

# Fresh Paint

Spring/Summer 2016  
Volume 39 / Issue 2

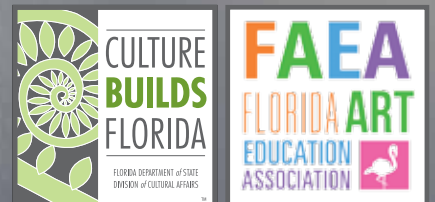
## New School Art Styles: The Project of Art Education

*By: Olivia Cude (reprinted from Art Education, with permission of  
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*Artwork:* Flower Face

*Artist:* Riko Sakamoto

*Teacher:* Susan Foltz

*School:* American Heritage School

*Medium:* Oil on Canvas

## FreshPaint

The purpose of this publication is to provide information to members.

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### WHEN?

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FAEA relies on the dedicated efforts of our members to ensure that events are successful.

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*President's Note ...*



**Nicole Crane  
President, FAEA**

The end of the school year brings on a series of mixed emotions. On one hand we face the daunting tasks that accompany closing out the year while on the other hand, we feel the thrill of summer upon us. As the year concludes, we rush to complete projects, prepare our room for the end of the year, and turn in all the required documents in order to start our summer vacation as scheduled. In an effort to make the most of our summer, we seek the proper balance of recuperating, reconnection, and reflection.

During the school year, so much of our daily routines are about giving. We give to our students, their parents, other teachers, and the field of art education; often times leaving little left for ourselves. Throughout the school year, art educators are pulled in so many different directions that we easily become disconnected from our very own personal life. As art teachers, what we do is so closely related to who we are that it can be difficult to separate the two. The summer is a fantastic time to reconnect with what you enjoy doing; the things we seem to run out of time for during the school year. Take the opportunity to immerse yourself in a book, see a movie on opening night, explore a local park, or even create an artwork that is not a sample for a lesson. Whatever your preference, focus your energy on yourself!

Upon reflection of the previous year and planning for a fresh start, summer is an ideal time to learn something new and expand our knowledge. The Florida Art Education Association offers opportunities to maintain expertise and stay current within the field of art education through our FAEA Summer Workshops. Join fellow visual art educators for an inspirational, creative, and educational experience at one of our Summer Workshops. Now is also the time to plan to attend the 64<sup>th</sup> Annual FAEA Conference in Naples, Florida. The theme for the 2016 FAEA Conference is *1...2...3D: Art in Real Dimensions*. Hotel reservations are now open and we look forward to your attendance at the beautiful Naples Grande Beach Resort.

As another school year comes to an end, I wish you each a fantastic summer! Make the most of your summer, being mindful of how you choose to spend your time and energy so that you can return for another spectacular school year. Thank you for all that you do for art education!

Yours in art education,

*Nicole Crane*

Nicole Crane, FAEA President-Elect

The mission of the Florida Art Education Association is to promote art education in Florida through professional development, service, advancement of knowledge, and leadership. The vision of the Florida Art Education Association, hereinafter designated as FAEA or as the Association, is to provide art teachers with the knowledge, skills, and support that will ensure the highest quality instruction possible to all students in Florida.





# Division Updates...



**Elementary School  
Division Director**

**Steve Miller,  
Grassy Waters Elementary  
West Palm Beach, FL**

Can you believe it? Spring is here already and I know for some of you, you're already crossing off the days on your calendar until summer break. How many more days do we have? For most of you that means summer travels, family time, setting up and/or cleaning out your own art studio or finally taking a day trip to that museum you have always wanted to go to. It's also a great feeling to finally be able to cross off those projects on our own to-do list.

Well, we have had a lot of great things happen in our world of Elementary Art. I thought I would share a few things. First off, we celebrated Youth Art Month in the month of March. I am proud to share with all of you the wonderful art happenings by Kimberly Chauncy from Harbor City Elementary in Melbourne, Florida. (see page 7)

I am so excited that Kimberly shared that information with me so I could let you all know what is happening in the elementary art community. If anyone else had great art happenings during Youth Art Month, please email me. The art teachers in Palm Beach County just completed their Spring Art K-12 Exhibition as I am sure a lot of counties are doing the same thing. I love going to this event and seeing all the wonderful work our teachers are completing. Not only is this a great way to ADVOCATE for the Arts, but a great way to let the students know we care about them and proud of what they have achieved. I know in my school when I tell a student that their work will be on display at the district art show their faces light up and they can't wait to share with their family and show off their work. Now is the time to share your stories, student achievements, pictures of special projects or accolades of any kind, please email me at [steve.faea@gmail.com](mailto:steve.faea@gmail.com).

As we all begin to wind down, there are plenty of things to finish up. With lessons to complete, closets to clean out, artwork to hang and label for the end of the year art show, and all of the work you have to take down after the countless hours you spent hanging it, and of course returning all that work. Just remember why we are doing what we do. We have that PASSION, we love what we do!

March was also the month that so many Art Teachers from around the United States traveled to "The Windy City" of Chicago to attend NAEA. What a great conference it was. A beautiful location, perfect weather and all in all, an artistic city. This was also a great time to meet, collaborate, attend keynote speeches, participate in countless workshops, and visit with all of the wonderful exhibitors and vendors trying to sell and give away their new products. My favorite part is leaving with all of the freebies and of course finally meeting all of the wonderful art teachers that share our same vision. Now we all know those samples are great, but do end up weighing a lot in that suitcase which will need to be repacked and shifted once the ticket agent tells you that your bags are over the limit. I am speaking from personal experience here, but after a little repack I made it home and in one piece. A great big thank you to my travel buddies.

As the year comes to an end, begin to unwind and take a deep breath. It will all get done. As you are settling down, begin thinking about the 64th Annual FAEA Conference, "1...2...3D: Art in Real Dimensions" at the Naples Grande Beach Resort, October 6-9. Now, if you are like me and would love to be inspired to continue that art making over the summer, think about attending some of the FAEA summer workshops. Go to the website for locations, dates and details. Go out and have a fantastic spring and summer vacation! ☺

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## Youth Art Month at Harbor City Elementary

“At Harbor City Elementary we are supporting March’s Youth Art Month in a big way! We started by celebrating our students art achievements with the Harbor City Elementary Art Fair. Our cafeteria features their artwork grades K-6, from pyramids to Native American Masks to Van Gogh’s to Monet’s!

To market the future of the arts as a profession, students made posters of what they would be if they were an artist – be it an architect, a fabric designer, a stylist, and interior decorator, and much more!



To recognize the importance of art and music, and acknowledge “Music in Our Schools Month,” students illustrated their alma mater and displayed it with their featured artwork.

To acknowledge “Theater for Life Month,” the art teacher, Ms. Kim Chauncy, and music teacher, Mr. Richard Mola, have collaborated to join art, music and theater. K-3 Students have made Chinese New Year Dragons and will perform a Lion Dance while music students beat drums to the Chinese music! Students will also perform a China Doll dance that teaches the children about diversity and importance of the arts in education.

Prianka Patel, a 6<sup>th</sup> grader at Harbor City Elementary won 1st place for her 3-D art in the school county Art and Science Fair. Katy Parkhurst, a 6<sup>th</sup> grader at Harbor City Elementary, won the cover design for the brochure of the upcoming School Board Art Show 2016.”



This month we also reached out to our community to participate in a collaborative art project. Harbor City Elementary students sent their artwork to artist Derek Gores who will take their 2” x 2” square art to make a mosaic mural at the Brevard Zoo. In addition our students participated in the Brevard County Sheriff’s Office and State Attorney’s Office Drug Free Poster Contest.



# Division Updates...



**Middle School  
Division Director**

**Glenda Lubiner,  
Franklin Academy Charter School  
Lake Worth, FL**

**H**appy Spring! I hope that you all had a restful spring break and are now back in the swing of things and ready to finish another school year. March is over and I know that you were all busy displaying artwork for Youth Art Month. I would love to see some photos of what you did during the month to celebrate. In Broward County, BAEA displays their Shared Inspiration Exhibit, where the students are inspired by artwork that their teacher has created. We had a wonderful show this year with artwork from all grade levels and a variety of work from drawing and painting to photography and digital work.

I am hoping that some of you have applied to attend the NAEAs School for Art Leaders (SAL) in Bentonville, Arkansas this summer. I attended last summer and it was a great and eye-opening experience for me. I know that you are all leaders in your classrooms and schools and this is a great opportunity.

On March 8, 2016, over 500 supporters of the arts gathered on Capitol Hill for Arts Advocacy Day. Please let us know what you are doing to advocate for the arts in your school and community. Do you have art shows or art hanging in the community? Do you have an “arts” day at your school or in your community? Do you have a STEAM program in your school? Please share what you are doing in your schools and communities and of course send pictures, remember we are all very visual! I would love to spotlight middle school teachers, students, and programs in our great state. Every year in May, I display artwork from every student in my school (I work in a K-8 school). The entire school is covered with artwork and the art room is turned into the black light room. Every year we have a different theme and all art students participate by painting something

in the theme with fluorescent paint. Last year it was Disney’s Fantasia, and this year it is Star Wars. The students get very excited to see their work “glowing” in the dark and this is always one of the highlights of the art show.

I would love to know how you end the school year...what do you do with your “leftover” paper, broken crayons, and paint. What end of the year projects are you doing with your students? One thing I love to do at the end of the year is to take all my scraps, used bulletin board paper and scraps of fabric and have my students do a Project Runway type project. I pretend I’m Tim Gunn (which is always fun as he is such a character) and give them 30 minutes to create a piece of clothing, or an accessory. The last 15 minutes of class we do a fashion show. And yes, even the boys love it! It’s all in fun and they have a great time.

Please email me and let me know the things that are happening in your classroom. ☺



**High School  
Division Director**

**Katie Avra, Fort Pierce Central  
High School, Port St, Lucie**

**G**reetings. Before we know it summer will arrive. Summer can be an invigorating time to revamp old lesson plans, revitalize our curricula, and with fresh eyes, consider the upcoming school year. How do you avoid burn out and recharge your teaching batteries? Need some inspiration? Check out FAEA’s lesson plan resources as well as lesson plans from one of our FAEA sponsors Blick Art Materials.

Summer should also be a time to rest and refuel your own inner artist! How do you stay fresh and energize your artistic spirit? Taking a class, traveling, or working in your studio? Are you attending summer workshops or conferences? Stay tuned to FAEA’s website for summer workshops updates! Be ready to take the next step in planning a fantastic summer art immer-

**1..2..3D**  
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# Division Updates...

sion experience! Please share the opportunities that you are considering! Email me at [Katie.faea@gmail.com](mailto:Katie.faea@gmail.com).

As we turn our planning towards summer, please share the opportunities that you are considering with your students! With so many exciting art programs, internships, and summer studios available, let's make sure our talented students continue their artist exploration over the summer. Stay connected with colleagues and enjoy a restful summer break. Email me at [Katie.faea@gmail.com](mailto:Katie.faea@gmail.com). ☺



## Higher Education Division Director

**Sara Scott Shields, PhD,**  
Assistant Professor of Art  
Education, FSU

After returning home from the 2016 NAEA conference I began thinking a lot about the theme of leadership. As higher educators we are often viewed as leaders in the field, a responsibility that weighs heavily on our perceptions of success. In the chaos that is our work, we are expected to maintain commitments in teaching, research, and service - and in the eyes of our colleagues and supervisors, some form of these three work together in a mysterious equation that speaks to our success in higher education. While I understand the need for a formula, I also think this formulaic approach to evaluating professional success neglects one of the central components of the work we do.

