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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 amyfelderartteacher@gmail.com. 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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Cover Image Credit: Micah Bernhardt
(See the article A Project Slice: The Art of Mini Pots)

President's Message

by Lisa Cross

(she/her/hers)

Visual Arts Educator, Sand Creek High School, Colorado Springs



CAEA President Lisa Cross with Denver based artist Danielle SeeWalker at the 2022 CAEA Conference.

It is springtime! This is my favorite time of year. The weather is warming, and we are seeing signs of life after what felt like a particularly cold and snowy winter. After a recent visit to New Mexico and seeing the amazing history of visual art, I started to think, as a visual artist, it is easy to get caught up in the idea of the cultural artifact, which could include pottery, paintings, clothing, sacred objects and the like. I forget that culture is so many more things such as ritual, traditions, language, religion and performance. These things are processes.

Culture does not happen overnight, and if it does, we would be apt to see it as a type of commercialization. It takes a long time to develop culture, and it can be impacted by factors such as war, famine, geography, laws and many other things. There are many variables at play in culture, and they are ever changing. Rather than thinking of culture (and art) as pure and unadulterated, we need to think of it as affected by other circumstances and contexts. This demonstrates that culture will never

be complete, but that it will continue to change, morph and transform over time.

As I prepare to go to San Antonio, Texas for the annual NAEA conference, I look forward to exploring both the old and new culture of San Antonio. In planning the trip, I have discovered that one of the most important sites is the Alamo. The Alamo consists of five frontier mission complexes that are situated along the San Antonio River. These complexes were built by Franciscan missionaries in the 18th century and are a grand example of the interweaving of Spanish and Coahuiltecan cultures. These missions were built to influence and convert and colonize indigenous cultures that were around them. Both catholic and indigenous symbols and architecture can be found in the missions, which include residences, churches, workshops, farms and ranchlands. This rich blending of histories and cultures is prevalent to this day. Most famously the Alamo is known as a battle site, so it

is fascinating to know that it is much more than that. At the present time the Alamo is a UNESCO world heritage site and hosts about 2.5 million tourists each year.

Reflecting upon the way culture and art changes over time, it is safe to say that for as much as has been lost, much has been gained. We continue to learn how to blend the old and new ways together. As educators, we are the evolvers of the visual arts culture. We are responsible for the legacy of visual arts as a process not just an object, but a living open tradition that can constantly evolve and remind us that although things may appear to be stagnant, forgotten or lost, that really they are just waiting for the cycle of culture to revive them. It just takes time.●

Letter from the Editor

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



Dear Artist-Teachers,

This year I am serving on a steering committee for Diversity, Equity and Inclusion in the Art Studio. As part of our work, we read *Culturally Responsive Teaching & the Brain: Promoting Authentic Engagement and Rigor Among Culturally and Linguistically Diverse Students* by Zaretta Hammond (2015). This book stresses the importance of validating the experiences of marginalized students. According to Hammond, “validating students is the first step toward empowering them” (p. 92). As an art teacher, empowering students is one of my goals.

I want to empower students to think for themselves and create art that is personally meaningful. Yet, when I first

read that practicing validation means “we acknowledge the realities of inequity that impact students in and out of school,” I felt unsure how to do this (Hammond, 2015, p. 92). After the brutal police beating of Tyre Nichols, I knew I had to get over my uncertainty and find a way to validate my students. This led me to celebrate Black History Month with Art21 interviews of black artists speaking directly about inequality.

I began with a video featuring Charles Gaines called “Systems & Structures” (2022). This video culminates with Gaines discussing how his installation of a massive ship hull *Moving Chains* (2022) creates a space where viewers may feel scared and experience a little of what the slaves must have felt when crossing the ocean. Next,

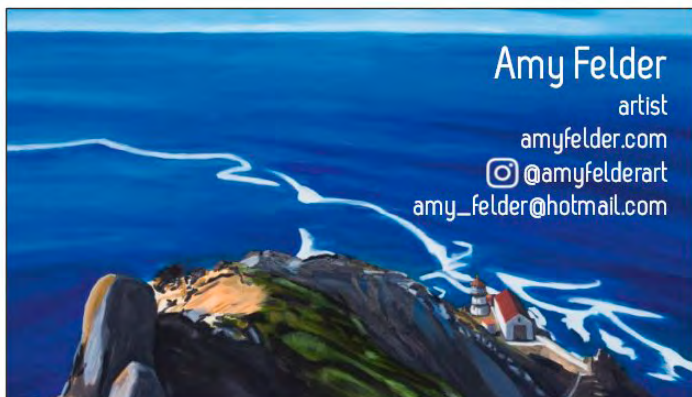
we watched “Light of Freedom” (2021) during which Abigail DeVille explains her spinoff of the Statue of Liberty’s torch. Blue mannequin arms represent fire and people linking arms in protest marches. Lastly, we viewed “Thick Skin” (2016) of Nick Cave telling his story of being racially profiled. He knew from a young age that he had to have thick skin because of his skin color.

For the Fall issue of *Collage*, I am interested in what educational equity and culturally responsive teaching looks like in your art studio. In addition to our usual topics, I invite you to consider the following questions:

- What ideas and resources do you have for educational equity and culturally responsive teaching?
- How do you support culturally and linguistically diverse students?
- How do you talk to students about racial incidents?
- What do you do to celebrate Black History Month?
- How do you incorporate contemporary art?
- What opportunities do you provide for students to feel represented and validated?
- How do you empower students?

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

With gratitude,
Amy



References

Videos and further information can be found in the following references:

Art21. (2016, October 7). *Thick Skin: Nick Cave*. [Video]. Art21. <https://art21.org/watch/extended-play/nick-cave-thick-skin-short/>

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CURIOUSER AND CURIOUSER

Bring on the Wonder - Art in Nature

by Jennifer Lowell
(she/her/hers)

Visual Arts Teacher, Denison Montessori
Denver Public Schools

Those who contemplate the beauty of the earth find reserves of strength that will endure as long as life lasts.
—Rachel Carson

As I walked my daily walk in the nearby park one day, I contemplated how much my students needed this very experience, this walking, this contact with nature, listening to the leaves in the trees, watching the light fall on the grasses and bark, smelling the rich earth, touching the cool water in the creek and tasting the sweet air all around! I began to imagine my students on the very path I was walking, enjoying the outdoors. While I planned to inquire about the possibility of them coming to the park, I wondered how I could bring nature to them in the meantime.



Nature trays

I have always had a space in my art room full of trays of natural items, the usual rocks, seeds, shells, sticks, feathers and all the wee objects I collect from hikes. I keep these accessible with magnifying glasses. All year long I am constantly adding things, a new pod, a fossil, a pinecone. When people hear I collect these things, they offer their findings, a butterfly, a snakeskin, an ostrich feather, to share with the kids. The collections have a life of their own!

I decided I would create a whole set of trays that would be placed at the students' tables with little magnifying glasses for each student and see what kinds of artwork they might be inspired to create after closely observing the natural items and noticing the lines, forms, shapes, colors, values, textures and space they embodied.

I created a lesson in which students would simply spend the first 15 minutes just looking at the objects and sharing their observations with each other. It was fascinating to watch and hear their comments. The students each held their own magnifying glass, picked up the natural objects and looked at them closely. "What is this? This is so cool!" exclaimed the students excitedly to each other! A common conversation would be something like this;

S: Is this a feather?
T: No, that is a piece of grain.
S: Is this a rock?
T: No, that is a seed pod.

The kids did not know many of the items on their trays. I realized they had not been exposed to these things. They were so amazed, excited and so filled with wonder. I was so happy to witness this but sad at the same time as my suspicions of the students' knowledge of the natural world being extremely limited was true. Of course, there were children who had been exposed to the outdoors but way too many had not. I was looking at their ratios of outdoor time to indoor time. As I really contemplated it, I was shocked and dismayed.



Student made paintbrush



Student holding a dried poppy and drawing on black paper with chalk pastel



Student artwork of mushrooms

We are all born sentient beings. As such, we live with a constant influx of information gained by our five senses that we exercise daily. If we begin a human's formal education at the age of five with a scenario that puts a child going from inside a home to inside a school back to inside a home and repeat that daily five days a week with only small periods of recess or play outside, I conclude that we are literally depriving this small human of vital earth information that could be obtained by exercising their senses outdoors!

The exposure to nature is so important to my personal existence that I became adamant about providing it to my students. We went outdoors to make paintbrushes out of sticks. We played creating land art with rocks, grasses,

sticks, acorns and a basket of shells. We used our nature trays to inspire us to create designs using oil pastels, pencil drawings and ink prints. We watched mushrooms grow as I ordered two kits (only to be gifted two more by the company when they realized I would be using them for children in a school)!

Finally, many months after my walk, we took buses to my local park and spent the day outside. Students ran and played by the lakes, found clay deposits by the shore and walked on the trails. With grant money I had purchased Polaroid cameras, and we spent the day taking nature photos at the park. One most challenging student enjoyed himself so much that he fell asleep on the bus on the way home. The day before I took the students to the park I was walking my daily trail and thought "Oh no! Tomorrow 60 kids will be here in my peaceful refuge!!! What was I

thinking?” And tomorrow came, and they were angels. They were just where they needed to be. They were delighted and relaxed and they were full of wonder.

