



College

A JOURNAL FOR COLORADO'S ART EDUCATORS

WINTER 2023-2024

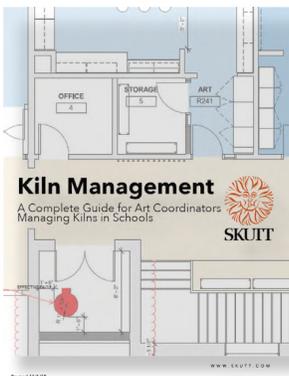


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COLLAGE is published tri-annually. Submission deadlines for *COLLAGE* are: Spring Issue - January 1; Fall Issue - August 1; Winter Issue - November 1. Email all submissions to amyfelderartteacher@gmail.com. Contributions of articles, photos, and artwork 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: From Community Partner Spotlight: Colorado Kids Create page 11 Middle School 1st Place Adassah MacAlmon, age 14, Greeley Teacher Nicole MacAlmon

President's Message

by Lisa Cross
(she/her/hers)

Visual Arts Educator, Sand Creek High School, Colorado Springs



CAEA President Lisa Cross dressed as Weird Barbie.

Hello and happy holidays! In my last message I talked about going from surviving to thriving. Part of this is imagining the future of CAEA and how the organization can have the maximum impact on members. We as a board have big ideas and big dreams and we are planning some exciting new things. Imagining the future reminded me of a quote I read. Pablo Picasso once said, “everything you can imagine is real” (BrainyQuote, 2024, Pablo Picasso quotes section).

This quote is clear-cut and easy to understand at first glance. It implies that we have a limitless capacity for

imagination and that anything we may imagine can be achieved. I believe that this quote is significant because it encourages us to embrace our creativity and investigate the seemingly endless possibilities that reside in our thoughts.

Practically speaking, this saying inspires us to have faith in our goals and aspirations. It serves as a reminder that anything that at first glance appears unattainable or intangible can, with enough creativity and hard work, become something real and palpable. It challenges us to look outside the box of what is practical or traditional.

This viewpoint challenges us to accept existence's fluidity and challenges the solidity of our world. It pushes us to think about the possibility that the bounds and restrictions we frequently ascribe to might just be human inventions. As a result, our imagination becomes an incredibly useful instrument for both creation and deepening our grasp of what is ultimately conceivable and what makes up reality.

In contrast to the common belief that reality is set and permanent, Picasso's quotation provides access to a world in which our imagination is not limited by what our senses can perceive. It extends an invitation to welcome the fanciful, the strange, and the unorthodox. It exhorts us to value the capacity of our imagination as a wellspring of limitless creativity and as a way to delve deeper into the realities of reality.

Picasso's saying "everything you can imagine is real" has a profound significance that goes far beyond the purview of imagination and creativity (BrainyQuote, 2024, Pablo Picasso quotes section). It directs us to realize the power of our ideas and thoughts and to turn our dreams into

concrete reality. It presents a fundamental philosophical idea that calls into question how we interpret reality and urges us to investigate a more comprehensive explanation of existence.

We may affect profound change in the world around us and within ourselves by embracing our imagination and pushing the boundaries of what is real. CAEA is excited to be working on new and exciting programming that is pushing us outside of our comfort zone and challenging what our reality has been. Using imagination to guide us, we are ushering in our new thriving era. As always, thank you for your love and support.

Reference

BrainyQuote. (2024). *Pablo Picasso quotes*. https://www.brainyquote.com/quotes/pablo_picasso_107497#:~:text=Pablo%20Picasso%20Quotes&text=Everything%20you%20can%20imagine%20is%20real.,-Pablo%20Picasso ●



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Letter from the Editor

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



Dear Artist-Teachers,

Last fall, I attended a training where I was challenged to make a six-inch move toward providing my students with a culturally responsive and sustaining education. As my six-inch move, I am striving to center underrepresented artists in my curriculum. In addition, I am also working toward aligning instruction of these underrepresented artists to the Colorado Academic Standards for the Visual Arts (VA CAS).

With this goal in mind, I decided to revisit and revise a lesson I had previously taught centering artist Virgil Ortiz. Prior to my training, I would show students the video *NMPBS ; COLORES!: Cochiti Sculptor Virgil Ortiz* (2017), and we would discuss how his art tells the story of his community. For more information on this lesson, please read my full 2022 “Artist on My Mind: Virgil Ortiz” article by visiting the Collage Art Journal Archive at <https://caea.wildapricot.org/page-1536713>.