I read once that great leaders are not those individuals that take others somewhere, but those individuals that empower others to go off in their own direction. Essentially, great leaders are those that are willing to take a back seat to success and allow others to become more and go beyond. When conceiving of outward impact as a measurement of leadership, I begin to consider what we might do in higher education to become stronger educational leaders. First, we must acknowledge that the real measure of our success begins at the close of the semester, when the graduation song plays and our students leave the comfort of our classrooms for their own. We might never get a chance to glimpse our greatest accomplishment as leaders - the success of our students in the real world. Second, we must find ways to focus our energy on leading students while still maintaining our teaching/service/research responsibilities. How can these three roles work together instead of working against each other? And finally, we must push our students to think critically about their role as art educators. We must work relentlessly at giving them the tools necessary for success in the art classroom. I do not mean the skills to demonstrate facial proportions or mix the perfect shade of purple. Instead we should think about how we are preparing our students to

continue a legacy of leadership. How can we give our students the tools necessary to empower others? We should focus on teaching them the relevance of art in our contemporary world - teaching them the ways that art might make us better people - teaching them the way the arts might empower great leaders.

As the semester closes and we begin to consider what projects we will tackle over the summer, I encourage you all to take a moment to acknowledge the role you played in the lives of teachers now situated all over the United States. As you begin to decide what percentage of your time will be dedicated to teaching, research, and service, I challenge you to find ways to fully realize your potential as an educational leader. How might we rewrite our own equation for successful leadership? ☺



## Museum Education Division Director

**Jaclyn Gallagher, Tour and Camp  
Program Coordinator, MOCA  
Jacksonville**

As an art teacher, there are countless resources to use for your classroom with the internet right at your fingertips. Did you know that art museums are an invaluable resource? Florida has close to fifty art museums that offer various educational programs and initiatives that will help your students in art appreciation and art history. The education department of art museums strive to provide the highest quality arts education to benefit students, teachers and their communities.

One way to use an art museum as a resource is planning and booking a class field trip. These helpful trips can be little to no cost per student and can have a lasting effect on your classroom. Most museums' curriculum aligns with Florida's Next Generation Sunshine State Standards and other cross-curriculum connections as well as Common Core. Having your students engage with works of art in person is a wonderful experience and strengthens your students' appreciation for art and the lessons you create for them.

If you are unable to make a trip out of the classroom, many museums in Florida have educational resources that are easily accessible on their website. Some resources include lesson plans, tour curriculum, virtual tours, informational videos, etc. These online resources are designed to not only give educators valuable resources but to create partnerships between museums and classrooms. In addition to online resources, many museums offer professional development opportunities for educators. With Continuing Education Unit (CEU) credits available, educators can enjoy lectures, in-gallery experiences, and hands on art activities while interacting with fellow art educators. For example, the Ringling Museum of Art in Sarasota

*continued on page 10*

# Division Updates...

offers “Saturday for Educators” throughout the school year, allowing you to gain three hours of CEU credit. (<https://www.ringling.org/professional-development>)

These are just some of the ways in which museums are vital resources for the classroom. Even if you do not have a museum near you, you have access to thousands of museums at your fingertips via the internet. These resources are not only beneficial to you as an educator, but also for the educational development of your students. Check your local art museum’s website or be adventurous and explore other institutions around Florida to bring the museum to your classroom. 🌐



## Supervision & Administration Division Director

Edrick Rhodes, K-12 Arts Education Administrator, Palm Beach County

**M**y name is Edrick Rhodes and I am the K-12 Arts Education Administrator for the School District of Palm Beach County. Currently, I am in my 4<sup>th</sup> year in this position. It is a pleasure to serve our students and teachers in Palm Beach County.

It’s also with great pleasure to serve on the FAEA board as the new FAEA Supervision & Administration Division Director. I would like to personally thank Ashley Spero for your two years of dedication to this position and helping me through this transition of leadership.

In January, I attended my first FAEA Board of Directors training. I was truly inspired by this dynamic group of educators. The board and committee meetings were enlightening and very informative.

Spring Break has quickly come and gone. It is my sincere hope that you had an amazing vacation and are back in your classrooms refreshed as we plan for the remainder of the school year.

March has been an exciting month with all of the creativity generated by YAM. It has been inspiring to see the art-related plans, projects and District initiatives surrounding Youth Art Month. I have enjoyed receiving all of the creative contributions submitted by my own District—I hope you have been able to view some of the outstanding submissions made by your own art educators.

As we approach the final stretch of this school year, many of us are immersed in assessments. I would like to invite each of you to continue to keep your art programs fresh and invigorat-

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# Division Updates...

ed by contemplating how you can include important topics to you and your students. Cultural issues, community outreach, art in public spaces, collaborative projects within your community as well as outside of your community, are all important issues for your students to consider as Global citizens. Certainly something to think about when planning projects and lessons for the 2016-17 school year.

Speaking of the new school year—Please mark your calendars for the 64<sup>th</sup> Annual Florida Art Education Conference, themed; **1...2...3...Art in Real Dimensions**. We will once again be meeting in beautiful Naples Florida—see you October 6<sup>th</sup>-9<sup>th</sup> at the Naples Grand Beach Resort! ☺



## Districts Assembly Division Director

**Britt Feingold, Hammock Pointe  
Elementary School  
Boca Raton, FL**

The 2015-2016 school year is quickly coming to an end. I hope that this school year has been a year of growth for you as an educator. Summer is quickly approaching and I hope you use the time to rest and unwind, take a breather, and then take time to create art yourself!

FAEA is now accepting proposals for the 64<sup>th</sup> Annual Con-

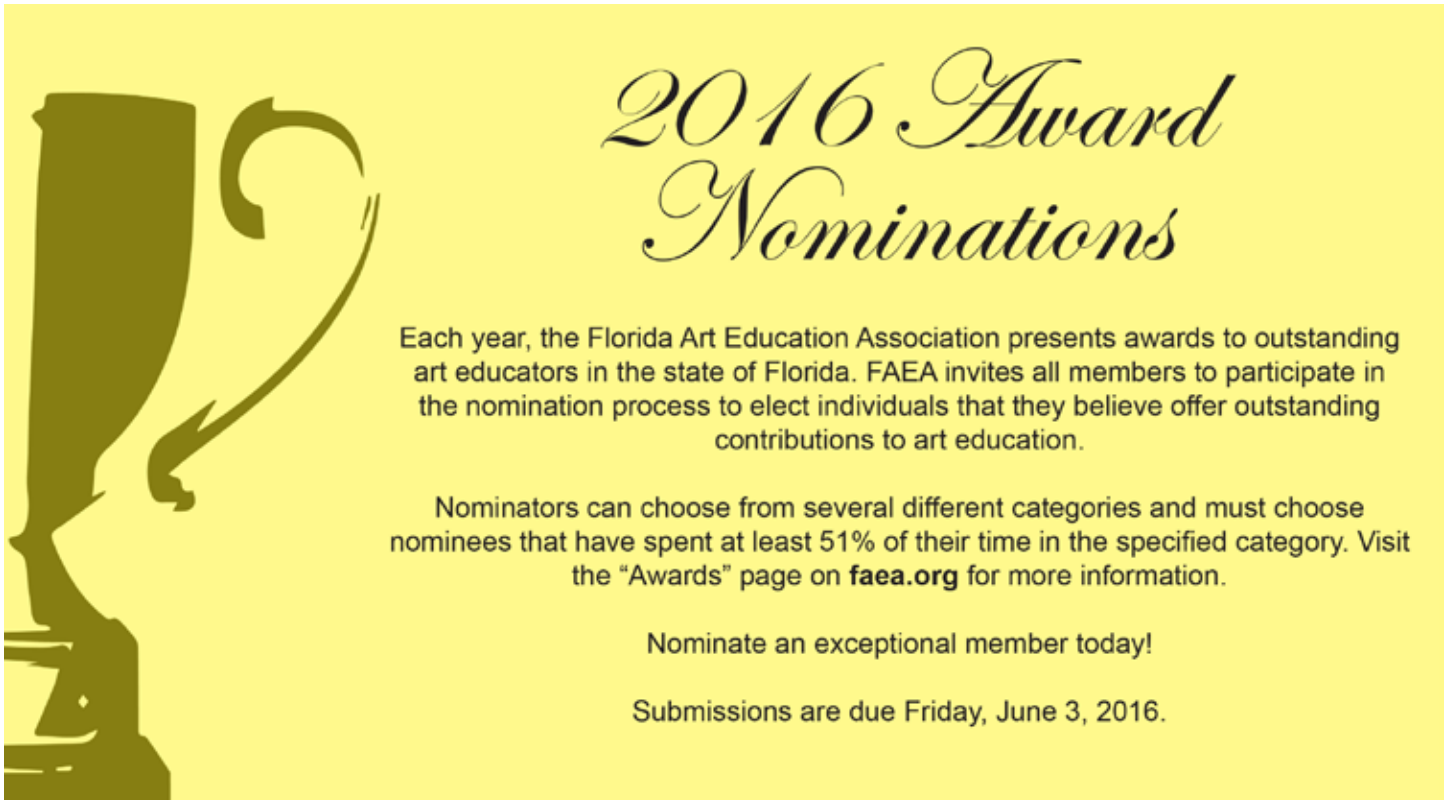
ference, themed “1...2...3D: Art in Real Dimensions.” Sessions will include Art Forums, 60 minute demonstrations or presentations; mini-studio workshops, 120 minute hands-on activities; and half-day studio workshops; 3 hour hands-on activities. All mediums are welcome and we are especially looking forward to all of the new exciting ideas that conference will grace us with! Please look at [www.faea.org](http://www.faea.org) for more information.

Keep an eye out for the announcement of Summer Workshops! Participating is a great way to re-energize for the 2016-2017 school year as well as jump start new ideas. Now is a good time to encourage a friend or colleague to join FAEA so they don't miss out on upcoming exciting news! Award nominations are now open! Do you have a friend/colleague/mentor/leader that is worthy of an award nomination? Visit [www.faea.org](http://www.faea.org) to nominate a member today.

In this issue of *FreshPaint*, please read the article about the museum happenings; there could be something coming up right in your area! Be sure read Glenda Lubiner's article about her NAEA leadership experience – it may be something you might be interested in applying to in the future.

I look forward to keeping us all in the “art loop” this year as your District Assembly Representative. Please don't hesitate to contact me if you have any questions, suggestions, or concerns.

Have a wonderful summer and don't forget to share any exciting summer art news! ☺



## 2016 Award Nominations

Each year, the Florida Art Education Association presents awards to outstanding art educators in the state of Florida. FAEA invites all members to participate in the nomination process to elect individuals that they believe offer outstanding contributions to art education.

Nominators can choose from several different categories and must choose nominees that have spent at least 51% of their time in the specified category. Visit the “Awards” page on [faea.org](http://faea.org) for more information.

