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VOLUME 45 • ISSUE 1





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ESOL

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YEAR 2

Summer 2 (6 hours)

Theory &
Practice II

Fall 2 (6 hours)

Critical Analysis
Contemp Issues

Spring 2 (3 hours)

Supervised
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TWO-YEAR PLAN

YEAR 1

Summer 1 (6 hours)

Research Survey
Elective

Fall 1 (6 hours)

Program Dvlpmnt
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Spring 1 (6 hours)

Art for Life
Creative Inquiry

YEAR 2

Summer 2 (6 hours)

Sci Reconstnsm
Elective

Fall 2 (6 hours)

Critical Analysis
Contemp Issues

Spring 2 (3 hours)

Supervised
Research



arted.fsu.edu

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OUR COVER ARTIST
Sofia S. (Grade 4)
Flowers in a Vase,
Mixed Media
Pinecrest Elementary
Miami-Dade County

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

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FAEA 2022 Editorial Committee

- Claire Clum (chair)
- Christie Becker-Fitzgerald
- Heather Hagy
- Dulcie Hause
- Jackie Henson-Dacey
- Latonya Hicks
- Heidi Powell
- Nancy Puri

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PRESIDENT'S REFLECTION

Nancy Puri
President, FAEA



Greetings!

I hope that, as we ease into spring and summer that you are as encouraged as I am for things to come. Spring is always a time of renewal and summer brings rest, reflection, and some much needed fun.

We are stepping into a time of year that is often referred to as “the home stretch” and so much is happening. There are many things to celebrate, student exhibitions, awards, and accomplishments or simply arriving at this point in the year when students are wrapping up their work; turning in their portfolios, completing something for exhibition or graduating and taking their next steps. YOU have helped these students grow and develop and that is worth celebrating. For those of you that support teachers and the community, you have done the same and all of you have reason to be proud of that. I

have seen the work that is coming out of classrooms all over the state, at every level, and I am so impressed by what I see. All of this in spite of such significant challenges that all of us have faced – it is impressive!

This summer, I know we are all looking forward to diving into that renewal. I hope that you will find the time to create, read, laugh, and enjoy yourself with the people you care about most. As art educators, museum professionals, or retirees, we all need the creative energy that comes from spending time with the art that we love! It seems that we are all ready for this—reflecting, creating, and renewing of ourselves. I find that making art enables me to process my world and actually provides me with more energy for the less desirable pursuits that are necessary in life.

Speaking of spending time making art; FAEA is plan-

2022 FAEA ANNUAL CONFERENCE
METAMORPHOSIS
ART EVOLVES

OCTOBER 13 - 16, 2022 | CARIBE ROYALE ORLANDO

SAVE THE DATE

FAEA BOARD OF DIRECTORS

ning a great line-up of in-person AND virtual workshops this summer. We will announce the time, dates, and locations soon; so keep an eye out for those announcements.

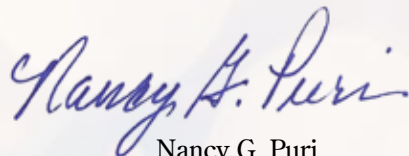
The K-12 Student Art Assessment & Exhibition winners are in this issue. Congratulations to all the winners and thank you to all who submitted artwork this year.

The Member Virtual Exhibition opens for entries May 15! Please plan to enter YOUR art this year. We want to see what you are creating and celebrate you!

Lastly, I want to mention that our new Board is working on some exciting things that you will hear more about going forward; there are two that I want to mention now:

- It is time for FAEA to update the Strategic Plan, work will begin soon on this important initiative.
- We will also be working to expand our membership through a membership drive. We will need your help with this; so many of your peer teachers and colleagues don't know about FAEA and we want to include them in the FAEA.

Thank you for your membership in the FAEA, you are the reason we remain a vibrant and meaningful organization. I look forward to the work that we will do together and the road ahead. Enjoy your spring and summer!



Nancy G. Puri
President

FAEA JOB BOARD

For those seeking employment
in schools, museums, or
organizations with art education
related openings.