This year I decided to show students a different video – “Hear My Voice” Artist Profile: Virgil Ortiz (n.d.). In this video, Ortiz explains how his art tells the story of the Pueblo Revolt of 1680. While watching the video, students wrote notes in their research workbooks. I posted standards-based objectives and success criteria to guide their notetaking. Thinking about my multi-language learners, I provided sentence starters.

Students’ written entries allowed me to assess their proficiency with grade-level specific standards. For example, third graders’ responses provided evidence of their proficiency with the standard “Investigate how visual art and design can make connections between subjects, disciplines or events” (VA CAS). Below are two of my third graders’ responses:

Ortiz’s artwork tells a story of how the Pueblo people by making clay sculptures to help people understand about the native tribe and he does it accurately so people really understand about his live and his ancestors revolt in 1680 against the Spanish conquistadores.

Ortiz’s artwork tells the story of how Pueblo people they do a tradition of clay making he learned by his mom. He started to make art because the Pueblo people revolted so they could have their land back in 1680 against the Spanish conquistadores. They had a plan but it didn’t work but they tried.

One concern I had was in the video Ortiz talks about genocide, which I was hesitant to teach. However, I had a third grader ask what it meant, and I answered him. The students were shocked but mature about it. I was relieved that they handled it so well. I felt affirmed when I read what the students had written.

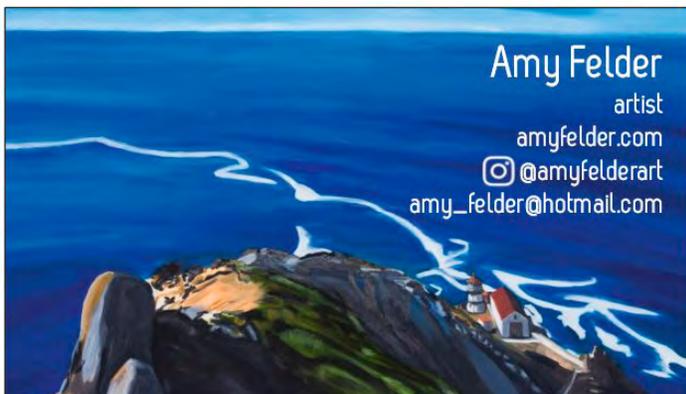
For the fall issue of *Collage*, I challenge you to make a six-inch move toward a culturally sustaining pedagogy. What culturally sustaining practices can you implement in your classroom? What are you already doing that you can revamp? Please email me a short (500 words or less) response and include an image or two!

With gratitude,
Amy

P.S. Want to hear Virgil Ortiz speak in person? Please see Dr. Donna Goodwin’s article “CDE Arts Update: Latest Happenings from the Colorado Department of Education” on page 30 of this issue for an upcoming opportunity!

References

- Colorado Department of Education. 2020 *Colorado Academic Standards*. <https://www.cde.state.co.us/standardsandinstruction/standards>
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CURIOUSER AND CURIOUSER

Collaborative Journaling

by Kelly R. Beach
(he/him/his)

Art Educator, Rodger Quist Middle School, 27J Schools

Over the last few years, I have admired and been inspired by the journal work of D.J. Osmack, David Modler, Sam Peck, and Eric Scott. As artists, educators, and researchers, they use large sketchbooks to weave together mixed media art, ideas, research, and experiments.

At the start of the 2023-2024 school year, I was looking for a daily warm-up routine for my middle school students when I stumbled across Scott's YouTube video *Creative Spark Plugs: Mindful Marks*. Scott shares:

sometimes we need a way to not only get our hands making and creating, but also a way to settle our minds and bring ourselves back to center. Mindful marks are a perfect way for getting ourselves focused on our making. (2023)

This video was exactly what I was looking for to help at the start of class.

With my students working silently, I joined them in settling my brain and preparing for class. This mark-making experience needed a place to live, and I felt that a large sketchbook would be a great place to start. After consulting with D.J., I ended up with a 12.5" by 10.75" journal filled with 600 pages of 75lb paper. The inside front cover was filled with a black and white Zentangle work that celebrated the start of my 18th year of teaching. As I moved through the second spread that focused on my teaching philosophy, I realized that my teaching journey does not exist without my students.

Ernest Boyer once said, “art helps us see connections and brings a more coherent meaning to our world” (Penny, 2021, Connect section, para. 2). This quote led me to create a spread of eyes created in conjunction with my daughters and students. Cut outs within the pages of the journal connect the ideas and works of art to one another and give this project a coherent meaning.