Nominate an exceptional member today!

Submissions are due Friday, June 3, 2016.



## *Important Dates ...*

Membership Renewal .....	Now Open
Summer Workshop .....	June 17-18, 2016
Member Virtual Exhibition Submissions Accepted .....	June 1 – August 26, 2016
Award Nominations Close .....	June 3, 2016
Conference Registration Opens .....	August 1, 2016
FAEA Annual Conference .....	October 6-9, 2016
Conference Hotel Reservations .....	Open Now

## *Members Know Best Advice to and from Art Educators*

We know that the membership holds a wealth of information and we want to share the best advice you have. To share your advice with us visit the "Best Advice" tab on [faea.org](http://faea.org) and you could be featured in the next article.

### *Wendy Fisher:*

"The best advice I can give a new art teacher is to embrace each moment with your students. You can learn as much from them as they can learn from you!"

### *Sandra Smith:*

"Student evaluation of their own work using a grading system, based on 5 set objectives for each art project helps them and you come up with a win-win situation."

### *Brenda Dalton:*

"When dealing with difficult students I use positive reinforcement to get them to work. By finding encouraging things to say about any efforts they may make I can swing them over to actually trying to do a better job. In my arsenal are statements such as: 'You will never know what you are capable of unless you try. How can I help you? You can do this. I can help you. Let's look at this together. What did I tell you in the instructions?' Encourage them to ask questions. Let them know you care. Show them what you've done for others."





Retirees  
Division Director

Bill Chiodo, FAEA Retired  
Members' Representative

## Division Updates...

# A Splendid Legacy

Debuting in this issue of *Fresh Paint* is the first installment of a new series, “A Florida Art History: The 1940s.” It was produced by retired art educators and records the history of the Florida Art Education Association. It will be followed by new installments, decade by decade, in subsequent issues and will relate the story of an organization established with a clear and consistent mission—creating, growing, and supporting outstanding art education programs for all Floridians.

This historical record includes outstanding accomplishments, impressive speakers, gifted leadership, political intrigue, and hurricanes and natural disasters; as well as Mar-A-Lago, Disney, costumed masqueraders, and much spilled paint.

In the digital age, while we take for granted instant and nearly effortless communication, online research, and media savvy, we must consider that such easy access was not always the case. As the research plainly documents, growth and implementation of new ideas was once a much slower process. The FAEA of earlier decades does not resemble the association we know today. Meeting notes were handwritten and later transcribed on manual typewriters; publications were painstakingly assembled by hand, sent to a print shop, duplicated in hardcopy, and delivered only through the postal service; organizational management developed through trial and error; and conference formats broadened beyond standard speakers with follow-up discussion groups to eventually include commercial exhibits, hands-on workshops, technical demonstrations, regional-interest tours, and themed galas.

Through it all, core groups of determined individuals stepped up to assume positions of leadership, sweated through difficulties and setbacks, and brick-by-brick built a viable organization. They were originators. They were designers. They were risk-takers.

In recent years, a great deal of time and labor has gone into the recovery and organization of the existing FAEA documents and memorabilia. Boxes were pulled from storage, and weeks were spent combing through the contents for useful information. Photographs were hunted down, and the individuals pictured were identified whenever possible. This documented history was literally years in the making—no pun intended.

Opening these boxes reminded me of Andy Warhol’s *Time Capsules*. Warhol, the consummate collector, selected specific items from the daily flood of material into his studio and placed them in an open storage box near his desk. Correspondence, images, magazines, business records, gifts, photographs, invi-

tations, flyers and newspapers all found their way into boxes. When a box became full, it was sealed, dated, and placed in his archive. From 1974 until his death in 1987, Warhol finished 612 *Time Capsules* and left a remarkable record for curators.

Was anything learned from the process of unboxing the FAEA source material and creating an historical record? Yes, clearly. It was an exercise that emphasized the need to honor the past, to always stay vigilant with documentation, to clearly notate activities and individuals, and to remain mindful of the process for the next generation.

Our hope is that the organization’s accumulated history can be made readily available in the future to all who value the origins of their profession. 🌍

## JOIN FAEA

Do you know of any new art teachers, community artists, museum educators, or colleagues that are not a current member of FAEA?

Do you know of any past members that haven't renewed their membership in recent years?

**ENCOURAGE THEM TO JOIN OR RENEW TODAY!**

Check out [faea.org](http://faea.org) for information on upcoming events, access to *FreshPaint* publications, and much more!





## Advocacy Tips

by Sara Scott Shields, PhD, NBCT, Assistant Professor of Art Education, Florida State University

As an assistant professor of art education I get the distinct privilege of observing student teachers in lots of schools. During my observations I am constantly in awe of the work happening in art classrooms across Florida. I have seen the dedication and drive art teachers possess. I have witnessed children finding acceptance in art rooms, listened as kindergarteners talked critically about artwork, and observed art teachers find connections that no other teacher in the school could. Even though we all go to school every day fully aware of the magnitude of our work, in the chaos that is lesson planning, bus duty, school improvement teams, professional development, high stakes testing, accountability, and all the other “to-dos” of our daily lives, we often forget to tell others how important art education really is. Sadly, if we don’t advocate for our programs, schools, and students, decisions get made for us, about us, and without us. In this issue of *Fresh Paint*, FAEA decided to give art teachers three easy steps that you can complete RIGHT NOW — all aimed at becoming a better educational advocate:

- 1. REGISTER TO VOTE!** *You read that right — are you registered? NO? Go do it — RIGHT NOW! How can we make our voices heard if you don't vote for the people with the power to make decisions? Even if think you missed one of the voter registration deadlines, it's not too late to register for upcoming elections. Check out the Florida Division of Elections for more information!*
- 2. Learn who is on the ballot ... and then ... GO VOTE!** *One of the best ways to advocate for art education is to participate in local, state, and national elections. Our schools are funded by these governments and so YOUR VOICE should be included in the decision making! Start with the Florida Division of Elections at <http://dos.myflorida.com/elections/>*
- 3. Get on social media** — *While we all love to post our dog and cats latest photos on facebook and twitter, you might also consider posting updates about your classroom and school. Share all the wonderful things you are doing in art education with your friends and families — put art education on your news feed. You can start by following FAEA on facebook AND twitter! This is an easy step towards bringing education into everyday conversations.*

While being a teacher is a noble profession, we often neglect the importance of being an educational advocate. I hope that this summer you take some time to just do one or two of these things - because every little step matters! It may seem like one voice can't make a difference, but if a multitude of voices can join together and make enough noise, maybe WE can be heard! 🗣️



# Board Consultant Report ...



Kathleen D. Sanz PhD  
Board Consultant, FAEA

The Every Student Succeeds Act (ESSA) was passed by Congress in December, 2015. This act replaces the No Child Left Behind Act (NCLB) and is the current iteration of the passing of the Elementary and Secondary Education Act in 1965. The intent of the legislation is to provide supplementary funds and programs to serve low-income students and enable State and Local Educational Agencies to improve the quality of elementary and secondary education.

The Federal Government is working on the implementation of the act and will be looking to the states to make applicable for their state in order to receive the federal dollars attached to this legislation. It is critical that we are vigilant about the decisions that are being made at the state and district level. If there are committees being formed in your district through the Title programs, particularly Title I, Title II, and Title IV, than you should have representation on those committees.

The new legislation includes music and the arts as part of a students Well-Rounded education. This language replaces the language in NCLB of core academic subjects. The new term “well-rounded” is what we need to use in our advocacy effort for visual arts education for our students. Title I will provide supplemental funds for students education; Title II, and Title IV may be able to provide additional support for professional development that is so critical for our curricular goals and outcomes.

The new  
legislation  
includes music  
and the arts  
as part of  
a students  
Well-Rounded  
education.

Accountability is still a major discussion in the ESSA legislation implementation. States must include multiple progress measures in assessing school performance. This is also an area in which we need to keep our eyes and ears open for implementation.

We also are hearing a major emphasis and discussion placed on early childhood education, such as head-start and prekindergarten programs. If you have not read “Child Development and Arts Education” prepared by the College Board published in January 2012 you may want to look at the article so that you become well versed in this area. Access to this publication is available at [advocacy.collegeboard.org/preparation-access/arts-core](http://advocacy.collegeboard.org/preparation-access/arts-core).

In addition, advocacy efforts are critical especially during an election year. I want to encourage you to read Dr. Sara Scott Shields article in this edition of Fresh Paint.

If you hear information in your districts and want to have discussion, please feel free to email me at [kdsanz@faea.org](mailto:kdsanz@faea.org) and I will try to provide additional information for you.

Have a wonderful rest of the year and summer. ☺

*Kathleen D. Sanz*  
Kathleen D. Sanz, PhD  
Board Consultant



# A Florida Art History

## the 1940s

### INTRODUCTION

At the turn of the twenty-first century, it became apparent to the network of art educators across the state that the Florida Art Education Association (FAEA), their beloved professional organization, was fast losing a record of its history. The digital age was upon them, the pace of change was accelerating, and time seemed to be evaporating. Older members, the keepers of our shared knowledge and tales, were increasingly unable to attend annual conferences or had died.

Upon her retirement, Dr. Julia Schwartz, professor of art education at Florida State University, assumed the responsibility for compiling Florida Art Education Association history and memorabilia. After her untimely death, the collection was stored for many years in the state archives.

With FAEA approaching fifty years since its inception, president Nan Williams thought it the perfect time to revisit the information and create one historical record. Trips to Tallahassee followed, boxes were scoured for records, photographs were labeled, memories were taxed, and a history was assembled in fits and starts.

Later, with the sixtieth anniversary — or more accurately, what we *thought* was the sixtieth anniversary — of the organization approaching, it was decided to celebrate the milestone by creating a special visual display from available materials. The display would become a highlighted feature of the annual conference. Many more records were reviewed, more texts were edited and corrected, and more photographs were collected. The display grew to cover eleven large panels, which extended twenty-four feet.

The chronicle, itself, has now become a living document, and the search process is ongoing. In this series, we share the FAEA history to date, based upon available materials and sources. Omissions are unintentional and corrections are welcomed.

We are indebted to the retired FAEA members, the Legacy Task Force, for their dedication to the difficult work of unearthing historical records, sorting through stacks of documents and publications, making phone calls to track down names and details, and compiling a thousand scattered bits and pieces into a cohesive project.

### LEGACY TASK FORCE

- William Chiodo
- Francisco Davila
- Dr. Clem Pennington
- Eve Davila
- Gerie Leigh
- Nan Williams



1943

1944

### Florida Art Education Association HISTORICAL TIMELINE

1944 - 1946

#### Millicent Chamberlain, First FEA Art Section Chairperson

Millicent Chamberlain, art teacher at Miami Edison High School, was the first chairperson of a small group of female high-school art teachers who met each spring in Tampa at the Florida Education Association (FEA) conference. They would gather at a one-hour breakfast meeting to discuss the needs of art education in Florida. There were no elementary art teachers in the state.

The first known publication, *Arts Newsletter*, edited by Dr. Mary Mooty, was created—six copies at a time—on layers of onionskin paper with carbon paper inserted between the sheets. It was produced on manual typewriters with the assistance of high-school business students and mailed to art teachers.