We have spent a long time dumbing down our nation. We have deprived our students of a nature-filled childhood by keeping them inside instead, at desks, and isolated from an earth that has so much to teach them. We have stifled “wonder” with screens. Many children no longer really know the origins of the food they put in their mouths and are shocked when they learn! Our stronger than ever need for social-emotional learning can easily be met by spending more time outside, observing nature with or without a sketchbook, and just being. Just being whole with our sentient selves as humans meant to live on this earth, meant to learn from it. We are meant to learn about the flora and fauna around us. We are meant to learn the peace that can come from a walk as our thoughts gather and calm with the beauty that surrounds us.

Our youth today is subject to an enormous amount of violence and information that many are not able to process at such young ages. As an art teacher, attempting to give my students a moment in their day of peaceful self-expression, I believe giving them the opportunity to experience our natural world is my obligation. I will continue to seek out experiences for my students to be outdoors. I truly believe that just by creating curriculum that incorporates nature studies we can make our humanity more compassionate, more gentle and definitely more intelligent, and the time has never been more needed than right now.

Reference

Carson, R. (1962). *Silent spring*. First Mariner Books.●



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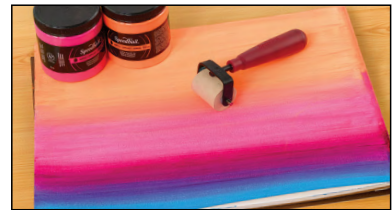
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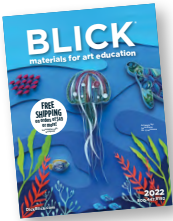
Step 2: *Create a colorful background using fluorescent inks.*



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

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YOU GOTTA SEE THIS

Adobe Certifications in the Art Room

by Tiffanie Davis

(she/her/hers)

Pine Creek High School, Academy School District 20



Graphic Arts Classroom

It is a typical day in the art room at Pine Creek High School but with a few exceptions. This art room is a computer lab filled with 30 computers, Wacom Cintiq tablets and a wide format photo quality printer. Students are busy finishing up end of the semester projects, creating online digital portfolios and earning their industry recognized Adobe Certifications in Adobe Photoshop and Adobe Illustrator. In 2018 Colorado House Bill 18-1266 was signed into law stating that the Career Development Success Program would “distribute to each district and to the institute an amount equal to one thousand dollars multiplied by the number of pupils reported by the district or the institute as successfully earning an industry certificate by completing a qualified industry-credential program” (p. 3). Graphic arts

students have been earning their Adobe Certifications ever since, helping to create a state-of-the-art classroom and award-winning program.

In my first year, I worked with Certiport to seamlessly implement a program where students learned Adobe programs like Adobe Illustrator and Adobe Photoshop to create award-winning graphic artwork and, at the same time, prepare for the Adobe Certification exams. 10 students earned their certification that first year, and now over 150 students on average are earning their certifications every year.

The Adobe Certification lasts for three years and the benefits of graduating high school with an industry

recognized certification are too many to count. Former students have stated the numerous ways that their Adobe certification has helped them in their life after graduation. Some students have earned additional college scholarship funds and college credit. Other students have been able to seamlessly integrate into the graphic design industry and earn more than minimum wage in their first jobs.

In 2021-2022, the state of Colorado funded \$4,286,089 to programs for students earning their Industry Recognized Certifications (Funding, Colorado Department of Education, 2023). In the 2022-2023 school year, Pine Creek High School graphic arts program received \$20,600 (20% of the \$103,000 earned by credentialed students in 2021-2022 school year) (J. Peariso, personal communication, Oct. 20, 2022). The funds go directly back into the graphic arts classroom to ensure student success in the art world and in the certification world.

Building a high-quality program with student buy-in to “take another test” has been a challenge, but I have found the key. At the beginning of each semester, students are introduced to the Adobe program that they will be using to create their artwork. The programs are filled with fun and magic paired with relevant real world design challenges and an environment where students can express their voice in a safe visual space. Each project that students create is aligned with the certification standards from Adobe and the Colorado Academic Standards for the Visual Arts. Students periodically take numerous practice certification exams to prepare them to be confident for the actual certification exam. Along

the way, parents can see exactly where their students are in their journey to earning their certification. Since the certification is not a requirement in my classroom it is important for student and parent buy-in. Students are given an opportunity for certification, and in return they can earn a \$20 Amazon gift card and their Adobe Certification. Upon completion, students leave the graphic arts room with real-world relevant experience, a knowledge and love for art, and an industry recognized certification that can only open doors for their life after high school. This year, I am expecting to certify another 150 students and create a love and passion for the visual arts that will stay with students forever.

Tiffanie Davis has taught K-12 visual arts for 27 years and is CTE Certified. She earned her BFA and MAE in Art Education at Texas Tech University with an emphasis in incorporating technology into the art room.

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CO HB 18-1266, 2018 Colorado, 2018 Reg. Sess. (Col. 2018). https://leg.colorado.gov/sites/default/files/2018a_1266_signed.pdf

Colorado Department of Education (2023). Funding. Career Development Incentive Program, accessed 5 March 2023, <https://www.cde.state.co.us/postsecondary/hb18-1266> ●



A Project Slice

The Art of Mini Pots

by Micah Bernhardt
(he/him/his)

Fine Arts Department Chair and Ceramics Teacher, Ponderosa High School, DCSD



Need a smaller, more forgiving way to get into ceramics or just need a change of pace? Come and check out mini pots! And I am not just talking about mini pots but mini wheels. My name is Micah Bernhardt or as most know me, Mr. B. I am the ceramics teacher at Ponderosa High School and teach all the upper-level ceramic courses that include Ceramics I-IV and AP Ceramics. What started out as a way to motivate some of my AP ceramic students has quickly turned into a Ceramics II class project and a student and teacher favorite. The tiny wheels are easy to store, inexpensive, and come with all the tools you need; although I like to add a couple of items to the kits that include a fish line wire cutter and tiny sponge. After seeing the success and benefits with my AP students, I knew that I could go bigger.

This semester marked the first time doing this project with an entire class. And as fate would have it, I had three Ceramic II classes this semester; so it was going to give a perfect baseline on whether or not this was doable and sustainable. Besides just being a fun change of pace in the art room, this form of throwing creates and explores so many creative, mental and physical benefits.

Many students are often intimidated or afraid of throwing on the big wheel, but the mini wheel took that fear away. It is a more forgiving process that gives students the confidence to fail and the renewed vigor to get on the big wheel. When I say that the process is more forgiving, it is. They start with a marble size ball of clay on the mini wheel and begin creating; if something goes wrong, it is a simple quick restart. They do not have to go through the process of wedging or cleaning or having spent the last 30 minutes trying to center a piece only to have it fall apart, which is often the case on the big wheel.



I also love the way students have begun to use the mini wheel to test out different forms that they want to try on the big wheel and how well that process translates. They also showed more freedom with their glazing process and experimenting with different outcomes. Students were more willing to try different clay bodies, mix clay bodies, create with slip, and so much more. Again, I believe this goes back to the process being more forgiving.

Because the mini wheels are small and can be done right on tabletops, it makes it accessible to students with disabilities. They are able to be at the table and not have to worry about a pedal. It is helpful practice for those students that have dexterity and coordination issues, and a student that is in a wheelchair does not have the issue of the big wheel stools.

The students love it! And every student (over 80) was successful, turning in at least three finished mini pots.

I recently took this project on the road teaching two sessions at the annual CAEA conference in Breckenridge, CO. I had nearly 100 art teachers from around the state that included primary through secondary teachers. Teachers got to see the live demo that I give to my students going over all the tips and tricks. The sessions were a hit and numerous teachers had purchased a mini wheel before the session was even over.

Mini pots will be a part of classes for years to come. For those elementary and middle school teachers that also need a little change of pace or may not have room in the class for a big wheel, this is the way to go. Always keep expanding and trying new things.

Mini pottery wheels can be purchased on Amazon at https://www.amazon.com/VEVOR-Mini-Pottery-Wheel-Adjustable/dp/B09KXZZP1X/ref=rvi_sccl_1/143-5098921-8081817?pd_rd_w=Bs2ag&content-id=amzn1.sym.f5690a4d-f2bb-45d9-9d1b-736fee412437&pf_rd_p=f5690a4d-f2bb-45d9-9d1b-736fee412437&pf_rd_r=2ET1DA8WQXMM8BDHA14E&pd_rd_wg=mZ9sF&pd_rd_r=00b41c99-494c-4705-beb0-fdccb61012e6&pd_rd_i=B09KXZZP1X&th=1.



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RITUALS

Art Week: Thankfulness

by Teresa Lantz

(she/her/hers)

Art Educator, North Valley Middle School, Weld RE1



A ceramic student taught our school Nurse how to throw on the wheel.



A Math teacher taught students how to draw Darth Vader.

