/article/goal-conserve-30-percent-planet-</u> 2030-biodiversity-climate#:-:text=During%20 <u>the%202022%20UN%20biodiversity,land%20</u> and%20water%20by%202030 ●



Scan for easy access to ceramics teaching resources and lesson plans!













Other Lesson Plans



YAM Colorado Flag Art Competition

The 2023-2024 theme is "Dream in Art."

Youth Art Month is a celebration of the visual arts!

Student exhibitions, public artworks, art festivals, and school events raise awareness and support of the visual arts to

- · Local and state education officials
- Business and community leaders
- State and federal legislators

To promote Youth Art Month, the primary requirement is to recreate the Colorado State Flag. Using the national theme, **Dream in Art**, each state coordinates a flag design contest. The winning design is made into a flag for display in the Youth Art Month Museum at the National Art Education Association (NAEA) annual National Convention.

Click here for more information.

- → Please read carefully for important dates and information.
- → Questions? Email us <u>Caeayam@gmail.com</u>.
- Bring your student art to the CAEA Fall Conference at Beaver Run Resort in Breckenridge, Colorado on Friday, November 3rd between 10 AM and 3:30 PM. THIS IS THE ONLY DROP OFF WINDOW THIS YEAR!
- Drop art and paperwork at the YAM table located near the registration tables at Beaver Run Resort.
- Student work will be judged and photographed on Friday November 3rd at 4:30pm.
- Youth Art Month level winners will be announced at the Art Auction Friday, November 3rd.
- Artwork AND PRIZES will be taken home by the teacher directly from the Fall Conference, available Saturday November 4th.
- Prizes:
- Overall student winner: \$250
- Overall teacher winner: \$500
- Elem., Middle and High Winners: \$100 each
- Elem., Middle and High Winners Teacher: \$250 each
- Blick gift cards will be awarded at conference.
- Artwork left behind on Sunday morning, November 5th will promptly be recycled.
- Copies of ALL submitted student work will be in the state slide show. If a physical show is possible, we will keep you informed!
- The winning flag will be displayed at the National Art Education Association Conference.





Screen Printed Band Posters

Lesson Plan for Grades 9-12





Step 1: Expose chosen image onto a Speedball Speed Screen. Rinse, dry, and set the screen.



Step 2: Create a colorful background using fluorescent inks.



Step 3: Design graphics, including a band logo and poster information.

An introduction to a genre of graphic design that follows its own drummer.

As a lesson in design and serigraphy, students use bright screen printing inks and an image from the past to design a poster for an imagined concert.





Request a FREE 2022 Catalog!

DickBlick.com/ requests/bigbook Stop by the BLICK booth in the vendor hall for your **FREE** lesson plan brochure and apron!







COLORADO ART EDUCATION ASSOCIATION'S MICROGRANT AWARDEE SKATE CLUB AF!

by Thad J. McCauley (he/him/his) Art and Visual Thinking Specialist, Aurora Frontier P-8

Twenty of Aurora Frontier's 5th graders had the most bodacious time at skate club this fall! CAEA's mini grant really pushed our club to an awesome place! We built complete skateboards, personalized them with our own art and learned how to ride with the metro area skate instructors the Skate Goblins!!! We even designed a club logo and screen printed our own shirts!!

"Thanks, CAEA! You are a great pal, and we would love to skate with you in the future!!!" Love,

Skate Club AF



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CONFERENCE SCHEDULE OF EVENTS NOVEMBER 1-3, 2023

WEDNESDAY, NOVEMBER 1

EARLY BIRD CHECK IN @ BASE 9 BAR 6-9PM

Light snacks & cash bar, bring your sketchbook for art making!

THURSDAY, NOVEMBER 2

REGISTRATION OPEN 7:30am-4pm

VENDOR HALL OPEN 10am-4pm

WELCOME & SUPER SESSION 8am-11am COLORADO BALLROOM

with Kelley DeCleene - Advocacy, & Michael Dodson, Sam Peck and David Modler - Task Workshop coffee and donuts provided

LUNCH ON OWN TIME THURSDAY WORKSHOPS 11:15am-5:30pm ART MART 5-8pm OUTSIDE VENDOR HALL VENDOR HALL RECEPTION 6-8pm

heavy hors d'oeuvres provided and cash bar

KARAOKE - SING YOUR heART OUT! 8-11pm

light snacks and cash bar, bring your sketchbook for art making!

