

Amanda 张



A MAGAZINE FOR COLORADO'S ART EDUCATORS

SPRING 2020

# It's like we ship a Tech with every KM Kiln



**KilnLink**<sup>TM</sup>

**Current**   
**+ Sensing**



Current Sensors ship with every KilnMaster Kiln. KilnLink is an optional upgrade.

[www.skutt.com/kilnlink](http://www.skutt.com/kilnlink) 503-774-6000



## In Every Issue

4. President's Message by D.J. Osmack
6. Letter from The Editor by Anne Thulson
46. CAEA Executive Board and Division Representatives Council Directory
46. CAEA Task Force Chairs and Publications Directory
47. Regional Representatives



Page 16. A Project Slice: Candy Chang's Art: A Place to Build Community by Sara Hiris



Page 30. Last Day of Class: Students Draw Themselves Fighting COVID-19 by Joy Bjorseth

*COLLAGE* is published by the Colorado Art Education Association  
 D.J. Osmack – President  
 Anne Thulson – Editor  
 Rosemary Reinhart & Elisabeth Reinhart – Copy Editors  
 Janet McCauley – Layout Design & Production

Please submit all materials to: *COLLAGE* Editor:  
 Anne Thulson, athulson@msudenver.edu

**Cover Photo:** Artwork by Amanda, 7th Grade Student of Laurie Edmonstone, Page 32: Student Artwork from China in Response to COVID-19 by Laurie Edmonstone

*COLLAGE* is published tri-annually. Submission deadlines for *COLLAGE* are: Spring Issue - February 1; Winter Issue - November 1; Fall Issue - August 1. Email all submissions to athulson@msudenver.edu. 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.

## In This Issue

10. Curiouser and Curiouser: The Role of Curiosity in the Art of Mari Katayama by Connie Stewart
12. Balancing Act by Megan R. Henry
14. You Gotta See This by Deb Rosenbaum
16. A Project Slice: Candy Chang's Art: A Place to Build Community by Sara Hiris
20. Rituals by Wendi Oster
21. Both Sides Now: Two Retired Artist-Teachers Share a School by Kim Dufford
24. Community Partner Spotlight: Downtown Aurora Visual Arts (DAVA) by Krista Robinson
26. Scholastic Art Awards by Todd Bacon
28. 2020 Colorado TAB 9 Conference by Erica Richard
30. Last Day of Class: Students Draw Themselves Fighting COVID-19 by Joy Bjorseth
32. Student Artwork from China in Response to COVID-19 by Laurie Edmonstone
36. A Post-Studio Approach: Do-At-Home Assignment Ideas in Times of COVID-19 and Beyond by Yunjin La-mei Woo
39. Wrapping Up the Semester Online with a Viral/Virus Project by Leslie Boyd
43. An Artist's Response to COVID-19 by Deb Rosenbaum
44. Call for Submissions to *Collage* Magazine



Page 32. Student Artwork from China in Response to COVID-19 by Laurie Edmonstone

# President's Message

Teaching in the Age of the Coronavirus  
by D.J. Osmack  
Art Educator, North High School, DPS



As I write this in the Spring of 2020, the buzzwords “unforeseen” and “unprecedented” are being used to describe what is happening in the world around us. A multitude of concerns, worries, and challenges seem to pop up daily. Although I am sure that there will be some huge challenges ahead, our art is one constant that we can hold on to. Greatness reveals itself in the midst of these challenges. I believe that we as artists, researchers, and educators will prevail because art heals. Our art and the art of our students will bring light to a world that is filled with fear and anxiety.

As artists, researchers and teachers, our creativity and creative experiences help us empower our students to follow their curiosity. We also need to show our students how to channel, harness, and use the important tool of their own creativity. These tools of curiosity and creativity are vital components of our students’ well-being in the age of virtual learning. And in our own lives.

Please remember to take care of yourselves. Acknowledge what is a trigger for you, whether it is stress, fatigue, exhaustion, or anxiety. Take small

action steps to take care of you first. If we are not well, then we cannot give our students the best version of ourselves.

It is uplifting to share our art, student art, and the art of others. For many of us, there are intrinsic motivators in the pure nature of creativity, the experience of aesthetic beauty, and the pride in seeing a student's work. Going back to what David Modler and Sam Peck shared with us back in November, we need to be rhizomes of creativity. In rhizomatic relationships, we connect our thoughts and ideas and put them into practice.

This is a dare-to-be-great situation for us all. It's time to Be the Spark! To shed light on the darkness and be an uplifting presence in each other's lives and the lives of our students. We need to show our students how to respond to the evocative nature of this situation by demonstrating how we relate to what we are feeling.

Yet, how are we supposed to teach art when some kids have more pressing issues at home? In these struggles, sometimes the best thing we can do

is listen. Being an active listener and letting our students know that we care and are still there may help now more than ever.

We also can provoke creativity through inquiry. How will you ignite creative experiences through inquiry? How are you navigating the formation of relationships with your students as artistic accomplices and how do you use artistic practices to make connections to the world?

How are you playing with the idea that all students are artists and researchers? How are you encouraging them to use art to document their human experience? The world of virtual learning is a great opportunity to investigate how we support students of ALL abilities through scaffolding, studio practices, and the gradual release of opportunity.

As artists, researchers, and teachers we need to harness our energy, positive or negative, and turn it into creativity. We need to lead by example and

celebrate our creative experiences. Remember that even when the cards are stacked against us that we are empowering our students to follow their curiosity and sparking their creativity.

Please reach out if you need resources, support, or someone to brainstorm with. Remember to follow us on Facebook and Instagram and if you have any questions or concerns, please do not hesitate to email me at [caeapresident@gmail.com](mailto:caeapresident@gmail.com)

Please use these links to submit proposals for “Be the Spark” CAEA Conference in November 2020!

[Workshop Proposal](#)

[Master Class Proposal](#) ●

303-463-8081  
stoneleafpottery.com  
5891 nolan st #2 arvada

*We help  
you play  
with clay.*

We have everything  
you need for your classroom  
from kilns to tool kits.

STONE  
LEAF  
pottery

# Letter from the Editor

by Anne Thulson  
Associate Professor of Art Education,  
MSU of Denver



Dear Artist-Teachers,

My friend describes this spring as a dystopian fairy tale in slow motion. I hope it has been more fairy tale than dystopian for you. Most of us have been wrestling with teaching our hands-on discipline without real hands. All of us have had a variety of losses. Some of us may have lost loved ones. In light of all of this, I hope you won't find my words too flippant. Take heart.

There is hope in the fact that we all are devoted to creative work and creativity flourishes when "creatives" are handed constraints.

This issue of *Collage* contains an odd set of articles: preCOVID-19 and postCOVID-19 articles. No doubt, you will be able to tell them apart.

For the Fall issue, I am interested in how you are creatively navigating through this challenging time as an artist and a teacher. I'd love to hear from you. We'll suspend some of our usual topic headings to create new ones for new times.

I'm curious about:

- Ways you have "MacGyvered" art and teaching around the virus.
- Online resources you've discovered.
- Online teaching methods you've created.
- If you have revived or increased your own art practice.
- If you have broadened your thinking about what teaching is.
- If you have broadened your thinking about what art is.
- If you gave anything up during this time that you find you don't really need after all.
- What you previously took for granted that you will be grateful for in the future.

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

Take care,  
Anne

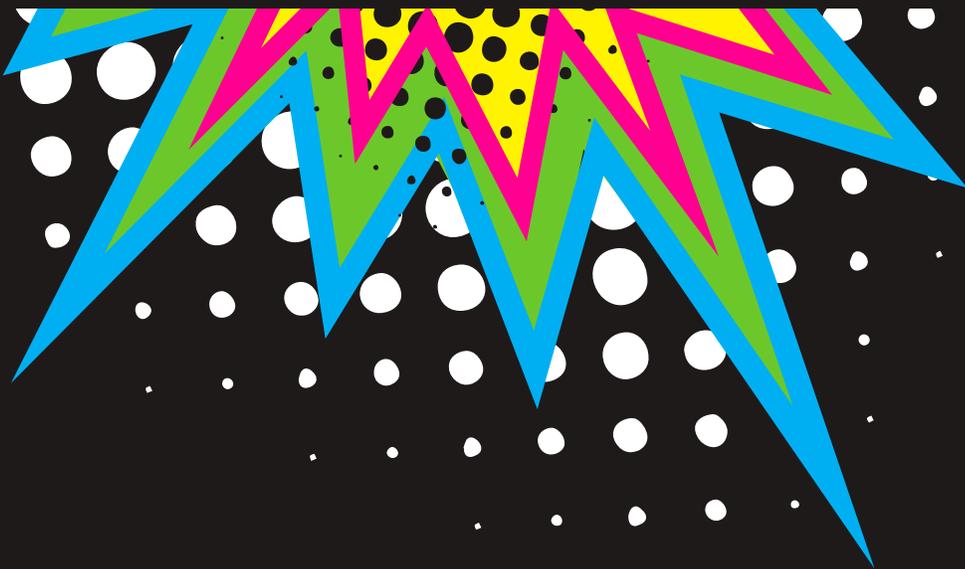


SAVE THE DATE!

2020 CAEA FALL CONFERENCE



BETHE SPARK



NOVEMBER 5-7  
BRECKENRIDGE, COLORADO

# CALL FOR WORKSHOP PROPOSALS!

2020 CAEA FALL CONFERENCE  
NOVEMBER 5-7  
BRECKENRIDGE, COLORADO



BETHE SPARK



CLICK HERE!

OR VISIT:

<https://tinyurl.com/qlp6kvt>

DUE JUNE 1ST!