As we fill the pages, students ask or are asked to help participate in the creation process. Multiple students across multiple classes may be working on a spread together with only the previous work to guide them. While the journal is made of 75lb paper, we find ourselves influenced by the marks that bleed-through from the previous page.

As a Teaching for Artistic Behavior teacher, one of my guiding philosophical beliefs is that the student is the artist. I try to limit my mark-making on their pages without their consent. It has taken a bit of courage on my part to let go of some of the control and let their marks exist without adult suggestions.

While this journey is far from over for all of us, it has brought us together and allowed us to see the art world through each other's eyes. Our art styles inspire each other and help guide us through this authentic art-making experience.

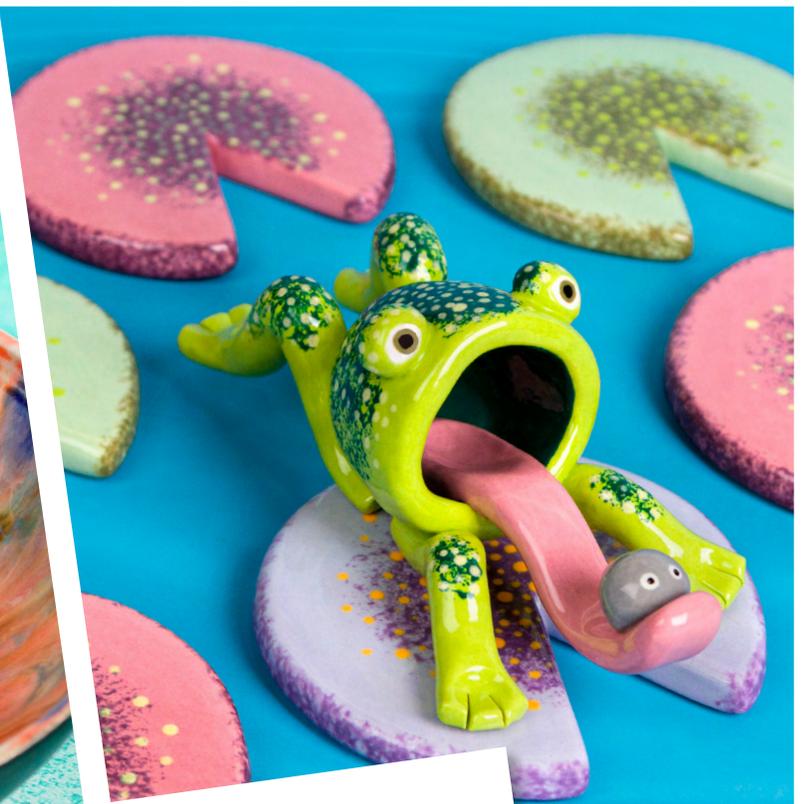


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Penny, A. (2021, March 12). *Art therapy: Connections through an art therapy lens*. <https://www.aprilpenny.com/ogblog/blog-post-createconnectcollaborate>

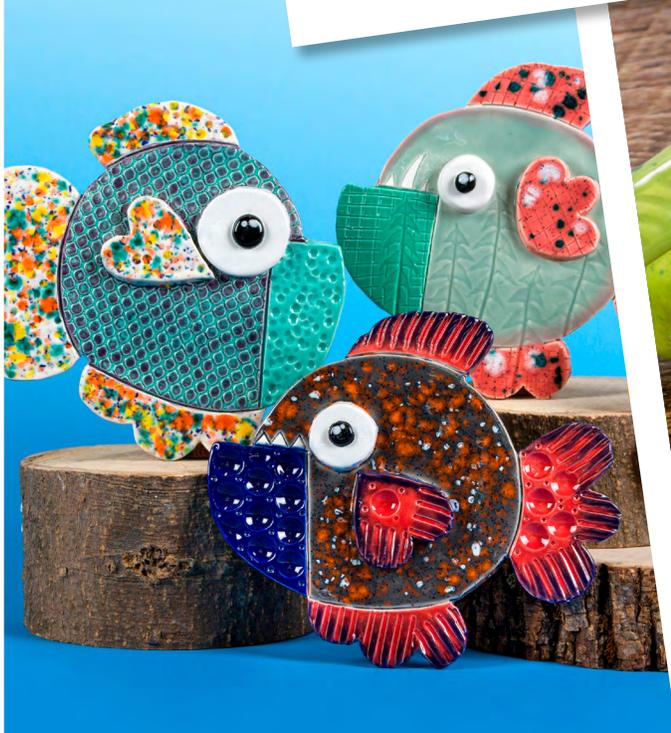
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Community Partner Spotlight



by Natalie Myers
Executive Director, Colorado Kids Create Inc.