After a few conversations with my students about this weird energy happening around our school, we decided to do something about it! And 'Art Week' was created.

During the week leading up to Thanksgiving break, each art student was given pre-made invitations that they could use to invite a teacher to the art room. Teachers and students had the choice between just hanging out or creating art together. The goal was to create stronger bonds and relationships that would hopefully outweigh this weird energy we all were feeling. With the full support of my school and, most importantly, my principal, we

were able to find coverage for teachers and get them into the art room to create art with the specific student who invited them.

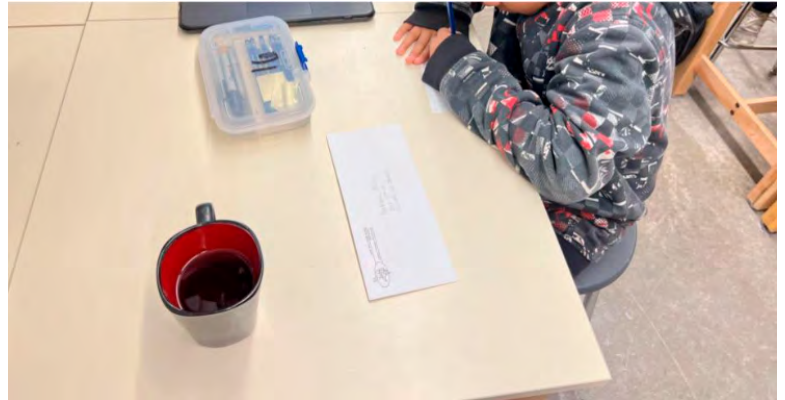
This ended up being a huge hit among my school. Students were so excited to invite teachers, and teachers were very excited to spend time in the art room with them. In the end we had 20 teachers that were able to come and create art with students that week. Amongst these educators were our school resource officer, school nurse, and even a previous elementary principal and elementary instruction coach.

On the last day of the week which was also the last day before Thanksgiving break, no actual lessons were conducted. This day we spent the time being thankful. I provided apple cider and hot cocoa while students wrote two appreciation notes, one to a peer and one to an

adult. Students sipped on their drinks and wrote lovely messages which I then mailed to the individual to receive over the holiday break. This was a wonderful way to end the week. The feedback received from everyone quickly made this a soon to be annual event!



Our School Resource Officer came and learned origami.



Students wrote letters of appreciation to be mailed out over Thanksgiving break.



A Science teacher showed students the artwork she makes personally on her own.



A Social Studies teacher learned how to create pinch pots from a ceramics student.

do-over

Functional Fountains

by Samantha Disney-Saxton
(she/her/hers)

Art Educator, Cheyenne Mountain High School
Cheyenne Mountain School District 12, Colorado Springs



As a ceramics teacher, I often encourage my students to create pieces with a function in mind. What can they use when they move away from home or what can be used with their families on special occasions? We make so many things that we can actually utilize in ceramics, which is great, but I wanted students to try making something functional that was also a design challenge. Long ago, when I was in high school, I made a fountain, but it did not really work as planned. I did not fully understand the routing of water in combination with making things look aesthetically pleasing. Despite the dysfunctionality of my own fountain, I decided that is what students in my Ceramics 2/3 class this year were going to try to do.

In the beginning I gave students very little information to guide them, I wanted them to investigate and research with room to explore what interested them without my influence. Students started out by answering several prompts on a shared Padlet; they could see each other's entries as they were completed. The questions they responded to also helped me to tailor my instruction to what they needed. The basic questions that students had to answer were "what do you know about fountains?



what do you want to know about fountains?" In addition to those questions, they also had to find and share some imagery. They had to share one image of a fountain that they had seen in real life; this could range from a tabletop fountain to the Trevi Fountain. The last part of the Padlet was to share a fountain that they thought was worth sharing and explain why they felt that way with their peers.

I shared a little bit of history about water fountains with students. We discussed the first public drinking fountain; it was a waterspout which had two cups chained to it that the public would fill and then drink from. In the modern world it is kind of hard to even imagine sharing something like that (yuck!). We looked at examples of a variety of fountains together, large and small scale.

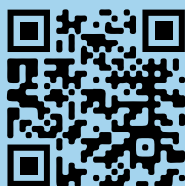
One of the biggest challenges in this is understanding the combination of function and design; so, we began simply with experimentation. Students had a list of ways that they had to test their water pumps and how to route the water. They had to see how everything worked (or did not) and what settings on the pump made everything

function well. This helped immensely in their design process for this project. I believe that the initial “play” with the water pumps made the project less intimidating and more exciting for students.

Students then sketched designs and began to work in clay. Students were thoughtful in their designs and understood how everything was going to work before they even touched their clay for the project. At the end it was a successful adventure in functionality with a teacher who originally did not make a functioning fountain.



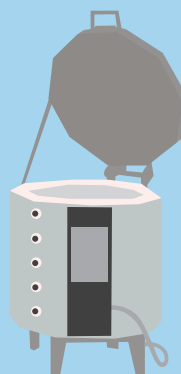
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Other Lesson Plans



Community Partner Spotlight

Clyfford Still Museum

by Emily Bullard
(she/her/hers)

Assistant Director, School & Teacher Programs, Clyfford Still Museum



photo by James Dewhirst, Courtesy of the Clyfford Still Museum

*Come see what is new at the
Clyfford Still Museum!*

The Clyfford Still Museum (CSM) is an art museum in Denver's Golden Triangle Creative District. CSM shows the work of just one artist—Clyfford Still. The Museum is home to 93% of Still's work, including over 800 paintings and over 2,300 works on paper alongside his complete personal archives. This focus allows viewers

and students the opportunity to experience an artist's life from start to finish and to see how Still's work changed throughout his career.

The museum seeks to broaden the definition of a single-artist museum through outstanding exhibitions, scholarly research, and innovative programming. Last year, our tenth anniversary season, we held a first-of-its-kind exhibition curated in collaboration with children, ages six months to eight years old. We also hosted, *You Select*, an exhibition curated by our community, who



photo by James Dewhirst, Courtesy of the Clyfford Still Museum

voted on which paintings they would like to see. We are so excited to continue building on the connections we have made and to allow the voices of our communities to guide our practices.

Currently on view through September 10, 2023 is *Awful Bigness*, an exhibition celebrating Still's biggest, most ambitious works. For generations, artists have described the experience of the sublime, marveling at the vast expanse of the world and simultaneously feeling the smallness of their own existence. Still, who grew up on the plains of the West, talked about learning to respect the "awful bigness of the land, the men and the machines" (Albright, 1979, p. 26). Still's massive canvases fill up our entire field of view and evoke similar feelings of the sublime. Throughout the exhibition, we will explore bigness in many different ways.

On April 22, 2023, teachers can join us to explore Teaching with Big Ideas. Using big ideas to guide our instruction can help students find relevance, encourage critical thinking, and connect us to our shared humanity. In this interactive teacher workshop, we will explore some of the big ideas that underpin Clyfford Still's work and uncover ways to use them in our teaching practice. The fun will continue as we host a student film screening on May 15, 2023. We invited young

filmmakers to respond to our open call for short films on the concept of BIGNESS: Big landscapes, big ideas, and big feelings. Check out more events and get your tickets at clyffordstillmuseum.org/events.

Want to bring your students to the museum? *Our inStill Gallery Experiences* program invites students to take the lead as they look, think, create, and share their perspectives and interpretations of the art. K-5 students can participate in *You are an Artist!*, a lesson that explores what it means to be an artist and empowers every learner to see themselves in that way. 6th-12th grade students can participate in *Art and Ideas*, a lesson that invites students to uncover the collection through various lenses such as creative response, art and context, social-emotional learning, and more. inStill experiences are free for schools, and bus funding is available. Visit us at clyffordstillmuseum.org/inStill to learn more and book your visit.

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Community Partner Spotlight

The Art Garage Denver: Community Art Center Amplifying Equity

by Marissa Forbes (she/her/hers)

Art Educator, The Art Garage, Denver

by Katie Moran (she/her/hers)

Executive Director, The Art Garage, Denver

The Art Garage is a community art center located in the Park Hill neighborhood of Denver. We are a unique space—formerly a car garage/gas station, completely transformed into a three-studio art space. Our small staff of professional artists and specialized teachers offer arts-based programs that inspire, empower, and promote creative self-expression for people of all ages and backgrounds. Our on-site studio workshops and art services are provided around the greater Denver community to those who are underserved, at-risk, and with disabilities to ensure the artistic process is fully accessible and inclusive for all.

The Art Garage supports creative individuality and fosters continuous learning about ourselves and others. With a commitment to equity and diversity, we strive to ensure accessibility to the arts and to amplify voices that have been systematically excluded. We work to enrich our community through the process of providing a brave space for individuals to be their full creative selves.

In the summer of 2022, The Art Garage hosted its 10th summer session as a nonprofit. Our summer camps run Monday through Friday from 9am to 12pm and 1pm to 4pm for children ages 3-12. We took parent feedback regarding the stress of signing up for summer enrichments all over Denver along with the recognition that our space is incredibly limited (with a total of 32 slots per AM and PM session); so, this winter we implemented a lottery system for more equity. Parents were able to add up to three children from the same household per week (half or full day) from December 19-January 15, and camp registrations were automatically filled through a computer-generated blind process.