1949

**Jean O. Mitchell, University of Florida, FEA Art Section Chairperson**

The first theme at a Florida Teachers of Art breakfast meeting was *Looking at the Child Through Art*. Chairperson Jean O. Mitchell organized the FTA membership into five regions, statewide, with a chair in each region. Only 13 counties had full-time art teachers. In a public relations effort, she also established traveling exhibits of student artwork for the Florida Education Association, supported by the University of Florida Continuing Education Department.

1947

**Blanche Cahoon, Hillsborough County Art Supervisor, FEA Art Section Chairperson**

Blanche Cahoon nurtured the growth of the breakfast meeting group. As attendance at the Florida Education Association conference art section meetings grew, university faculty members became involved by offering expertise and technical support. The group called themselves the Florida Teachers of Art (FTA). *Arts Newsletter* was now produced on a mimeograph, a low-cost stencil duplicator.

In 1947, female art teachers attended conferences wearing dresses, hats and gloves. Male art teachers wore suits and ties.

1947

1948

1949

1950



1948

**Thelma Elliott, FEA Art Section Chairperson**

Chairperson Thelma Elliott appointed a committee to draft an organizational constitution and bylaws. There were approximately 57 high school art teachers in Florida. Ninety-seven percent of the 1,696 schools, statewide, had no full-time art teachers. *Arts Newsletter* continued publication, although none of the early copies are known to currently exist.





# My School for Art Leadership Experience

*Glenda B. Lubiner, NBCT  
Middle School Division Chair*

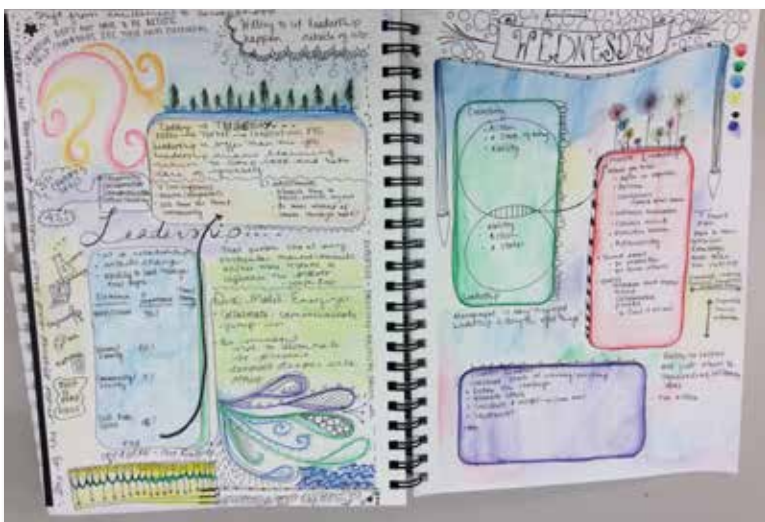
Last April when I received an email from NAEA about the School for Leadership (SAL), I thought that this might be a great experience, after all, I'm a doctoral candidate, department chair, and I've been on the FAEA and BAEA (Broward) board. Yes, I am a leader. Then I thought ... Arkansas ... really, in the middle of nowhere! AND I have to pay for this! I love to travel, and I've never been to Arkansas so I figured, why not. I filled out the application and hoped that I would be one of the lucky 25 people nationally that would be accepted.

I was accepted about 5 weeks later and was excited that I was soon going to meet my new friends on a webinar. I was also excited to meet, what I called the education gurus, like Renee

Sandell and Enid Zimmerman. After reading their research papers for my dissertation, I thought I would be star struck when I met them, but as we all know, they are just people like you and me ... wonderful, thoughtful, and very helpful people, I might add. I think that all the participants felt that from the first online meeting we would get along so well when we met in person. The participants came from all walks of art education; elementary, middle, and high school, higher education, district supervisors and museum educators with a wide range of experience as well. We were given books and articles to read and some pre-work to do before we met in Bentonville, Arkansas (home of Walmart).

The first night we arrived we met at the hotel for dinner and a marking and mapping exercise. I can honestly say I have never had so much fun with 30 people I didn't know (our 5 guides/mentors were with us as well). The rest of the week was spent at the Crystal Bridges Museum of American Art. The building was designed by Moshe Safdie and is one of the most beautiful museums I have ever visited, plus the food in the restaurant was amazing (always important). There were nature trails to walk, outdoor sculptures and great American art to see. Many of the evenings we were on our own to explore the quaint town of Bentonville (everything within walking distance) where the people were delightful and the restaurants were delicious.

Throughout the week we were introduced to many different leadership models, mindfulness thinking and working individually and in small and large groups. We were given the task of creating 3 experiments that we had to complete in the following







“SAL has been an eye-opening experience for me. I have realized that I can be the leader I am meant to be. I have taken new teachers under my wings to help them find their own way and leadership style. SAL has made me more mindful of my actions with my students and colleagues.” — *SAL Testimonial*



5 months. Our experiments could focus on the domains of career, personal, home, and/or community. Working online with our group partners helped with insight and feedback. Our final task was our capstone project where we took one of our experiments and went more in depth with it over a period of time.

In March we all met at NAEA in Chicago where we were honored in the General Session and had a great reunion. Not only did I meet great new friends, this has been an incredible experience that has helped me become a more insightful leader. I highly recommend that you think about what this could mean for you and apply for this great experience. We know that all of our art teachers in Florida are leaders ... let's show the rest of the world! 🌍

Explore new strategies for making meaning in art projects, breaking free from traditional molds, and employing a variety of aesthetic strategies.

**T**hough the field of art education increasingly advocates for the importance of having clear criteria for judging the quality of a student's arts learning, we have not yet been as thorough and rigorous with ourselves in articulating the necessary qualities of the basic building block of visual arts curriculum—the *art project*. Perhaps the assumption that visual arts education will be *project-based* (unfortunately often translated in actual practice as *product-based*) has been so dominant and unquestioned, the field has not adequately theorized the structures, uses, varieties, and sequencing of these projects as an educational form.

In 1976, Arthur Efland published “The School Art Style: a Functional Analysis,” in which he pointed out that there were distinct styles of art made in schools that were unlike art made in other settings. He argued that these school art styles did not actually create possibilities for free expression for youth, but instead served the symbolic purpose of representing to others that there were opportunities for creativity and free play in otherwise regimented school systems. Looking at the actual work produced based on a given project, Efland noted the lack of meaningful variation in the “art” that was created and famously concluded, “The self same creative activities may not be as free as they [initially] looked” (p. 41).

Drawing on characteristics identified by Brent Wilson, Efland described school art as “game-like, conventional, ritualistic, and rule-governed.” He also observed that “the school art style does not seem to be a pedagogical tool for teaching children about art in the world beyond the school, though this is its manifest function” (1976, pp. 38-39). Efland's conclusions that many of the art activities in schools do not actually support creative self-expression and that they are not effective in teaching students about methods of artmaking outside of school contexts, echoes in the literature of art education over the ensuing decades. Almost 40 years later there is lingering uneasiness

among thoughtful scholars and teachers as they continue to observe and analyze the everyday practices of art education and as they question whether art projects made in schools can provide opportunities for students to truly explore personally meaningful subjects while supporting clear learning objectives about art content.

Many art educators and art education historians have grappled with questions of the appropriate philosophy, content, theory, scope, and sequence of visual arts education (Efland, 1990; Eisner & Day, 2004; Stankiewicz, 2001). What's striking is that whether the dominant or proposed paradigm is Discipline-Based Art Education, creativity enhancement, visual culture, or another formulation, the range of projects that are actually taught in most schools has remained strikingly similar for several decades.<sup>1</sup> When I scan the suggested projects in popular project-sharing art education magazines and websites, I see that many of the projects are eerily similar to those I saw in magazines as a young teacher in the 1970s, despite the many dramatic changes in the styles, materials, and methods of making meaning in contemporary art practices (Foster, 1983; Gude, 2004; Harrison & Wood, 1992; Riemschneider & Grosenick, 1999; Wallis, 1984). The fact that suggested projects in such magazines are now routinely paired with a national art standard seems to have done little to encourage careful

analysis by authors or editors of whether the instructions or resulting projects are actually in sync with the stated standard.<sup>2</sup>

We cannot envision and manifest new styles of art education without examining and reconsidering art education curriculum as it is currently taught. **We must be willing to let go of some of the old familiar projects (and their myriad variations) in order to make room for other sorts of projects and other kinds of art experiences.**

Sometimes it is suggested that school art rooms don't need projects at all, that students should be given the freedom to pursue their own creative agendas (Douglas & Jaquith, 2009). While this is the ideal end point of quality art curriculum, most students today could not initially make good use of this sort of freedom without a great deal of individual support. When students are not introduced to a wide range of meaning making strategies (and encouraged to analyze and re-purpose strategies they absorb from popular culture), they tend to fall back on hackneyed, kitschy image-making techniques. Because of logistical constraints of availability of materials, space, and time as well as the number of students in an average class, it is not realistic to assume that most art classes in school settings can (at least initially) function as open studios in which each student re-invents his or her own methodologies of making—discovering artistic precedents,

## New School Art Styles: The **Project** of Art Education

OLIVIA GUDE





**VALUE: Contemporary uses and practices of a medium, over curriculum that merely recapitulates the history of the medium**

**Social Situations project.** Rapidly changing technologies as well as contemporary commercial and fine art practices have shifted the ways in which photography is practiced and utilized. Eschewing the more traditional strategy in which photography mirrors the world as it is, many contemporary photographers (such as Cindy Sherman, Lorna Simpson and Charlie White) utilize carefully chosen costumes and sets. *Party Fight* directed by Yetzinia Diaz. For the sequence of projects that led to this work, see the Spiral Workshop NAEA e-Portfolio, Liminality: Alternative Practices group.

materials, and methods on a need-to-know basis, supported by teacher input when needed.

Thus, art projects are appropriate building blocks for visual art curriculum because **good art projects encode complex aesthetic strategies, giving students tools to investigate and make meaning.** Good art projects are not old school art-style recipes to achieve a good-looking product. Quality art projects are also not mere exercises in which students manipulate form according to teacher-prescribed parameters without any intrinsic purpose.

Good art projects are not assignments to *illustrate* or *symbolize* a theme, even an important theme, in students' lives. In an article also inspired by Efland's "School Art Style," Tom Anderson and Melody Milbrandt list three strategic goals for curriculum that authentically engages students: "1) the use of discipline-centered inquiry, 2) the construction of knowledge (rather than its passive acceptance), and 3) teaching and learning that make connections beyond school" (1998, p. 14). Note that discipline-based *inquiry* is first on the list, recognizing that there is no contradiction between teaching discipline-based knowledge and skills and making work that explores meaningful connections in students' lives. Indeed, choosing applicable contemporary means of artmaking (often

emerging out of traditional methodologies) is a prerequisite of making meaningful art that investigates contemporary life.