Self-Portrait by Mari Katayama (2019 Venice Biennale)

# CURIOUSER AND CURIOUSER

## The Role of Curiosity in the Art of Mari Katayama

by Connie Stewart

Professor of Art Education, UNC

I am curious about curiosity. I want to know how art teaches makers and viewers about the curious world beyond themselves and how it allows makers and viewers to cope with the deeply personal challenges life brings. If I am using art to learn about the world, what starts my curious search? Is my curiosity based on an interest in difference? And, if I am using my art to cope, how much of my curiosity stems from my own unfulfilled need? How much of art making is an attempt to find what I perceive that I do not have? How can I as a viewer be curious about difference without making the artist or the artwork simply an object of curiosity?

These questions are in my mind as I think about the art of Mari Katayama. Katayama's medium is her own body displayed in photography, performances, and installations, all accompanied by hand-sewn textiles. Her work at the 2019 Venice Biennale consisted of large C-print self-portraits staring provocatively out of intimate boudoir-

like settings or pictures of multi-limbed puppets in public spaces. Photos and installations feature fabric and handmade textile objects embroidered and decorated with lace, seashells, collage, and human hair.

I was attracted to her beauty, which was enhanced by the colors and textures around her, and somewhat repelled by the images of the strange-looking, curious creatures she was transformed into. It was only after looking again before moving on that I realized she was showing her body with its prosthetic legs and cleft hand. I stopped. Instead of politely turning away, I stared with curiosity. Katayama was allowing me to look and I was challenged to rethink difference.

Mari was born with congenital tibial hemimelia which resulted in a hand with two fingers and shortened tibia bones. As a child growing up in Japan, she wore clothes handmade by her mother,

grandmother, and great-grandmother tailored to fit her unique body. From an early age, she was encouraged to sew for herself. The lovingly made clothing did not stop her from being relentlessly bullied in school. When she was nine years of age, she chose to have her legs amputated so she would not be wheelchair bound but could walk. She remembers thinking that she would then be accepted. But she wasn't.

At home, she began to create unique images of herself that were photographed by her younger sister. By age sixteen, she began to decorate her prosthetic legs with intricately drawn imagery, again vainly hoping for acceptance from her peers. She continued to sew. As a teenager, she developed role play in a world of costumes. She created legs from fabric to be the ones she had lost. She states that her artwork replaced the common childhood experiences of playing in a mother's clothes or in costumes that would never fit her unique body.

As an adult, traveling to an island near Japan, she saw a traditional all-female style of puppet theater called Naoshima Onna Bunraku and realized that the puppets told their story with arms and hands but no legs. She saw herself as a puppet, copying the hands and creating multiples that draped over her body, transforming herself into the creatures that, at first, I had thought to be grotesque (Campion, 2017; Friedman, 2019).

Katayama acknowledges that she uses her body as a medium in her work but says the work is not about her. It is about looking. Katayama invites our curious gaze as she confronts us with it, looking at the viewer. Allowing a gaze and looking back invites an examination of self and other. In a TEDxKobe talk entitled "My Way of Conveying Feeling Beyond Words" (2015), she, in silence, lets the audience watch the long process as she attaches high heels to her prosthetic legs and then walks across the stage to begin her talk. The audience does not see the desire for fashion that is not easily available to her, the specially designed shoes, and the work to learn to walk in them. They are allowed the curious viewing of a tedious act (putting on shoes) that they also accomplished quickly before they came.

Another installation features a plaster mold of Katayama's body with her face replaced by a mirror. "It expresses the idea that I'm absorbing things like a sponge from people who look into the mirror" (Campion, para.15). I would also assume that those looking into the mirror are absorbing things from her. Her courage to invite and then challenge the viewer's curious gaze, to use art making to create the curiously fantastical, have caused me to rethink curiosity itself. The complex confrontations of curiosities in the work of Mari Katayama invite an examination of mutual exchange in a world focused on difference. Her story and most of her artwork could be used in the K-12 classroom to discuss bullying and inspire resilience.

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

(2017). The strange fairytales of Mari Katayama - in pictures. *The Guardian*. March 6, 2017

<https://www.theguardian.com/artanddesign/gallery/2017/mar/06/haunting-photographs-mari-katayama-tibial-hemimelia-japanese-artist>

Campion, C. (2017). Punk prosthetics: The mesmerizing art of living sculpture Mari Katayama. *The Guardian*. March 6, 2017

<https://www.theguardian.com/artanddesign/2017/mar/06/mari-katayama-japanese-artist-disabilities-interview>

Friedman, J. (2019). Dismantling beauty through extreme self-portraiture. *Hyperallergic*

<https://hyperallergic.com/502327/dismantling-beauty-through-extreme-self-portraiture>

Katayama, M. (2015). My way of conveying feeling beyond words. TEDxKobe

<https://www.youtube.com/watch?v=sESC5HKI4w4>

University of Michigan. (2019). Mari Katayama: My Body as Material

<https://events.umich.edu/event/65258> ●

# BALANCING ACT

by Megan R. Henry  
K-8th Art Educator, Independence Academy Charter School



As a K-8th grade art teacher, I am constantly on the go. I have nine different class levels of artists to prepare for each week and I am not the type of teacher who sticks to one medium for the entire year. Who is? During my first few years of

teaching, I would stay at school making samples until 7 or 8 o'clock at night and most weekends I would be cutting paper and thinking about the steps my students would need to follow in order to be successful. Over time I have learned to speak

up for myself and my art program in order to get sufficient plan time and assistance in preparing a lot of those materials.

The balancing act didn't happen overnight; it took me several years to figure it out. It turns out that there are a lot of people who want to help – extra aides, parent volunteers, and, of course, the students themselves! I found that if I have each class clean up two to three minutes early, they can also help to set up for the next class! I have students for a full hour once a week, so that might not work for other art teachers. Requesting that my school adopt a teacher aide program has also been a lifesaver! I hate to ask an adult to help me peel crayons or sharpen pencils, but a middle school student can definitely help out in that department.

My personal joy comes from traveling around the world. I am blessed to be married to another art teacher and he values the same experiences. We have done a good job of blocking out the month of July as our month to travel, relax, and explore the world of art! Most of the time you will see us

drawing in our visual journals. I don't always get to explore the various mediums that I would like to during the summer, but that is why I also enjoy taking so many classes at the CAEA conference and I have just started my Masters in Art Education from AOEU. When I learn new techniques within different mediums, I get excited to show my students the same techniques and tricks!

I think that a good balance in life comes from utilizing the help that you have around you. Working smarter not harder is my life motto these days. It's difficult to set a strict time frame for what is work time and what is personal time, especially when you love what you do. I enjoy writing lessons and making samples for my students, even after the hours of the school day. The things that I don't enjoy doing (like cutting paper and organizing oil pastels) can be delegated to someone else willing to help out. My advice would be to know your own limits, seek help when you need to, and enjoy what you do whether it is working in the classroom or at home or as an artist! ●

**AMACO**  
EST. 1919  
**brent**

**EVERYTHING YOU NEED TO TEACH CERAMICS**

**amaco.com**

Lesson Plans

Clay

Potter's Wheels

Lead Free Glazes

Kilns

Slab Rollers & Equipment

Tech Support

UL

The advertisement features a central graphic of a large, stylized orange and yellow sunburst or mandala pattern. Various ceramic-related items are arranged around this pattern, each with a text label below it: 'Lesson Plans' (a stack of colorful ceramic figurines), 'Clay' (a box of clay and a roll of white fabric), 'Potter's Wheels' (a yellow pottery wheel on a stand), 'Lead Free Glazes' (three bottles of glaze), 'Kilns' (a large industrial kiln), 'Slab Rollers & Equipment' (a black metal slab roller), and 'Tech Support' (a blue telephone handset and an envelope with an '@' symbol). The AMACO logo is in the top left, and the UL logo is in the bottom right.

# YOU GOTTA SEE THIS

by Deb Rosenbaum  
Artist and Retired Denver School of the Arts Teacher

"This is Colossal" is my daily dose of creativity with my morning coffee. It's a free gallery that, several times a week, emails art from all over the world. There are usually just three pictures I can click on if they interest me and I want to see more. The work is inspiring, thought provoking, and always creative and original.

The variety is amazing – embroidery, animation, murals, painting, and graphic design. It's super easy to forward things to others that I think they might like. It's a great resource for me as an artist, but also for students to see unique art from around the world. (It's not as intensive as Pinterest or Instagram, which hound you once you like or save something.)

