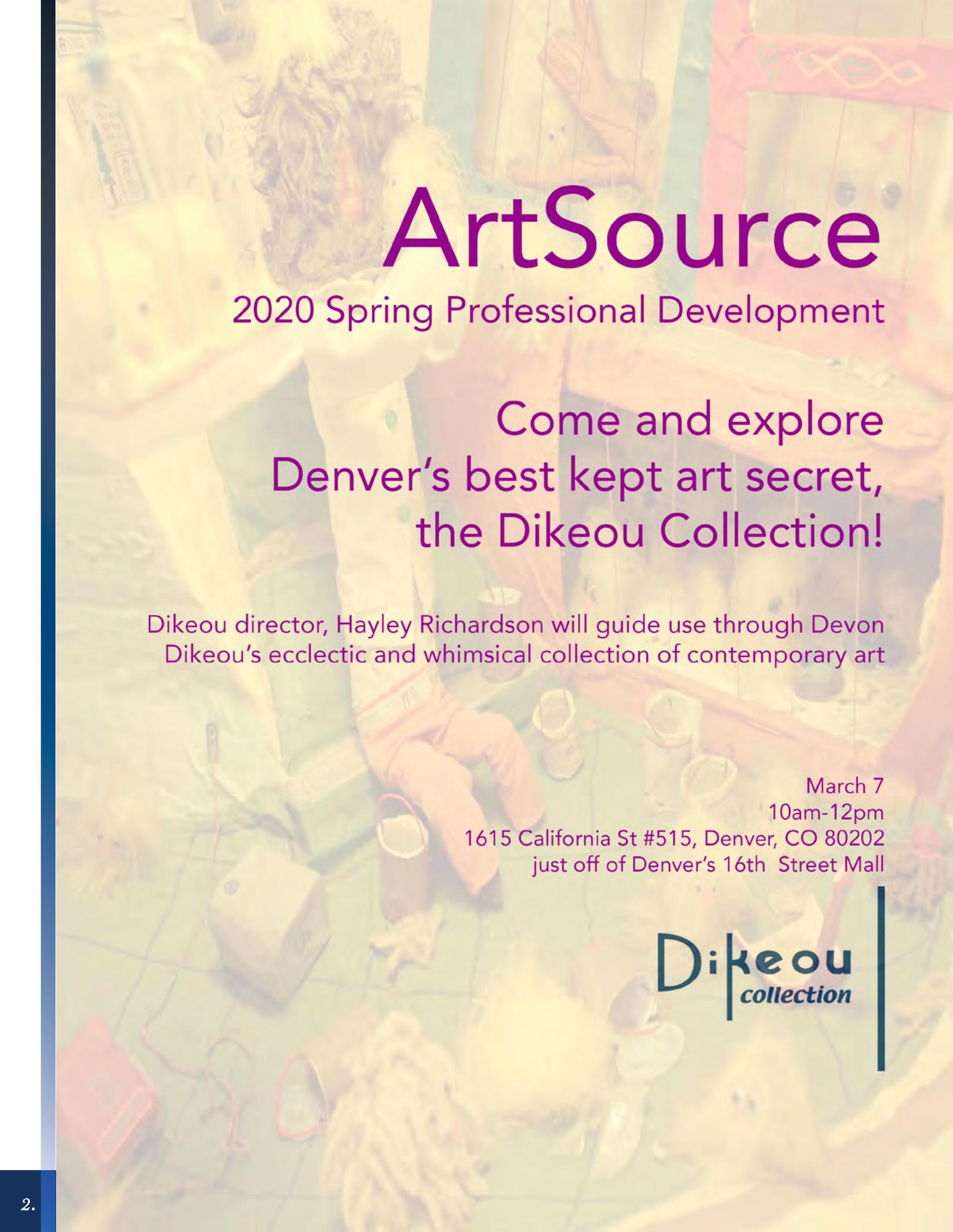




Collage

A MAGAZINE FOR COLORADO'S ART EDUCATORS

WINTER 2020



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Dikeou
collection

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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 alexaoverby@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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President's Message

Reflections on Art from the HeART, 2019
CAEA Fall Conference
by D.J. Osmack
Art Educator, North High School, DPS



During the Colorado Art Education Association's (CAEA) 2019 Fall Conference: Art from the HeART, 490+ artists and art educators were able to participate in over 125 workshops, hear from amazing keynote speakers, and engage in rich conversations with peers.

Art from the HeART came from the idea of an artistic journey that facilitates the creation of new habits and experiences that become a driving force for our work with students.

My goal as president of CAEA is to charge our participants to think about how we connect to art, what purpose art plays in our lives, and how we use art to serve our students.

It is my hope that our time together provided opportunities to reboot our thinking and recharge our batteries so that we could get back to our roots of playing, experimenting, and exploring with techniques new and old. I hope that we found ways to remind ourselves of the joy of making art and how it feels to be a student.

When we encounter personal and professional challenges, we rely on our interests, aspirations, and passion to continue doing what we love. It is my hope that Art from the HeART reignited that fire in us to create artistic experiences for ALL

students. I hope that you found time to allow your passion to take over and your power as an artist and educator to become visual. I hope that you were able to celebrate moments of greatness.

As we gathered for an amazing time together, I hope that you formed a deeper connection to your own personal relevance in your work with students and your art; that you set goals personally and professionally to grow as an artist and an educator; and that you enjoyed engaging in moments of greatness with your peers that will enhance the artistic experiences for ALL of our students.

As we all know, our conference has become a long-standing tradition for many of our Colorado art educators and is designed so that we as artists and educators can embrace the great tradition of sharing our passion and creativity; rebuild our confidence as educators and artists; and refresh our minds and celebrate our creativity.

With the growing number of conference participants, we are looking at ways to adapt our conference to help accommodate the needs of all of our guests. With a growing conference, we are in need of your support during the planning process for our 2020 conference. If you would like to be involved, please email me at caepresident@gmail.com. ●

2020 CAEA MIDWINTER Art Conference

Saturday, February 29, 2020
8:00am-3:00pm

Arapahoe Community College
2400 W. Alamo St. Littleton
Art & Design Center (AD)
(303)797-5958

Questions! Contact Lisa Adams
Lisa Adams- 303.956.5365 call w/ questions
ladams7@cherrycreekschools.org

Letter from the Editor

Digital Blackface: Visual Culture is Part of Art Education

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



In the not so innocent 1960s, my kindergarten classmate stepped onto our school bus on Halloween dressed as an "Indian Princess." I envied her buckskin skirt and beads and, suddenly, my own Donald Duck costume seemed very uncool. Appropriating marginalized cultures back then was child's play, as common as personifying a duck.

By third grade I decided to make my own Halloween costume as Aunt Jemima, the racist mascot for a brand of pancake batter. In my 1960s Anglo culture, we were fast asleep in our privilege. A white kid wearing blackface didn't raise an eyebrow. I didn't paint my skin, but I did wear a bandana on my head, tied a pillow around my waist, and wielded a spatula. A decade later, artist Betye Saar critiqued this cultural icon with her sculpture *The Liberation of Aunt Jemima*. But I didn't know about that until college.

As I proudly wore my Aunt Jemima costume, I was an oblivious child, sleepwalking in a dream built by adults over centuries that were structurally racist. Poet and activist James Baldwin connected this kind of sleep to the American dream and he urged all Americans to wake from that dream. Had the

adults in my world heard Baldwin's call? I don't know.

Through the late 1970s, I started to emerge from that dream. Today, as my culture and I get older, I see a pattern. We wake. We fall back to sleep. We wake again. And so on. Being woke is not a one-time altar call. It is the daily work to carefully examine our actions. There are always more ways to fall back to sleep and more ways to wake up. For instance, I've been thinking about the concept of [digital blackface](#).

Cultural critic Lauren Michelle Jackson describes digital blackface as "*the act of inhabiting a black persona, employing digital technology to co-opt a perceived cache or black cool.*" For instance, as a white woman, feeling angry, I've sent a GIF of a woman of color rolling her eyes because she can express it so much better than I can. Cultural theorist Sianne Ngai calls this animatedness, where privileged people use marginalized groups, portrayed as overly emotional, like puppets. Journalist Amanda Hess puts it more bluntly, "*On the internet, white people outsource their emotional labor to black people.*" Picasso did an analogue

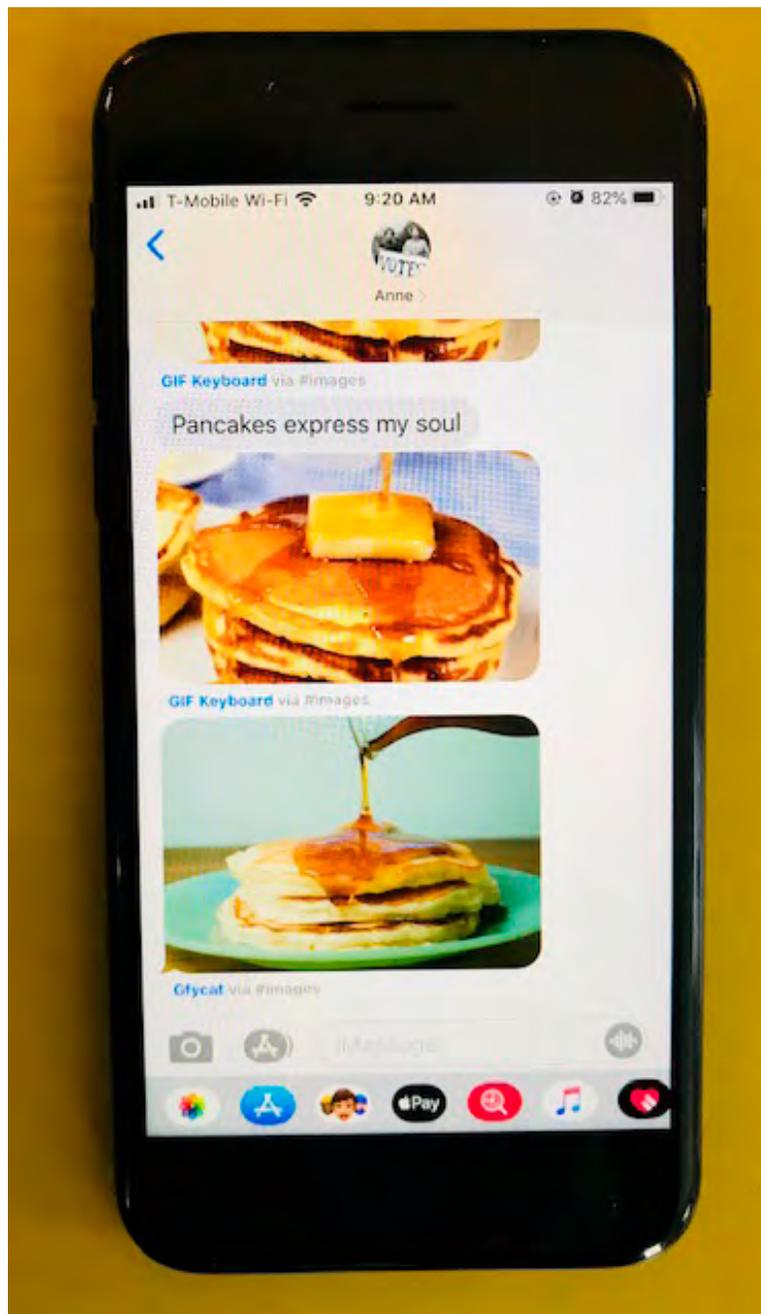
version of this when he appropriated African masks to express his own emotions. White people do this now when they digitally emote through a smiling Eddie Murphy.