Art made in schools will inevitably be some form of "school art," defined by Efland as "a form of art that is produced in the school by children under the guidance and influence of a teacher" (1976, p. 37). However, **the influence of teachers can support as well as stifle individual creativity and meaningful exploration of content.** "School art" does not inevitably signify educational art activities that are inauthentic and rule-bound. New school art styles can be developed that skillfully and creatively utilize available materials, tools, technologies, critical theories and contexts to introduce students to a wide-range of developmentally appropriate aesthetic practices—means of artmaking based in particular methodologies of experiencing, producing, making meaning, and interpreting (Gude, 2008). With such an education, students can now (and then later as adults) utilize various aesthetic sensibilities and practices to frame and re-frame experience, to develop "their own unique idioms of investigating and making," and to generate patterns of perception that enable them to see the world with fresh insight (Gude, 2009, p. 10).

**Propositions About What to Value and What to Avoid in Choosing and Constructing Curriculum**

The possibilities for 21st-century art education cannot yet be fully known, envisioned, or articulated because the field is in the process of being re-imagined and revitalized. This is the contemporary research and development project of the field of art education being conducted by thousands of practitioners—art teachers, professors, community artists, teaching artists, and museum educators—in collaboration with their students and other community participants. New models, methods, objectives, contexts, and projects will be generated from a wide variety of cultural positions.<sup>3</sup>

My current contribution to this unfinished project of reimagining visual arts education is based on identifying a number of familiar, commonly taught projects and exercises. I then ask if there are other frameworks and valuing systems through which these projects can be reconsidered and then redesigned to broaden and deepen the potential for students to have meaningful experiences and to make meaningful art. This then supports students in developing more wide-ranging and nuanced understandings of the world, conducting investigations through gaining and utilizing relevant disciplinary knowledge and skills—rooted in the past and including the latest contemporary developments within various relevant disciplinary practices.<sup>4</sup>

## VALUE: Engaging in authentic artistic processes over making facsimiles

Consider this familiar line exercise—the students are instructed to fill in grids with a variety of “expressive lines.” The results are predictable: jagged = tense, wavy = soothing, bold and dark = angry. What are the students actually experiencing and learning? By definition, for something to be *expressive*, one must be trying to express something or be free to use the creative medium to figure out what one wants to express. Thus, “expressive line” exercises misrepresent the tradition of expressionist artmaking and do not teach a sophisticated understanding of meaning as a fusion of personal sensibility and aesthetic methodology. Even with such a familiar, seemingly simple exercise it is wise to ask if the project re-creates the actual experiences and processes of the artmaking on which it is modeled. There is nothing wrong with utilizing a short exercise in which students make as many different kinds of lines as they can; it is deeply problematic to instruct students to match each line to a corresponding emotion, thus teaching them that there is a simple one-to-one (not culturally and contextually determined) correspondence between form and meaning, between symbol and the emotion conveyed.

Imagine an Impressionist-style painting of a picturesque (or sublime) landscape painted by a diligent student. Through discussion, one learns that the assignment was to paint a scene based on photographs from calendars

or *National Geographic* magazines. The student asserts that this is an original work because he has “made it his own” by shifting some colors and by combining two calendar photographs into one image. The question here is not one of accusing the student of plagiarism or of questioning the artistic validity of *appropriation* as a strategy of contemporary making. However, the project was described in the lesson plan and to the students as being about Impressionism; the teacher showed students the works of important Impressionist artists and discussed their beliefs and methods such as “capturing the play of light” and “painting at actual sites, rather than in an art studio,” but these are not the methods utilized by the students; no actual “play of light” was observed or recorded.

This painting project could be more aptly compared to the Photorealist paintings of Richard Estes and Audrey Flack in the 1960s/1970s or the work of contemporary artists such as Marlene Dumas and Luc Tuymans—all artists whose paintings, based on photographic sources, challenge viewers to consider the subjective, shifting, and accrued meanings of images as they are circulated through various cultural settings. If such paintings were discussed with students, other uses of appropriated, juxtaposed, fragmented, and re-contextualized photographic images would be suggested and the potential content and contemporary relevance of constructing an artwork out of “borrowed images” would be deepened and expanded.

The goal for an art teacher should always be to reflect as closely as possible the *actual methodologies used by artists* in making work (Carroll, 2007; Madoff, 2009; Stewart & Walker, 2005; Sullivan, 2010).<sup>5</sup> Thus, if a teacher does want to introduce an Impressionism project, he or she should arrange for some *en plein air* painting sessions and guide students in observing the actual play of shifting colored light on forms. If the structure of a project seems to lead inevitably to making a facsimile, not mirroring actual artistic, cultural, or spiritual practice, as is often the case in projects adapted from other cultures (for example, African masks, Kachina dolls, or totem poles), the project is not actually teaching students sound disciplinary methodologies of real artmaking and is thus actively mis-teaching the meanings, intentions, and processes of the original artists.

In postmodern times in which many artists work in post-studio practices (think of the many methods of Gabriel Orozco or Janine Antoni<sup>6</sup> that often emphasize lines of conceptual engagement and re-purposing familiar forms and materials, rather than creating and discovering through manipulation of a habitually used medium), it can be difficult to invent pedagogical practices that mirror the aesthetic practices of contemporary art. This, however, is the challenging, collective task of art educators who take seriously the responsibility of inventing projects and activities that give students tools to understand and participate in contemporary cultural conversations.







**VALUE: Utilizing skills, forms, and vocabulary in authentic contexts over de-contextualized exercises and recipes**

**Free Form Color Investigation project.** Students experiment with variations of hue, value, and chroma while enjoying the freedom to make an abstract painting. The project begins as a monochromatic exploration, adds the use of complements and then concludes with a free choice of hue to be added as an accent. Utilizing this project in Spiral Workshop for many years, we've noted the high degree of transfer to carefully mixing and choosing colors in other painting projects.

**left:** *Untitled Color Study* by Faith Wilder, Spiral Workshop 2003.

**right:** *Painting Color Investigation*, Pui Ki Law, 2011. For a complete lesson plan for this project, see the Olivia Gude NAEA e-Portfolio.

Good art projects encode complex aesthetic strategies, giving students tools to investigate and make meaning.

**VALUE: Investigating over symbolizing**

**Conflicted Characters project.** Conflicted Characters project. Rather than make an anti-bullying poster with clichéd messages, students created a "cyber classroom" populated by their hand drawn characters and utilized the mix of characters to tell personal stories involving unresolved conflicts in home, school and community settings. *Cyber Schoolyard* by students of the Conflict & Resolution: Pencils & Pixels group. *She's Too Rough; He's Too Delicate* by Diane Dominguez, Spiral Workshop 2004.



**VALUE: Utilizing skills, forms, and vocabulary in authentic contexts over de-contextualized exercises and recipes**

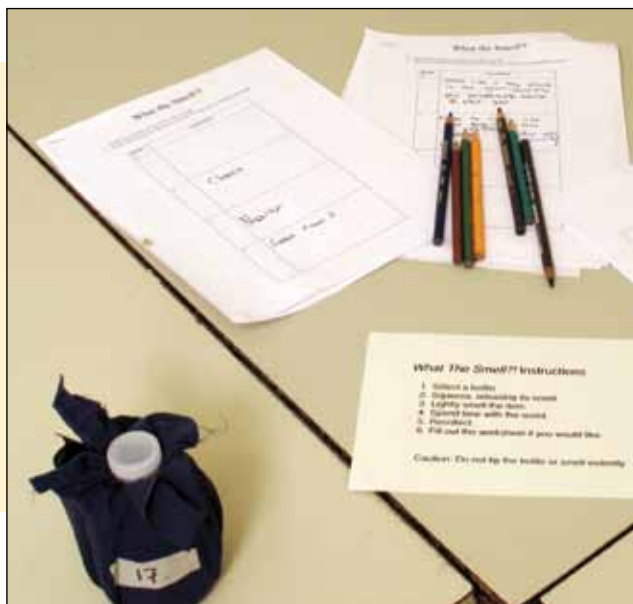
Teaching art vocabulary within rule-bound projects in which students must demonstrate knowledge by making works that display (and will be assessed by) pre-determined formal characteristics (such as “must be monochromatic” or “must have dark outlines”) doesn’t integrate learning arts vocabulary with exploring how such visual principles operate to generate meaning in actual art and design practices. Students may not internalize the usefulness of what is being studied because in most of these exercises nothing meaningful is at stake. How can you determine what is a “good composition” or the “right color” if the visual organization is not at the service of some desired communication?

If enhancing creativity is to convincingly be an important goal of art education, projects must be designed to open out into unexpected possibilities, not narrowed into pre-determined channels. It makes sense to begin an art activity by drawing students’ attention to particular sorts of visual descriptors—such as color schemes or how *contrast* functions in a design—but then the students need to be freed to utilize or *not utilize* a particular technique or form in order to experience the key component of artistic expression—*freely choosing* to use form to make meaningful gestalts. The practice of creating rubrics for each project that specify what formal characteristics must be displayed in a project is neither good, authentic assessment, nor good authentic artmaking (Beattie, 1997; Dorn, Madeja, & Sabol, 2004). Art projects shouldn’t be turned into tests. Instead, assessment of knowledge and skills can be conducted by methods such as asking students to utilize art vocabulary to *explain choices* in their artmaking or by teacher evaluation of each student’s contributions to group discussions in which students work together to describe and interpret artworks, making use of increasingly complex vocabularies.



**VALUE: Engaging in authentic artistic processes over making facsimiles**

**Expressive Rooms project:** Students recall an emotionally charged moment—ranging from delight to anger to uneasiness. After writing about and entering into the bodily experience of this emotion and after observing how distorted space contributes to the meaning of expressionist artworks, students created large chalk pastels on dark-toned paper. *A Big Warm Hug* by Sean Castillo. Spiral Workshop 2009. For a complete lesson plan for this project, see the Olivia Gude NAEA e-Portfolio.



**VALUE: Experiencing as much as making**

**What the Smell? project.** Following the methodologies of much contemporary art, not every art project must result in objects. Students created *bottles of smell* and recorded experiments in how smell can stimulate forgotten memories. What the Smell!!? installation of the Agency of Recollection: Assorted Practices, Spiral Workshop 2011.





### VALUE: Engaging mess

**Bodies of Water project.** Students are often inhibited in spontaneously evolving an artwork based on accidents in the making process. In the Fluidity: Wet Media group, students were shocked when the teacher's sample depicted the common occurrence of discovering that one's clothing is stained by menstrual blood. Initial embarrassment, followed by sympathetic laughter, turned to relief as the young women (and the guys) discussed this common unnecessarily shame-inducing experience. *Bleed Through* by Sofiya Freyman, Spiral Workshop 2010.

### VALUE: Investigating over symbolizing

Quality art education does not merely picture what is already seen and understood. Quality art generates new knowledge. Students should not be instructed to *illustrate, symbolize, or represent* (i.e. RE-present) things (such as ideas, beliefs, emotions) that are already fully formed, fully understood. Instead, quality art projects ought to enable students to reframe experiences, thus supporting students in individually and collaboratively finding out something new about a subject. Such new insights cannot be summarized in simple language, but instead become vivid constellations of experience that remain in the consciousness of the artist and the viewers. Good art—and good art projects—transform the way in which we understand and process life experiences.