FRIDAY, NOVEMBER 3

REGISTRATION OPEN 7:30am-4pm VENDOR HALL OPEN 9am-4pm FRIDAY MORNING WORKSHOPS 8am-11:15am LUNCH ON OWN 11:30am-12:15pm FRIDAY AFTERNOON WORKSHOPS 12:30-3:45pm KEYNOTE ARTIST: SEAN O'MEALLIE 4-5pm COLORADO BALLROOM 2023 CAEA CHEESE PARTY! 5:30-7:30pm ALPENGLOW SUITE

Hosted by the CAEA Executive Council, bring your favorite cheese to share! **ART AUCTION 8-10pm COPPERTOP 3**

SATURDAY, NOVEMBER 4

REGISTRATION OPEN 8-9am & 11am-3pm VENDOR HALL OPEN 8am-3pm 2023 CAEA BRUNCH AWARDS BANQUET 9-11am LUNCH ON OWN TIME SATURDAY AFTERNOON WORKSHOPS 11:15am-5:15pm SATURDAY NIGHT BASH 8-11PM COPPERTOP 3 BARBIE!

*FULL WORKSHOP SCHEDULE WILL BE RELEASE ON OR BEFORE OCTOBER 1ST ON THE WHOVA APP!



2023 AWARD WINNERS



NATE OSGOOD Private, Independent, Charter School Colorado Art Educator of the Year

MARISSA BROWN Museum Division Art Educator of the Year



MARIA FLEMMING Multi Level Art Educator of the Year



JANE THADEN Distinguished Service within the Profession

ANGELA ALEXANDER Elementary Art Educator of the Year LANCE McCLURE Secondary Art Educator of the Year



CARRIE MANN Marian Quin Dix Leadership Award



KELLY BEACH Art Educator of the Year





2023 ARTIST KEYNOTE SEAN O'MEALLIE



Sean O'Meallie is from New Orleans LA but has lived in Colorado near the base of Pikes Peak for 40 years. He has a background in higher education and toy invention. He produces large-scale public works on occasion but prefers making small one-of-a-kind works in painted wood in his home studio where he plays with existentialist dread and human comedy to popular effect using what he learned in the toy business and that one semester as a Psych major.

He's known for making colorful sculptures of balloons, sneezes, assholes, guns and sliced bread.

Website: seanomeallie.com





REGISTRATION INFORMATION

CONFERENCE REGISTRATION IS NOW OPEN!

https://caeaco.org/Fall-Conference

Registration Fees

Member Full Conference \$325 Non-Member Full Conference \$415 Retired Member Full Conference \$255 Presenter Member Full Conference \$280 Presenter Non-Member Full Conference \$340 Member One Day \$180 Non-Member One Day \$200

Click below to book Reservations online: <u>Beaver Run Rooms HERE</u> Reference CAEA Fall Conference 2022 if calling for reservations at 1-800-525-2253

> Earn Credit at the Conference! UNC and Adams state credit being offered Information will be posted in the conference Whova App!







Caea Saturday Night Bash

Which barbie are you?

Join us for music, dancing, light snacks, cash bar & fun!

8-11pm in Coppertup 3

Colorado TAB, Inc. Presents

ENERGENE

CORE AND A CONTRACTOR

The Denver Art Museum January 13-14, 2024



DENVER

MUSEUM



CALL FOR SUBMISSIONS TO *COLLAGE* JOURNAL



Hi Artist-Teachers,

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

Submissions are due:

January 1, 2024 for the Spring issue August 1, 2024 for the Fall issue November 1, 2024 for the Winter issue

Please email me at <u>amyfelderartteacher@gmail.com</u> Thanks! Amy Felder, Editor of Collage Journal

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?

<u>ARTIST ON MY MIND</u> 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?

<u>A PROJECT SLICE</u> 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.

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

<u>DO-OVER</u> What aspects of your practice are you going to revise next time?

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

<u>BOTH SIDES NOW</u> 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?

<u>THE WORKING ARTIST</u> 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.)

<u>COMMUNITY PARTNERS SPOTLIGHT</u> 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?

<u>ACCESS FOR ALL</u> What are you doing to help all people access opportunities for thinking, making, and sharing creative work?

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

<u>THE PLOT THICKENS</u> 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 secure permissions from artists and/or students before 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.

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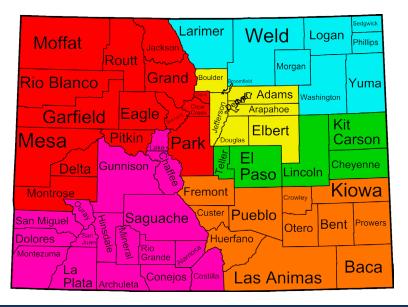
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For CAEA details and event information: go to www.caeaco.org