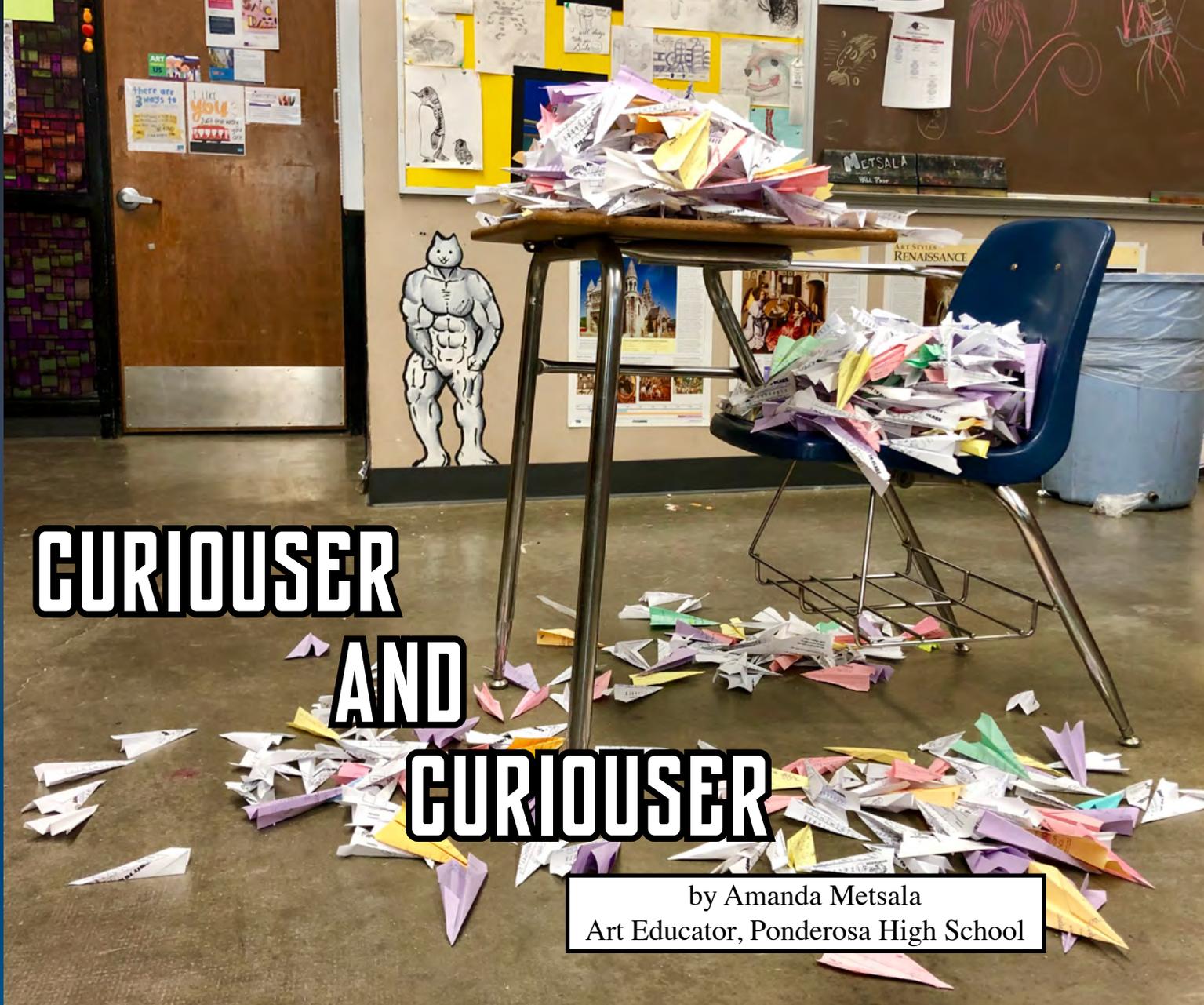
Does this mean that, as a white person, I can only send memes of white people? Lauren Michelle Jackson says no. Binary thinking is not the answer. Instead, she urges us all just to be aware...to be woke....and to take more care selecting the images we are using to represent ourselves. I am going to

think twice before I send that GIF. Yea. It will take a little more time and it might cramp my style, but the work of being woke is just that: work.

Reference

A Hess, S. O'Neill (2017, November 27) *The White Internet's Love Affair with Digital Blackface* New York Times, Retrieved from <https://www.nytimes.com/video/arts/100000005615988/the-white-internets-love-affair-with-digital-blackface.html>





CURIOUSER AND CURIOUSER

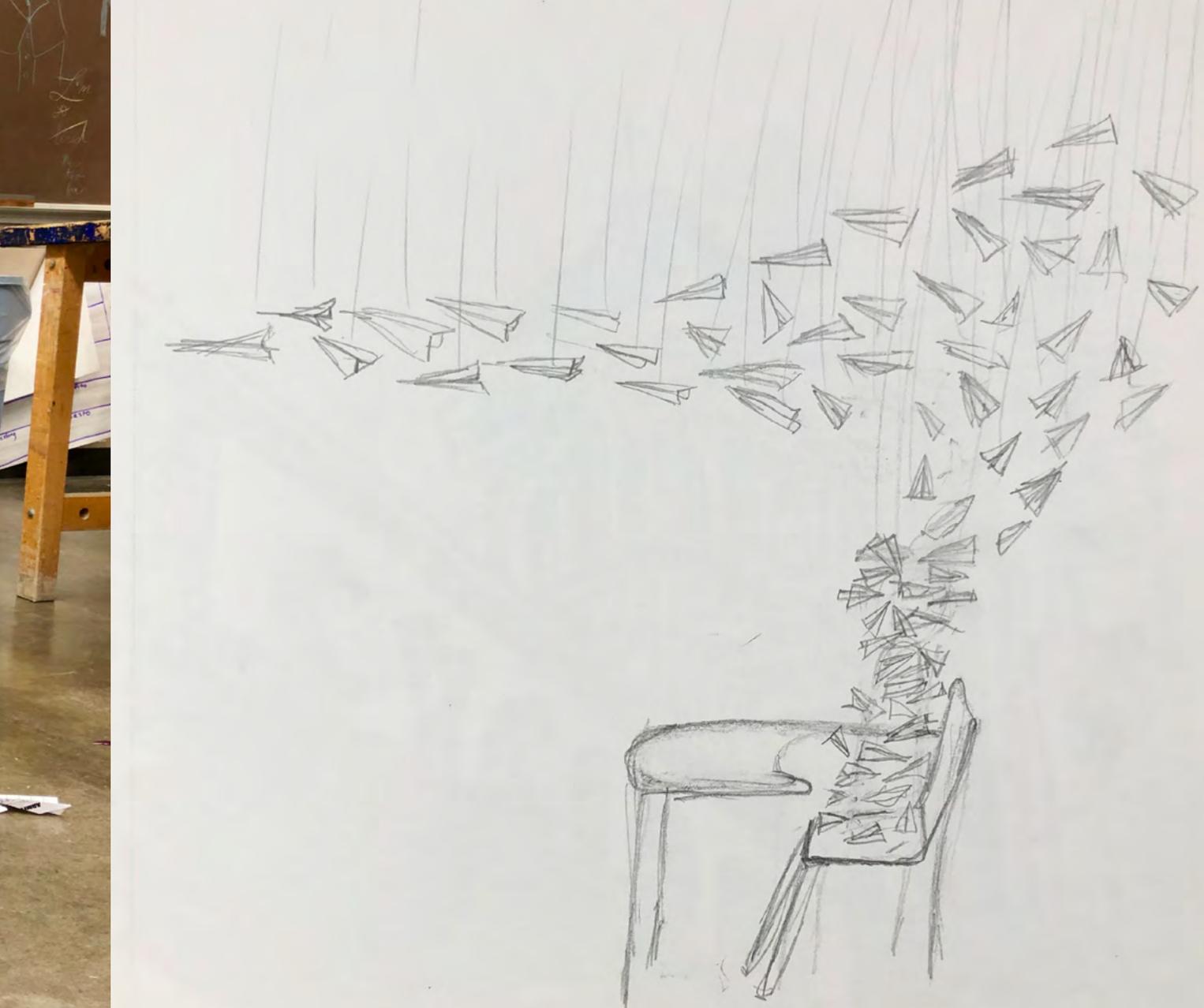
by Amanda Metsala
Art Educator, Ponderosa High School

As I worked with high schoolers the past couple of years, I started to become aware of how often students were being pulled out of my art class. Although the reasons were varied and many were understandable, it started to feel like they reflected a perception of art and art education rather than being just coincidences. This made me curious. So, treating it like any idea waiting to be explored, I decided to investigate.

During the 2018-19 school year, I started an experiment: I started to collect passes that removed students from my room for different reasons. From August 28, 2018 to April 20, 2019, I collected these passes. They were from other teachers stating that a student was making up a test or project; counselors

scheduling meetings for credit checks and schedule changes; personalized learning for group discussion or pull-out sessions; parents pulling students for different reasons; and many more. I remember a few times my principal making comments to the staff about how every class is as important as the next, which was not really how I was feeling.

After awhile, the sheer number of these passes was consuming part of my classroom, and this wasn't even all the passes. As people began to notice that I was collecting passes, students started not having a pass to return to me. Also, passes were not collected when there was a substitute teacher in my classroom.



Thinking of the passes as students flying out of the art room, I began to fold the passes into paper airplanes. This then became the idea for an installation piece entitled “It’s Just Art....” The artwork would consist of an empty school desk and **842** hall passes folded into paper airplanes. The artwork is a comment on the lack of importance that the school system and people put on art and art education. The empty desk represents the absence of students from the art classroom while the passes are the things prioritized over art education.