“Imagine being isolated in a gloomy place in which there are confusing encounters and uncanny occurrences with not quite understandable implications and consequences.” Students began with this prompt in a project of the Spiral Workshop Decomposition group in which the youth artists studied the narrative structures and sensibilities of gothic art and literature in order to use these as a lens through which to examine experiences of frustration, confusion, and anxiety

that are sometimes aspects of everyday life in schools.<sup>7</sup> Of course, classic life drawing and one-point perspective wouldn't suffice to explore these emotionally complex tales. Understanding that what gets left out of images in fixed-point perspective is also “real,” the students began the project by smearing, crushing, and crinkling their papers and then allowing these mutilated surfaces to act as conduits to remembering and developing the pitiful, stoic, heroic, sinister, or harassed characters needed to tell their school stories. One surprise of this project was that a number of artworks focused on experiences in art classes! Students depicted such “horrors” as being commanded to have a clearly stated purpose before beginning an artwork or being “forced” to make paintings based on gridded photographs.

### VALUE: Contemporary practices of a medium, over curriculum that merely recapitulates the history of the medium

While art projects may usefully be inspired by other art, including artworks of the past, artistic practices modeled in schools must be open-ended, capable of making fresh contemporary meaning. Projects based on techniques of realist drawing or on formulaic modernist elements and principles of design

are overrepresented in current art education curriculum, especially at the middle and high school levels. Occupying so much curricular space, such projects crowd out possibilities of teaching a wider range of ways of making art, aesthetic methodologies more suited to investigating contemporary life.



### VALUE: Blurring the boundaries between art and life

**Outside the Label project.** Students who had never before learned to sew immersed themselves in altering everyday clothes to become “art clothes.” However, as the project continued, students began wearing versions of their art clothes in everyday life. Altered clothes by Mia Sol de Valle in *Outsiders: Alternative Media*, Spiral Workshop 2009.



**VALUE: Telling stories about students' lives**

**Down through Generations project.** Students utilized a worksheet with prompts such as “What jobs did your grandparents hold at various times in their lives?” and “Describe the food, people and seating arrangements at a typical (or holiday) family dinner:” to generate conversation with their families. The project is based on narrative art styles of great African American modernists such as Jacob Lawrence and Aaron Douglas. Bureau of Misdirection students in Spiral Workshop 2011 constructing images out of painted paper. *Without Music* by Candace Bey.

## Are there other ways of teaching this content that provide more compelling learning experiences...?

It may make sense to include Cubism in an art curriculum considering that many of the concerns of artists making work identified in art history texts as Cubist—simultaneity, shifting perspectives, multiple points of view—are relevant to today’s globalized world. However, sitting in a studio and painting a still life in a “Cubist style” is not a productive aesthetic investigation of simultaneity and shifting perspectives in contemporary fast-paced, media-saturated cultures.

Sound criteria for measuring the relevance and vitality of an aesthetic practice is to ask, “Are any significant artists now making work in this manner?” In the case of Cubism, the answer is clearly “No!”<sup>8</sup> Thinking about another artistic practice with a long history—expressionist painting—either abstract or representational—it is quickly apparent that a number of contemporary artists are

making fresh meaning through artistic practices that have evolved out of historic expressionist means of making such as emphasizing subjective experience, allowing bodily energy to be seen in mark-making structures, and distorting forms and colors for emotional effects (Werenskiold, 1984). Thus, though related to aesthetic practices of making that are over 100 years old, expressionist methodologies are living, meaning-generating cultural forms (Aguirre & Azimi, 2011; Bayrle, 2002; Duncan & Selz, 2012; Holzwarth, 2009).

**Contemporary theories of making meaning recognize that all meaning making involves borrowing from previous meanings** (Silverman, 1983; Sturken & Cartwright, 2009). For this reason, quality art education curriculum must always situate its projects within relevant historical,

cultural, and aesthetic contexts in order to teach students sophisticated contemporary concepts of constructing and deconstructing meaning. Equally important to sharing the history of a medium, subject matter, or theme with students is engaging them in understanding some of the aesthetic and conceptual questions that this practice is *currently* being used to investigate.

Postmodern thinking radically questions the notion of a single originary foundational tradition that must be absorbed before meaning making can begin. Asserting that students must recapitulate the history of art in their studies before understanding and making contemporary art is as discreditable as believing that students must learn outmoded conceptions of biology or physics before being introduced to the range of widely accepted contemporary theories. It’s



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**VALUE: Designing your environment**

**Collaborative Mural project.**

When asked to do a mural for the entrance to the high school fieldhouse, the art teacher and the “Mural Team” took the unusual approach of picturing representatives of all of the sports teams. The coaches of teams other than Men’s Basketball were enthusiastic to be honored in the mural. The mural reshaped the physical environment of the school and also the relationship between the athletic department and the art department. Bloom Trail High School Sports mural installation by student artists, directed by Olivia Gude, 1989.

important to recognize that we all always “jump in” the middle of a discourse and begin by electing from the past to understand and make from the perspectives of today.

**Contribute to “New School” Art Styles**

Teachers, take a fresh look at your old familiar projects. Honestly and fearlessly analyze the forms, functions, artistic methodologies, and conceptual understandings that each project teaches. When examining projects, **it’s important to be both skeptical of an art projects’ current worth and non-judgmental of your own past choices and pleasures.** Perhaps this project did meet some of your curricular needs at one time. Now we are asking different questions: Is this as relevant to artmaking processes today as it once was? Are there other ways of teaching

this content that provide more compelling learning experiences that are faster, more fun, and more likely to create knowledge and skills that transfer to other contexts? What aesthetic values are being promoted (and which are being left out)? What do students (as well as their families and the school community) learn about the functions and value of art in contemporary life? Is the amount of time spent on the project proportionate to what is being learned about art and culture? While conveying disciplinary knowledge, does the project have the potential to be used by students to explore and communicate personally significant ideas and themes?

Be willing to re-imagine your teaching in light of your 5, 10, 25 or more years of life experience as a participant in unfolding, contemporary culture! Strength of character means NOT using your considerable

creativity to come up with defenses for your past choices. In “Beyond Us Now: Speculations Toward a Post-Art Education World,” Laurie Hicks writes, “In our post modern world we have come to accept that many concepts critical to our taken-for-granted ways of understanding the world are no longer meaningful” (in Congdon, Hicks, Bolin, & Blandy, 2008, p. 5). Acknowledging that such shifting understandings can produce defensiveness and resistance, Hicks draws upon the Dalai Lama Tenzin Gyatso’s conception of “living well and dying well” to suggest how we might imagine bringing new manifestations of art education into being. She affirms that “We need to understand and value the contributions of art educators in the past and in the present, because it is their contributions that open up the possibility for us to do what we must do—imagine and enact new directions” (2008, p. 6).



**VALUE: Investigating the construction of meaning**

**Cute Investigation activity.** Students surveyed a collection of cute objects and then began the process of defining “cute” by creating a continuum of most cute to least cute objects in *Painting So Cute and Creepy, Spiral Workshop 2007*. *Cute Value Scale* classroom chart (far left) compiled by Pui Lam Law.

### VALUE: Trying a wide range of aesthetic practices

**Blind Dérive project.** After viewing the work of artists whose work explores walking including Vito Acconci, Gabriel Orozco, Yukinori Yanagi, and Richard Long, students used walking as a methodology for reframing urban experiences. *Agency of Recollection*, Spiral Workshop 2011. Photo by Aaron Arreguin.



## Art teachers can contribute to the reinvention of schools and invent not only a new form of art education, but perhaps also a new collaborative art form.

If we are to evolve art education curricular practices that have relevance to the lives of students and their communities, we must **imagine an art education that is grounded in the realities of contemporary cultural life as well as in the realities of current school settings.** To do this, the field will have to relinquish the ungrounded fantasy of endless, unequivocal originality in the work of students and teachers, the fantasy that every work of art invents entirely new symbolic systems. Recognizing that quality art and quality art education are made in the context of previous artmaking practices, art education curriculum ought to be structured to carefully introduce students to conceptual, aesthetic, and technical methodologies by which various artists have generated meaning.

A project format is a clear and useful structure to introduce students to processes, valuing systems, techniques, and worldviews embodied in various artistic practices. Good art projects are designed to mirror actual aesthetic practices in ways that support students in utilizing these practices as means by which to experience, investigate, and make their own meanings.

We must create an art education that is not retro, rigid, or reductive in its understanding of what constitutes the necessary knowledges of artmaking. We must create an art education that is rigorous in its selection and transmission of a wide range of aesthetic strategies because in a democratic society it is the responsibility of teachers to enable students to understand, participate in, and contribute to contemporary cultural conversations.

We can think of school-art style projects in the sense that Arthur Efland described/ decried—as recipes to make things without the possibility of making meaning—or we can foster a conception of art projects in schools in the sense that John Dewey conceived of project-based learning in which students are researchers who learn by doing (1938). In that sense, each classroom's art education curriculum can be conceived of as an ongoing collaborative art project, as an experiment in “relational aesthetics,” in which teachers create spaces within which students and others in the school community can interact and create new knowledge by using artistic methodologies to experience and interpret the world in fresh ways (Bourriaud, 1998/2009).

Arthur Efland concluded “The School Art Style” by suggesting that perhaps focusing on changing school art was a mistake “when we should have been trying to change the school!” (p. 43). Today evolving “new school” art styles can place the field of art education in a central position in school transformation because of art education's potential to integrate art into the core mission of truly successful schools—stimulating engaged inquiry utilizing a variety of methods drawn from a wide range of disciplinary practices. In the process of collaborating with our students to identify and investigate significant content with living interdisciplinary aesthetic practices, art teachers can contribute to the reinvention of schools and invent not only a new form of art education, but perhaps also a new collaborative art form.

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## ENDNOTES

- In 1976, Arthur Efland, referring to the work of Vincent Lanier, estimated that the school art style had remained largely static for the previous “forty-five to fifty years”, bringing the total time of relatively static curriculum content in 2012 to 75 or 80 years.
- It is disheartening that the 1994 National Visual Arts Standard “Students select and use the qualities of structures and functions of art to improve communication of their ideas” is often cited for recipe-like projects in which students have virtually no opportunities to choose and develop meaningful content.
- This research must to be rooted in actual practice. Too often curriculum guides suggest projects that have never been taught or that haven’t been re-taught and re-thought in recent years. Thus, educators are encouraged to utilize projects that don’t meet contemporary criteria for meaningful arts education. One result of this practice is the relentless repetition of steps such as “sketch thumbnails” without considering whether there are other methods (both analog and digital) more commonly used by artists and designers today to experiment with composition and form.
- This includes the disciplines identified as “the 4” in Discipline-Based Art Education as well as such fields as visual culture, material culture, critical theory, and cultural studies.
- I use the terms *artistic methodologies*, *artistic practices*, *aesthetic methodologies* and *aesthetic practices* interchangeably to describe the procedures by which an artist or group of artists conceive of, develop, and judge the success of artworks. These include perceptual, experimental, and conceptual strategies as well as choices of media and technologies. The way in which media and technologies are utilized is never neutral; their uses always imply worldviews—ideologies that determine what is significant and what is not noticed.
- Both of these artists are featured in the “Loss & Desire,” Season 2 (2003) episode of the Art 21 (*Art in the 21st Century*) series.
- For the complete sequence of gothic-inspired projects see the Department of Decomposition in the Spiral Workshop National Art Education Association e-Portfolio, [https://naea.digication.com/Spiral/Spiral\\_Workshop\\_Theme\\_Groups](https://naea.digication.com/Spiral/Spiral_Workshop_Theme_Groups)
- In the age of the Internet, it is always possible to find some artist, somewhere making work in any style, but this does not mean that this is a particularly relevant or prevalent style of contemporary making. Also, in postmodern times one may find artists who deliberately appropriate and re-contextualize a historic art practice in order to generate fresh meaning—teaching about such an artist would require teaching about the original artistic practice and post-modern practices such as reclamation, appropriation, reinterpretation, irony, pastiche, positionality and context, thus encouraging students to make these sorts of contextualized, postmodern “moves” in their own art thinking and making.