2023 Grand Prize Winner Harika Shankar, age 18
Fort Collins Teacher Christy Alden

If you have not heard of Colorado Kids Create Inc. (CKC), do not miss out! It is a wonderful opportunity for the entire art classroom.

This is the 11th year that CKC has organized a state-wide, drawing contest for students ages 5-18. The drawings are then used to illustrate non-fiction books about Colorado that are sold on Amazon with 100% of the profit going back to art supplies for Colorado teachers. Students help teachers and teachers help students. It is a win-win. In fall of 2023, Premier Members Credit Union and Give Next provided grant funding so that art supplies

were able to be given to 22 underfunded, Colorado art teachers. Applications will again be accepted next summer on the Colorado Kids Create Inc. website coloradokidscreate.org.

How does the contest work? Two stories are posted at coloradokidscreate.org. *Birds in Colorado* and *Bicycling in Colorado* are the 2024 titles. Teachers read these stories to their students, and then the students draw whatever comes to mind. The artwork is to be done in marker or paint. The deadline is March 1, 2024. Artwork must be scanned and sent as a png or jpg. The website has an

upload button along with a parent permission slip that must be signed.

Between March 1 and April 1, the Colorado Kids Create Inc. board votes on the winners for a grand prize, a Northern Colorado regional prize, and 1st through 4th place in elementary, middle and high schools. The

Rocky Mountain YMCA gives away a weekend for the grand prize-winning teacher and student's families. Blick Art Materials provides gift certificates, Topo Design provides backpacks, and The American Museum of Western Art-The Anschutz Collection provides tickets to their museum.



2023 Elementary 3rd Place Enora Zhang, age 10
Windsor Teacher Pamela Tallon



2023 Middle School 1st Place Adassah MacAlmon, age 14
Greeley Teacher Nicole MacAlmon



2023 High School 1st Place Desiree Martinez, age 15
Pueblo Teacher April Vickey

I peruse through all the entries, sometimes more than 500, to pick out just the right illustration to go with the stories. It is always a thrill to see what the students produce. And so much fun to see how the books come together.

So join in the fun and participate in the 2024 contest!

*It is always a thrill to
see what the students
produce. And so much
fun to see how the
books come together.*



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ART21 EDUCATOR

Artwork as Invitations

by Jaclyn Pelton
(she/her/hers)
K-12 Art Educator
Byers, Colorado



The art students create are personal expressions of connections to content and ideas that we either provide them to explore or they seek out on their own. As their teachers, we guide them to make choices as well as use materials, techniques and processes that will help them to create the most accurate visual representation of what they are trying to express. The way in which

that expression is received by the viewer is an additional component that is most always left up to chance.

Will the colors we choose convey the emotional response we hope it will? Will the compositional choices made lead the eyes on the path that makes the most sense? How do the chosen materials connect the viewer to the physical

aspects they are to hopefully experience? These are a few questions that can be contemplated as we work within the process to bring an idea to fruition for others to experience.

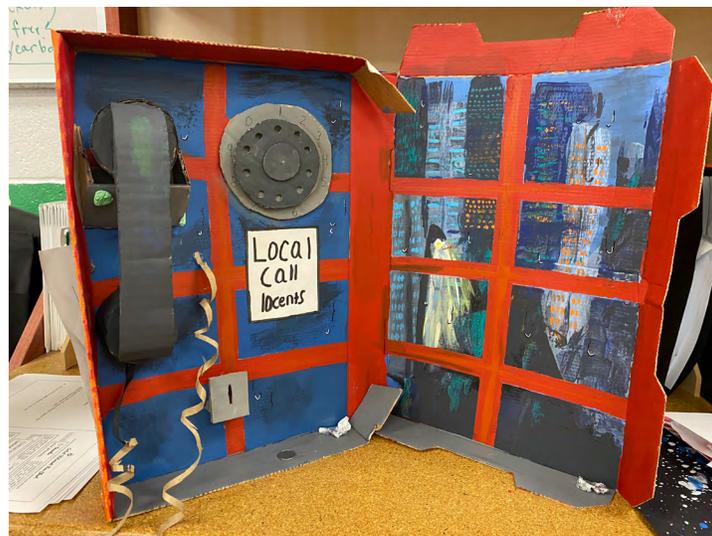


A field trip to Meow Wolf Convergence Station inspired this student to invite the viewer in with intriguing textures, lights and imagery.