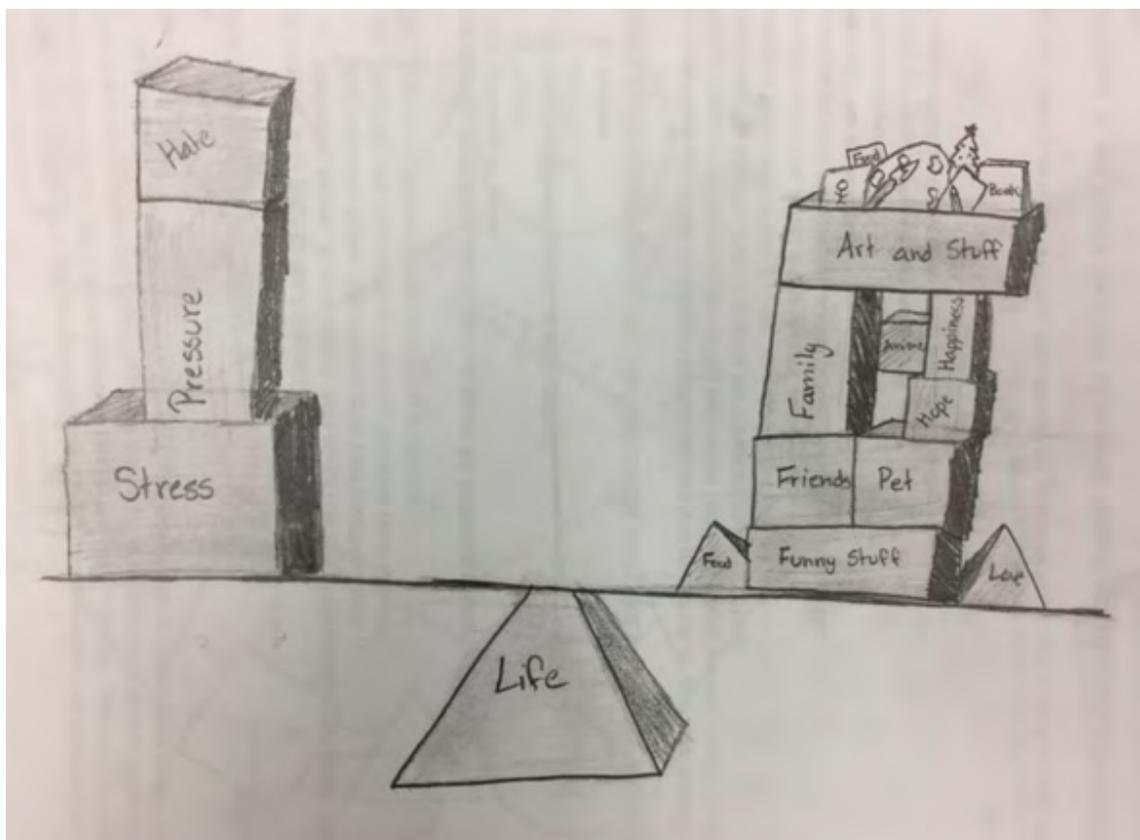
In the 2019-20 school year, we had a school and schedule change so that we now have study hall for all students. I was curious if this would change things. Maybe now students would be pulled out

during this built-in time rather than during art class? I started collecting passes again. I started collecting passes on August 16, 2019. As of October 25, 2019, I have collected a total of **114** passes. I will continue to collect passes this year to compare the difference from the previous year.

I wonder if this situation is similar to or different from what is happening in other schools, other districts, and other states. How can we show that it’s not *just* art? ●

BALANCING ACT

by Melissa Russell, Art Educator
Del Sol Academy of the Performing Arts
Las Vegas, Nevada
russema1@nv.ccsd.net



Artwork by student, Cindy, age 12

Balance, is it even possible? After years of striving, stressing, and losing my “balance,” I’m beginning to wonder. Teaching requires extra hours, efficient focus, and high energy engagement. Mix in family, friends, and making our own art, there never seems to be enough time. In addition, we’re supposed to eat healthy, get enough sleep, and exercise three times a week. If that isn’t enough, many people, such as myself, have a medical condition that causes problems if we don’t take care of our bodies and reduce stress.

This year I started at a new school and was determined to finally get all my ducks in a row. I figured out a schedule for yoga class, cooking and freezing meals, spending quality time with my daughter, having girl time with my bestie, and calling my mom. Things went really well at first and I actually felt calm, confident, and...well... *happy*.

Yet, as we all know, nothing can stay the same. Between some extra work here, extra meetings

there, skipping a yoga class to finish grades, and my medical condition flaring up, I fell behind. My laundry never got folded, my classroom became a mess, I had overdue medical appointments, and I never had any time to myself. As things shifted off balance, I was awash in feelings of shame and anxiety. I wondered what was wrong with me and felt resentful of all my obligations.

Yet over time, it occurred to me that I've been chasing a mirage I'll never reach. Of course it's important to teach well and take care of my health, but it will never balance out perfectly. So, what if I can only follow my schedule 60% of the time? It's still a passing grade as my students would say. Imbalance is a fact of life, not a problem to solve. There's nothing wrong with me, I just have to be okay where I'm at, balanced or not.

As I write these thoughts, I have a childhood memory of sailing with my dad in a small sunfish

boat. He taught me how to feel the wind, read the waves, and react accordingly. Sometimes we would get stuck in a dead zone with no wind, or be thrown off course by a powerful gale. Other boats would get in the way, equipment would break, and fingers would cramp. But when we hit a sweet spot and caught the wind just right, it was pure joy. It never seemed to last for long, but we kept chasing it down without anxiety or worry. I enjoyed all aspects of the experience, even the time my brother and I tipped the boat.

Can I learn to do that with life? Can I learn to keep returning to the "boat" and enjoy the quest for a balance that will never last? I think I can, at least for 60% of the time...and that's still passing. ●



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ARTIST ON MY MIND

by Wendi Oster
Art Educator, Platte Valley Middle School



Shantell Martin makes large-scale drawings that transform a space as she reflects on her artistic journey. Through her expressive use of line and movement, she creates interconnected visual dialogues that echo the affirmation of self. Her process evolved in Japan through digital interaction of line with live music and transitioned in New York where she responded to her available surroundings. Her expression has grown to include collaboration with brands, making her impact and audience even larger.

I recently heard her present her artistic journey at the University of Northern Colorado. Through time and story, she documented the evolution of her style, voice, and process. Enthusiastic passion, inquiry, and trust drive her process, as she embraces questions and thoughts of identity: *Who Are You? You Are You! Are You You?*

At the event, Martin began with a question to the audience: *Who Are You?* She challenged us to think past the roles we play (teacher, coach, artist, sibling, etc.) and to focus on our core identity as a person (character, beliefs, purpose). The answer is obtainable when we simply peel away the duties, obligations, etc. Then, we begin to accept the essence of who we are. The first letter of each of the words in *Who Are You?* spells WAY and Martin emphasized that finding and declaring self is a continual journey. Along the way, we actively reflect on how past experiences bring each of us to our current self.

The next thought, *You Are You*, is generated through awareness that we have something to offer, a specific artistic style that is intimately embedded

in our intuition. The first letter of each of the words in *You Are You* spells YAY, which is a celebration of the alignment of self and reality when we are in sync with our identity and opportunities.

Lastly, *Are You You?* offers us an evaluative audit on the current experiences and efforts that influence our identity. Are we surrounded by positive influences? Are we supporting our success through self-care? Are we saying yes to the opportunities that reflect our identity? Are we saying no to opportunities that do not correlate to our sense of self? Are we learning about diverse fields to strengthen our environment and artistic expression?

The highlight of the night was having my middle school students witness firsthand Shantell Martin as an active artist pursuing her dreams while making her reality reflect her identity. She sent positive messages about being in charge of one's own choices and experiences, reminding us that we are the ones who get to decide our profession, our influences, our path. No one else should get to choose for us.

Another positive message was the importance of being someone who does not have to blend in with the appearance, mentality, or style of our peers. There is a reason we are different, and it is important to allow ourselves this privilege. Seeing the world through a different lens fosters our perspective and contribution. This is a pertinent message for all students and it empowered my students who attended the artist talk. ●



Rosemary Reinhart
Elisabeth Reinhart
www.editorialpathways.com



YOU GOTTA SEE THIS

by Sarah Shay
Artist/Art Educator

How can art educators stay connected to the heart of the artistic process? Many of us work in isolation – whether it is due to being the only art teacher in the building or dealing with obstacles of time and schedules. Staying embedded in the arts, and not just education, can be daunting.

Listening to podcasts can be a simple and effective way to stay connected and rooted in the artist process. Many podcasts, such as Antrese Wood's *Savvy Painter* (savvypainter.com), focus on interviewing professional artists about when they began to consider themselves as artists, what steps they have taken to develop their practice, what their regular routines are, and what inspires them to continue developing their work. Podcasts such as these are similar to attending an artist talk, without the limitations of geography or time.

One can easily find podcasts that are relevant to a classroom project. These podcasts offer unique approaches to the same or similar theme or they can deepen our understanding of a broader or more universal topic.

In my most recent middle school classroom, we played podcasts as we sketched to dig into our initial essential questions of the project. The act of listening combined with the need to generate our own visual references is an essential skill that enables us to retain information as well as build new connections.

Try these tips for podcasts in your studio or in the classroom:

- 1. Create a listening routine for yourself first:** Find a regular time to incorporate podcasts into your life. In my home studio, I find a simple still life to draw for the hour duration of a podcast. In my classroom, I often find time at the end of the day to listen as I do a final cleanup of the classroom.
- 2. Prepare visual references:** At home, I keep my sketchbook handy and pause the podcast to jot down key phrases or moments that stand out to me as I sketch. For my students, I hand out copies of artists' key biographical information, images of their work, and key phrases that the students can collage into their sketchbooks in a way that is meaningful to them.
- 3. Build a library of strong models:** Maintaining a sketchbook is similar to but also very different from traditional note-taking. Given the focus on note-taking in many schools, showing students a range of strong sketchbook possibilities allows students to begin experimenting with and developing their own process.

What do you listen to in your studios and classrooms? We'd love to hear! Send me an email (sarahrshay@gmail.com) with the podcasts you are loving right now and how you use them in your practice, and we'll compile a list for a future edition of CAEA's *Collage* magazine. ●

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SKUTT

A Project Slice

IDENTITY AND BODY PROJECT

by Marin Abell, Studio Foundations 3D
Assistant Professor, Sculpture, MSU of Denver

In this module, students explore the playful body as a jumping-off point from which to make art. Students will investigate game playing, fashion, theater, and dance as they relate to three-dimensional (3D) art and design. A broad range of materials will be explored.

Project

This project involves making objects that are to be integrated into a performance. The project is in three parts and explores identity and the way we relate to work. In the first two parts, students make both a hat that can be worn and a hammer (or a tool that can be used as a hammer). In the third part, students perform with their objects in class, collectively, at the same time. I bring some logs and a bucketful of nails of various sizes. Together the students and I create a rhythmic acoustic element and, in the end, some abstract totems for display, with various nails driven in at various lengths depending on the inherent capability of the tool.