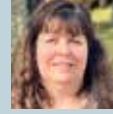
faea.org/programs/job-board



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Nancy Puri
Polk County



President-Elect
Latonya Hicks
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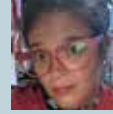
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Kathleen D. Sanz, PhD
Board Consultant, FAEA

BOARD CONSULTANT'S REPORT

ADVOCACY/LEGISLATION

The regular legislative session closed on March 11, 2022. The Legislature approved a resolution that extended the session through March 14, 2022 for budget bills only.

Several bills have been sent to the Governor including:

- *CS/CS/HB 1557 Parental Rights in Education*—Requires district school boards to adopt procedures that comport with certain provisions of law for notifying students' parent of specified information; requires such procedures to reinforce fundamental right of parents to make decisions regarding upbringing & control of their children; prohibits school district from adopting procedures or student support forms that prohibit school district personnel from notifying parent about specified information or that encourage student to withhold from parent such information; prohibits school district personnel from discouraging or prohibiting parental notification & involvement in critical decisions affecting student's mental, emotional, or physical well-being; prohibits classroom discussion about sexual orientation or gender identity in certain grade levels; requires school districts to notify parents of healthcare services; authorizes parent to bring action against school district to obtain declaratory judgment; provides for additional award of injunctive relief, damages, & reasonable attorney fees & court costs to certain parents.

The bill will limit discussions teachers and businesses can have about race was approved in the House and Senate. The bill reads in part, "A person should not be instructed that he or she must feel guilt, anguish, or other forms of psychological distress for actions, in which he or she played no part, committed in the past by other members of the same race or sex." It applies to K-12 public schools, but not universities and and has been signed by the Governor and will take effect July 1, 2022.



- *CS/HB 1467*—The Florida Legislature is imposing 12-year term limits for school board members in 67 school districts, a new standard for locally elected board members who currently don't have term limits. The term-limit legislation is being sent to the Governor for signature. At issue is whether the bill may overstep local authority or Constitutional rules. Local boards, under the Florida Constitution, have the authority to operate public schools.

- *SB 1054 Financial Literacy Bill*—Passed as we suspected but (in good news) we were able to get the amendment added to put off implementation for one year, meaning it will be effective for students entering grade 9 in the 2023-2024 school year. Thanks to our lobbyists, Tony and Mike, who made this magic happen.
- *SB 318 Florida Seal of Fine Arts*—This session the bill was filed in the Senate with no companion bill in the House. It was indefinitely postponed and withdrawn on March 12, 2022.

BUDGET INFORMATION

K-12 Education Budget. Public schools are slated to be up by 4.96%, raising per pupil funding from \$7,758.30 to \$8,142.80.

The Florida Division of Arts and Culture's Cultural and Museum Grants, which FAEA falls under for grant funding, were approved by the House and Senate at 100%. Great news! Note that there is always the possibility that Governor DeSantis *could* veto this line item, but we will keep our fingers crossed.

Commissioner of Education. Commissioner of Education Richard Corcoran announced he will be stepping down from his position at the end of April. He has served as the Commissioner of Education for more than three years since his appointment in December 2018, and he has served the state continuously since 2010, including his time as a member and as speaker of the Florida House of Representatives.

ESSER funds. While, initially the ESSER funds were very limited, there is funding available for arts education. You need to work closely with your school district and school administration to request the funds. Remember that you have to have a needs assessment and a plan on how the funds would be used for students with specificity. For instance in light of the students learning virtually, the students in 3-dimensional art courses had a difficult time. You could analyze the needs of these students to request additional equipment and materials to provide 3-D art lessons.

I hope that the remainder of the year is productive for you and your students.



Kathleen D. Sanz, PhD, FAEA Board Consultant



CALENDAR

2022

- *FAEA Membership Renewal is open*
- *FAEA Award Nominations accepted April 19 - May 31*
- *Member Virtual Exhibition entries accepted May 15 - August 31*

Summer Workshops

- *June 16, Miami*
- *June 16, virtual*
- *June 24, St. Petersburg*
- *June 25, St. Petersburg*
- *July 14, Jacksonville*
- *FAEA Annual Conference October 13-16*



ABOUT FAEA

MISSION STATEMENT

The mission of the Association is to promote art education in Florida through professional development, service, advancement of knowledge, and leadership.