Colossal has started asking for paid subscriptions

for more content. This is the description from their website about the recent addition of memberships:

*Colossal will never charge for daily articles or anything you've been accustomed to seeing over the last nine years. We believe that art should be accessible for everyone and we plan to keep it that way. A membership gives you all sorts of ins to new information, and supports Colossal's writing staff and day-to-day costs moving forward into our second decade. (<https://www.thisiscolossal.com/2019/11/colossal-needs-you-introducing-membership/>)*

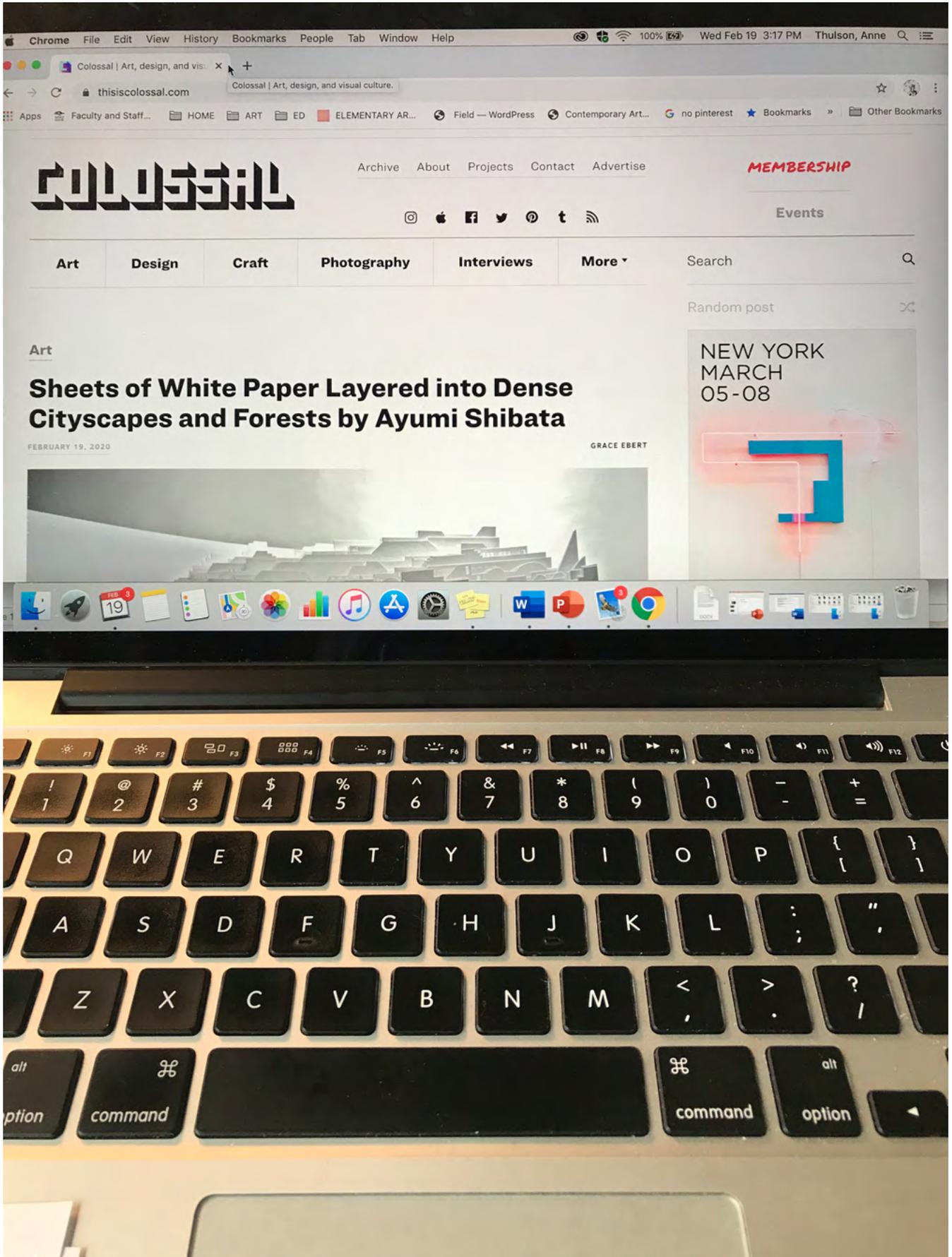
Educator memberships are \$5 per month.

You can still subscribe to the minimal offerings for free. They also have a cool store.

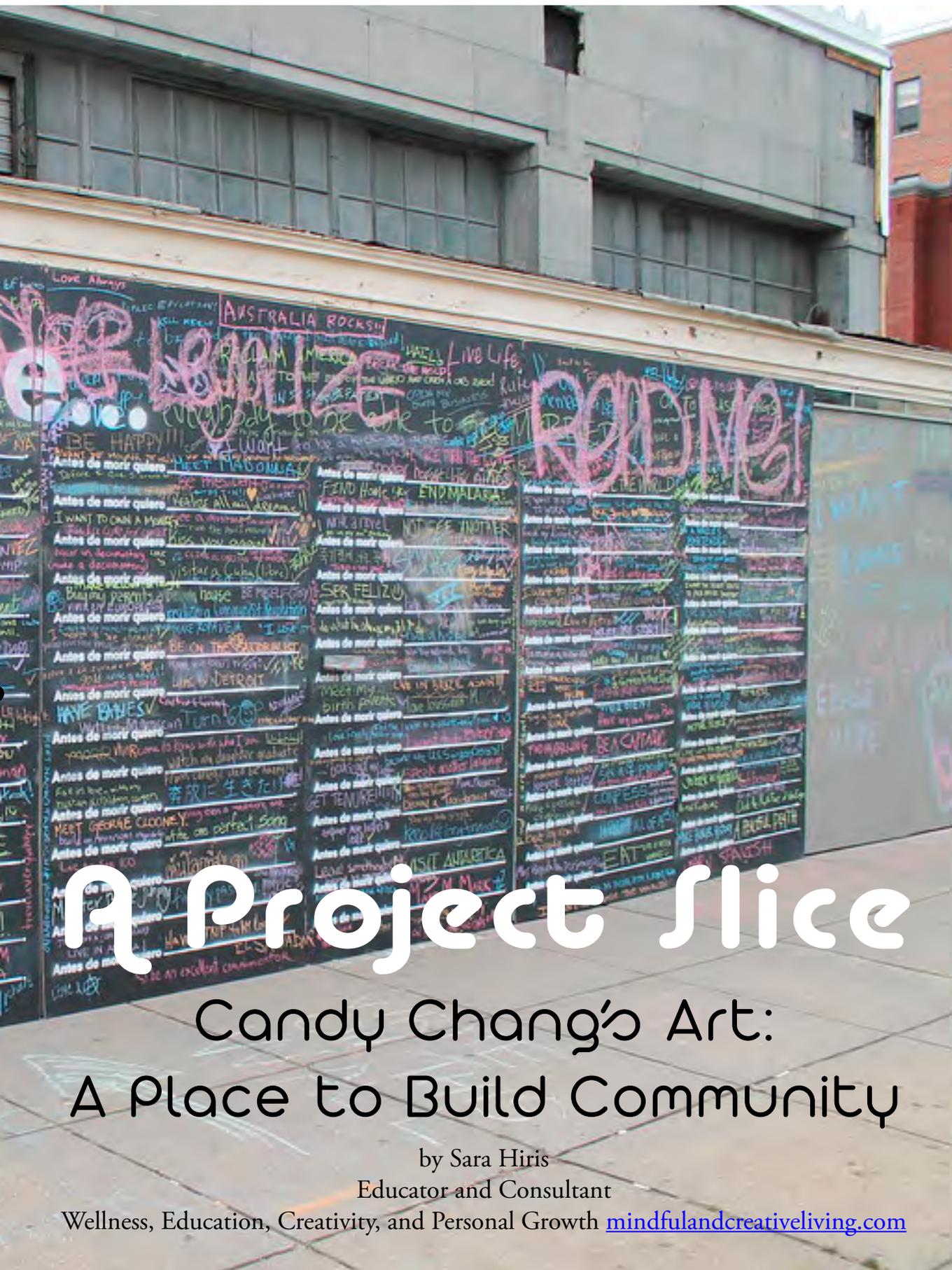


**Rosemary Reinhart**  
**Elisabeth Reinhart**  
[www.editorialpathways.com](http://www.editorialpathways.com)









# A Project Slice

## Candy Chang's Art: A Place to Build Community

by Sara Hiris

Educator and Consultant

Wellness, Education, Creativity, and Personal Growth [mindfulandcreativeliving.com](http://mindfulandcreativeliving.com)

Candy Chang is a contemporary artist with roots in urban design.<sup>1</sup> She became a public art superstar via her *Before I Die* project.<sup>2</sup> You may have seen Denver's *Before I Die* wall in Civic Center Park in 2012.

Chang invites people to share their insides with the outside, in an anonymous yet public way. This revelation of inner thoughts and emotions builds community and helps us feel less alone and more connected. Chang figuratively and literally breaks down barriers through transforming walls in public spaces into intersections of shared healing and catharsis.

For example, the *Before I Die* phenomenon began when Chang lost someone close to her.<sup>3</sup> She was depressed and wanted to know how her neighbors were feeling. She walked across the street to an abandoned house in her hometown of New Orleans, covered the side with chalkboard paint, and stenciled: *Before I Die, I want to: \_\_\_\_\_* with lots of empty spaces (and chalk) to complete the sentence. The spaces filled overnight, and neighbors started gathering and conversing around the wall. A decade later, there are over 5,000 *Before I Die* walls around the world.

Another of Chang's projects, *A Monument for the Anxious and Hopeful*,<sup>4</sup> invites viewers to complete the following sentences on cards, which she then displays: *I am anxious because \_\_\_\_\_*. *I am hopeful because \_\_\_\_\_*. After reading the responses, one can't help but feel more compassion towards oneself and others; we all have similar hopes and anxieties.

Unaddressed emotions are barriers to learning; they block our focus and engagement. Adapting Chang's work for the classroom creates space for emotions in a constructive, creative, and safe way. Students feel heard without feeling exposed; teachers learn about their students; and students feel more connected to one another.

I have adapted Chang's work for the classroom several times. For example, on the first day of *Introduction to Art Education* with college students, I structured class in the following way:

1. Mindful breathing to settle and focus everyone (including myself!).
2. Prompts: *My first memory of creating art in school was \_\_\_\_\_*. *I want to be an art educator because \_\_\_\_\_*. I recorded students' responses on the board.
3. I briefly introduced Candy Chang and her work.
4. Prompt: *Before this class ends, I hope to \_\_\_\_\_*. Students shared their hopes, and I recorded them on the board.
5. Prompt: *My worries/fears in terms of studying art education are \_\_\_\_\_*. Students wrote their worries anonymously on notecards.
6. Students dropped cards into a box.
7. I wrote the worries onto the board.
8. Candid conversations emerged. Students related to each other's memories, worries, and hopes, and shared tips to help one another.
9. To close, we energetically held each other's hopes and fears and sent support and love to one another.