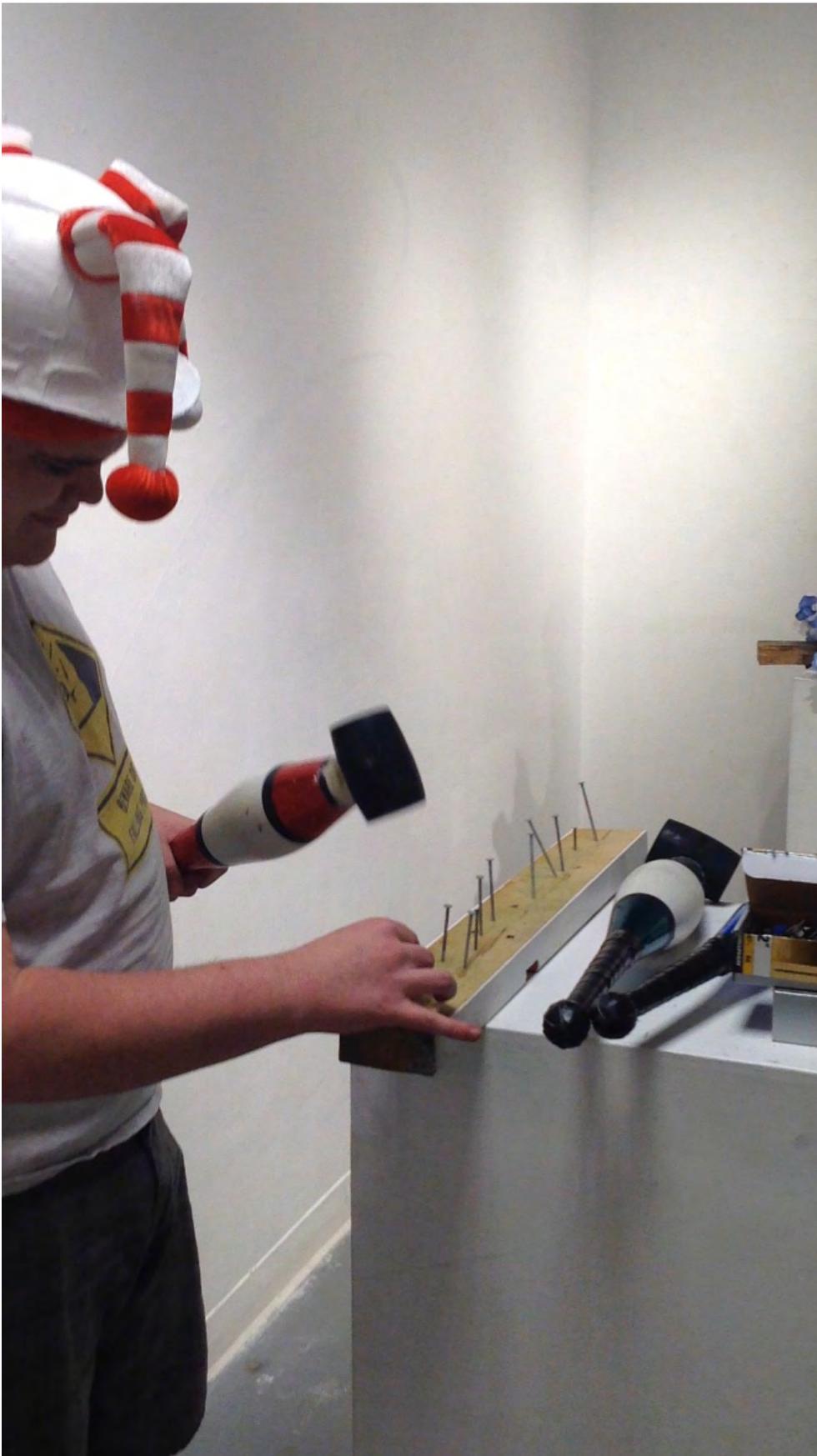
Questions to Ask

As an artist performing work, how do you relate to what you wear and the tools that you use? Work or not, art should be in the world of metaphor.

How do the materials you choose to build your *hammer-like-tool* function? Is your hammer robust in its functionality, made out of metal and wood, and capable of driving large nails? Perhaps your hammer can only drive the tiniest nails, and thus what metaphor might it connote? Perhaps it's made out of fibers from a La-Z-Boy armchair and alludes to apathy. Perhaps it's made with material from a recycling bin and alludes to taking small steps towards making the environment more sustainable.

Can you make a hat that can stay on your head while you look down and hammer? How do your two objects (hammer and hat) relate — in their materials, in their symbolism? Perhaps if you work for a baseball team, your hat would be *baseball-hat-ish* and your hammer would be *baseball bat-ish*; perhaps if you work as a custodian, your hat would be *French-made bonnet-ish* and your hammer a hybrid *broom-hammer*.

How can the act of hammering become a performance? How can the hammer relate to the identity connoted by your hat? How can this project go beyond just sculpting a 3D object and towards sculpting a scenario? How can you create a narrative through the construction of your objects?



Hammering Hat Project: Examples of student art above and on the next two pages

Themes and Strategies

Assemblage
Model Making
Multiples/Modules
Risk/Play/Failure
Metaphors and Symbols
Irony and Parody

Materials

Materials will vary from student to student. They may include: Found objects, mixed-media, wire/metal, plaster cloth, and fiber/textiles.

Research: Art and Design

Nick Cave
My Barbarian
Jeanine Woollard
John Bock
Abraham Ferraro
Joseph Beuys
Rebecca Horn
Orlan
Yoko Ono
Janine Antoni
Guillermo Gómez-Peña
Kiki Smith
Michael Ray
Charles
Ari Tabei
Vito Acconci
Chris Burden
Duane McDiarmid
Joan Jonas
Carolee Schneeman
Micol Hebron



Historical Connections

Nail fetish/Power figures (Nkisi in Central Africa)

Learning Outcomes

Knowledge: To identify forms and aesthetic purposes with attention to areas such as design, color, and movement.

Comprehension: To describe basic 3D Foundations principles with an emphasis on functionality.

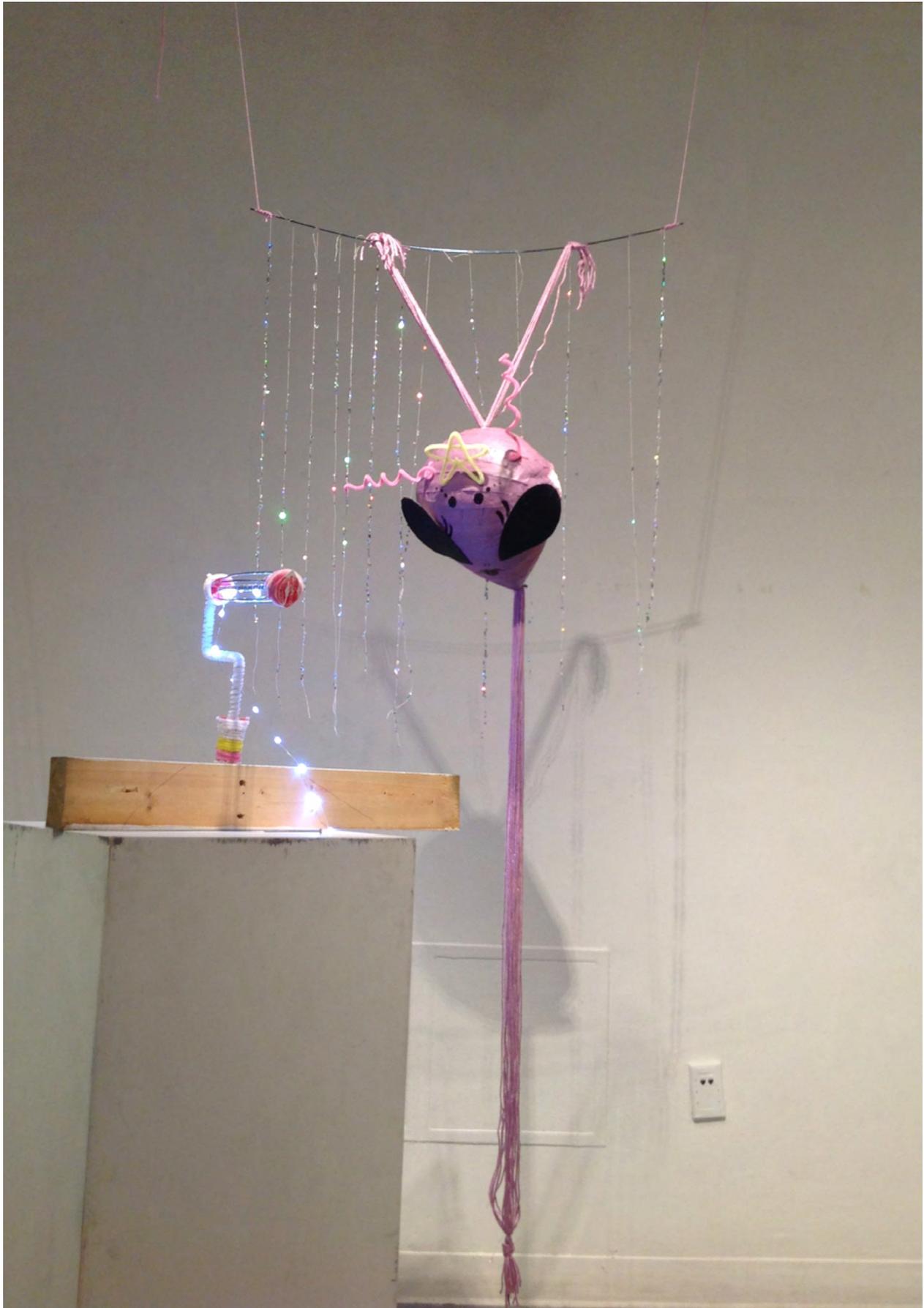
Application: To use a variety of 3D materials, techniques, processes, and concepts to make sculptural objects and a performance. To learn

proper application and safety procedures of hand tools and maintain cleanliness and order of work space.

Analysis: To compare sculptures using a possible range of techniques and concepts and the possibilities and limitations of various materials.

Synthesis: To create and present performative sculpture using manipulative methods of construction.

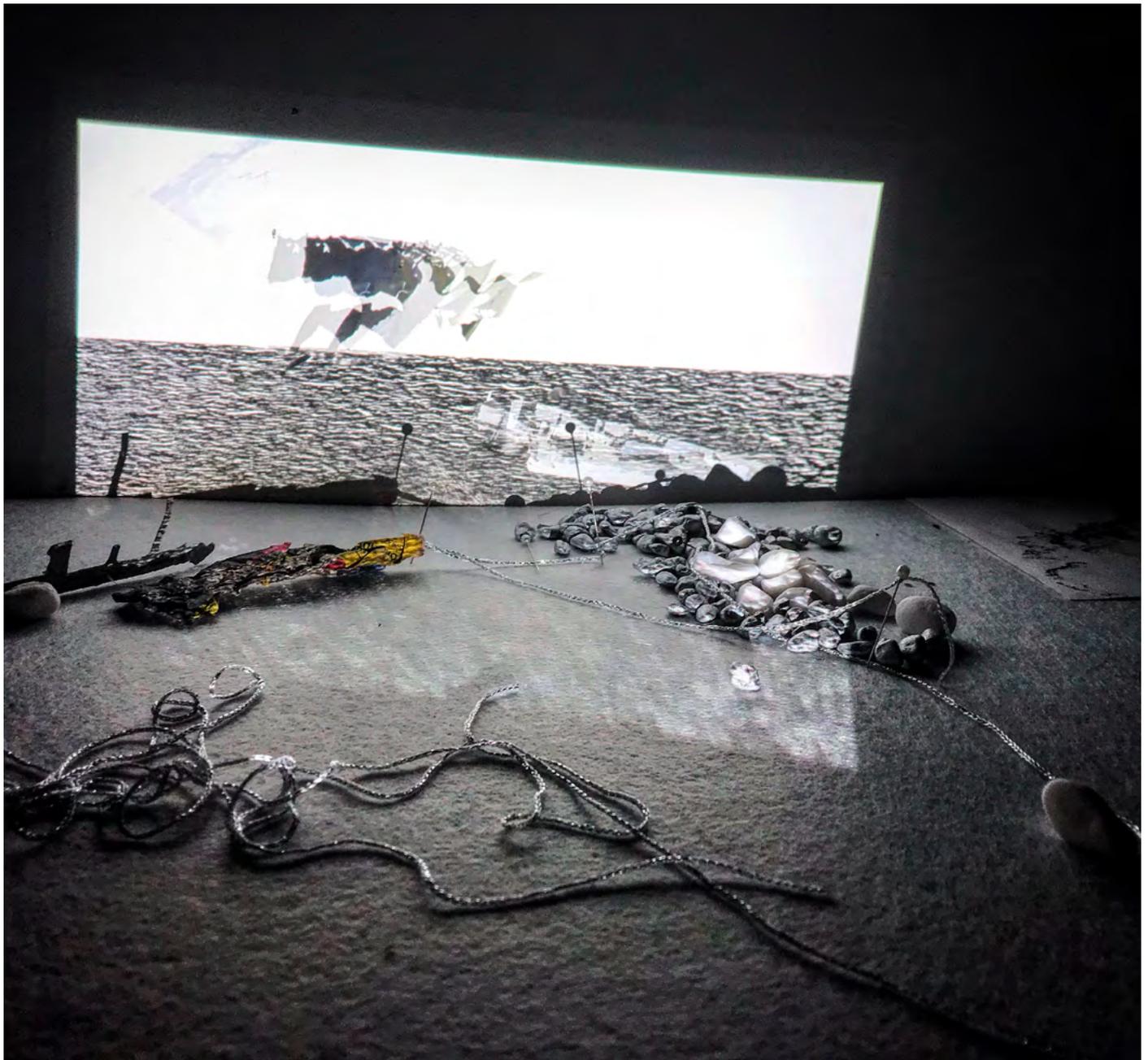
Evaluation: To critique one's own work and the work of others.