Our summer camps usually fill up like a Taylor Swift concert—not actually, but the rate in which they close has

been our participants' top complaint since before Covid. The Art Garage took the risk of lottery disappointment in order to create a more equal playing field for registration. Just like any lottery, not every applicant was selected, and a few applicants were chosen more than once. Their selection expired in 48 hours after multiple notifications or the applicant declined their selection. In either case, the opportunity to register was offered to who was next in que. Another email was sent to all lottery participants when the selection phase ended, and the remaining camps, if any, were up for grabs.

The Art Garage runs a comprehensive scholarship program with slots provided to higher-needs members of our community in each camp. Although we do not offer refunds for canceled registrations, with two weeks' notice we do transfer the student to another class if space allows. Participants can also donate their registration to students who would otherwise not be able to attend.

With increased demand for quality enrichments for Denver youth during the summer, we are happy we took the lottery leap. Providing any opportunity for equity is a value of The Art Garage, and we anticipate another wildly inventive and exciting summer. Reception and feedback have been great, and we advocate any system that creates an easier avenue to access the arts.

Visit us at www.artgaragedenver.com.



6100 E. 23rd Avenue
Denver, Colorado 80207
www.artgaragedenver.com



Craig Sisson, *Olla Pot*

ACCESS FOR ALL

The Inclusive Studio Creating Community Art

By Craig Sisson
(he/him/his)

Special Education Teacher/Department Head, Florence Jr./Sr. High

The inclusive studio comes from the premise that anybody can make art no matter their disability or season in life that they are currently working through. I keep this belief to the front when designing projects for my studio class. I work through three specific aspects daily that help me to highlight opportunities for my artists to shine and show their talents. The aspects that I focus on when approaching our community projects are a trauma-based approach to learning, the community studio, and flexibility of expectations.

A trauma-based approach to learning helps my students and me daily when working through trauma and brings an authenticity to their learning and their creative viewpoints. This allows the students to work through their current or past experiences and allows for their viewpoints on these experiences to be translated into their art if they so choose. More importantly, it allows me, as the instructor, to be understanding and empathetic to their experiences that they work through. This approach facilitates healing and therapeutic understanding through the practice of making art.

The reason that this approach is listed first is because of the importance for me as the teacher to understand each student no matter if they are new to the class or if I have an established relationship with them. When my own mindset is changed to increase empathy for the human that is in front of me and the work they are putting into surviving the day, then they begin to feel comfortable and safe. This allows my heart to be open to their feelings and my eyes open to their voice of artistic expression. Having this relationship with the student established with an open heart and open eyes takes the challenges of teaching away and lets creativity and self-expression begin to shine with any level of ability that the teacher is working.

When working with a student, I monitor for signs of how our conversation is going. This is a daily occurrence because I have already established my relationship with this artist and our boundaries have been set. If I know of their background and I know that some subjects can be very personal and elicit certain responses, I prepare to have that empathetic listening ear. I offer no judgement on the person or their season in life and only provide feedback, criticism, or responses when requested. As our relationship continues to grow, then I begin to push in areas that can help the artist keep setting new goals to better themselves.

The second aspect to the inclusive studio is the idea of empowering the students to understand this is their studio, a community studio. They are the ones creating the art, keeping the area clean and functional, managing materials and even firing the kiln. This takes the responsibility and the burden of managing the studio from me and gives it back to the students. By doing this, it allows for another avenue for student learning and a challenge for them to be successful. This is similar to a Montessori approach to learning but adjusted to be adaptable to each student's skillset and understanding of the final product.

Finally, the last aspect that I consider when designing projects for the inclusive studio is looking for opportunities to be flexible with my expectations for the projects and the students. Allowing flexibility takes the stress away from imposing expectations and lets creativity take hold and flow to their artwork at their understanding and ability level. This is not to say that there are no expectations and that the students just do

and make what they want. I do set parameters or goals for them to demonstrate with their art. When assessing if they worked towards their goals is where the flexibility and understanding comes into play so the artists can build confidence and pride with their work and what they did with their best efforts.



Student artwork, *Elmo*

Every studio is different with what they are trying to accomplish and what they are making. This may change from time to time with the various projects that your artists might be involved with. These three aspects of trauma-based approach, community studio, and flexible expectations are by no means the end all to a successful studio experience. Each teacher is an individual and what they feel comfortable with incorporating may be different or change even day to day. However, when you approach your love for your students and what they are producing with these understandings, the limits of societal constraints can be lifted and everyone can feel successful in your studio while continually having fun.●

2022 CAEA Conference Presenter Spotlight

Jeffrey M. Cornwall, PhD
(he/him/his)

Assistant Professor of Art Education, Colorado State University



Contemporary art has persisted as an influential theoretical approach in the field of art education shaping ways of engaging art curriculum and pedagogy. Even with its prominence, some may still wonder what exactly is contemporary art and what does it do for art education curriculum and pedagogy.

Contemporary art is a bit of an elusive term and there are many ways it can be conceptualized. To think of contemporary art literally, the word contemporary means “of today,” thus contemporary art can be considered as the art made by living artists. However, there are many artists who are not currently living that are still considered

by many to be contemporary artists. Contemporary art is sometimes considered as the artwork created after the artistic movement known as Modernism which ended in the 1960's. Art movements and genres in the Post-Modern era sometimes referred to as contemporary art may include Pop Art, earthworks art, performance art, Happenings, conceptual art, socially engaged art and more.

Contemporary art is also thought of as that which pushes boundaries and rethinks what art is. Further, contemporary art is often considered as addressing political or social issues. Each of these conceptualizations presents a different way to think about contemporary art, adding to its complexity and dynamism. For a little more clarity, Tate (n.d.) provides a succinct definition of contemporary art: "art of the present day and of the relatively recent past, of an innovatory or avant-garde nature" (para. 1).

While contemporary art continues to have a large impact on the field of art education, it is not without problems and concerns. Many contemporary artists work within a system of privilege consisting of a complex relation between museums, buyers, donors, and academic

institutions. We can question the means by which these contemporary artists become recognized and prominent within these systems and ask why these artists are given the privileged title of "contemporary artist" while others may be considered folk or local artists. We need to take care that our interests and engagement with contemporary art/ists does not come at the expense of a diversity of artists around the world and in our local communities.

School Art Style

In his seminal article in 1976 about the *school art style*, Arthur Efland argues that "there is little resemblance or relation between what professional artists do and what children are asked to do" in school settings (p. 39). He further suggests that "the school art style has remained essentially the same for the last forty-five to fifty years" (p. 43). We may think, "surely, this has changed since 1976." However, in 2013, Olivia Gude revisits Efland's work and explains:

When I scan the suggested projects in popular project-sharing art education magazines and websites, I see that many of the projects are eerily similar to those I saw in magazines as a young teacher in the 1970s, despite the many dramatic changes in the styles, materials, and methods of making meaning in contemporary art practices. (p. 6)





Gude suggests that art education continues to perpetuate curriculums and pedagogies of decades past without considering what art and artists are doing now. An engagement with contemporary art can provoke art educators to rethink their curriculums and pedagogies based on what art and artists are doing contemporarily, meaning what art and artists are doing today.

Contemporary Art Practices

I suggest that it is not just contemporary art/ists that should be the focus of our art curriculums and pedagogies. This might repeat a tendency in art education of reproducing famous artworks. But instead of mimicking styles and techniques from more historical art movements or genres like the renaissance or post-impressionism, our curriculum simply reproduces styles and genres of a more recent variety. Thus, I propose that art education should consider not just contemporary art/ists but also contemporary art practices. Olivia Gude (2004 & 2007) has already composed insightful suggestions on contemporary art practices which I highly recommend re/viewing. I augment her ideas with my own qualities of contemporary art practices which include:

- Rethinking Materials
- Rethinking Practices
- Conceptual & Technical
- Process & Product
- Diversity & Inclusion
- Social & Political
- Social Engagement

Shoes and Contemporary Art Practices

To illustrate some of these contemporary art practices in art curriculum and pedagogy, I present a case from my experiences as an elementary art teacher in the state of Utah. My position at the elementary school was funded by a program that encouraged arts integration. The curriculum and pedagogy of my classroom was an entangled relation between arts integration and contemporary art practices (Marshall, 2010). This particular curriculum was based on the Utah State Standards for third grade social studies about culture. These standards defined culture with five elements: “religion, language, customs/traditions, artistic expression, economics” (Utah State Board of Education, 2010, p.3). In my notes from a meeting with the third-grade teachers, I had written the word “shoes.” Confused

by this at first, I began to consider an art curriculum that looked at culture through the lens of shoes. Initially hesitant, I began to search for contemporary artists working with shoes as a material and concept. My search was both fruitful and illuminating.