Candy Chang helped us set the tone for class. Throughout the term, students felt comfortable bringing their whole selves to discussions and projects, sharing not only their learning, but also their inner thoughts and feelings. Thank you, Candy!

---

<sup>1</sup><http://candychang.com/>

<sup>2</sup><https://beforeidieproject.com/>

<sup>3</sup>[https://www.ted.com/talks/candy\\_chang\\_before\\_i\\_die\\_i\\_want\\_to?language=en](https://www.ted.com/talks/candy_chang_before_i_die_i_want_to?language=en)

<sup>4</sup><http://candychang.com/work/a-monument-for-the-anxious-and-hopeful/>

<sup>5</sup>[https://greatergood.berkeley.edu/article/item/why\\_teachers\\_need\\_social\\_emotional\\_skills](https://greatergood.berkeley.edu/article/item/why_teachers_need_social_emotional_skills); Weaver, L., & Wilding, M. (2013). *The 5 dimensions of engaged teaching: a practical guide for educators*. Bloomington, IN: Solution Tree Press.

I am afraid of the possibility that this is not right for me. I am concerned that this will alter my relationships, whether I feel the need to leave my family or not. I don't know if I will do what I feel I should in the field of art education

how will I know if I'm doing an alright job?

as a student, I am concerned about living alone and continuing to take proper care of myself, my dog and gecko and my relationships with the others in my life both in and out of the classroom.

### FEARS?

- ~ not finding a fulfilling/stable career
- ~ settling
- ~ not following my passion/heart/gut

That my bad emotional state & me acting like I'm ok will effect my goals. Also, that I won't be able to handle my career choice because I am so in my own head.

- difficult to afford art supplies.
- student loan debts.
- if my future students like and absorb what I teach.
- understanding how to focus with my ADD.

My worry about my career, will be that I won't find a teaching job available in my city. I also worry that the pay will not be able to support me.

I'm worried i'm not what someone would expect as an art teacher.

what if I'm not a great educator?

what if I can't bring as much to the table as I thought?

failing, realizing I don't enjoy the path I chose,

realizing I'm not and/or won't be a good teacher,

disappointing my family / child

not being able to provide for my own

I'm worried I won't be able to overcome my social anxiety + feel comfortable teaching.

### WORRIES - ArtEd.

- \*.) What if my lesson plans aren't engaging enough?
- \*.) What if I become the reason my student(s) never want to pursue art?
- \*.) What if I'm not cut out for this career - or any?

### Fears, worries, anxieties:

- having students that are difficult to teach
- losing interest in the subject like I have w/ other studies and then having to start over again
- not being who I want to be as an art educator.
- not being able to create a full curriculum to teach.

### WORRIES - Student

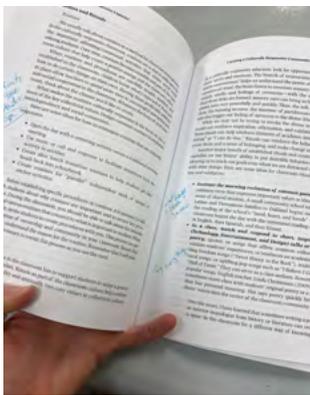
- \*.) My second term is almost over and I haven't really made a friend :-)
- \*.) What if my family was right and I end up dropping out?
- \*.) What if my next housing/roommate situation fails like this one?
- \*.) What if I mess everything up and ruin my future?
- \*.) What if my aspirations don't work out?

# RITUALS

by Wendi Oster

Art Educator, Platte Valley Middle School

With our ever-changing dynamics, demographics, learning needs, and structures, it is important to reflect and respond to questions such as: What are the needs of my students? How might I meet the needs of my students? In what way might I model respectful and receptive communication? How might I encourage a celebration of cultural identity in the classroom? These questions provide influential awareness and inspiration for subtle changes that greatly impact the daily encounters of students and teachers.



After reading the book *Culturally Responsive Teaching and the Brain* by Zaretta Hammond, I challenged myself to reflect on what tools and knowledge I could apply to my classroom environment in order to support creativity and authentic art

making, and promote the capacity to share and respect each other's ideas. I decided to focus on intentional addition of rituals to heighten open sharing. According to Hammond (2015), "Rituals as a part of the classroom culture help combine emotional vitality..." in such a way that allows for a sense of belonging, contribution, and sense of self (p.146). These rituals are important because they help students transition and focus on the moment because they "...reinforce inspiration, affirmation, and validation for students" (Hammond, 2015, p.147). If the routines were so influential, did I have the courage to make a change? What kind of ritual would I want to implement in order to make a shift in my classroom community?

With these questions ruminating in my mind, I realized that I wanted to transform the sense

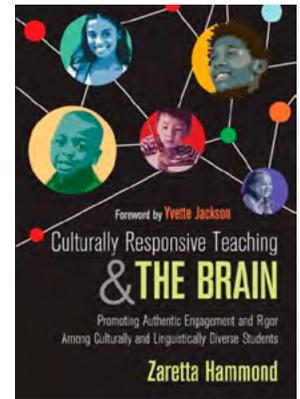
of open sharing and inclusion that might not easily exist for timid, shy, or uncertain students. So, I decided to focus my efforts on getting my students used to the idea of sharing something about themselves in an informal process. Thus, I decided to implement a ritual of meeting my students at the door and posing a question that invited them to share a short answer to simple questions. I utilized cards from games like *Would You Rather...?*, *Best or Worst*, and *Things* to help mix it up.

It is always fun to hear my students' answers and sometimes I follow up with another question to learn more. I think this has provided a structure of inclusion and connectivity where every voice is heard, valued, and appreciated. I have noticed that it has also allowed students to find commonalities to begin building a sense of appreciation for each other. I see this as a small step in social justice.

Hammond mentioned the importance of rituals for students' learning process, but I think a key element was overlooked...the impact on the teacher. This easily adopted ritual has helped me see my students as individuals and persons of intrigue, and, ultimately, has provided the humblest reminder that we are all human, growing in the present moment.

## Reference

Hammond, Z., & Jackson, Y. (2015). *Culturally responsive teaching and the brain: Promoting authentic engagement and rigor among culturally and linguistically diverse students*. Thousand Oaks, CA: Corwin, a SAGE Company. ●



# Both Sides Now

Two Retired Artist-Teachers Share a School

by Kim Dufford, Art Educator  
Ave Maria School, Parker



Artwork by Emilia Markovich



Emilia Markovich (left)  
and Kim Dufford (right)

I taught elementary art in the Aurora Public School system for over 25 years. We had a group of very committed, talented elementary art teachers who supported one another in so many ways. We helped each other with show preparation and lesson plans, and we celebrated marriages, births, birthdays, and holidays together.

When I retired from public education, it was not because I was ready to stop teaching, but because it was financially more beneficial to collect my PERA benefits than continuing to teach. I looked for and found a job in a Catholic school (once again with the help of my elementary art-teaching friends). I taught at St. James Catholic School. It was small enough that I could teach part time, which was what I wanted.



When my principal moved to a larger Catholic school in Parker, I followed her. Ave Maria Catholic School in Parker was larger and needed a full-time art teacher. My principal was very open to the idea of job sharing so, for the past 10 years, I have been job sharing the position with other retired Aurora art teachers.

I am currently working with Emilia Markovich who is perhaps the most gifted art teacher I have ever known. She teaches Mondays, Tuesdays, and alternate Wednesdays and I do the opposite days. We each have our own students because our classes attend art once a week on a regular schedule. We do some lesson planning together, but we also feel very free to do our own lessons if we choose to. Emilia is a gifted 2-D artist and my strength



Artwork by Kim Dufford

is 3-D art, so we complement one another nicely. We order supplies together, but our budget is large enough that we also often order special supplies we need for a given project. We also have the freedom to teach after-school and summer courses for our students, which we charge for. These help supplement our income.

We are fortunate to be able to switch days with one another with ease. This fall we both were able to take long, autumn vacations to Europe. We simply traded days and taught for one another. I truly believe that our students benefit from having us both as teachers. We know one another's classes and we do not bother to do sub plans; we simply teach for each other. It has worked beautifully for our school. They are well aware that they get far

more from two half-time art specialists than they would from one full-time teacher. By working partial weeks, we both have time to plan, prep, and recharge.

For Emilia and me, the job sharing has allowed us to continue the teaching work we love, but to also have time to create and market our own artwork. I feel as though, after 39 years of teaching, I truly have a dream job that works well for me, my students, my family, my administration, and my work partner. It is truly ideal. ●

# Community Partner Spotlight

## Downtown Aurora Visual Arts (DAVA)

by Krista Robinson  
DAVA Executive Director



Every kid deserves a safe, creative space to thrive. Downtown Aurora Visual Arts (DAVA) is a non-profit community art center that has been a cornerstone for kids along the East Colfax Avenue corridor in Aurora for 26 years. While our low-income neighborhood faces persistent challenges, it is also the most culturally diverse community in the state of Colorado. Students from Africa, Asia, and South America pour into DAVA's light-filled studios every day after school. Alongside DAVA's staff of teaching artists, they explore everything from printmaking to ceramics and graphic design. Every class at DAVA is free and open to students of all backgrounds and abilities. Kids join creative teams, imagine new possibilities, and bring their visions to life.