## AUTHOR'S NOTES

Thanks to Arthur Efland for “calling the question” with his analysis of the function of school art and for generously sharing his time and insights with me as I developed this article over the last few years.

Thanks to the many dedicated and inspired teachers of the Spiral Workshop whose fresh ideas about art and art education generated the art curriculum that is the basis of the theoretical positions of this article.

Thanks to Jessica Poser who co-directed Spiral Workshop with me 2005-2008.



YOUTH ART MONTH™

The Power of Art



## Escambia County

Escambia County Art Teachers from elementary, middle and high schools across the county met early on a Sunday morning in March to paint the infamous Pensacola Graffiti Bridge in celebration of YAM. Art created by students were displayed to advocate for art education.



## Brevard County

De Laura Middle Schools hosted a student art exhibition "Color Me Read" and book signing in the Eau Gallie Arts District celebrating Youth Art Month. Students also had a YAM display for the month of March in the Brevard Public Schools Lobby.



DMS Art students sign their Art Print Coloring Book as renowned Artist & gallery owner Derek Gores & DMS Principal B Pruett look on. Mr. Gores, an DMS Alum is hosting YAM "Color Me Read" student show & is a strong supporter of Arts Education.



Coloring Book  
Cover Art  
by student  
Julia Lavardor



## Hillsborough County

Hillsborough Art Education Association presented gifts to the county's board members. This year, Boyette Springs Elementary Art Club students drew portraits of each board member and gave it to them at the bimonthly board meeting. The board members immediately started taking 'selfies' with their gifted portraits.



# K-12 Student Art Assessment and Virtual Exhibition

^ *Best in Show*  
Maria Agudelo  
Teacher: Marty Loftus  
Pinellas County Center  
for the Arts at  
Gibbs High School



Thank you again  
to Sargent Art for  
sponsoring prizes  
for the  
2016 K-12 Student  
Art Assessment and  
Virtual Exhibition

F AEA is excited to announce the winners of the 2016 K-12 Student Art Assessment and Virtual Exhibition. This program provides our membership with a tool to assess their art program, promote the achievements of students enrolled in visual art classes throughout Florida, and serves as a state-wide assessment for the visual arts. Nearly 1,400 student entries were received from across the state. Selected "Award of Excellence" artworks will be showcased at the 2016 FAEA Conference in Naples, Florida. All other artworks receiving an "Award of Excellence" will be featured online in the virtual exhibition at [www.faea.org](http://www.faea.org).

Sargent Art will once again sponsor the 2016 FAEA K-12 Student Art Assessment and Virtual Exhibition. The winners of the Elementary, Middle, and High School categories will receive prizes such as art supplies for both teachers and students and certificates for each student will be provided to one winner in each of the following categories: Elementary, Middle and High School. Sargent Art will provide the overall winner, his/her parent/guardian, and the student's art teacher with an expenses paid trip to New York to visit the city's art museums. Congratulations to all participating students!





<< *Elementary School Winner*

**Callie Craig**

Teacher: Janice Knestrick

South Daytona Elementary School

*Middle School Winner* >>

**Thomas Ortega**

Teacher: Xonia Regalado

South Miami K-8 Center



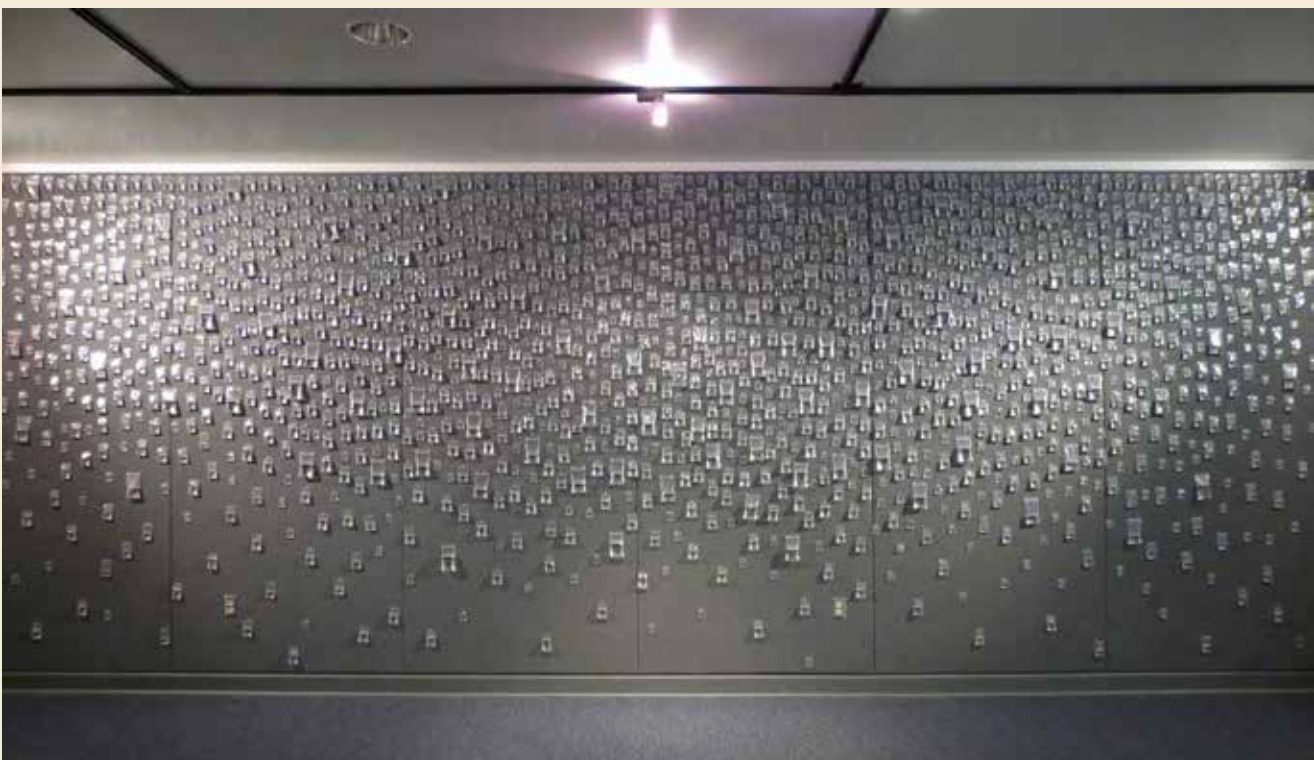
*High School Winner* ∨

**Indigo Naar**

Teacher: Marty Loftus

Pinellas County Center for the

Arts at Gibbs High School



# Museum Of Contemporary Art

## JACKSONVILLE



Located in the heart of downtown, the Museum Of Contemporary Art Jacksonville, a cultural institute of the University of North Florida, is the first organization in its community devoted to the arts and the first institution in Jacksonville to be accredited by the American Association of Museums. Serving the community since 1924, MOCA Jacksonville originates more than 95 percent of its exhibitions, creates exhibition-specific gallery family guides and facilitates various public and educational programs.



With various educational programs, MOCA Jacksonville serves more than 15,000 elementary, middle, and high school students from its surrounding counties. One of the largest programs MOCA offers is its tour program, offered to public, private, and Title I schools. Through the supervision of Duval County Public Schools Superintendent Nikolai Vitti and Director of Arts Jeff Smith, MOCA is a proud partner in the STEAM Cultural Passport Program. This initiative provides students in Title I elementary schools with three to four educational field trips per year. This program brings more than 10,000 el-







**MUSEUM OF CONTEMPORARY ART  
JACKSONVILLE**  
333 North Laura Street  
Jacksonville, FL. 32202

**HOURS:**  
Monday- Closed  
Tuesday-Saturday (11 a.m.-5 p.m.)  
Sunday (noon-5 p.m.)

**FAEA MEMBERS ON STAFF:**

**Jackie Gallagher,**  
**Tour and Camp  
Program Coordinator**  
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**Elizabeth Miron, J. Wayne  
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elementary school children to MOCA and introduces art and art history to children who may have not been exposed to those subjects previously. On top of the STEAM Passport Program, MOCA provides guided tours to all grade levels, showcasing MOCA's featured exhibitions and Permanent Collection while facilitating studio activities to implement various methods and techniques for creating works of art.

The education department also runs two outreach programs that cater to students with Autism Spectrum Disorders and fourth-grade Title I students working on writing comprehension. Art Aviators is an educational program designed for students with ASD and other varying exceptionalities. In this program, MOCA's educators facilitate a variety of art projects designed to enhance students' sensory development, fine motor skills, and individual creativity. Voice of the People is a literacy-based educational arts program that enhances fourth-grade Title I students' critical thinking and communication skills as they work with MOCA's educators over a multiple-week program. Students select works of art from MOCA's Permanent Collection and write scripts they will read and record for Museum visitors to hear. This program is designed to enhance students' appreciation for art while improving their reading and writing scores and professional speaking and critical thinking skills.

MOCA Jacksonville's educational initiatives are just some of the great work the Museum is doing to strengthen the community and provide the highest quality arts education to visitors. In the beginning of 2016, MOCA completed a full rebrand, giving the museum a fresh new look and design. This initiative included a new website, providing rich artist content through a new blog. Written by the museum staff, this blog provides information on events, exhibition content and a behind the scenes look into the museum world.