We can never truly control the takeaway of our viewers. And as much as we can hope for one kind of experience, the unexpected can be just as impactful as what we intend. What can the artist take away that can only happen when the interaction between viewer and art takes place? How can we, as educators, begin to plant the seed of this concept?

The intentions of the artist are simply one side of the creative experience, but there is more. What do artists do? In one sense, artists create invitations. What if we thought about our art as an invitation and how can we frame the idea that the art we create is an invitation? What is an invitation? Most often it is a gesture that brings an individual or group of people to be a part of

something, perhaps a party, a wedding, a conversation and, in this case, art.



This student invites viewers to connect in their own ways.

The concepts, stories and ideas we ask students to share in their work serve as a means to invite opinions, interactions, thoughts and even possibly strong emotional responses when on display. The act of creating then presenting the art (in whatever means the artist chooses) becomes the invitation and sets the stage for a response. The artist must then decide how they will receive the feedback that is intentionally or unintentionally summoned. What decisions can the artist confirm did or did not work based on that feedback? Is there potential for new entry points of discovery in a future endeavor? How? Clearly, a finished work of art is not where inquiry stops!

The catalog of Art21 resources contains a plethora of contemporary artists who present their art and ideas so that we, as the viewers, are invited to interact with and explore the many facets their work has to offer. One artist with whom I love to teach the concept of art as an invitation is Ann Hamilton. Ann Hamilton earned a degree in sculpture, and within her installations, photographs, videos, performances and various objects, textiles and fabric are extremely integral.

Featured in an Art21 extended play, Hamilton's installation *the event of a thread* (2012) takes on the interior of a large armory space and presents her art in such a way that it simply will not work without the interaction and interpretation of the viewer. The art feels

like a forgotten playground tucked away in an unlikely space. Wooden swings suspend quietly with a great span of fabric high above as well as curious microphones and speakers seemingly set up to possibly share secrets or important messages of some kind. These objects set the tone for wonder. Those who choose not to partake in these experiences can still be part of the piece by finding their own way to interact.



Image of Ann Hamilton in the Art21 digital series Extended Play, "Ann Hamilton: The Event of a Thread" 2013 © Art21, Inc. 2001

The film clearly shows the success of the work, but Ann Hamilton reflects and shares her uncertainties about the installation. What if it did not work? What if people just looked and did not interact? Luckily that was not the case! Although, I suppose another direction and conversation with our students could be the what ifs of the piece. What if Ann Hamilton's worst fears had come true? What if no one interacted with the art? Then what? The investigation begins to then ask the whys of the outcome and how to proceed and embrace the opportunities that can come from this.

The nature of an invitation is embedded in positive intent not only as the art but also as the learning experiences we, as teachers, provide. As art educators, we must consider all angles as we help our students to find ways to communicate through the art they create. There must be balance between the personal expression of the artist with the personal connection a viewer makes with the work. This will not be the same for everyone. *The event of a thread* invites us to not only physically become a part of the installation but also to explore where we are pulled emotionally as we take hold of what Ann Hamilton's art offers.

I invite you to share the amazing threads that Art21 can provide you and your students. Whether it be the ways we can help our students view the impacts of their art or what we, as educators, can do to empower them with the space we provide. The entry points into the concept of invitations in the art room are endless. And much like integrating the contemporary artists of the Art21 catalog, I do believe that once we open the door to this possibility, we will never want it to close!

Reference

Art21. (2013, April 19). *The event of a thread: Ann Hamilton*. [Video]. Art21. <https://art21.org/watch/extended-play/ann-hamilton-the-event-of-a-thread-short/> ●

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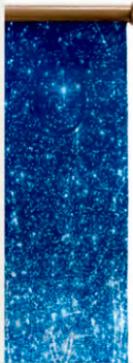
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Presenters...

Tina Butterfield, Professor of Art, Art Department Chair, Western Colorado University, Gunnison, CO

western.edu/people/tina-butterfield-mfa
butterfieldfineart.com

Kimberly Chiaris, Colorado Photographic Art Center, Denver, CO

kimberlychiaris.com

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Tina Butterfield, *Huntress*

2024
ArtSource
Summer Residency
Presenter Spotlight

Woman of the Land Project

by Tina Butterfield
Professor of Art, Art Department Chair, Western
Colorado University, Gunnison, CO

I grew up on the western plains of Kansas in a tiny town of 100 called Weskan. My dad was a farmer, and my mother was a K-12 art teacher (and middle school science when needed). The Gunnison Valley is now home where I teach at Western Colorado University and pursue my art. I have explored visually the mountains and people who surrounded me with figurative, landscape painting and drawings, but I wanted to dive deeper into the stewardship of this place. My research of the history of the location and people visually represented gave a limited version, mostly white men. Then the Woman of the Land Project was born. This project expands the history to focus on women and our connection to this land.