IDEATION WORKOUT

by Natascha Seideneck
Assistant Professor, Photography, MSU of Denver
nataschaseideneck.com



From the age of five to fifteen, I attended an alternative boarding school in England called Summerhill School. Because lessons were optional, I spent most of my time in the art room. In my fifty years of life, I have not found that kind of creative freedom again — until this past summer when I attended a month-long artist residency in Lisbon, Portugal.

I had visited Lisbon the previous summer for three days and fallen in love with its vibrant and surreal energy. When I returned home, I experienced vivid dreams about Lisbon, so I decided to apply to my first

art residency at Hangar, which is located in Graca, a working-class neighborhood with spectacular views of the city. There, I lived in a tight-knit community with six international artists. The programming included mentorship with a curator, who guided us toward an exhibition and artist talk, as well as field trips to galleries and cultural institutions. There were plenty of fun extracurricular activities and bountiful conversations about art making.

The first week I put myself on a "photo diet," a process I started that was inspired by the fact that inherently Portugal is an excessively photographed



place. (There are signs in a school playground not to photograph the children during recess.) My intention was to observe and not necessarily “take.”

So instead of photographing incessantly, I assigned myself daily prompts inspired by the writings of [Teju Cole](#). For example:

1. “A good place to understand the present and ask questions about the future is on the ground traveling as slowly as possible.”
2. Writing on the wall.
3. Relief of having to be original.
4. Traces: A mark, object or other indication of the existence or passing of something.

Prompt number four was the one that resonated. In response, I started experimenting with “frottages,” which are rubbings made with graphite and paper. My subject matter was the idea of trace in relationship to cobblestones and pavement shale. During this process, I became fascinated with Feira de Lardra, which translates as “The Market of

Thieves” and is the oldest flea market in Europe. The vendors sell everything from vintage postcards, doorknobs, fossils, old keys, religious relics, electronics, china, magazines, antiques, and other people’s family photographs.

Capturing images of the people and their wares felt voyeuristic, so instead I decided to go to the site of the market the day after to collect objects left behind. The objects interested me in terms of what is desired, rejected, or forgotten. Could they function as visual artifacts depicting a trace of place? Using these objects and inspired by the environment, I built and documented layered miniature fabricated scenes to represent anthropological landscapes.

I wondered before I left for Lisbon if, with time on my hands and no distractions, I would actually be productive? Five months later, I am still unpacking the ideas and processes conceived there. The vivid dreams continue.... ●

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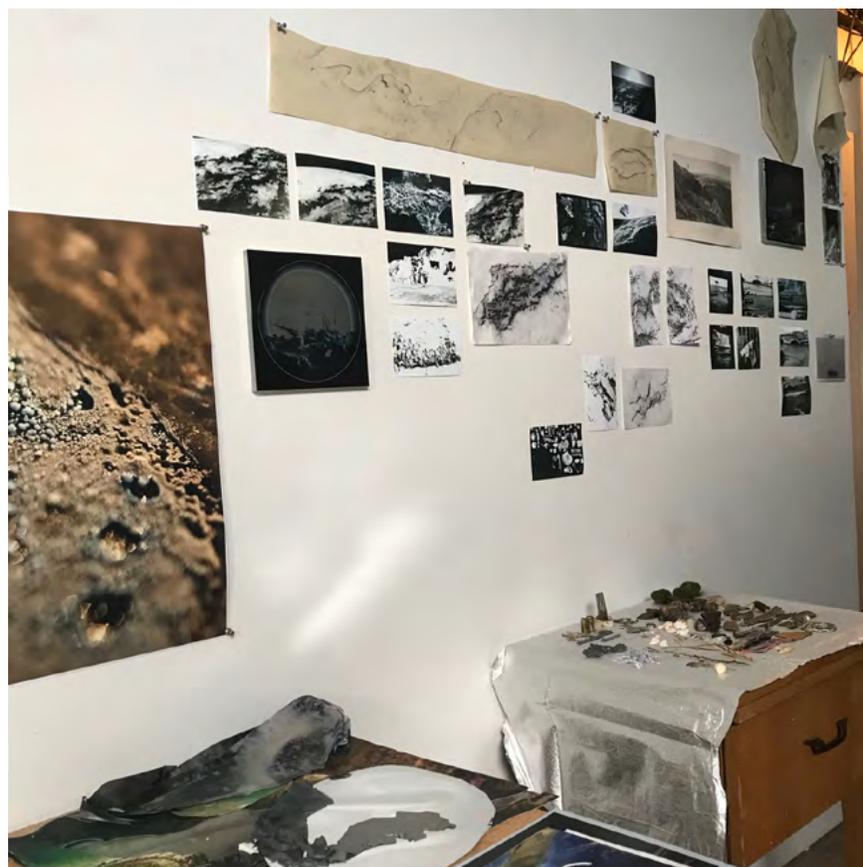
Tech Support

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THE PHYSICAL UNIVERSE

Natascha Seideneck's Studio

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

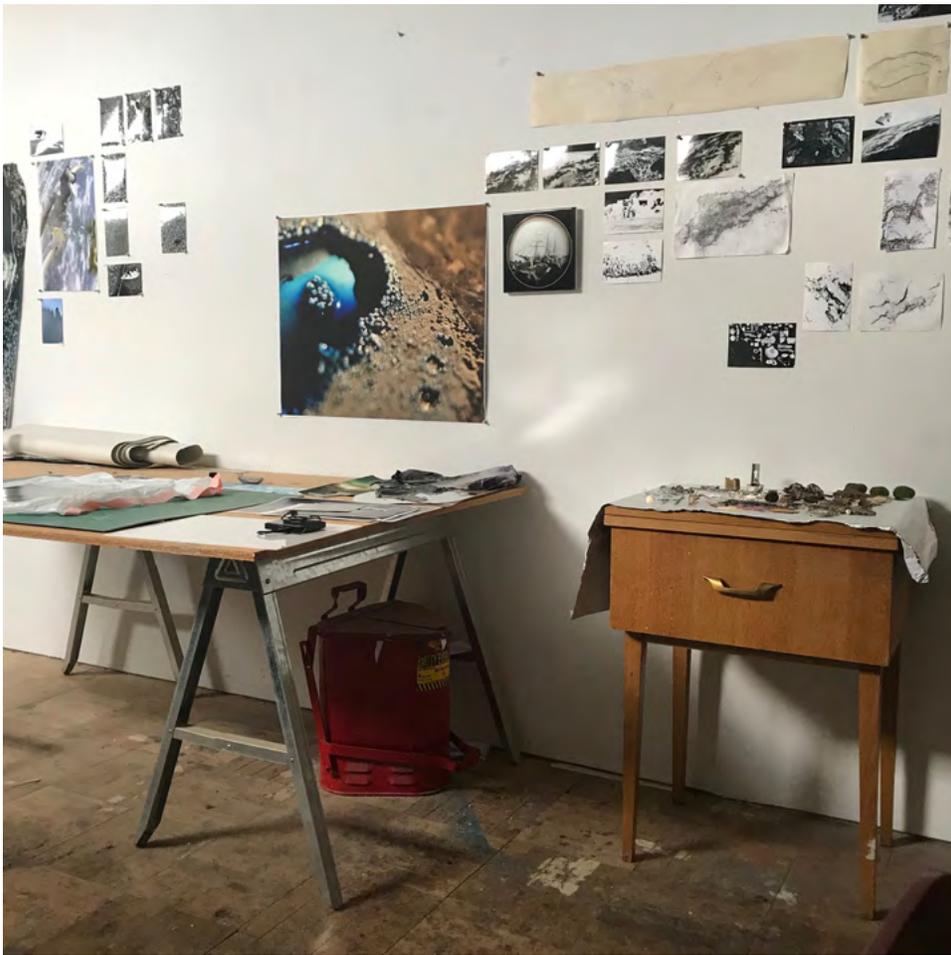
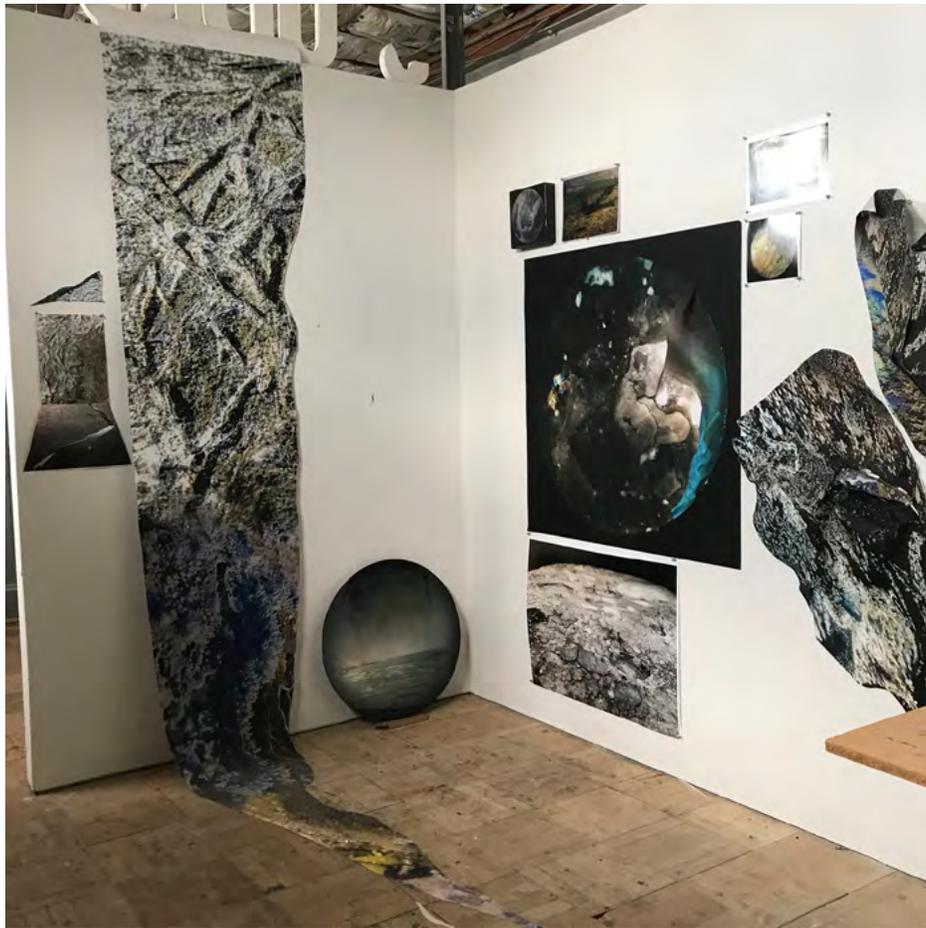


Editor's Note: *Before "maker-spaces" were a thing, artist-teachers had been using their classrooms and studios to generate wonderful ideas. Here is a glimpse of artist-teacher Natascha Seideneck's Denver studio.*

Also, be sure to check out her article "Ideation Workout" in this issue. It describes how she generated

ideas at an artist residency in Lisbon, Portugal last summer.