**To see the new and innovative look of MOCA Jacksonville and read their blog, visit them at <http://mocajacksonville.unf.edu/>.**



# Museum Happenings

## Northwest

MUSEUM	EXHIBIT	START DATE	END DATE
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### TALLAHASSEE

LeMoyne Center for the Visual Arts	What's The Point?: <i>Embroidery As Art</i>	Sunday, May 1, 2016	Saturday, May 28, 2016
SOUP experimental	Space And Charm	Friday, May 6, 2016	Tuesday, June 28, 2016
	Dwellings	Friday, June 3, 2016	Saturday, June 25, 2016
TCC Fine Art Gallery	Artists From Pyramid Studios	Thursday, May 19, 2016	Thursday, July 14, 2016
The Museum of Fine Arts, Florida State University	The Tallahassee Watercolor Society	Friday, May 20, 2016	Wednesday, June 1, 2016
	Artist League Summer Annual	Friday, June 3, 2016	Saturday, July 30, 2016
	Summer Graduating Artists Exhibition	Friday, July 15, 2016	Friday, July 29, 2016
Venvi Art Gallery	Minimalism And Converging Art	Friday, June 3, 2016	Saturday, July 30, 2016
	A Passion For Color	Friday, August 5, 2016	Friday, September 30, 2016
Gadsden Arts Center	<i>Collector's Choice: Inside The Hearts And Minds Of Collectors In Our Region</i>	Friday, July 15, 2016	Saturday, October 1, 2016
Goodwood Museum	From Simple to Sublime: Setting of Settings	Thursday, March 31, 2016	Thursday, June 30, 2016

### PENSACOLA

Quayside Gallery	First City Juried Show	Monday, May 16, 2016	
	It's Your Choice	Sunday, May 1, 2016	Saturday, June 4, 2016
	Artists: Connie Boussom, Cece Hines	Tuesday, June 7, 2016	Monday, July 18, 2016
Downtown Pensacola, FL 32502	Gallery Night (Recurring)	3rd Friday of Month	May-Aug 2016
	I Wonder	Tuesday, May 31, 2016	Friday, July 8, 2016
The Pensacola Museum of Art	The Artist Revealed: <i>Artist Portraits And Self-Portraits</i>	Friday, April 22, 2016	Saturday, July 16, 2016
	Stephen Knapp: <i>Lightpaintings</i>	Friday, April 22, 2016	Saturday, August 27, 2016
	Highlights From The Permanent Collection	Friday, June 10, 2016	Saturday, September 17, 2016
	Mary Petty: <i>The Life And Art Of Mary Petty</i>	Friday, July 22, 2016	Saturday, October 8, 2016
Artel Gallery	How Does Your Garden Grow	Tuesday, July 12, 2016	Friday, August 19, 2016
	Take A Moment	Tuesday, August 23, 2016	Friday, September 30, 2016
First City Art Center	Do Process	Tuesday, March 15, 2016	Wednesday, May 25, 2016

### PANAMA CITY

Palms Conference Center (Beach Art Group)	Exhibits At Roberts Hall	Monday, May 9, 2016	Tuesday, June 14, 2016
	Among Our Dreams	Wednesday, May 25, 2016	Sunday, June 5, 2016
	Salty Butter	Monday, June 6, 2016	Sunday, July 17, 2016
	De La Cruz Contemporary Art Space	present	Saturday, November 12, 2016
	Dürer To Rubens: <i>Northern European Art From The Bass Museum Of Art</i>	present	Sunday, July 17, 2016





*We hope you enjoy this new, recurring section of Fresh Paint that highlights museum exhibitions throughout the state of Florida. Plan to visit as many exhibits as you can during daytrips and vacations.*

← The paint brush icon signifies FAEA Museum membership status.

Northeast			
MUSEUM	EXHIBIT	START DATE	END DATE
<b>JACKSONVILLE</b>			
<b>Museum of Contemporary Art</b> 	Confronting The Canvas: <i>Women Of Abstraction</i>	Saturday, June 4, 2016	Sunday, September 4, 2016
	Project Atrium: <i>Shinique Smith</i>	Saturday, March 19, 2016	Sunday, June 26, 2016
	Amer Kobaslija: <i>A Sense Of Place</i>	Saturday, April 16, 2016	Tuesday, August 16, 2016
<b>Cummer Museum of Art and Gardens</b>	David Hayes: <i>The Sentinel Series</i>	Saturday, November 7, 2015	Sunday, October 2, 2016
	"Conservation, Beautification, And A City Plan"	Saturday, December 19, 2015	Sunday, November 27, 2016
	Lift: Contemporary Responses To Jacksonville's African American Heritage	Tuesday, June 14, 2016	Sunday, February 12, 2017
<b>GAINESVILLE</b>			
<b>Harn Museum of Art</b>	Framing Nature: <i>The Living World In Art</i>	Tuesday, February 2, 2016	Sunday, July 17, 2016
	Capturing Nature: <i>The Insect World In Art</i>	Tuesday, March 15, 2016	Sunday, July 17, 2016
	Michael Kenna: Haiku	Tuesday, December 22, 2015	Sunday, June 5, 2016
	Dancing In The Moonlight: <i>Zara Masks Of Burkina Faso</i>	Tuesday, October 27, 2015	Saturday, October 1, 2016
<b>OCALA</b>			
<b>Appleton Museum of Art-Ocala</b>	Dignity: <i>Tribes In Transition</i>	Saturday, April 23, 2016	Sunday, June 19, 2016
	Norman Rockwell: <i>The Man Behind The Canvas</i>	Saturday, April 30, 2016	Sunday, July 31, 2016

*continued on page 38*



# Museum Happenings

## Central Florida

MUSEUM	EXHIBIT	START DATE	END DATE
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### ORLANDO

MUSEUM	EXHIBIT	START DATE	END DATE
Sidney & Berne Davis Art Center	Punta Gorda Artisans – Group Exhibition	Friday, May 6, 2016	Tuesday, May 24, 2016
	Notes: <i>Musical, Monetary And Written</i>	Friday, June 3, 2016	Wednesday, June 22, 2016
	Mila Bridger – #Unexpected	Wednesday, June 1, 2016	Sunday, June 26, 2016
	Mariapia Malerba & Lia Martino “Artists’ Eye On Fashion”	Friday, August 5, 2016	Wednesday, August 24, 2016
Lee County Alliance for the Arts	Distance Exhibit	Friday, May 6, 2016	Saturday, May 28, 2016
	30th Annual All Florida Juried Exhibit	Friday, June 3, 2016	Saturday, June 30, 2016
	Art In Flight 10 Year Anniversary Exhibit	Wednesday, July 8, 2016	Saturday, July 30, 2016
Orlando Museum of Art	The Influx Series: Will Cotton	Saturday, March 12, 2016	Sunday, June 5, 2016
	The Sources: <i>Paintings And Drawings By Steve Lotz</i>	Saturday, March 12, 2016	Sunday, June 5, 2016
	Orlando Museum Of Art Florida Prize In Contemporary Art	Saturday, May 14, 2016	Sunday, August 14, 2016
	<i>Students &amp; Educators Receive A \$15 Discount On The Individual &amp; Dual/Family Levels</i>		

### MAITLAND

City Arts Factory	Mel Taylor’s Batgirls Club All Womens Show	Sunday, May 1, 2016	
	Boarded Up 5 The Art Of Skateboarding	Monday, August 1, 2016	
Mennello Museum of American Art	Pop Art Prints	Friday, June 10, 2016	Friday, August 12, 2016
Art & History Museums	Interacting With The Permanent Collection	Wednesday, May 11, 2016	Friday, June 3, 2016
	Untold Stories	Wednesday, June 15, 2016	Thursday, August 4, 2016

### MOUNT DORA

Modernism Museum Mount Dora	Esherick To Nakashima	present	Monday, August 1, 2016
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### WINTER PARK

Morese Museum	Lifelines—Forms And Themes Of Art Nouveau	Tuesday, February 12, 2013	Sunday, September 25, 2016
Cornell Fine Arts Museum	Displacement: <i>Symbols And Journey</i>	Saturday, May 21, 2016	Sunday, September 4, 2016
Crealde School of Art	Tom Rankin: <i>Sacred Landscapes Of The South</i>	Friday, April 15, 2016	Saturday, June 25, 2016

### LAKELAND

Polk Museum of Art	Rebels With A Cause	Saturday, April 9, 2016	Sunday, July 3, 2016
	16' x 24': Ruben Ubiera At Polk Museum Of Art	Friday, April 1, 2016	Thursday, December 1, 2016
	A Sum Of Its Parts	Thursday, June 9, 2016	Saturday, September 17, 2016
	American Impressionism: <i>The Lure Of The Artists’ Colony</i>	Friday, December 9, 2016	Saturday, March 4, 2017



## Southwest

MUSEUM	EXHIBIT	START DATE	END DATE
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### TAMPA

Tampa Museum of Art	Peter Max: <i>50 Years Of Cosmic Dreaming</i>	Friday, June 10, 2016	Sunday, September 11, 2016
	Norma Kamali: New City – Fashion+Art+Culture	Monday, June 20, 2016	Sunday, September 25, 2016
	Self-Taught Genius: <i>Treasures From The American Folk Art Museum</i>	Saturday, October 1, 2016	Friday, December 8, 2017
	Manuel Carrillo: <i>Mi Querido Mexico (My Beloved Mexico)</i>	Saturday, October 1, 2016	Friday, December 8, 2017

### ST. PETERSBURG

Museum of Fine Arts	Contemplating Character: <i>Drawings &amp; Oil Sketches From Jacques-Louis David To Lucian Freud</i>	Saturday, February 13, 2016	Sunday, May 29, 2016
	Measured Life: <i>Works By Vicky Colombet, Babs Reingold, Tip Toland</i>	Saturday, March 5, 2016	Sunday, June 26, 2016
	The Art of Classical Guitar	Saturday, February 13, 2016	Sunday, May 29, 2016
	Harold Edgerton: <i>What The Eye Can't See</i>	Saturday, May 7, 2016	Sunday, July 31, 2016
	Shana Moulton: <i>Journeys Out Of The Body</i>	Monday, July 18, 2016	Sunday, October 9, 2016
Dali Museum	Disney & Dali Exhibit	Saturday, January 23, 2016	Sunday, June 12, 2016
	Student Surrealist Art Exhibit	Wednesday, January 20, 2016	Sunday, August 28, 2016

### NAPLES

The Baker Museum	Naples Collects	Sunday, February 14, 2016	Sunday, June 19, 2016
	New Acquisitions: In Context	Saturday, March 26, 2016	Sunday, July 31, 2016
	Dawn'S Forest	Saturday, September 5, 2015	Sunday, July 24, 2016

### FORT MYERS

Sidney & Berne Davis Art Center	Punta Gorda Artisans–Group Exhibition	Friday, May 6, 2016	Friday, May 24, 2016
	Juried Exhibition: Notes: Musical, Monetary and Written	Friday, June 3, 2016	Wednesday, June 22, 2016
	Mila Bridger– #Unexpected	Friday, July 1, 2016	Tuesday, July 26, 2016
	Mariapia Malerba & Lia Martino “Artists’ Eye On Fashion”	Friday, August 5, 2016	Wednesday, August 24, 2016

## Southeast

### WEST PALM BEACH – FORT LAUDERDALE

The Norton Museum of Art has a collection of over 7,000 works, with a concentration in European, American, and Chinese art as well as in contemporary art and photography. They are currently undergoing a remodel. Learn more at <a href="http://www.norton.org">www.norton.org</a>			
Boca Raton Museum of Art	Jane Benson: Two Videos	Saturday, May 7, 2016	Sunday, July 3, 2016
	All Florida Invitational	Saturday, July 16, 2016	Sunday, September 25, 2016
NSU Art Museum Fort Lauderdale	Chuck Close Photographs	present	Sunday, October 2, 2016

### MIAMI/CORAL GABLES

de la Cruz Contemporary Art Space	You've Got to know the Rules... to Break Them	present	Saturday, November 12, 2016
Perez Art Museum Miami (PAMM)	Michele Oka Doner: <i>How I Caught A Swallow In Mid-Air</i>	present	Sunday, September 11, 2016
	Beatriz Santiago Muñoz: <i>A Universe Of Fragile Mirrors</i>	present	Sunday, November 13, 2016
Lowie Art Museum	Dürer to Rubens: <i>Northern European Art from the Bass Museum of Art</i>	present	Sunday, July 17, 2016



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