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Division Updates



**Elementary School Division
Division Director**

**Christie Becker-Fitzgerald
Sandhill Elementary School
Polk County**

Hello Art Teachers! Picture this, every morning this crazy art lady is greeting the bus riders with a smile and a cheerful, “Hello”. In the afternoon, I’m out in the parking lot dancing with my Victorian umbrella, waving to the parents and toddlers, while keeping the traffic moving. Sometimes I’m in normal clothes, however, more likely you will see me sporting a tutu, wild leggings, sunglasses, funky hats, and sparkly shoes. When I dress like that administration has trouble keeping a straight face, however, the kids and parents love it! The point is, that on top of teaching, many of us are asked to do so much more than teach Art. This is especially true as we get closer to the end of the year. So, I say embrace it and make it your own. Remember, “the best people are those whose tutus are a little twisted.”

As summer approaches, I also want you to think about taking time to create art for yourself, smell the roses, sit on the beach, and relax. This is your time to take care of yourself. You may want to participate in the FAEA summer workshops that are going to be offered, just keep an eye out for more information. With that said, don’t forget to renew your FAEA membership so you can take advantage of these workshops along with the Conference in October that will be at Caribe Royale Orlando.

Most of all, keep being the wonderful, funky teachers that you are!



**Middle School Division
Division Director**

**Heather Hagy
Sebastian Middle School
St. Johns County**

Hello Middle School Art Educators! As we wind down the year, I would like to share with you how we finish the year at SMS. We PARTY. For real, it is like a big party, and it is a blast.



We tie dye shirts. If you have access to an outdoor space, I highly suggest it. I make a shout out for 5 packs of cotton undershirts, rubber bands, and plastic grocery bags. Between two art teachers, we dye 400 shirts with our students, and by the last couple weeks of school the halls are filled with a rainbow of tie dye kids wear with pride.

Just like all big projects, it is exhausting, but worth it! Every shirt has to be labeled with initials of the student, the teacher, and the class period. Kids help rinse and hang up the shirts. We also wash and dry them all so they are sent home color safe.

Everyone leaves with a successful project and everyone is happy. Kids, Teachers, Parents, Administration - Everyone.

Have fun, make memories with your kids, and end the year on a high note, you deserve it!

After you have closed up your classroom, and turned in your keys for the summer, check out the Summer PD offerings this year. Chances are there is one that is close to your area. I’m looking forward to seeing you there!

Peace, Love & ART!

Resources

Giant Bubble Wand: <https://youtu.be/stLg07-xFj8>

Dharma Trading co: <https://www.dharmatrading.com/dyes/>



**FAEA
2022
SUMMER
PROGRAMS**

**JUNE 15-JULY 14
SEE PAGE 13**

Kindness Coins

Lesson Plan for Grades K-12

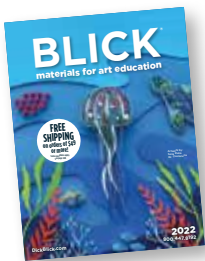


Share a little art, spread a little kindness.

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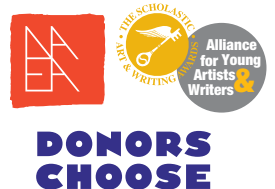
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Division Updates



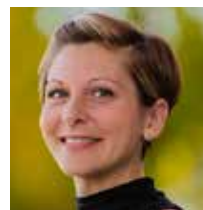
**High School
Division Director**

**Gerald Obregon
AP Mays Conservatory of the Arts
Miami-Dade County**

The end of the school year is rapidly approaching! It's a time when we wrap up the school year with art shows highlighting the work of our students. For me, it also means planning lessons that are flexible enough to deal with my students being out of class for "standardized test season". The end of the school year also means making sure my Advanced Placement students are wrapping up their work on their digital portfolios before the deadline.

With summer approaching, don't forget to renew your FAEA memberships! It's also a good time to take advantage of the upcoming FAEA Summer Workshops which are quite enjoyable! Don't forget to submit work to the 2022 Members Virtual Exhibition. It's a great opportunity for your colleagues to see the kind of work you do outside of the classroom.