DAVA grew from the belief that experiential learning opportunities during out-of-school time greatly add to student success. Over the years, we developed a series of ongoing programs that respond to kids' different interests and developmental needs, including:

**Family Arts**, for ages 3-6 and their guardians, designed to increase school-readiness, creativity, and motor skills.

**Open Studio**, a drop-in, experimental space for elementary students offering a wide range of daily art projects.

**Job Training in the Arts and Technology** for middle and high school youth, which uses long-term, process-driven project cycles to engage students in more advanced education, workforce skill development, and community involvement.

Across DAVA programs, we emphasize project-based learning, which combines critical thinking, information literacy, and problem solving, and draws upon frameworks such as 21st Century Skills and Readiness Competencies. Each project cycle progresses through a series of steps in which students conceptualize a project idea, research possible outcomes, and follow through on project completion, deadlines, and exhibition of their work in DAVA's Gallery.

Students typically engage in four to five long-term project cycles per year, which become in-depth explorations connected to an overarching theme or "big idea." For example, in 2019, we tackled the theme "Pushing Boundaries: Art and the Environment." Students dive deep into topics that are relevant and meaningful to them, cultivating ownership of learning. Exhibitions of youth artworks at DAVA feature everything from installations about climate change to STEAM robots and films about cultural identity.

DAVA's program structure requires a low student-to-teacher ratio (12:1) to maximize individual attention and leadership opportunities. We provide a place at the table for all students to advance in both creative processes and social-emotional learning. Job Training student Eh Ku Moo (age 14) reflects, "At DAVA, I've learned to be a leader and to use my voice. Being a part of DAVA is helping me prepare for the future and be who I want to be."

Art + Community is a powerful medium to create change. DAVA's unique approach to art education results in students not only gaining skills in art, but also valuable education, job, and social skills that directly transfer to increased success in school and life. Please visit [www.davarts.org](http://www.davarts.org) to see our students in action! ●



# Scholastic Art & Writing Awards

SCHOLASTIC ART AWARDS

by Todd Bacon  
Scholastic Art Awards Chair



It felt like someone had knocked down our sandcastles and kicked the sand in our faces. The Awards Ceremonies for the Scholastic Art Awards were all set for Saturday, March 10, 2020 at the History Colorado Center. The day before the ceremonies, History Colorado made the painful but necessary decision to close the museum because of COVID-19. Just two weeks earlier, ten volunteers had spent three days curating and installing the exhibition, which was to be on display until March 28th. Suddenly, in an instant, all the work by students, teachers, and Scholastics volunteers was locked away inside the museum.

Having recently retired, I was able to participate in Scholastics even more than I had in the past. Like any endeavor of this sort, the more involved one is, the more one understands and appreciates all the effort that goes into it.

I was invited to participate as a judge in photography. The judging was held over a three-day period at the UCD Visual Arts Department offices in LoDo. There were 42 volunteer judges and proctors enlisted in this critical and rewarding process. I was struck by the high level of qualifications and the commitment of the judges in the different media. Most were retired with 25 or more years of teaching experience at the high-school or college level.

The 1,002 entries in photography were divided in half to make the judging more manageable. We worked in teams of two judges and a proctor. We gave out 118 awards, which shows the highly competitive nature of Scholastics. (Colorado's 79

Gold Key winners in photography went on to compete at the national level in New York City, where they ended up bringing home five Gold and four Silver Keys!)

Once the students and teachers were notified of the winners, the art was prepared for the exhibition and delivered to the History Colorado Center. For the first time, I was able to participate in the installation. In past years, I never realized or appreciated how much work goes into displaying the artwork.

The artwork was sorted by category, such as painting, drawing, fashion, sculpture, and photography. Then, it was determined where each category would be installed in the museum. After that, the pieces were laid out on the floor in groupings, perhaps by color, theme, or style, to make some sense of how to hang the pieces in the "salon style" necessary to fit everything into the allotted spaces. I was working with volunteers who had been through this process many times before. All I had to do was grab my hammer, a nail, the right piece of art, the right placard, and then bang away under the direction of the more experienced people.

When I visited the museum before it closed to take some photos of the exhibition, a group of students and teachers from Pinnacle Charter High School came in and expressed great excitement at seeing their pieces hanging in the museum. They took turns photographing each other in front of their work. To me, this is what Scholastics is all about. Sadly, this public sense of community and pride in achievement among students, family members, and teachers is what we missed this year with the cancellation of our events.

Next year, hopefully with the financial assistance of the Denver Rotary Club Foundation, we'll be able to help the students build their sandcastles once again with the help of caring, dedicated art teachers.

To view the Best in Grade, American Vision, and Portfolio winners, please [click here](#). ●

# 2020 Colorado TAB 9 Conference

by Erica Richard

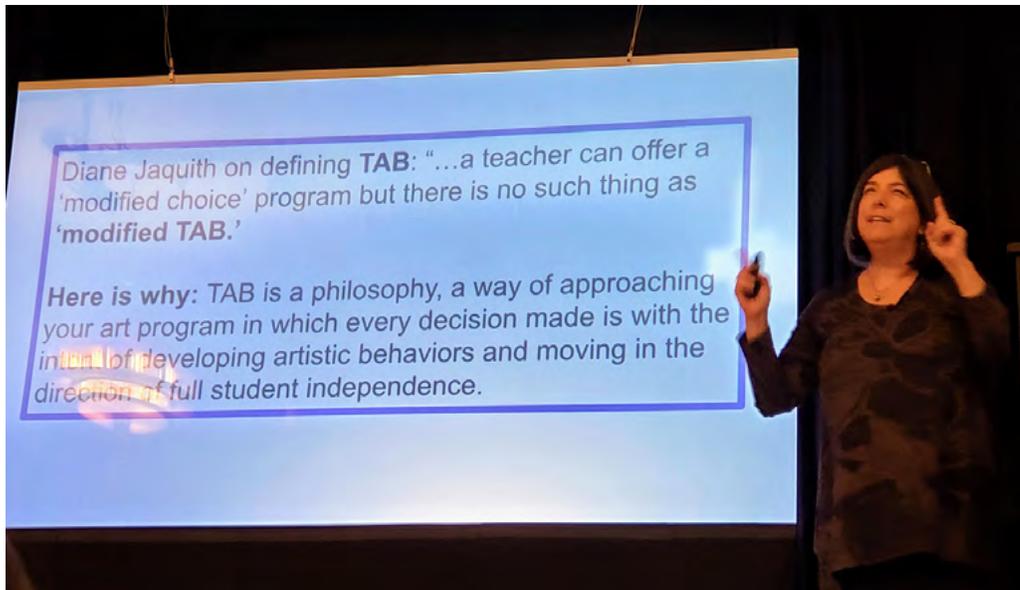
Coordinator of School Programs and Teaching Resources, Denver Art Museum



This past January, Colorado TAB held its ninth annual Teaching for Artistic Behavior (TAB) conference. This two-day conference was held at the Rocky Mountain College of Art and Design. Over one hundred teachers from all over Colorado and the surrounding region gathered to share, reflect, and grow.

The weekend was off to a running start with keynote speaker Roni Rohr – TAB mentor, teacher, and educational consultant from Santa Fe, New Mexico.

Rohr shared ideas about generating collaboration and trust in the art room as well as advocating for student voice. These themes of vulnerability, voice, and reflection echoed throughout the conference in a term we are calling “radical inclusion.” Rohr said, “I speak really loudly about what my students are doing, and people start to notice that. [When you advocate loudly], it helps TAB in so many ways and it helps yourself and your students. Our students deserve to be seen as well as heard so let’s shine a light on them.”



In what ways are you being radically inclusive in your classroom? Where are you encouraging multiple voices/perspectives? In the TAB community, we believe in cultivating this daily.

Rohr works closely in consultation with Craig Thomas McAdams of Meow Wolf Santa Fe whose remarks reflected the shared ideologies of TAB and the David Loughridge Learning Center. Both speakers touched upon humor and fun as cornerstones of a choice art studio and the importance of supporting the whole child in order to embrace radical inclusion.

As the weekend continued, teachers had a chance to get their hands dirty with interactive stations, dive into conversation, and share resources with like-minded peers. Participants grappled with topics such as advocacy, social issues, technology, skill-building, and structures and routines throughout three rotating mini-sessions and discussions with age-level cohorts.

The conference concluded by bringing it back to relationships in the studio, vulnerability, and valuable conversations. Kati Giese, Wendi Oster, and Connie Stewart shared about how to embrace controversy in the art room through making space for vulnerability and listening to our students. Stewart connected the TAB room to the larger

art world by pushing teachers to consider that privilege is the ability to decide what is normal. Finally, in the last session, Kelly Beach shared his best practices to cultivate safety, success, belonging, purpose, enjoyment, and freedom in his classroom.

The Colorado TAB conference works to build community among participants, serve a wide range of grade-level teachers, and meet teachers where they are in their own TAB journey. Participants said:

“I gained concrete and abstract ideas everywhere, but gathered the most in continuing the physical and mental shift.”

“I came as a refresher on why/how to implement TAB in my classroom — I found so much more. I found information inspiration on how/why I should be implementing greater efforts on building community through art. This turned out to be my theme and take-away this year!”