Within 24 hours of asking for nominations of women in the Gunnison Valley who connect with the land, I received more than 100 responses. Even though I have lived in this valley for over 20 years, interviewing, photographing, and understanding these women's connections opened my eyes to a new depth of meaning. These women are hunters, fisherwomen, range riders, ranchers, mustang rescuers, horse breeders, public land workers, growers, sled dog runners, nonprofit land conservationists, discoverers of a new species (Gunnison Sage Grouse), teachers of the land and much more.



Tina Butterfield, *Range Rider*

My artwork focuses on documenting, discovering, inspiring, and learning from these women of the

land. Past and present is layered into the artwork with ideas of ranching, farming, hunting, sustainability, water, geology, ancestry, history, and identity. Large scale mixed media paintings and drawings are visually inspired by women of the land of the Gunnison Valley. These present-day visuals of land and women create a space for a new narrative. I feel compelled to tell these women's stories visually.



Tina Butterfield, *High Altitude High Tunnel*

I was contacted by the local poetry writer Quincy Knight, who is excited to honor their lifestyle with the written word through this project. Quickly we realized this project would be best displayed in book form and are currently working to create the artwork and poetry. We interview and I photograph these women where they feel most connected to the land.



Tina Butterfield, *Daughters Brand*

In my studio space (usually only around 1-2 hours each week), I listen to the interviews while working loosely and quickly to create the paintings and drawings that visually tell their stories. Quincy works at the same time to verbally articulate and add deeper information through her poetry:

We reach out to touch the dirt, to dig.

It connects us back to the beginning.

We tell the stories of the now. (2021, Home section)

The time spent painting and drawing these women and the land is a chance to focus and dedicate my time and energy to these women and their stories.

I use collected natural materials such as soil, ash, and organic materials to create paint, value, and add texture to my artwork. This is a simple water-based paint making process I developed when I found the need for large quantities of paint and the want to use materials directly from location. I collect dirt, weeds, flowers, and other organic materials that are dried and crushed. I am also drawn to certain colors and use natural and synthetic pigment when needed. I use seaweed to thicken the water and pigment mixture. In this way, I am directly working from the earth.



Handmade Paint

In the end, my artwork merges history, every day, personal memoirs, the land, and local culture to create a visual biography of a place and people. Follow our progress or nominate a woman for the project at [womanoftheland.com](https://www.womanoftheland.com).

Reference

Butterfield T. & Quincy, K. (2021). *Woman of the land project*. <https://www.womanoftheland.com/> ●



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YOUTH ART MONTH

2023 CAEA Youth Art Month Flag Winners

by Heather Bertarelli
(she/her/hers)

Art Educator and Department Lead, Peak to Peak Charter School

Overall Winner (Flag is printed to take to the National Art Education Association.)



Huddy Becerra, 5th Grade, Renaissance Elementary Magnet
Teacher Staci Teague

High School Winners



First Place

Kaitlyn Wells, 11th Grade, Pine Creek High School
Teacher Tiffanie Davis



Runner-up

Sydney Cusack, Peak to Peak Charter
Teacher Heather Bertarelli

Middle School Winners



First Place
Sophia Cummins, 7th Grade, Century Middle School
Teacher Susan Greenberg



Runner-up
Aundrea Muchi and Ella Botas, 8th Grade, Aurora Frontier P-8
Teacher Thad McCauley

Elementary School Winners



First Place

Alita Brinner and Lyla Carroll, 4th Grade, St. Mary's Academy
Teacher Kelly Mansfield



Runner-up

Sova Huttenholley, North Fork Montessori at Crawford
Teacher Shannon Castle

Judges: Virginia Schick, Juliette, Michael Cellan, Sam Peck, Michael Dodson, Jenny Crawford. Judging was blind and none of the judges' students participated. ●



COLORADO ART EDUCATION ASSOCIATION'S ART EDUCATOR OF THE YEAR

Kelly Beach

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

Every year CAEA awards an Art Educator of the Year at the fall conference. This year's recipient was Kelly Beach. Congratulations, Kelly!