The curriculum began with what I consider a classic drawing activity—draw your shoe. Shoes are quite an interesting and complicated subject of observation drawing. This observational drawing activity was followed by a series of short, experimental activities to rethink materials and practices in art and art education. First, I invited the students to try on each other’s shoes, to consider what it was like to “walk a mile in someone else’s shoes.” I asked them to contemplate what it was like to wear a shoe that was too large, too small, the shoe of a gender different than your own. Second, we used our shoes as an art material with the prompt to make as many different compositions as possible with our shoes. Last we used materials such as paper, tape, aluminum foil, string, etc. to transform our shoes. These experiments caused us to examine the contemporary art practices of product & process as well as conceptual & technical in our art practices.

The curriculum continued with an investigation into economics, one of the five elements of culture, through the lens of shoes. We engaged with two contemporary artists and their work with shoes including Viviane Le Courtois’ (1991-present) *Chaussures* (Le Courtois was born in France but currently resides and works in the Denver area) as well as Judi Werthein’s (2005) project *Brinco*. We drew inspiration from Le Courtois’ *Chaussure* in which she constructs and wears her own footwear which she has been doing since 1991. This project utilizes the contemporary art practice of social & political by specifically engaging issues related to capitalism and labor in relation to the commercialization of goods such as shoes. We endeavored to construct our own shoes and consider the impact of our economic choices in the goods we choose to purchase. At the Colorado Art Education Association 2022 Fall Conference where I presented a workshop on this content, attendees of the session also engaged in these discussions and processes of creating shoes in relation to social and political issues of capitalism and labor concerning goods and industries such as shoes.

Further projects and practices related to shoes and culture were included in the elementary art curriculum as we

investigated the other elements of culture described in the third-grade standards such as language and religion/spirituality. We continued to engage with contemporary art/ists and contemporary art practices. Two contemporary artists working with shoes that I would like to highlight are William Lamson's (2008) *Hunt and Gather* and Doris Salcedo's (1992-2004) *Atrabiliarios*.

Contemporary art practices have the capacity to transform the ways that we create and engage with art curriculum and pedagogy. As I have engaged with contemporary art practices as an artist and educator of both elementary students and pre-service art educators, my curriculum and pedagogy has explored exciting and experimental ways of doing art and art education. If you are interested in incorporating contemporary art practices in your curriculum and pedagogy, a great place to start is the fantastic PBS series Art21 (n.d.).

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The Plot Thickens

Building Confidence and Cognition through Art

by Marissa Forbes
(she/her/hers)

Art Educator, The Art Garage, Denver

Over the last decade as an art instructor and preschool teacher, I have picked up a few ways to use children's literature to amplify cognitive development through art. Also, I have learned how to build confidence by using a method called tracking and how to increase creativity by boosting process techniques even in product-based art. My name is Marissa Forbes, a Certified Early Interventionist, specializing in infant modified American Sign Language through Cape Cod Child Development (in MA, 2012) and Early Childhood Education (ECE) Director Certified through Denver Early Childhood Council (2019). Currently, I am an Art Instructor, specializing in art for ages ECE-early elementary at The Art Garage in Denver.

Back when I began teaching art, I relied heavily on the Discipline Based Art Education (DBAE) model in order to complete our "wall-worthy" art projects during our three-hour camps. There were elements of Teaching for Artistic Behavior (TAB), but at the time, I did not really understand the difference. I am still always learning. Back then, my only priority was providing a fun and enriching lesson where the young artists could explore materials and learn some new techniques while making a project they could showcase with pride to their parents when they got picked up.

Most of my lessons were project-based and consisted of a more pre-designed, pre-cut process that did result in cute art, but I was not teaching. I was creating crafts, more or less. After teaching preschool for a few years, I came

back to The Art Garage on a mission to get more out of my art lessons. My lessons now not only help create a foundational love of art for our youngest artists but also build language, critical thinking, and self-assurance through the practice of art making.

Children's Literature as Inspiration to Build Cognition

As an art instructor for toddlers through young elementary students, especially after Covid, the social-emotional aspect of art is my top priority. The first way I incorporate social-emotional development into my routine is by using children's literature as my main source of lesson inspiration. Every children's book has at least one social-emotional element that will benefit the class so I look to broader themes, the characters/objects in the story, and, of course, the media used in the book.

Before we dive into lessons inspired by *When Pigasso Met Mootisse* by Nina Laden (1998) and *Noisy Paintbox* by Barb Rosenstock & Mary Grandpre (2012), I want to share some tips on creating a routine within your class that will not only open your students up to the inspiration but will also increase cognition and critical thinking all while they think it is just story time.

I begin every class with circle time. Students are welcomed individually with a question of the day that relates to the story or the project. This gives them a chance to share their thoughts and sets the tone for connection. Then I move on to the story.

Tips to keep in mind during your story time:

1. Engage students through open questions about the images/illustrations as you read.
2. When you are on the page that inspired you, talk about the project they will create to build excitement and expectation.
3. Use art terms and define as you go: Assemble means put together. Saturate means to soak or make the color darker/stronger.

Other important things to keep in mind:

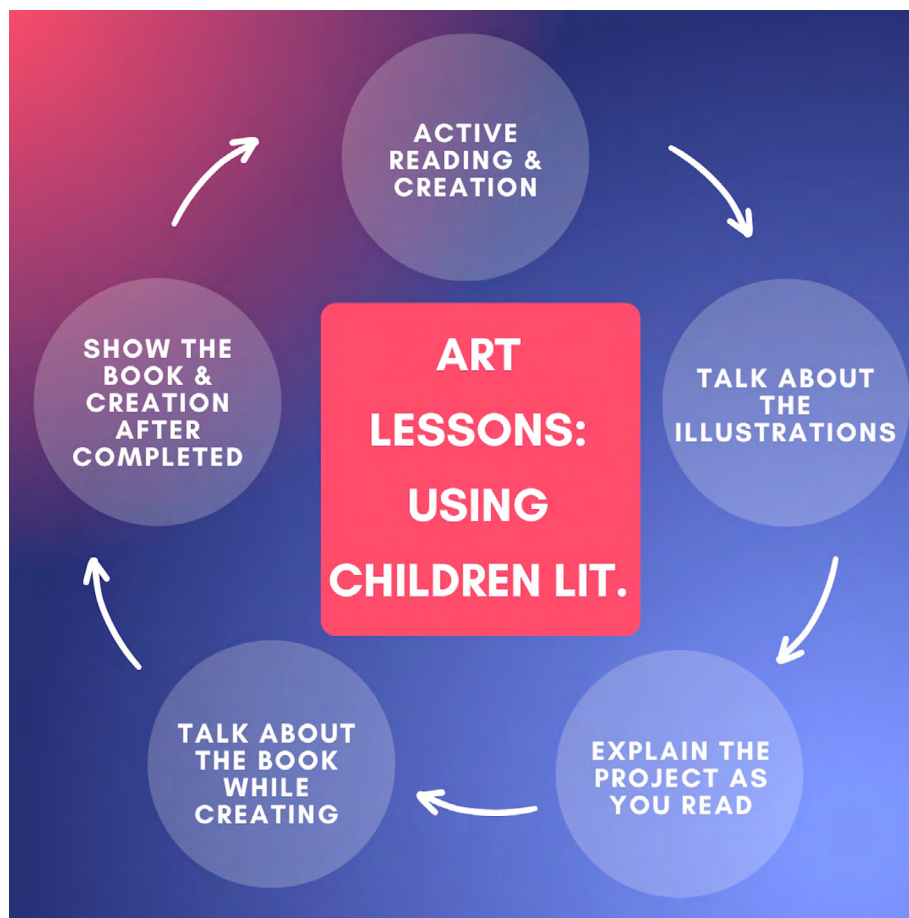
1. Talk about the story, characters, and materials as they create their art.
2. Ground the students in their art by showing/reading the book again when their project is finished.
3. Show their parents the inspiration page and ask the young artists open-ended questions about the book and project with their parents.

Tracking While Creating to Build Confidence

Tracking is a method first developed by Sandra R. Blackard in her book *What You See* (2012) and then expanded by Susan Kay, MA, Social Emotional Trainer & Coach with Denver's Early Childhood Council, to make child-directed activities more effective in ECE and early elementary settings through her training program *The Miracle of Tracking*. Additional information can be found at www.languageoflistening.com. Tracking is a simple model to incorporate into your existing art-teaching methods in order to build relationships and confidence. Tracking shows children you value what they are doing without directing, interrupting with questions, or interfering with their art process and creation play. The basics of tracking is simply "saying what you see" (Blackard, 2012, p. 29-31), which is summarized:

Saying What You See:

1. Say out loud what you see the child *doing*.
2. Say out loud what you hear the child *saying*.
3. Say out loud what you observe the child *feeling, thinking, or wanting*.



Forbes, M. (2023). [Graphic display of building cognition with children's literature.]



Children's art, ages 3-5, mixed media. [Background is primary colors mixed to secondary colors. The Picasso guitar is blue tempera and white scraped off with mat board. The pig circle is watercolor, and the strings are oil pastel. The Matisse element is pattern paper scissor art.]