While we are busy applying what we have learned from this year’s TAB conference, the planning committee is already looking forward to coordinating next year’s decennial anniversary in January 2021.●

# Last Day of Class:

## STUDENTS DRAW THEMSELVES FIGHTING COVID-19

by Joy Bjorseth  
Visual Arts Teacher  
Cowell Elementary School

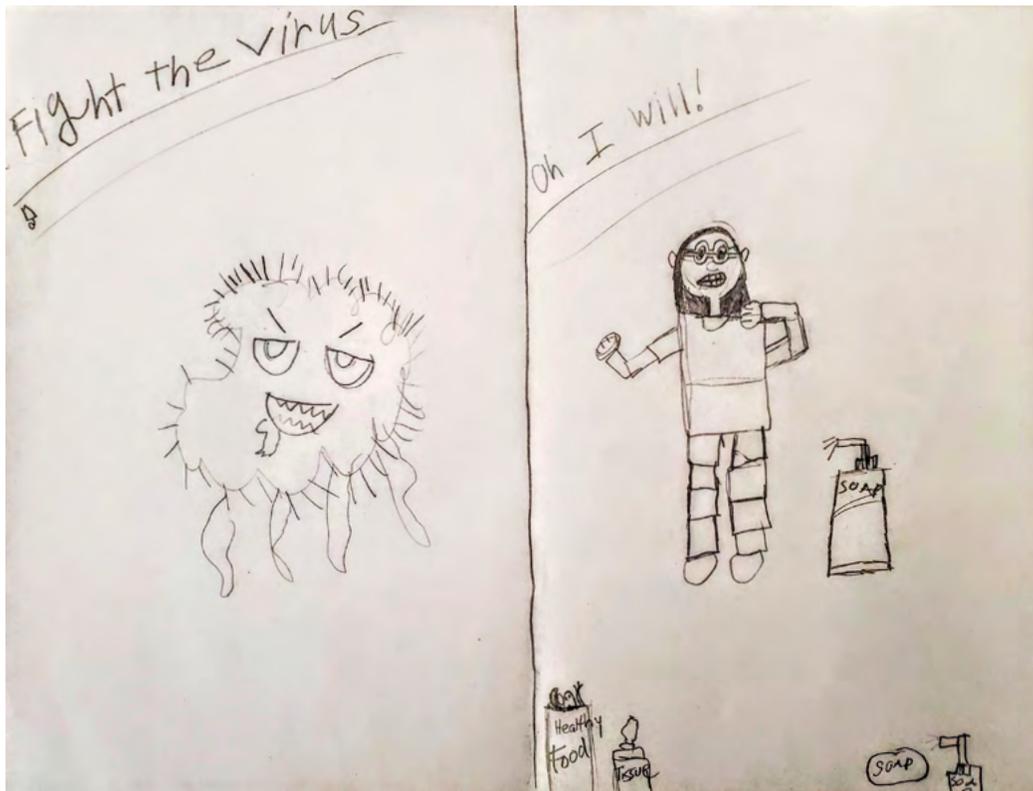


These drawings were created on March 13, 2020. It had been a tough week: Sunday was the change to daylight savings; Tuesday and Thursday were parent-teacher conferences; and, over the week, news about the coronavirus had transformed from a vague concern to a scary reality. The fact that it was Friday the 13th wasn't really helping either.

Right before we'd gone home from conferences on Thursday night, we found out that Denver

would be closing schools until April. On Friday, our students were confused, hyped-up, and a little worried. Some of my older students were trying to joke each other out of their fears. One fifth-grade boy told me, "I'm gonna be in so much trouble if I get coronavirus 'cause my mom's just gonna be like, 'Ponte vaporu.'" ("Put VapoRub on it.")

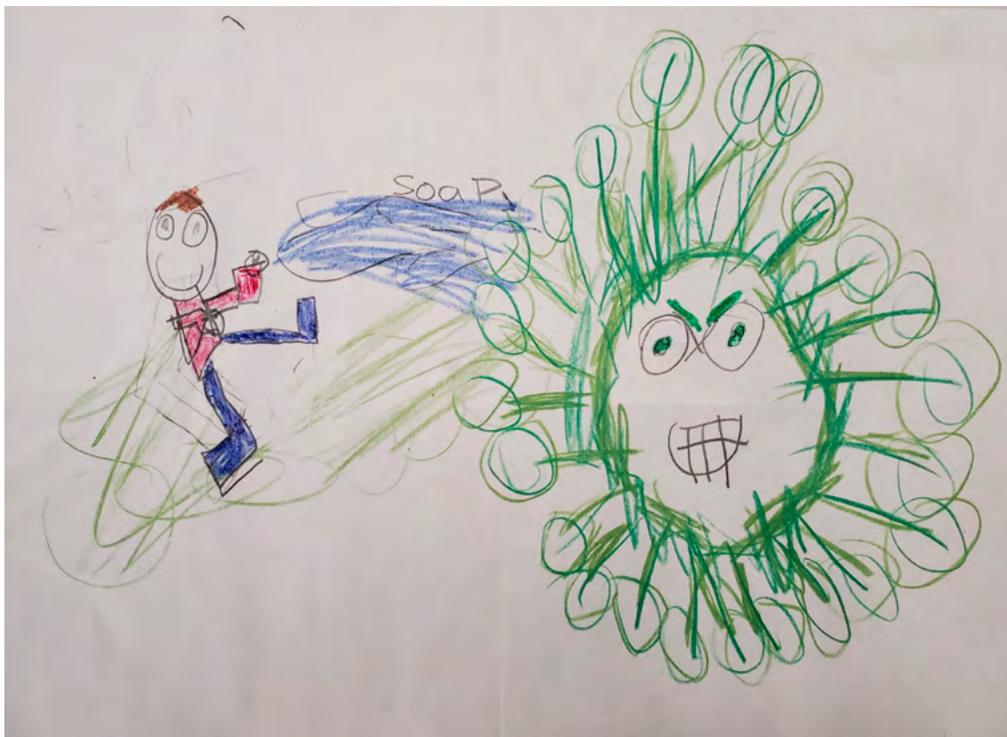
They weren't the only ones feeling anxious. Already, the teachers were wondering if we'd actually be



back in April, or was it more likely that the school year would be cancelled? Who was going to provide childcare and food for our families? What was going to happen to our kiddos?

With all the worries floating around, I figured that, at least in the art room, we could have a little fun

with it. We looked up a picture of the virus online and decided that we would draw ourselves fighting the virus! We brainstormed ways to keep healthy, such as washing hands with soap and water, sneezing into an elbow, drinking lots of water, and eating healthy foods. There's a "no stick people" rule in Ms. B's art room, so we tried to build our "person" with shapes. One little guy repeatedly practiced his ninja moves for everyone in the front of the classroom in order to demonstrate how he'd beat up the virus.



For 40 minutes, at least, my students that day got a break from worrying. Soon I'll be able to check in with them online so that, hopefully, I can stop worrying too. ●

# Student Artwork from China in Response to COVID-19

by Laurie Edmonstone  
K-12 Art Teacher  
Shenzhen International Foundation College, China

*Editor's Note: Coloradoan Laurie Edmonstone, who previously taught at ThunderRidge High School, has been teaching art in China. Here are some student artworks about COVID-19 from her students in China.*



Artwork by Katie, 8th Grade



Artwork by Amanda, 7th Grade



Artwork by Jason, 10th Grade



Artwork by Angel, 11th Grade



Artwork by Laurie Edmonstone, Teacher



Artwork by Grace, 1st Grade

# A Post-Studio Approach

## Do-At-Home Assignment Ideas in Times of COVID-19 and Beyond

by Yunjin La-mei Woo  
Assistant Professor of Art, MSU of Denver



Window Diary by Yunjin La-mei Woo

*Editor's Note: In the growing world of post-studio practice, Professor Yunjin La-mei Woo invited her students to make art without traditional art materials and studio spaces. For more on post-studio practice, check out this [Brooklyn Rail article by Sharon Butler](#).*

## **Do-At-Home Art Instructions for Ten Projects**

### **Topsy-Turvy World**

Take a photograph of an organized – or a relatively organized – area of your living space. Look at the area you just photographed and turn everything that was photographed upside down. Take another photograph of the same area from the same angle and light.

### **Culprit at Home**

First, read this article carefully:

[Tip of the iceberg: is our destruction of nature responsible for COVID-19?](#)

Second, find at least one item in your home that might be a product of logging, mining, road building, or other causes of deforestation and destruction of wildlife and their natural habitat that lead to the “spillovers” of zoonotic pathogens.

Third, take a photo of the culprit(s).

### **Contact**

When everyone is encouraged to keep social distance from each other, making social contact of any kind may feel or seem dangerous, dirty, wrong, unjust, or unlawful. Invent a unique form of making “contact” with someone in your home using various creative means (objects, tools, DIY-devices/structures, or skin-to-skin if both parties are healthy) without risking your health. Take a photo/video of the contact.

### **Everyday Pagoda**

Choose a room of any kind (bedroom, living room, kitchen, garage, laundry room, sunroom, storage shed, etc.). Clear the center of the room to make space for a pagoda — a temple or a sacred building.

Gather objects from the room and stack them on top of one another until the top reaches the ceiling. Take a photograph of the room with your pagoda in it.

### **Dust Monument**

Find a dusty/dirty/messy/neglected corner in or near where you live. Make a tiny pyramid or a skyscraper out of dust, dirt, debris, lint, or any other seemingly insignificant materials you can find in that corner. Take a close-up picture of the monument.

### **Window Diary**

Are you going nuts staying home? Choose a window. Set five alarms for five random times of a day. When an alarm goes off, run to the window of your choice and observe what’s going on outside. Draw your observations in squares or rectangles on a large piece of paper in a sequence, as if they are five adjacent windows showing five different scenes of the day. (If you’d like, this assignment can be repeated as many times as the number of windows you have at home.)