I hope you were able to submit a proposal for a conference session! The 2022 FAEA Professional Development Conference will be upon us in a few short months. It's being held at the Caribe Royale Orlando from October 13-16. If you haven't been to conference, I highly recommend it. It's a great opportunity to meet your fellow art teachers, share your knowledge, and gain new ideas for your classroom. Enjoy your summer break!



**Museum
Division Director**

**Ellen Chastain
Polk Museum of Art
Polk County**

Are we there yet? From personal losses and grievances to professional achievement, we have all been challenged over the last two years like no other time in our history. We all have felt the weight of the unknown, the stress of recreating, learning new technology, and the overwhelming responsibility to keep our peers and audiences safe. Now, two years into the pandemic, there is certainly a yearning to "arrive" to a new norm.

So, are we there? Are we now living closer to a post pandemic life with a clear set or modified programming needs? Are we now able to confidently refuel our volunteer tanks, open classes and tours back up to full capacity, and think about all the programs we have had on hold for years?

For FAEA, this may be one of the most significant times to encourage cross-state connections - uniting under the success and pitfalls of the past two years. From small museums to large, we all have pertinent experience to share.

As current members, please remember to renew your memberships and invite other museum art education staff to join. Additionally, think about workshops or presentations you may be able to offer during this year's FAEA conference. We are certainly in this together and will work to foster a new norm for ourselves and our art educators.



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Membership is open to all art teachers, art supervisors, arts administrators, museum professionals, university professors and students, those who are retired from the profession, and anyone passionate about our goals.

**CLICK HERE
TO JOIN**

Division Updates



Supervision/Administration
Division Director

Jonathan Ogle
Pinellas County Schools
Pinellas County

I am honored to serve as your Supervision/Administration Division Director for the next two years. Pam Haas has done a wonderful job for us through the thick of a rough pandemic. Our group will continue to regularly meet virtually to receive the latest news and discuss the concerns we face as arts leaders in our districts. If you've not participated, I encourage you to join your colleagues from across the state. I believe you will find the conversations are informative and beneficial.

It's hard to believe this year is almost over. We overcame more obstacles and grew in new ways we didn't think were ever possible. There are a number of important learnings we can continue to apply moving forward. As you begin to prepare over the summer for next school year, please encourage your visual arts teachers to be part of FAEA. Highlight the benefits of joining their state professional organization such as the 2022 Members Exhibition and the Summer Art Workshop offerings. Getting together to learn, create, and just have fun rejuvenates and inspires us. Please encourage your art teachers to participate while they are taking some well-deserved time off this summer to relax and recharge. Make sure to mention that the 2022 FAEA State Conference will be held at the Caribe Royale in Orlando from October 13-16, 2022. We are looking forward to seeing you and your teachers there this year!



Local Art Education Assembly
Division Director

Christy Garton
Orange County Public Schools
Orange County

What a year it has been! With students back in the classroom, I just knew that things would be just as they were. Boy, was I wrong. This year has been challenging in so many ways for all of us. I've changed. Students have changed. Like many of you, I have felt like I am starting all over again. It has been nice to know that I am not alone in that feeling. I'm not sure that I could have made it through without the help of my local art education association.

In my LAEA, we not only share lesson plans and classroom tips but are making supporting each other a priority. This year, along with a variety of workshops, are now including what we are calling socials. A fun night at a museum with a private tour and people who love the arts has been a great way to bring inspiration and fun back this year. Our social media has been another great way to keep us connected and provide support. Have a question or just looking for some ideas? Our LAEA social media site has been the place to find it.

Your local art education association is a great place to find support as well. LAEAs are full of members who are there to help, mentor, share ideas, learn, and be a friend. If you are not a member of your LAEA, I encourage you to get involved. Don't forget, FAEA has some great summer programming planned. I can't wait to see you there!

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for lesson plans.

Division Updates



Retiree
Representative

Patricia Lamb
Polk County

Hello Everyone,

First of all, big thank you to the past Retirees Division representative, Bonnie Bernau. We appreciate her hard work. It was so good to see everyone in person at the FAEA Conference held October 14-17, at the Caribe Royale Orlando. Thank you to everyone who helped make it possible.

Once again the *Big Give Away* was a resounding success. Please bring materials and books to the conference in 2022, for new teachers who appreciate the resources.