For more information about her and her artwork, visit her website: nataschaseideneck.com





Jamie Fortunato, Unplugged



Axel Livingston, Hunter becomes the Hunted



Parker Amburn, Contemporary Rape Culture



McKenna Maloney, Light



Naomi Sherman, Sunbeam Dress

The Scholastic Art Awards of Colorado

Exhibition of Student Work: February 22 – March 28 (Noon), 2020



AWARDS CEREMONY: March 14, 2020

The History Colorado Center
1200 Broadway Denver, CO 80203

Ceremonies will be divided by schools, not awards.



AWARDS CEREMONIES:

10:00am – 11:15am
11:30am – 12:45pm
1:15pm – 2:30pm
2:45pm – 4:00pm

Pine Creek High School to Warren Tech
Greeley High School to Peak to Peak
Denver School of the Arts to Grandview High School
Abe Lincoln High School to Denver Academy



MAIN EXHIBIT:

February 22 – March 28 (Noon)
The History Colorado Center
1200 Broadway Denver, CO 80203
Tours: historycolorado.org/field-trip-request-form

PHOTOGRAPHY:

February 24 – March 28 (Noon)
Chancery Art Space, Mon–Fri 10–6pm
1120 Lincoln Street, Denver, 80203
By Appt. on Sat/Sun, Tours 303-513-6150

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2510 E Colfax Ave, Denver 80206



RITUALS

by Lydia Richardson
Art Educator, Bethke Elementary

My first year of teaching I got it all wrong. I was teaching high school art and veteran teachers advised me to lay down the law as soon as students walked through the door. I followed their advice and tried my hardest to make my unruly students do as I said. Within a couple months, I had two gang members get in a bloody fight in my room, multiple students cuss me out, and a classroom culture that was the worst it could have been. I spent seemingly endless nights preparing lessons, grading projects, and coming home crying to my husband. I thought, “Couldn’t my students see how much I cared for them?”

But I realized that they could not just “see” it, they needed to hear it, plain and simple. The next semester was a fresh start for me. One of the first things I said to my students when they walked through the door was, “I care about you.” For some of my students, this may have been the only time they heard an adult say those words. Saying this simple phrase – a phrase that I had thought was so evident in my actions – changed the entire atmosphere of my classroom.

Two schools, a different grade level, and almost a decade later, I have collected several habits and phrases that I say on a regular basis to build a positive culture in my room. These verbal rituals have helped transform the mood of my room. Here are some examples of spoken rituals that I have built into my classroom:

- “Good morning, it’s good to see you today.”
Greet every student, every day.
- “Hello, amazing artists.” Greet the entire class with the expectation that they are already amazing and already artists.
- “This room is a safe place for you. You can be yourself, show your feelings, and share your ideas when you enter this room.” Tell students what you want your room to be like.
- “Wow, I can tell you are working hard on that!”
Compliment work ethic.
- “You did that in a different way than what I showed. How cool! Can I show that to the class?” Notice and celebrate divergent thinking.
- “Wow. You worked so hard on this project. And I know it was tricky for many of you. I am so proud of the way you persevered and tried your best. You should be proud too.”

When students are wrapping up a project, especially a difficult one, help them see the progress they have made.

In the daily busyness of clearing drying racks and washing paint palettes, do not forget the importance of your words. The words you say have power to define the culture of your classroom. Take time to build positive verbal rituals. And remember to tell your students, “I care about you.” ●



Show and Tell

Artist Residencies for Students and Teachers

by Roxie Mitchell

Art Educator, Durango High School

I did my first artist residency at [Willowtail Springs](#) in Mancos, Colorado, which was not far from where I lived but felt like a world away. Being alone in this strange place by myself for a week made time slow down, activated my creative thinking, and forced me to make a ton of art. When I returned home, I felt like I had drunk the artist-residency Kool-Aid. I wanted that same experience, that same artistic high, and I wanted the dedicated time to get lost in my process again and again.

One night during my residency, the owner invited me up to the porch of their home for a glass of wine as the sun set. During our conversation, we

hatched a plan that we both loved: bringing [high school student artists to Willowtail Springs](#) to do residencies. The idea grew out of the problems that art teachers and students experience because they are forcing art making into the school structures. We wanted students to have the time to dive deeper and be free from the schedules and standards that confine art making at school.

For the first residency, I was able to get a grant for \$2,500 to bring six high school students for three days and two nights. We decided to keep the group small because it was important that students could find their own physical and mental space during



the residency. Students were required to submit an application, just like a “real” artist resident would have to do. They submitted a proposal for the work they would do, an artist statement, a resume, and work samples to a panel of art teachers for consideration.

Students came out to the residency on a school bus, but the rest of the experience was nothing like school. Other than the requirement to participate in communal meals, students could structure their time as they best saw fit. Students were instructed to focus on the process, not on the product. Students were encouraged to do what felt good whether that was to work or take a break, paddle around the pond on a canoe, take a walk, or even take a nap. Ultimately, late into the night, the students worked and worked and worked....

At the end of the residency, parents and donors were invited to a short reception. The attendees gathered around each student as they shared their

work (some completed, some still in process) and talked about the transformative process that had happened in only a couple of days as they went deeper into their artistic practice.

Each time I plan one of these programs, I am motivated by my intent to make space for my own practice as part of my art teacher job, making the residencies just as valuable to me as they are to the students. During the residency, I work alongside the students which allows them to see me more as an “artist” than a “teacher,” as I dream up and create my body of new work. Ultimately, the residencies work to reinvigorate the artist within me and make me excited to return to the classroom to teach my love for art making.

<https://willowtail.org/willowtail-residents/resident-artist-roxie-mitchell-dec-15-willowtail-225x300/> ●

Both Sides Now

Life After Teaching

by Melody Epperson
Artist and Art Educator

As a very recently retired teacher, I can say that I was not always sure there was life after teaching. However, I also know that being an educator instills in you a thirst for lifelong learning. And that thirst is what gives me faith that there really is life after teaching. This is what my journey from art educator to full-time artist has looked like so far.

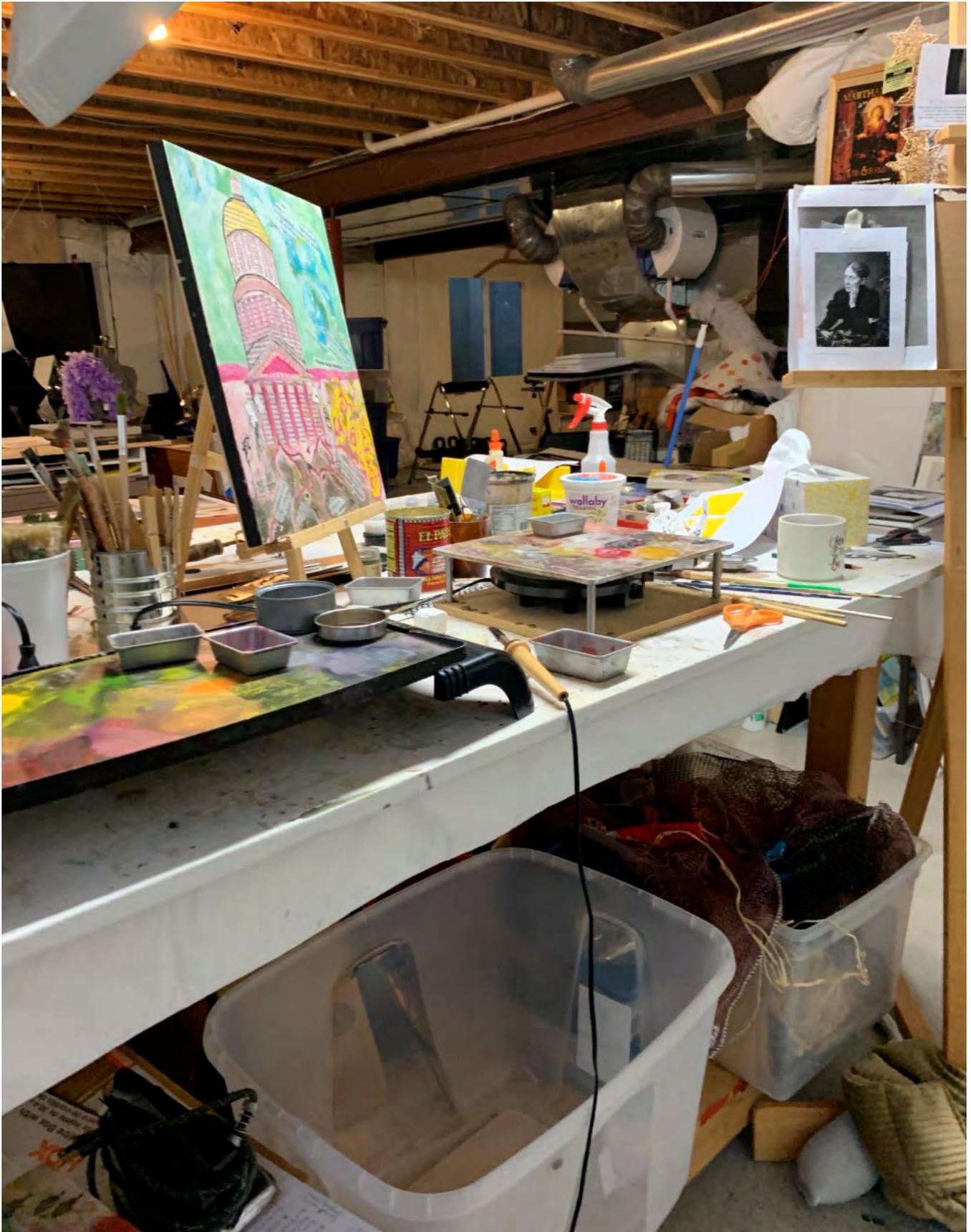
About three years ago, I started thinking about life after teaching. I felt it was time to transition into full-time artist rather than a part-time one. ArtSource and other professional development opportunities helped me believe that it was possible to build an art career. I knew that, in order to do this transition, I needed to build my skills in business as well as art.