### **Window Conversation**

Choose a window of your home — preferably one that faces a street or another house/building’s window(s). Write a note large enough for anyone to see from afar and post it on the window towards the outside. Change your note each day for a week. If someone responds to your note with their own note, have a window-to-window conversation.

### ***Is Anyone Still Out There?***

From the morning when you wake up until you go to bed at night, take notes of all evidence of human life outside your home. This evidence can be anything: an increasing pile of trash (or the freshly-emptied dumpster) you discover when you take out

your own kitchen trash; people walking their dogs outside; sounds made by your neighbors that are coming through your walls/ceilings; slowed-down Internet due to the lack of bandwidth; deliveries in your mailbox or on your doorstep; online greetings from worried friends; unexpected encounters with people on your way to the grocery store; tap water still coming from the faucet; electricity running through outlets. Perhaps you're the one who delivers the mail. Observe the evidence and imagine their lives in this uncertain time.

## Object of Uncertainty

Remember how the world felt so sure (at least sometimes) before all this happened? Choose one object that used to feel so predictable, defined, fixed, known for sure, or dependable — in other words, *certain* — that now feels so *uncertain*. It can be anything. Write about how your (or our collective) understanding of the object has changed as a result of the outbreak. Now, make an audio recording, about three minutes long, out of what you wrote. Imagine you are making

a podcast episode about the change we're living through as seen through this single object. You can choose your own audience: the rest of us going through similar emotional transitions, yourself in the past before the outbreak, the next generation of humans, extraterrestrial beings, etc.

## Recipe of Certainty

*You know what I love about cooking? I love that after a day when nothing is sure, and when I say "nothing," I mean nothing, you can come home and absolutely know that if you add egg yolks to chocolate and sugar and milk, it will get thick. It's such a comfort.*

—Julie from the film, *Julie & Julia*

Choose one recipe you know by heart and have ingredients for. Make it with full attention and love. Photograph your food when it's plated. Eat it. Share the recipe with the photograph. Include suggestions of substitutions for ingredients that are hard to find nowadays such as eggs. ●



We regret to announce that the 2020 ArtSource Summer Residency: *Art as Instrument* has been cancelled because of quarantine restrictions.

Please look on the ArtSource website for other possible summer events. <http://www.artsourceco.org/>



online dictionary. Notice the different ways that the words can be used, for example, as the agent causing an illness or as the illness itself or as an idea shared widely on social media.

Steps 1-3 are ongoing with requirements to share work online in a shared class notebook. Reviews are scheduled at specific intervals over a three-week period.

### Step 1a: Acquire

Gather all of your waste (well, most of it). Set aside anything that can be rinsed off and dried such as bottle caps, jars, cans, paper scraps, etc. Obviously, be mindful of things that may rot, spread disease, smell, etc. Also gather other things around your house that you could use such as Popsicle sticks, zip ties, paper, old clothes, CDs or VHS tapes you've been meaning to get rid of for eons.

Do not grab potentially necessary items for the isolation we have ahead of us, that is, any medical supplies or food.

Also, please also begin to gather plastic bags or sheathing. Put these aside for later use.

Take photos of your materials and post these photos to the shared class notebook.

Create a daily journal. Each day reflect on the things you viewed, listened to, or engaged with that were representative of a virus or something viral, for example, news coverage, memes, songs, etc. The journal does not need to be immersive; it can be in list form. It should take you no more than five minutes each day.

Post your daily journal entries to the shared class notebook.

### Step 1b: Facilitate

Gather tools. Walk around your house, garden, or neighborhood block to find tools. Things that can be tools include hammers, nails, glue, tape, pliers, box cutters, butter knives, rocks, sticks, brushes, pens, rolling pins, clothing iron, scissors, etc.



Take a photo of your found tools and post it to the shared class notebook.

Create a workspace. You might be lucky enough to have a basement or spare room where you can work. You likely aren't that lucky. Maybe you make a "mobile workspace" out of a cardboard box, maybe it's a plank of wood laying across your bathtub, maybe you are reusing your child's Little Tikes playhouse that they have grown out of. No matter how big or how small, carve out a dedicated space/way for you to work.

Take a photo of your workspace and post it to the shared class notebook.

Look at the materials you have gathered, then look at the tools. Think up a tool you don't have — real or imaginary — that you could use to work with those materials. Create that tool. Don't buy it! You have to make it yourself using whatever you have available. Think like a caveperson, except the cave is your home and it's 2020. The wild world we live in.



Phoebe Ng. Photo of materials, tools, and workspace

Take a photo of your newly created tool and post the photo of your tool to the shared class notebook

### Step 2: Research

Look through the artists listed on the next page. Find other artists. Look at the videos. Find other videos. Listen to the podcasts. Find other podcasts.

Watch movies. Do research on the history of viral videos and memes. . . it won't even feel like homework! Feel free to share what you find in the Teams chat throughout the course of the project, and make sure these notes make it to your personal notebook page on teams by the due date. You can enter them digitally or post photos of your sketchbook.

### Step 3: Ideate

Begin to sketch loosely your ideas for the project. Make lists, create mind maps.

Make material sketches. These tools and materials

are new to you. Play with them. See how they work. Continue your research as you work through this phase.

Submit images of your top three ideas to the shared class notebook.

### Step 4: Create

Take one week for the Create step. That's right, y'all. You have one week to make the thing. Your research, material gathering, and ideation is done. You've already played with the materials. Don't overthink! Just make.

Submission platform is TBD

### Design Requirements + Considerations

**Orientation:** Carefully consider whether or not the work will be suspended; hung on a wall; placed on the floor; placed sitting on your couch or nestling by your tv; situated in a corner; or presented on a "pedestal." Select a location in your home/space of isolation to document your work using your cell phone.

Be responsive to the environment. We're in isolation. There are likely no white walls and that is ok.

Take photos of the work's placement. Be creative but make sure the photos are clear.

**Material:** Don't buy things. Use what you have. This work will serve as a document of this time. It will likely be imperfect. It will be responsive.

**Craft:** Again, use what you've got and do what you can. Be experimental. Have fun. Try to perfect the craft of whatever it is you're doing (unless the sloppiness is somehow part of the idea, in which case be ready to talk about that.)

**Strategies:** Response, archive, tool creation, documentation, escapism, data visualization

**Methods:** Weave, quill, assemble, glue, abrade, stack, cut, melt, stretch, etc. Play and experiment.

No process is required, and nothing is off the table. Do research on different methods of working with your materials. Need help with your ideation or trying to figure out what to DO with the materials? Use the group chat forum! Or schedule a meeting with me during our Monday class session or my office hours to talk things through.

Be safe, please.

### **Written Self-Critique**

For each project, write a one-page self-critique in which you analyze your finished work. This critique is to be typed and double-spaced. It should reflect your development of the project from gathering materials through research and ideation to completion.

The self-critique is due with the submission of final images of your work.

### **Themes/Ideas/Tangents to Follow**

COVID-19  
Aspen Groves  
Fungus  
Mold  
Fake News  
Mycelium  
Viral Videos  
Viral Infections

### **Artists to Consider**

Lauren Fensterstock  
Mary Button Durell  
Siobhan Liddell  
Claudia Bitran  
Ferry Staverman  
Noriko Ambe  
Federico Uribe  
Mark Fox  
Chris Kenny  
Guerra de la Paz  
Nava Lubelski  
Katy Stone  
Johnston Foster  
Elisabeth Higgins O'Connor

Theaster Gates  
Benjamin Zellmer Bellas  
Ana Peñalba  
Lucia Thomé  
Sophie Calle  
Greg Stewart  
Tom Deininger  
Andreas Kocks  
Mia Pearlmann  
Tabitha Ott  
Susie Ganch  
El Anatsui  
Abigail DeVille

### **Videos + Podcasts + Articles**

[https://www.ted.com/talks/suzanne\\_simard\\_how\\_trees\\_talk\\_to\\_each\\_other](https://www.ted.com/talks/suzanne_simard_how_trees_talk_to_each_other)

<https://art21.org/watch/extended-play/el-anatsui-studio-process-short/>

<https://art21.org/watch/new-york-close-up/abigail-deville-listens-to-history/>

<https://docs.lib.purdue.edu/cgi/viewcontent.cgi?article=1033&context=clweb>

<https://art21.org/watch/art-in-the-twenty-first-century/s2/janine-antoni-in-loss-desire-segment/>

<https://art21.org/watch/extended-play/theaster-gates-collecting-short/>

<https://www.khanacademy.org/humanities/global-culture/global-art-architecture/a/ai-weiwei-remembering-and-the-politics-of-dissent>