This mixed media project focuses on color theory basics for the background by challenging each young artist to use primary colors and mix their secondary colors. This creates an opportunity to point out changes and create space for patience since they are not ready to paint until a whole new color is fully created. Track by describing the changes in the color and saying things like, “the red is swirling into the blue” and “you are spinning the brush carefully in circles.”

Cognition is increased when you incorporate color mixing into projects and ask students to hold up their paper so they can think and talk about how similar and different each other's colors are. When they notice a major difference, talk about why. Purple usually provides a space for bigger conversation with questions like, “is it more red or more blue that created this purple versus that purple?” This moment also decreases the amount of “look at mine” because every student gets attention for their successful color mixing, and the young artists learn key skills for how to observe and discuss art.



The process of creating artwork inspired by *When Pigasso Meets Mootisse*.

Fine motor skills are naturally implemented into art projects, but as an early education art teacher, it is important to build them with age-appropriate practice and routine. Even though developmentally, children are not cutting successfully until the ages between four and six, the foundations can be built earlier. Every time they use scissors not only go over safety but also add imagination into building the finger strength and technique. One way is to pretend their thumbs are the shark fin; this is a reminder that thumbs are always pointed up when cutting with scissors. The scissors become sharks who eat only paper (not shirts, hair, or other supplies as young ones are sometimes tempted), and sharks can only swim forward so the scissors' mouth only opens/closes forward through the paper.

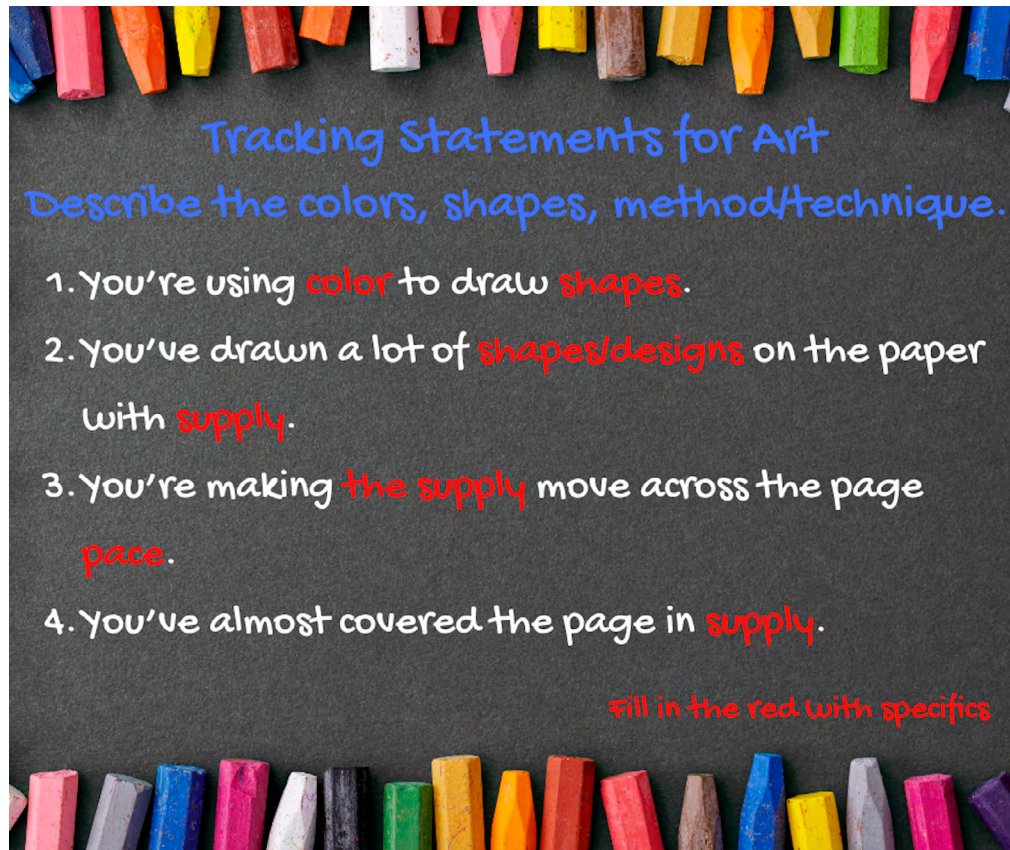
The final stage of this project was giving the young artists free range to cut their own Matisse designs in decorative paper. They were reminded of examples from the book and we built cognition by learning about geometric versus organic shapes. Track by describing how they cut. Say, “you are cutting carefully through the paper in a strong straight line” and “you are turning the paper to the left as you cut to make the shape rounded.”

Resisting the “I Like It”

Tracking is a method that also builds self-confidence in art because children are being asked less questions. Asking too many questions can create a feeling of performance, constant recall or testing. Yes, it makes sense to ask

open-ended questions pertaining to the art lesson and techniques you are teaching but resist asking closed “yes” or “no” answer questions when speaking directly about their work. When you merely notice what they

Tracking can become a normal way to engage with your student’s work. It fosters a child’s interest in what they are doing and shows we are noticing their efforts more than the outcomes.



Forbes, M. (2023). [Graphic display of tracking statements for art.]

have done or narrate what they are doing, they feel seen, and those actions stick with them in positive ways. Tracking also helps decrease the desire to say, “I like that” or, even simply, “that is beautiful,” which is not to say you should not ever compliment your young artists’ work. It becomes a habit for an art teacher to say, “I like your flower” or “your panda is beautiful.” Dr. Laura Markham, who led a Stanford study on growth-mindset says, “it teaches the child that his work can always be evaluated by others, which undermines his confidence” (Dovito, 2022, section 4). The study “That’s Not Just Beautiful—That’s Incredibly Beautiful!: The Adverse Impact of Inflated Praise on Children with Low Self-Esteem” (Brummelman et al., 2014) states that kids with low self-esteem who were overpraised on their artwork more often opted to then sketch a simpler drawing instead of a more challenging one because it was the safer choice.

Noisy Paint Box by Barb Rosenstock & Mary Grandpre



Children’s art, ages 3-5, mixed media. [Working freestyle to music, children create a watercolor resist with oil pastels in the background. Using emotional related color theory, they freely mix colors on cardboard shapes and toilet paper rolls. For fine motor and perseverance practice, they bead pipe cleaners and stand skewer sculptures with Playdoh.]

A major component of ECE and early elementary art education is social-emotional development. Utilizing the work of Kandinsky is a great gate to open for young artists. Not only are they able to learn biographical information about an artist but they are able to relate to his childhood and see that it is okay to not always feel like they belong, especially in a post-Covid world where processing their environment is not always easy. A full sensory process art project inspired by Kandinsky leads to creative and beautiful art while building artistic skill. It creates strong paths for increased cognition and empathy.



The process of creating artwork inspired by Kandinsky.

The basis of this project is color theory and material exploration through emotions and sound. It is often taught at the beginning of a longer session with my ECE students because they learn material care and brush techniques they will need for the rest of the session.

The young artists are prompted to choose a color that makes them feel happy, sad, creative, silly, excited, etc., and then when a slow, deep cello song plays, they learn the wide/fat watercolor brush technique. During a slow piano song, they learn the “ballerina” technique where the brush slowly moves across the paper and only gently touches the paper with the tip of the bristles. When a fast pop song plays, the students stand, move while they paint, and use the two methods they just learned. They are encouraged to feel the music and fill in the rest of the page.

This is an activity that helps them learn watercolor techniques while getting into their emotions through

multiple senses. Track through describing their actions. Say things like, “you have picked red because you like it or because it makes you feel excited,” “you are brushing like a ballerina and covering the top left corner of the page,” or “you are saturating the page with watercolor; saturate means very wet or full of color.”

This lesson used cardboard to not only create three-dimensional elements but also to showcase how art can come off the page and into the world in jarring and exciting ways. This part of the project was 100% choice based as the young artists mixed and painted the pieces by choosing colors that matched the songs (fun and playful, sad and slow, etc.). Then as they built their tower, each child was able to talk about why they were putting the colors together. Stories ranged from silly made-up animals and baby siblings to serious hopes for friends to be nicer at school. These pieces of art gave the young artists a space to create through multiple senses and speak their minds.

All in all, utilizing children’s literature in your art lessons and incorporating as much tracking while they move through the process will increase cognition and confidence for your ECE and early elementary students. Using tracking and social-emotional development in your lessons help you TAB. Likewise, DBAE methods are more effective when you incorporate tracking because it positively inspires the effort of creation not just the outcome. Confidence and cognition are key elements of art creation.

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2022 CAEA Conference Keynote Speaker W-A-T-E-R

by Thom Knab
(he/him/his)

K-4 Art Educator, Dodge Elementary School, WCSD



Water of course exists in many states. We mainly think about it in its liquid form but also appreciate its solid state as ice and its gaseous state as steam or vapor. It exists in the seas, oceans, lakes, groundwater, glaciers, icecaps, and clouds. I am quite familiar with it in Buffalo as snow in the winter and humidity in the summer. It exists as aquifers, dew, rain, fog, and icebergs. We refer to it as precipitation, groundwater, evaporation, condensation, and hydration.