Kelly has been teaching for 18 years. Currently, Kelly teaches at Rodger Quist Middle School in Thornton, Colorado. Below are questions that I asked Kelly and his responses so that you can learn a bit about him. Be

sure to also read his article *Curiouser and Curiouser: Collaborative Journaling* on page 8 of this issue.

What do you remember about being an artist as a child?

As a child I never really viewed myself as an artist. I loved origami, building with Legos, and building things

with found objects but never thought of these activities as artistic. In my eyes, my friends and sister were always the artists and I often felt overshadowed by their skills. In middle school, I had the option of orchestra or art. Locked into a violin rental contract, my option was already chosen for me. It wasn't until high school that I started to view myself as an artist. Video production and sculpture classes allowed me to see art beyond drawing.

Can you describe a teacher who inspired you?

The first two teachers that inspired me the most were not actually teachers. They were my parents Russ and Jackie. Both of my parents showed me how to love life, not take myself too seriously, and to explore the world around me. They gave me the time and space to explore my interests. They pushed me to be all in and most importantly they showed me grace and love in every aspect of my life. My amazing and talented sister, Jamie Beach, continues to show me how hard work and dedication to her craft is the key to becoming a successful artist. My art teachers in high school showed me that art is not just drawing realistically by introducing me to digital arts, sculpture, and video production. The most influential and inspirational teachers came during my time at the University of Northern Colorado. Connie Stewart and Connie Bethards both showed me the power of relationship building and that being a teacher is far more than just our curriculum. In my second to last year at UNC, my mother passed away quickly and unexpectedly. I do not know if I would have graduated without the support of Connie and Connie. They showed me the power of conversation, flexibility, and understanding with my students. They showed me that open hours and providing a safe place for my students will mean more to them than any content. They helped me find faith in myself and I sincerely believe that I would not be the educator I am without their continued support and friendship.

How do you like to spend your time when you are not busy educating?

Outside of education, I love spending family time with my two daughters and my amazingly supportive wife Lisa. We spend our time together making art, riding bikes, playing board games, embracing our crazy, and supporting our daughters pursue their love for dance.



What was it like to co-found Colorado TAB, Inc.?

Co-founding Colorado TAB, Inc. has been a life changing event not only for me but for art educators around the globe. Cynthia Barnes and Dale Zalmstra set the wheels in motion and gave the organization a strong platform to work from. Jessi Ruby was key in getting our nonprofit status and deserves all the credit for our success. As our organization has grown, I've found myself in a shared leadership role with so many art educators that make huge impacts within their classrooms and through our annual Colorado TAB, Inc. conference held over Martin Luther King Jr. weekend. Dale and Cynthia saw a leader within me. It has always been my goal to bring teachers onboard to our team and help them see themselves as leaders.

What do you like about being the Co-President Elect for Teaching for Artistic Behavior, Inc.?

My adventure as the Co-President Elect for Teaching for Artistic Behavior, Inc. has just started. Over the next five years, I look forward to honoring the past success and roots of the Teaching for Artistic Behavior, Inc. and their guiding philosophy while helping grow the organization. So many of the past and current board members are role models, mentors, and friends. I hope that my leadership will help continue to grow their legacy as we move TAB, Inc. into the future. So many amazing things are happening around the globe in the TAB world. I want TAB, Inc. to be the place that connects, celebrates, and helps nurture these fantastic educators. ●

CDE ARTS UPDATE

Latest Happenings from the Colorado Department of Education

by Dr. Donna Goodwin
(she/her/hers)

Visual Art Content Specialist, Colorado Department of Education

In June of 2023 we all got a new Commissioner of Education, Susana Córdova. Ms. Córdova grew up in Denver, attended Denver Public Schools and served in many different educational roles in DPS, including teacher, principal, chief academic officer and superintendent. Most recently she was superintendent in residence for the educational nonprofit Transcend. She also served as deputy superintendent for Dallas Independent School District for more than a year after leaving DPS in November 2020. In her first all-CDE staff meeting, Ms. Córdova described her leadership style as being tough on the issues but soft on people. That has stayed with me and is something I think about often in my work.

In the world of Standards and Instructional Support, the newly adopted 2022 Arts Standards can be found at <https://www.cde.state.co.us/coarts/statestandards> where you can compare changes from the 2018 versions. The biggest changes were in re-naming the Middle School standards Middle School 1, 2, and 3 rather than 6th, 7th, and 8th grade as well as adding more studio care concepts in the Elementary standards. Currently the Online Searchable format is only the 2018 version of the standards but will soon feature a way to search for both the 2022 and 2018 versions. When the 2022 standards go into full implementation in August of 2024, the 2018 version of the standards will be removed from the website.