As I started investigating what it would take to be a full-time artist, I met with the Creativity Lab in 40 West Arts District and created a business plan which included joining NEXT Gallery. This step of joining a gallery was both terrifying and motivating. Before joining NEXT, I had been in lots of shows and coffee shops; gone to graduate school for an MFA; and sold many pieces of art. But the reality of having a solo show every year was completely new. It forced me to prove just how serious I was. I knew that I needed to develop a studio practice.

It was around this same time that I discovered encaustic painting. I fell in love with this challenging and visceral media. I was drawn to the fluid, unpredictable qualities of encaustic painting. I found classes, tutors, and books and jumped in.

One of my big discoveries is that just because I am not teaching in schools does not mean that I am not a teacher. I still have my gifts and skills. As I developed my plan from part-time artist to full-time artist, I began to recognize my own motivation for art making. Through my artwork, I continue teaching others and sharing what I am learning. My artwork is about making people think in different ways or see the world in a new way. (Once a teacher, always a teacher.) I believe the way that artists think is what makes them brilliant.

I call this time of transitioning from educator to artist “Between the Betweens.” It is a time full of excitement. A time where I can put into practice the things I taught my students. My years of teaching has ingrained in me the value of learning and teaching and staying curious. Because of my time with children, I value the process of gaining knowledge and understanding, as well as sharing knowledge. I have shifted from teaching children to teaching anyone who is interested. And it is because of this discovery that I can say there is life after teaching after all.



Melody Epperson's Studio



Community Partner Spotlight

by Hayley Richardson
Director, The Dikeou Collection

The Dikeou Collection is a Contemporary Art Collection in Downtown Denver that was established in 1998 by siblings Devon Dikeou and Pany Dikeou. It is free and open to the public.

Operating as an extension of the New York publication *zingmagazine*, the Dikeou Collection features the work of approximately 30 international artists. Devon Dikeou is an artist herself, the founder, editor, and publisher of *zingmagazine*, as well as a collector. Her interest in the platform of exchange between collector, artist, viewing context—museum, collection, gallery, magazine—and viewer engendered her artistic practice, *zingmagazine*, and the formation of the Dikeou Collection.

Curating, collecting, and publishing all fall under the umbrella of Devon’s art practice. All roles are integrated and influence each other. As an artist, she is naturally surrounded by a “peer group” of other artists who she is able to exhibit with and whose work she is able to publish in *zingmagazine* and acquire as part of Dikeou Collection. Her personal relationships with artists run very deep and become apparent in her own art and methods for collecting and publishing.

The collection is housed in the Colorado Building, which is a historical building originally built in the 1890s on Denver’s 16th Street Mall. Devon and her brother Pany originally used the fifth floor of the building as a place to store the artwork they had collected, and eventually they recognized the space as a unique place to experience the work so they decided to open it to the public. The Collection occupied the entire fifth floor of the building, as well as the former space of Jerry’s Record Exchange on Colfax Ave. between Grant and Logan.

The Dikeou family once owned Denver’s two minor league baseball teams, the Zephyrs and the Bears, and were highly instrumental in bringing major league baseball to Denver. Devon is an avid sports fan and, in particular, loves the New York Yankees. She has a work called “Touch of Greatness: Babe Ruth,” which challenges people’s cultural value systems. Visitors are allowed to touch three baseballs signed by Babe Ruth. As people touch and rub the signatures off, the baseballs lose value as collectibles but gain value as art objects.

The Dikeou Collection opened to the public in 2003. A few years later, MCA Denver and Denver Art Museum unveiled new sites for their museums with a renewed focus on contemporary art. So, the collection helped set the tone for Denver’s transition to a nationally recognized city rich in diverse and innovative creative culture.

The Collection serves as a great resource to those interested in international contemporary art. It has helped the individual artists represented in the collection gain exposure in the Rocky Mountain region, and also serves as a platform for local musicians, writers, and filmmakers whose work is highlighted in event programming. Local visual artists can share their artwork on the web platform, ART-CO, which allows people from all over the world who visit the website to see the work of Colorado’s artists.

Please see the website (<https://dikeoucollection.org/>) for current hours and exhibits, including the retrospective exhibition, *Deveon Dikeou: Mid-Career Smear*, curated by Cortney Lane Stell, which is opening in 2020. ●

School of Art and Design

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The Low Residency Art & Design Master's degree is designed for current art educators who wish to build upon their credentials while pursuing development as artists, teachers, and leaders in the field of art education.

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ACCESS FOR ALL

Art and Accessibility: Communicative Access

by Kelley DeCleene, PhD
Director of Education, Access Gallery

In my last column, I discussed how inclusion is important in classrooms so that all who enter feel welcome and valued. I focused on how one can have physical access in a classroom but not be included because there is not intellectual access. Another limiting factor in authentic inclusion is communicative access.

Communication is integral to interacting with content, teachers, and peers. It is an essential component of self-expression, self-advocacy, and demonstration of learning. What if a student is nonverbal? Or has processing delays? Autism rates are as high as 1 in 59 according to the CDC. While autism is a spectrum disorder, a commonality is communication differences. A student who cannot communicate needs, wants, or ideas effectively cannot be fully included and does not have equitable access to the arts learning. Some physical ideas here for creating access and inclusion would include alternative communication devices (technology-based speech programs); choice boards; and PECS cards (Picture Exchange Communication System). (See Figure 1.)

The instructional choices we make as teachers also have a huge impact. Implementing universal design

strategies casts a much wider net than lecture alone. Examples of universal design strategies include implementing multiple means of presenting information (verbal, video, written); offering multiple means of engaging with the content and materials; and accepting multiple means of expressing what students know and can do.

Another critical teaching strategy that allows greater access is wait time. I have worked with students whose processing time is as long as twenty seconds. As teachers, we are always in a hurry to get things done (because there's always more to do than it seems we have time for!), so that wait time is hard. Try asking a question and then counting slowly to five in your head before saying ANYTHING! It will seem like forever, but it is absolutely necessary for students with processing delays. As soon as you say something else (even something encouraging), processing begins anew. Wait time is necessary for some, yet beneficial for all. It's think time. Both intellectual access and communicative access are denied in its absence.

Creativity development and expression have always been major goals of arts education. Foundational to creativity is choice making (lots of choice making



Figure 1

goes into the ideation process). How can we provide access to this process for our nonverbal students or for those with significant communication deficits? Super helpful here can be choice boards; less open-ended options (limiting choices to a smaller number of options); and alternative means of selecting choices (pointing, picking up, PECS, eye gaze). You may also want to consider mixing up your methods because a student who is indifferent or disinterested may learn to point just to make you happy without it being a meaningful choice for the student. Mix it up and see if you get the same answer!

In summary, *access* – physical, intellectual, and communicative – makes meaningful engagement

and learning possible. Art-making experiences may be as beneficial, or more so, for students with disabilities than they are for their peers (Loesl, 2012). Full inclusion can foster growth and learning while allowing these students to experience the joy of creating alongside their peers.

Reference

Loesl, S. D. (2012). *The Adaptive Arts Specialist: An Integral Part of a Student's Access to Art.* ●

EXHIBITS IN COLORADO

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

Here are some of the exhibits gracing our state this winter.

Denver Art Museum 100 W 14th Ave Pkwy, Denver, CO

The Light Show. 250 Objects drawn from the DAM's collections explore physical and symbolic representations of light in art. On view through November 29, 2020.

Treasures of British Art: The Berger Collection. Art from 1400s — 1800s tell the story of Britain's rich cultural history. On view through July 12, 2020.

Eyes On: Anthony McCall, *Landscape for Fire, 1972.* Documentation of performance piece involving grids across landscape of actual points of fire.

Natural Forces, Frederic Remington and Winslow Homer. Opens March 15, 2020.

Shantell Martin: Words and Lines. On view through January 2021.

Museum of Contemporary Art MCA
1485 Delgany St, Denver, CO

Edge of Alchemy, Stacey Steers. Animated surreal collages tell the story of fairy alchemists. September 20, 2019 — April 5, 2020.

Flora, Teresa Hubbard/Alexander Birchler. Mixed-media work is based on the artists' discoveries about an unknown American artist Flora Mayo with whom the Swiss sculptor Alberto Giacometti had a love affair in Paris in the 1920s. September 20, 2019 — April 5, 2020.

Francesca Woodman Portrait of a Reputation. Photos of Francesca Woodman (1958 — 1981) show a rising young artist and daughter of ceramicist Betty Woodman. September 20, 2019 — April 5, 2020.

Black Cube nomadic sites

The Downtown Denver Alleyways Project in Denver Installations in alleys off the 16th Street Mall (exact locations at: <https://blackcube.art/exhibition/between-us>).

Monumental: A Collection of Artworks in a Public Space, Temporary Monuments to Denver.

Share, Anuar Maaud. A series of 100 small-scale, bronze, sculptural text installations on building facades throughout the Denver area. The letters' font and coloring mimic the iconic Trump Tower sign and spell out this uplifting message, "To share is precious, pure, and fair."

Monumental: A Collection of Artworks in a Public Space, For Freedoms, Hank Willis Thomas, Emily Shur. A billboard triptych of images depicts three interpretations of a town hall meeting portrayed in Norman Rockwell's iconic 1943 *Freedom of Speech* painting. At 1345 Champa Street, Denver, CO. Through June 30, 2020.

University of Northern Colorado
Campus Commons Gallery, 1051 22nd Street, Greeley, CO

Yucca Fountain Andrew Bablo and Helen Popinchalk. The artists restored an iconic, Nevada, 1950s atomic-era soda fountain. September 19, 2019 — March 14, 2020.

In A New Light 1 & 2, Andrew Bablo and Pat Milbery. Bold geometric patterned murals permanently on view in Crabbe Hall Lobby.

University of Denver Vicki Myhren
Gallery, 2121 E. Asbury Ave., Denver, CO

The Art Happens Here: Net Art's Archival Poetics. New media exhibition including websites, software, sculpture, graphics, books, and merchandise from the Net Art Anthology (anthology.rhizome.org). January 16 — March 1, 2020.

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

Shelter: Crafting a Safe Home. Contemporary

Craft responds to issues of displacement, homelessness, and gentrification. January 17 — March 15, 2020.

University of Colorado Art Museum
1085 18th Street, Boulder, CO

Body Language: Picturing People. Figural artworks from the CU collection consider how the pose and gesture of the body convey motion. July 10, 2019 — June 2020.

Colorado State University Gregory
Allicar Museum of Art, 1400 Remington St, Fort Collins, CO 80524

Simple Truth: Still Life Paintings by Pierre Daura. February 8, 2020 — May 16, 2020.

Cercle et Carré and the International Spirit of Abstract Art. Modernism in interwar Europe. January 21, 2020 — April 11, 2020.

Colorado Springs Fine Art Center at
Colorado College 30 W Dale St, Colorado Springs, CO

Melanie Yazzie: Finding Oneself Again and Again. Yazzie explores her indigenous Native American identity through prints from plates recovered from a 1939 book project about Diné healing practices. August 24, 2019 — February 23, 2020.