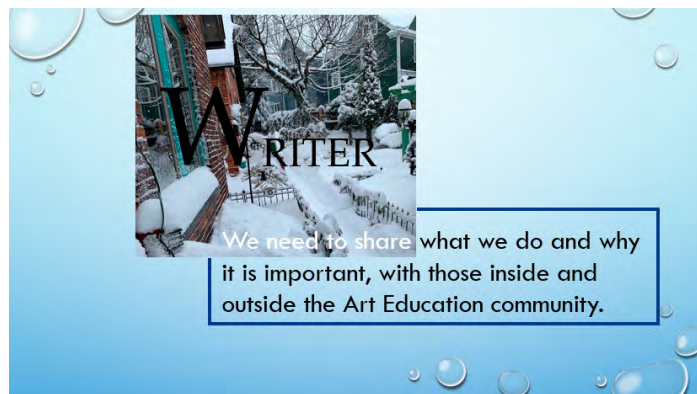
Water covers 71% of the Earth's surface. Water makes up a great percentage of the human body. Babies are about 78% water when born, adult men about 50 - 65% and adult women about 45 - 60%. Water is necessary for all life. We rely on it in many ways. We consume it, use it for cooking, bathing, cleaning, recreation, cooling, heating, and industry. It is the solvent of life. Water has led to great discoveries and creations—the steam engine, the luge, sailing to discover other lands and, one of my favorites, *Singing in the Rain*.



CAEA's conference in Breckenridge celebrated *Artivism*. Art to activate, impact, and make change. From its founding in 1947, the NAEA community has been shaped by members for members. And our NAEA community needs water too. It needs water to support and sustain its vibrant life. Let us take a closer look at W-A-T-E-R and what it means for our Artivism.

Writer – Artist – Teacher – Enthusiast – Researcher

As professional art educators, we need to seize upon opportunities to share, advocate, learn, teach, understand what we do and why...to build up our art education community and build upon that which has been built already.



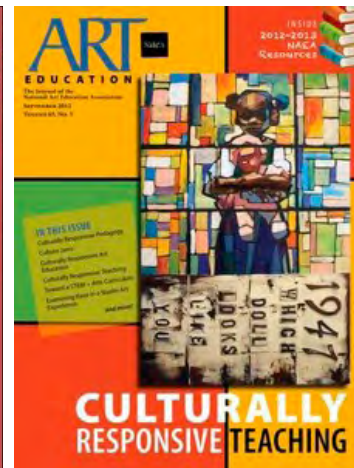
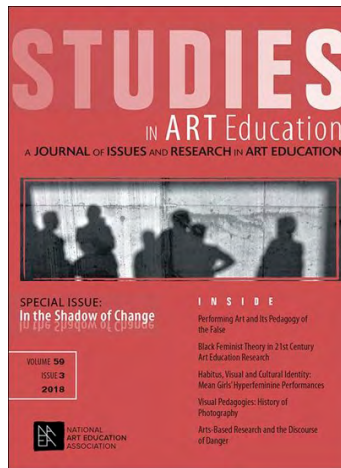
Writer

Can we see ourselves as writers? Do you think you have something to share? I contend that each of us do. Even an educator with just a few years of a career under her/his belt has interesting lessons to share, has ways of organizing the art room and has successful tales of how to best interact with today's students and families. But then we think, "but I am not really much of a writer" or we put up obstacles to get in our way. However, many friendly opportunities abound.

Start small and start local. Through a school or district newsletter you can share not only what you are doing with your students but, more importantly, why you are doing it. Start building support with parents, administrators, and students.

Take the next step. Write for your state association newsletter. *Collage* consistently posts a request for submissions. Share ideas, lessons, successes, etc.

Reaching a bit higher you might consider NAEA's *Studies in Art Education* which focuses on research and theory aimed at an audience of all professional art educators. NAEA's *Art Education* journal welcomes writing concerning any aspect of visual arts, design, and media arts education with an intended audience of professional art educators.



Blogs are another great way to share. "But I am not a blogger." If that is the case, then explore being a guest blogger on someone else's blog. They might appreciate a "day off" or having a collaborator. In New York, NYSATA has the *Artful Advocate* blog. They are always looking for the great ways members are advocating in the field.

Facebook – Art Teachers page is a more informal but yet effective way to write for the profession. It is quick and easy and a wonderful way to share successes or request feedback on issues or questions you might have.

Collaborate is NAEA's sharing platform with a slogan of "Inspire and be Inspired." It is a great stage to pose a question, inquire about resources and start a discussion.



You can also share your expertise through the creation of NAEA Position Statements. Make sure your state leaders and regional vice presidents are aware of your expertise and interests. And do not be shy! The profession needs your contributions as existing position statements are updated and as new position statements are created. Remember, NAEA's work is by members for members.

There are other opportunities within our associations to be a writer including developing NAEA Advisories, authoring books and writing papers. However, you can look outside the association as well. *School Arts Magazine's* editor, Nancy Walkup, is always searching for new authors. She is welcoming and easy to work with. I have actually been published in *School Arts Magazine* five or six times. I have written about lessons, advocacy, assessment and more. It is a wonderful resume addition as well.

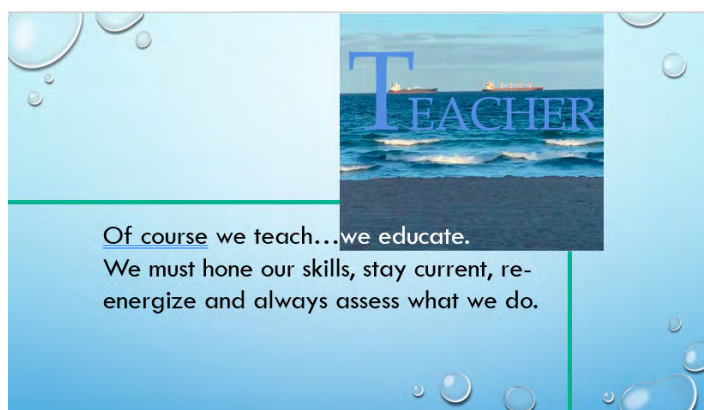


Artist

We need to make sure we stay in touch with the experiences of the learners we serve. We need to model ourselves to our students as artist and exhibitor. We must practice what we preach and keep are creative skills fresh. It is no wonder that some of the most popular sessions at conferences are the hands-on/artmaking offering. We all have that desire to create and explore. And look to exhibit your work. This goal compels us to produce quality work.

Putting our work out there lets others know we are artists not just teachers of art. Opportunities are out there for you to exhibit as well. NAEA has a juried member exhibit each year. Keep an eye out for the CAEA members exhibits. Explore local exhibits close to home and inquire with independent galleries to discover their exhibition requirements.

A few years ago, I discovered I had let my artmaking lag so to speak. I set a goal to make artwork immediately after my fall coaching season was completed. The day after the season ended, I began exploring some ideas I had and kept producing work for a while. It led me to have two solo shows the following year, another the year after and one more this past spring. As a bonus, it allowed me to have current work for other local shows. And I managed this while being president elect, president and past president of NAEA. So, if we want to do something strongly enough, we can always find the time!



Teacher

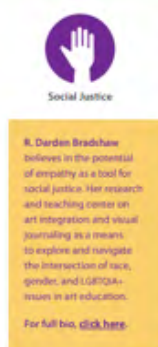
Just like those in any field, we must continually build up our skill sets. We must strive to meet the needs of our everchanging students. We wear many hats in our positions and must develop all aspects of what we do. We are storyteller, coach, presenter, leader, dreamer and evaluator to list just a few. Let me pose three questions:

Do you ask for honest feedback?

Do you always do what you have always done?

Are you open to change—to exploring new developments/ techniques/ opportunities within the field?

I am aware that often the professional development offered to us within our districts is substandard. So, we need to look elsewhere. Again, possibilities for professional growth abound. NAEA webinars are offered monthly and on a myriad of topics. Utilize *Translations* to inform your practice. *Translations* was introduced as a NAEA publication to bridge research and practice and assist all visual arts educators in understanding the importance and applicability of research in the field of art education.



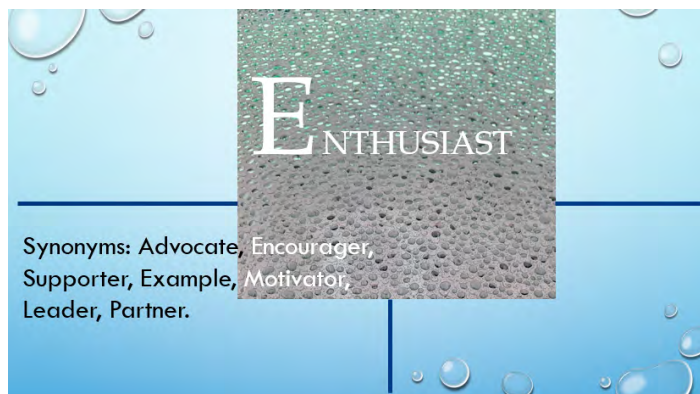
A Renewed Call to Queer Art Education

R. DARDEN BRADSHAW | Associate Professor & Area Coordinator, Art Education, University of Dayton

AMERICANS ARE REELING FROM THE PAST FEW YEARS OF THE GLOBAL COVID-19 PANDEMIC. The words "exhaustion" and "overwhelm" reflect an overall ethos—manifested in social media, on speakers' lips in conversations, and broadcast on the news. Yet we saw, in the swell of the Black Lives Matter movement, the rise of the true American pandemic—one of distrust, hatred, fear, and oppression reflecting decades of historically entrenched systemic racism. The marginalization of BIPOC people, women, and LGBTQIA+ people has been, regrettably, woven tightly into the fabric of this country. Awareness of this complex of racism, sexism, and transphobia increased as COVID-19 spread, highlighting and casting new light upon the effects of systemic oppression in the United States of America.