Have you ever wanted to explain the Art Standards to your community in their most fundamental way? Then you might be interested in the Family and Community Guides. These are one page descriptions of each of the

standards grades PreK through High School. They can be found at this link: <https://www.cde.state.co.us/standardsandinstruction/guidestostandards>

CDE is partnering with Think 360 Arts for two professional development opportunities this spring that focus on trauma-informed and culturally-sustaining arts education. Saturday, February 24th will be held at Metropolitan State University in Denver. A different session will be held Saturday, April 13th at the Greeley campus of the University of Northern Colorado. You will be able to gain continuing education credit for relicensure at both events.

This summer Think 360 Arts will collaborate with the University of Northern Colorado to bring you the 30th Annual Institute for Creative Teaching. This 3-day learning opportunity will focus on harnessing the power of storytelling and world-building in teaching to create captivating educational experiences. Keynote speakers will be Virgil Ortiz and Kristina Maldonado Bad Hand and there will be an interactive experience with Meow Wolf along with other exciting speakers and workshops. This will be held on the UNC Greeley Campus June 11, 12, and 13, 2024. There will be an option for Graduate Credit from UNC or continuing education credit for relicensure from CDE. For these opportunities and more please go to our CDE Arts e-Update page here: <https://www.cde.state.co.us/coarts/artseupdates> or the Think 360 Arts website here: <https://think360arts.org/>

And as always, please reach out with any Visual Arts Teaching and Learning questions at Goodwin_d@cde.state.co.us, I am here to support you. ●

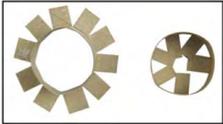
Attached to Bontecou

Lesson Plan for Grades 3-12



Build an understanding of attachment techniques while emulating the sculptural work of Lee Bontecou.

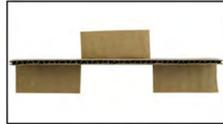
ATTACHMENT TECHNIQUES



Flange



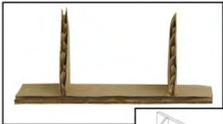
L Brace



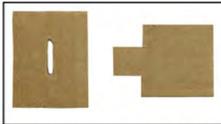
Tab



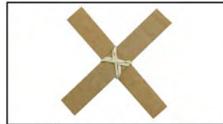
Notch Insert



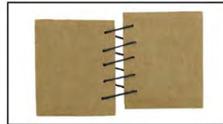
Gusset



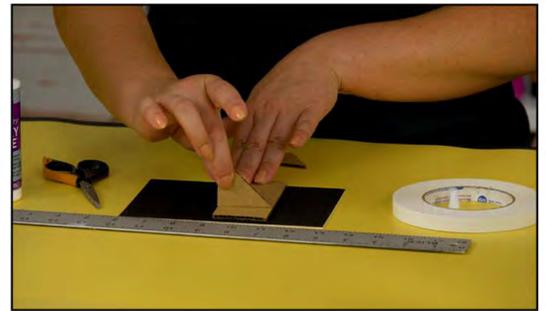
Tab Insert



Lash/Wrap



Sew



Scan the QR code to access the instructional video, attachment techniques poster, materials list, and full lesson plan PDF.



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DONORS CHOOSE

CALL FOR SUBMISSIONS TO COLLAGE JOURNAL



Hi Artist-Teachers,

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

Submissions are due:

August 1, 2024 for the Fall issue

November 1, 2024 for the Winter issue

January 1, 2025 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?

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

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

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

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.

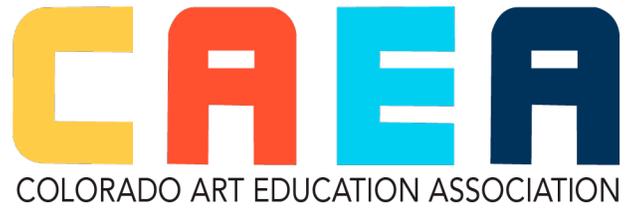
Please secure permissions from artists and/or students before submitting photographs of them and their work. Ideal images are at least 4 x 6" at 300 ppi (pixels per inch). For an image to be considered for our cover, submit an image that is at least 9 x 12" at 300 ppi.

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Equity, Diversity and Inclusion	Joseph Graves	(he/him/his)	joseph_graves@dpsk12.net



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