Notes from the Musik Collection. August 3, 2019 — February 9, 2020.

Loveland Museum 503 N. Lincoln Ave.,
Loveland, CO

Erin Leeper: Ethereal Icons. December 14, 2019 — March 22, 2020.

She Bends: Women in Neon. January 25, 2019 — April 12, 2020. ●



Scholastic Art & Writing Awards

SCHOLASTIC ART AWARDS "Celebrate Your Voice"

What is Scholastic?

Scholastic Corporation is an American multinational publishing, education, and media company. It is known for publishing, selling, and distributing books and educational materials for schools, teachers, parents, and children.

Since 1923, the awards have been bestowed on outstanding American artists and writers in Grades 7–12 (ages 13 and up). The Scholastic Art & Writing Awards are presented by the Alliance for Young Artists & Writers, a nonprofit organization. Last year, students submitted nearly 340,000 original works in 29 different categories of art and writing.

For more details on Scholastic's Art Awards 2020 "Celebrate Your Voice," go to the [Scholastic Awards website](#).

QUICK FACTS:

Submission fees have changed for 2019-20. Individual submissions are \$7 and \$25 per portfolio.

September 12: Registration opens. Visit www.artandwriting.org

November 7: CAEA Conference High School Workshop at 11 a.m., Imperial Ballroom

[November 8: CAEA Conference Middle School Workshop at 8-9 a.m., Peak 15](#)

January 9: Art submissions must be submitted

January 11-12: Check in submissions

January 23: Notification of Regional Award Winners

February 15-17: Check in work

February 21-March 28 (until noon): Scholastic Art Exhibition at History Colorado Center

March 14: Regional Awards Ceremony

March TBA: Red Carpet Film Event

March 16: Notification of National Award Winners

March 28-29: Check out ●

CAEA 2019 Award Recipients



Every year at its Fall conference, CAEA recognizes excellence in outstanding individuals and organizations that work in art education in Colorado. Nominations are made by peers and colleagues of the award recipients. The CAEA council then judges the nominations based on [criteria](#) from the National Art Education Association (NAEA). Please consider [nominating](#) a person or organization before April 1, 2020!

Here are the 2019 awards recipients and a quotation from those who nominated them.

Vanessa Hayes-Quintana

Marion Quin Dix Award

Vanessa brings her energy, humble nature, positivity, along with her "can do" approach, to every aspect of her role as a leader.

David Figlino and Lynne D. Zucker

Mac Arthur Goodwin Award for Distinguished Service Outside the Profession

Through hard work and selfless dedication, David and Lynne create the foundation for the continued success, evolution, and growth of the Scholastic Arts and Writing Awards in Colorado.

Michelle D. Zuccaro

Mac Arthur Goodwin Award for Distinguished Service Within the Profession

Michelle exemplifies careful and caring preparation, endless patience, a deep abiding love for art and for the craft of teaching...and is an established leader and advocate for ArtSource Colorado.

Travis J. Hill

Peter J. Geisser Special Needs Art Educator of the Year

Mr. Hill interacts with students with respect and dignity, encouraging students to develop self-reliance and responsibility....they trust him.

Laura Carter

Emerging Art Educator of the Year

Laura's dedication is evident through her ability to foster a community of learners...empowering them by teaching critical thinking skills through art.

Kelly A. Mansfield

Private School Art Educator of the Year

Kelly exemplifies the kind of exciting collaboration that turns into real action with her passion, motivation, and her purpose to encourage students to experience the creative process to be exceptional artists, students, leaders, and change agents.

Craig F. Gassen

Elementary Art Educator of the Year

Craig's interest in his students is evident in the environment he creates in his classroom, where he promotes the creativity of each child to their utmost ability.

Virginia (Vicky) Regalado

Middle School Art Educator of the Year

Vicky's teaching is dynamic and fluid and she enjoys taking risks and is open to both change and new opportunities in order to become a better educator and innovator.

Melissa J. Calvert

High School Art Educator of the Year

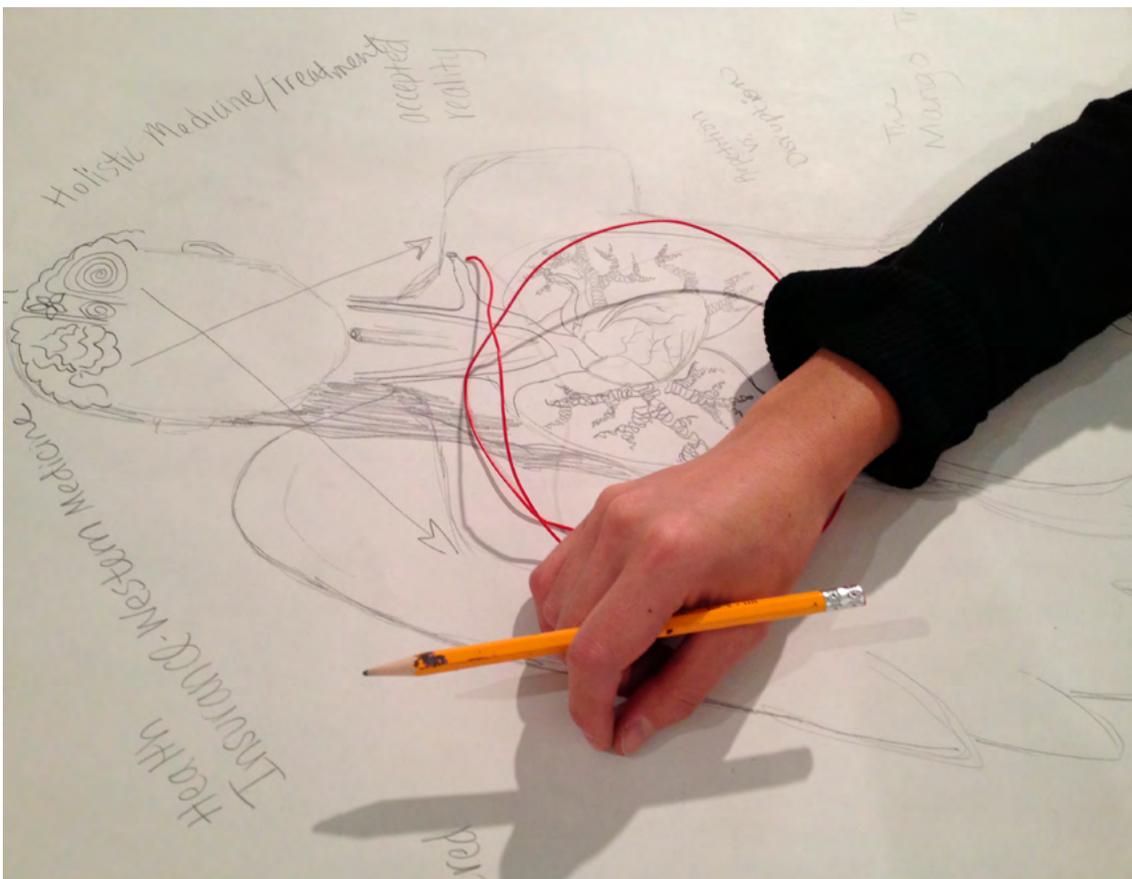
Melissa will stop at nothing to ensure that her students have every opportunity to succeed...continuously looking for opportunities for her students to engage in art in the community...to pursue their passion beyond high school.

Kari M. Pepper

Colorado Art Educator of the Year

With an emphasis on cross-curricular alignment, Kari inspires not only creative, hands-on projects that intrigue and impassion her students but also reinforces concepts congruently being taught through other core classes. ●

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:

November 1, 2019 for the Winter issue

February 1, 2020 for the Spring issue

August 1, 2020 for the Fall issue

Please email me at 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 DeCleene's column. Contact Kelley via 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
Task Force Chairs		
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

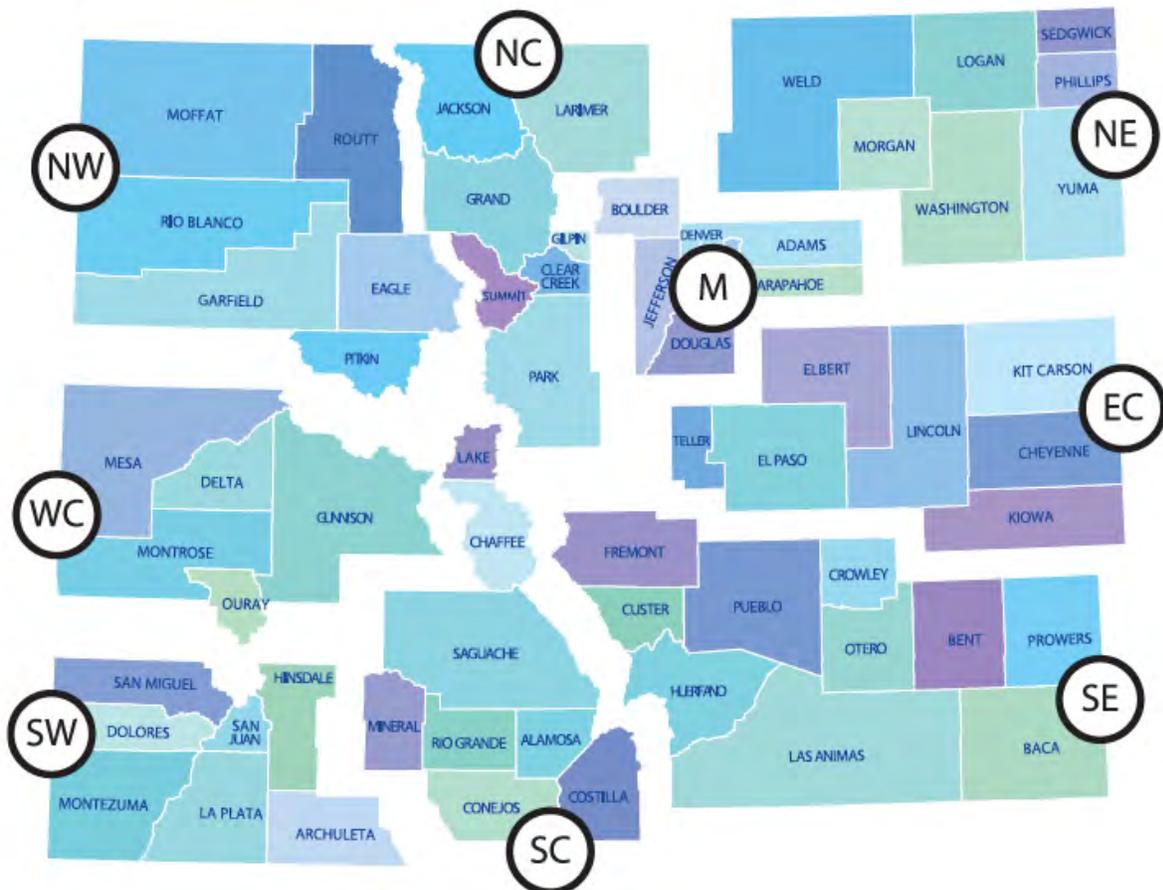
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Retired	Deb Rosenbaum	
Student	Open	

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Regional Representatives		
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North East	Open	
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Metro	Michael Carroll	mcarroll@jeffco.k12.co.us
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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