As increasingly divisive and harmful actions escalate, feelings of unrest intensify. Black people continue to be gunned down by police; the courts are stripping away bodily autonomy; and states across the nation have introduced or passed more than 200 hateful pieces of anti-trans legislation designed to force gender conformity. Violence toward transgender and gender-nonconforming people is at an epic high (Dunkerley et al., 2022). Attacks on LGBTQIA+ people—and the resulting harassment—trickle down from federal to state legislation and into local communities. One need not look very hard to find examples, such as when the mayor of Ridgeland, Mississippi, recently withheld library funding to stop the display of and access to books about and by LGBTQIA+ people. Revisionism has been mobilized, and racist and transphobic tropes abound as legislators criminalize health care, bar access to educational spaces and facilities, and restrict students' full participation in sports. The repercussions of such actions—felt in school boards, curriculum, administrative and teacher actions, and behaviors on school property—serve to erase voices, histories, and lived experiences of LGBTQIA+ people from K-12 education.

Professional development opportunities such as the NAEA National Leadership Conference, School for Art Leaders and Summer Studios all assist with not only making us stronger educators but also impactful leaders within the profession. And, of course, conventions and conferences provide additional learning opportunities. I remember the first time I attended the NAEA Convention. It was in Miami Beach (a powerful reason I decided to attend), and I felt like a kid in a candy store. The convention offered over 800 sessions, and I was truly in control of my professional learning. Other years, I focused on themes for the sessions I attended. One year my focus was on assessment, and my learning allowed me to develop my assessment system I use to this day in my program—a four attribute model I call ACES which focuses on Artisanship, Creative Process, Expression and Structure. I encourage you to explore events such as NAEA regional leaderships, state conferences and local conferences.



Enthusiast

We advocate (and often are forced to) for what we do and why it is essential. However, I encourage you to begin your advocacy now. Develop those allies and build a strong knowledge base with parents, administrators and community members as to why the visual arts are essential. Our advocacy needs to be proactive rather than reactive. I often think of advocacy as an insurance policy. If I have invested time and effort into it, it will be there when I need it. As you develop your pitch, ask yourself if your district/school/institution was going to eliminate art education or your position, how would you advocate to save it? What information would help you convince them? These things are what you should be sharing now!

As enthusiasts we encourage others to attend events, get involved, lead and share. We can support those that are doing heavy lifting and those who have stepped up to organize or assume a leadership role. We can be an example of being WATER. We motivate colleagues to share, present, attend and pitch-in. We lead through being a part of the leadership team, organizing colleagues and events. We partner with those inside and outside of the associations to advance our mission, the field and profession of art education.



Opportunities to be an enthusiast are numerous. We can embrace advocacy through participation in Youth Art Month (YAM) each March and Arts in Education Week

every September. Use, and perhaps help create, NAEA advocacy papers, tool kits and position statements.

We can be an enthusiast for others by encouraging colleagues to consider taking on a leadership role. Share what you notice in them and why they would make a good leader. Or encourage current leaders to take that next step in their leadership journey from local to state, state to regional, or regional to national. Often individuals need the simple reassurance that others believe in them. We can also take notice of the exceptional work certain colleagues have been doing and nominate them for local, state or national awards. It is a simple way to say I see you, I appreciate you and I want to acknowledge your contributions.



We should never take for granted the value of our professional community—CAEA and NAEA! Encouraging membership in professional organizations helps our associations to grow. Not just to grow in numbers but to increase in diversity, add perspectives, and IMPROVE visual arts education.

Take advantage of every opportunity to advocate. I remember the year I received the New York State Art Teachers Art Educator Award for 2018. NYSATA honored me with a wonderful dinner that my family attended, and it was also acknowledged back at my school. I then received an invitation to be honored by my board of education. I felt enough had been done already and almost said no thank you. However, I asked if I could say a few words. When the answer was yes, I thought this would be a great time to advocate, to thank

them for supporting me and the visual arts along with encouraging them to do more. I seized an opportunity!

This community of art educators and all those who support art education, NAEA and CAEA, share a common interest. This interest is the mission found in our associations' constitutions. "The National Art Education Association (NAEA) champions creative growth and innovation by equitably advancing the tools and resources for a high-quality visual arts, design, and media arts education throughout diverse populations and communities of practice" (National Art Education Association, 2023, About us section, para. 3).

CAEA's mission "is to strengthen, advance, and promote the vital role of the visual arts education in the State of Colorado" (Colorado Art Education Association, n.d., About CAEA section, para. 2). Our interest lies in working toward these missions. It lies in learning of and sharing why art education is so essential to the individual/student and his/her overall educational experience.

Why do we pay our dues? I pay mine because I am agreeing to work towards these mission statements, and I understand that my dues are a contribution to the cause. It allows NAEA/CAEA to do its work, meet obligations, and contribute statewide and/or nationally towards excellence in visual arts, design and media arts education. My membership is not a product off the shelf.



I encourage you to be a leader in whatever capacity that is right for you. As a leader, where do you see yourself in this picture? In the lead or in the group allowing others to lead by building leadership skills in others and creating new/more leaders? It is essential that we support others in their leadership. We must continually develop new leaders.



Researcher

This may seem most foreign to many. Do we conduct research? And do we use research? I contend that practitioners are researchers! We already conduct research in many forms. In its most basic form, when we begin a new lesson, we are determining what does and does not work. We are using trial and error methodology. We are using data to improve instruction. This is research. Professional Learning Communities (PLCs) conduct research. Positive Behavioral Intervention & Supports (PBIS) is research-based and requires us to try various levels of intervention to determine what behavioral strategy is most effective. Checking for understanding IS research. Using others' research results in our settings is acting as a researcher. Researchers create and use research! As mentioned earlier in this article, *Translations*, *Studies in Art Education*, and *Art Education*

provide opportunities for us to access research in visual arts education.

NAEA & CAEA need WATER to thrive and grow. I hope this sparks an interest in you to take that next step as Writer – Artist – Teacher – Enthusiast – Researcher.

In closing, let me leave you with this question:

What type of WATER (meandering stream, calm lake, powerful waterfall) will you be for our visual arts education community to ensure its growth into the future, to promote change, and to embrace Activism?!

References

- Colorado Art Education Association. (n.d.). *About CAEA*. Colorado Art Education Association. <https://caea.wildapricot.org/About-CAEA>
- National Art Education Association. (2023). *About us*. National Art Education Association. <https://www.arteducators.org/about> ●

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:

August 1, 2023 for the Fall issue

November 1, 2023 for the Winter issue

January 1, 2024 for the Spring issue

Please email me at amyfelderartteacher@gmail.com

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?

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?

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?

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 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.

CAEA EXECUTIVE BOARD

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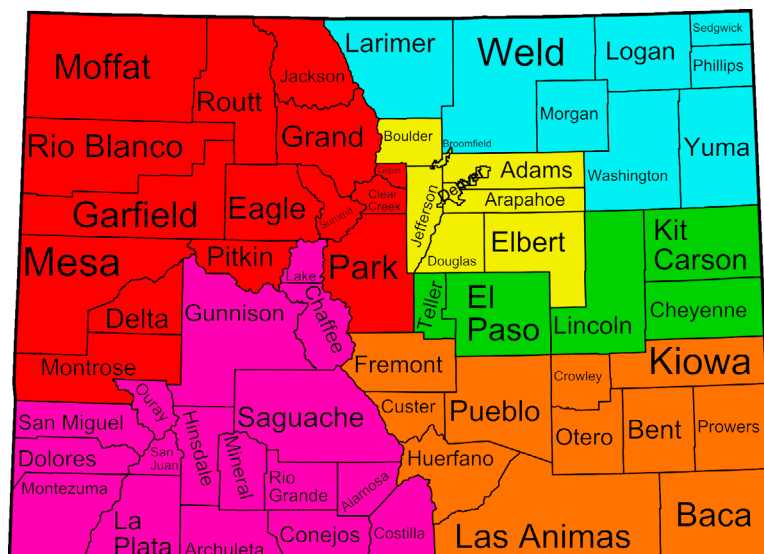
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Fall Conference Awards	Christine Loehr	(no pronouns/ use my name)	christyloehr@gmail.com
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Supervision/Admin	Open		
Higher Education	Open		
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COLORADO ART EDUCATION ASSOCIATION

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