<https://www.claudiabitran.com/i-remade-britneys-videos-2012.html> ●



# An Artist's Response to COVID-19

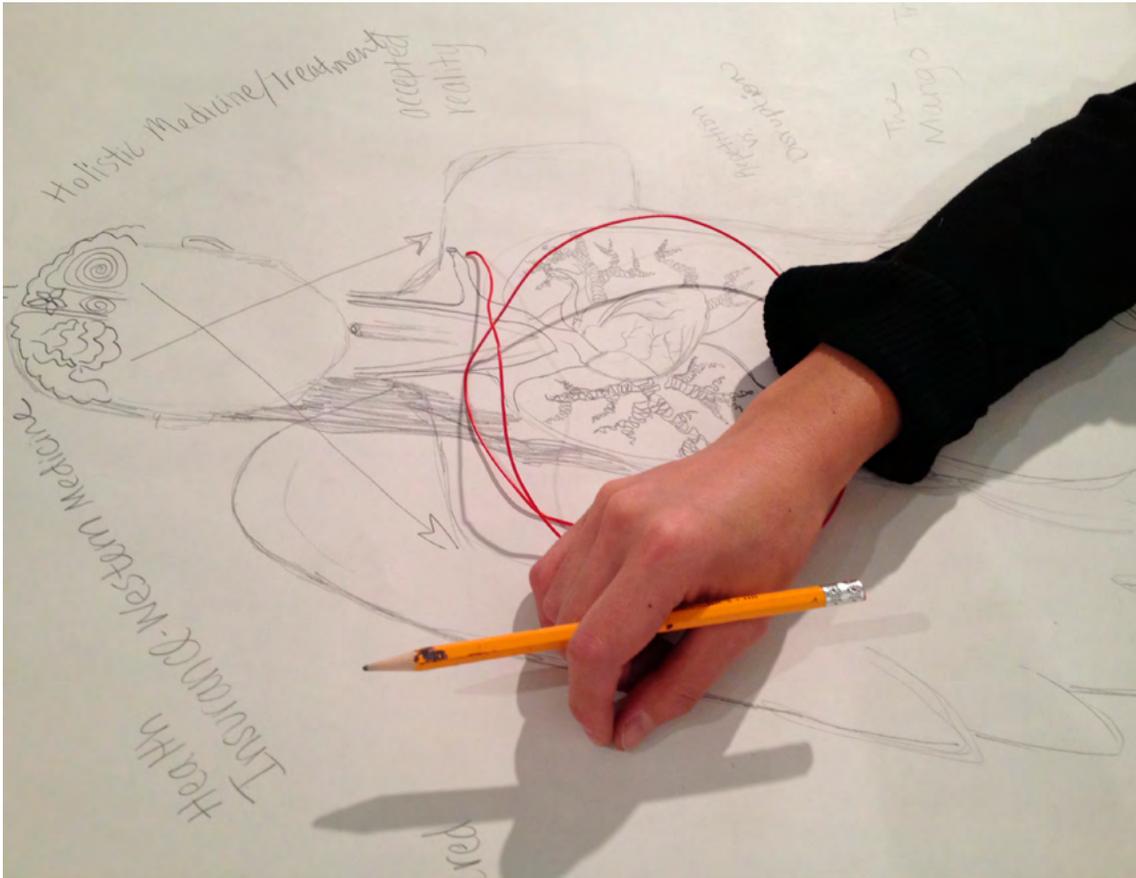
by Deb Rosenbaum  
Artist and Retired Denver School of the Arts Teacher

Most of my friends are cleaning out closets and baking. As an artist, I am relishing this time to work on postponed projects.

Thanks to the Internet (a library at my kitchen table!), my research into the pandemic has uncovered some beautiful visuals of the virus itself. (Why do news reports only show the same image over and over again?) I've also found some interesting 17th-century engravings of doctors wearing weird outfits as they treat the plague.

It's a fascinating time for us to mine ideas for our own work and to plan new things to take to our students. ●

# CALL FOR SUBMISSIONS TO COLLAGE MAGAZINE



*Hi, Artist-Teachers,*

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

*Submissions are due:*

*August 1, 2020 for the Fall issue*

*November 1, 2020 for the Winter issue*

*February 1, 2021 for the Spring issue*

*Please email me at [athulson@msudenver.edu](mailto:athulson@msudenver.edu).*

*Thanks!*

*Anne Thulson, Editor of Collage Magazine*

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

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

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

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

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

**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? This is Kelley DeClee's column. Contact Kelley via [athulson@msudenver.edu](mailto:athulson@msudenver.edu) if you would like to write for this column.

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

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

## CAEA TASK FORCE CHAIRS & PUBLICATIONS

Title	Name	Email
<b>Task Force Chairs</b>		
Task Force Chair - CAEAE	Micheal Cellan	medcellean@mac.com
Commercial	Natalie Myers	coloradokidscreate@gmail.com
Scholastics	Pam Starck	tplbstark@aol.com
Youth Art Month	Open	
Arts Advocacy	Elizabeth Stanbro	
Awards	Kim Williams	caeaawards@gmail.com
Web Master	Robin Wolfe	caearobin@gmail.com
Social Media	Kim Chlumsky	kmchlumsky@gmail.com
Special Needs	Kelley DeCleene	
<i>Collage</i> Editor	Anne Thulson	athulson@msudenver.edu
<i>Collage</i> Copy Editor	Rosemary Reinhart & Elisabeth Reinhart	rsrhart@gmail.com
<i>Collage</i> Layout	Janet McCauley	janetmareamc@gmail.com

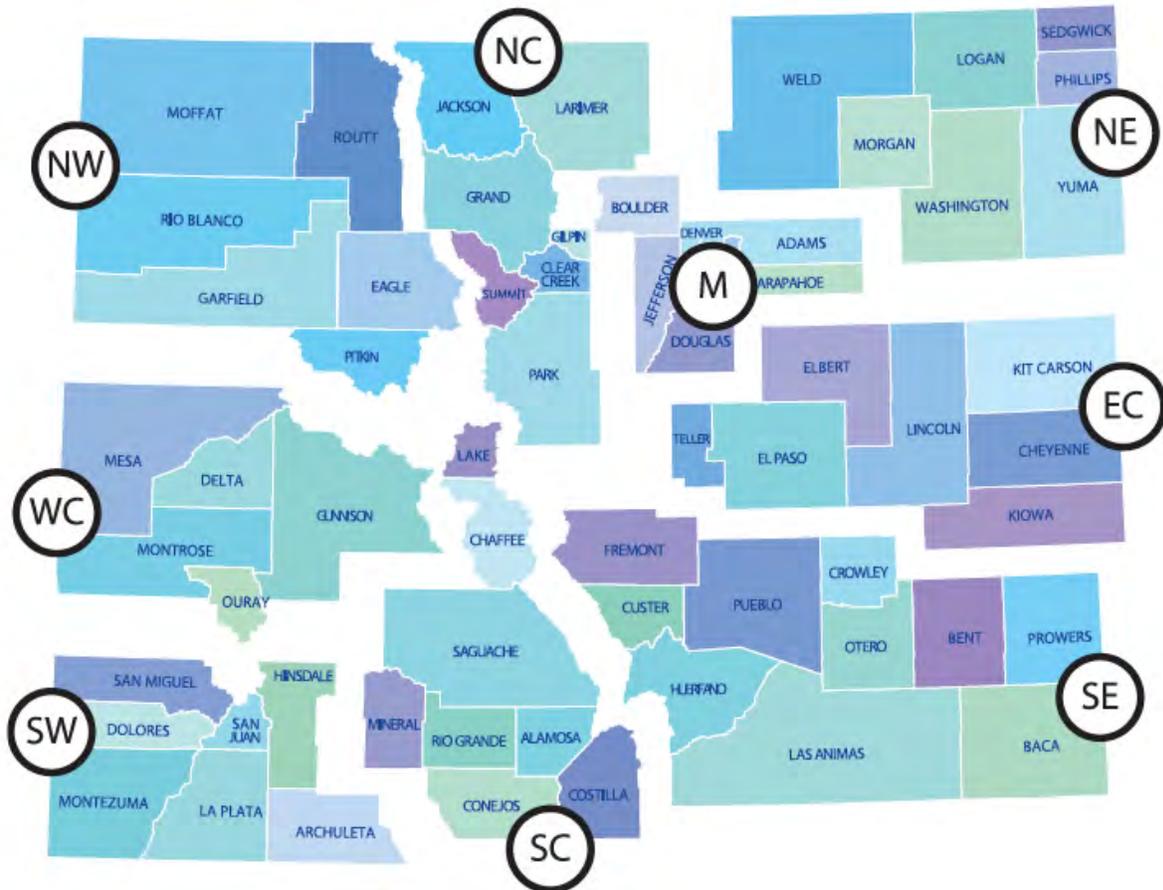
## CAEA EXECUTIVE BOARD & DIVISION REPRESENTATIVES

Title	Name	Email
<b>Executive Board</b>		
President	D.J. Osmack	dosmack@jeffco.k12.co.us
President-Elect	Michael Carroll	mcarroll@jeffco.k12.co.us
Vice President	Justine Sawyer	justine_sawyer@yahoo.com
Treasurer	Alexis Quintana	lexi.quintana@me.com
Secretary	Rachael Delaney	rdelane3@msudenver.edu
Past President	Vanessa Hayes-Quintana	caeapresident@gmail.com

Title	Name	Email
<b>Division Representatives</b>		
Elementary	Jessica Walker	
Multi-Level	Carrie Mann	carriartmann@gmail.com
Middle School	Christine DeVivo	
High School	Justine Sawyer	justine_sawyer@yahoo.com
Private/Independent/Charter	Andrea Crane	
Private/Independent/Charter	Sam Mizwicki	sam.mizwicki@gmail.com
Museum/Gallery	Sarah Kate Baie	sarahb@mcadenver.org
Supervision	Open	
Higher Education	Theresa Clowes	tclowes@rmcad.edu
Retired	Deb Rosenbaum	
Student	Open	

# CAEA REGIONAL REPRESENTATIVES

Title	Name	Email
<b>Regional Representatives</b>		
North West	Open	
North Central	Sharon Jacobson-Speedy	speedywheat@aol.com
North East	Open	
Metro	Kim Chlumsky	kmchlumsky@gmail.com
Metro	Michael Carroll	mcarroll@jeffco.k12.co.us
East Central	Lisa Cross	lcross@d49.org
South Central	Open	
South East	Open	
South West	Kari Pepper	kpepper@bayfield.k12.co.us
West Central	Open	





**COLORADO ART EDUCATION ASSOCIATION**

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