As we move into the spring and summer, I hope you will submit your artwork for the Member Virtual Exhibition. We have a vibrant community of retired teachers/artists. It's a wonderful opportunity to share what you are doing. Also, don't forget about the Artist's Bazaar as a venue to show and sell your work at the 2022 conference.

Watch for information about the FAEA professional development workshops being held again this summer. Please consider participating in one of them. Again it is a time to learn as well as have fun with our colleagues.

Please think about renewing your membership in FAEA and encouraging other retirees to join our group. As retirees, we have a chance to give back to an organization that has been instrumental in our professional careers. Enjoy your summer and let's plan to see one another at the fall conference.



Higher Education
Division Director

Dr. Heidi Powell
University of Florida
Alachua County

Greetings! Are we ready for summer yet? As the pandemic subsides, and your finishing up the last *To-dos* for your semester, I hope you go out and explore your world and enjoy new experiences. Although I wasn't able to attend NAEA, I heard it was a great success with many of you presenting—and how being face-to-face was encouraging.

We emerge into a *new normal* that has caused us to be adaptable and flexible, so let's take this opportunity to push the new normal and put arts and culture at its center, the center of wherever you find yourself. As faculty we are often bogged down with the pressures of all the work related to-do lists. I invite you to create a *YOU to-do* list and look ahead and apply/plan for something YOU have wanted *To-do*—but just haven't yet tried—as inspiration into your practice. To find inspiration personally or professionally, explore your own neighborhood, listen to podcasts (ArtsAREducation.org, #K12ArtChat), really take a minute to enjoy life and connect locally or globally. Also, as you look ahead to 2023 there are numerous artist residencies, fellowships, and grants offered by various organizations such as Penland School of Craft who hold summer workshops, and the National Endowment for the Humanities Summer Institutes for Academics and others (but planning ahead is a must as many are due well in advance of the event).

I also wanted to take a moment to acknowledge the passing of two brilliant art educators—Dr. Elizabeth Delacruz and Dr. Julia Marshall who contributed to our field beyond words and have left us a legacy of inquiry and professional knowledge we can celebrate as part of our current *live-acy*. They will always be a part of our story and are honored here as a place of remembrance. Thank you for all you do! It matters!



Fresh Paint is a terrific venue for businesses and organizations to reach art educators and decision-makers.

Learn more at faea.org/publications/advertising



FAEA 2022 SUMMER PROGRAMS

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Summer Art Institute: The Art of Gratitude - Fibers & Feelings

Frost Art Museum tour and hands-on fiber-based workshop led by Evelyn Politzer.

June 16, 2022 - 9:30am - 3:00pm

Miami, Florida

Cost: \$50

Art (Un)Boxed - Chinese Ink Painting (virtual)

Live virtual workshop with Dr. Nan Liu. Cost includes art supplies shipped to participants prior to the workshop.

June 16, 2022 - 10:00am - 12:00pm ET

Cost: \$135

Finding Your 3rd Dimension: Create & Celebrate (Session A)

Imagine Museum tour and Duncan McClellan sandblasting and hot shop demo.

June 24, 2022 - 9:30am - 5:00pm

St. Petersburg, Florida

Cost: \$55

Finding Your 3rd Dimension: Create & Celebrate (Session B)

Dali Museum docent tour and 3D ceramic workshop with Charlie Parker.

June 25, 2022 - 10:00am - 3:00pm

St. Petersburg, Florida

Cost: \$55

Near & Dear - A Personal Mixed Media Artwork

Commer Museum of Art & Gardens docent tour and mixed media workshop with Dima Kroma.

July 14, 2022 - 10:00am - 3:00pm

Jacksonville, Florida

Cost: \$55

Visit [FAEA.org](https://www.faea.org) to learn more about the summer programs and register.

C
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2022 K-12 STUDENT ART ASSESSMENT & VIRTUAL EXHIBITION WINNERS

BEST IN SHOW
(sponsored by *Blick Art Materials*)

Kayleigh Bollinger (grade 8)
Bountiful Basket
Fiber arts

Sculptor Charter School
Brevard County
Teacher: Michelle Akimenko

At the end of every spring semester, FAEA celebrates the artistic achievements of students, teachers, and school art programs by coordinating the K-12 Student Art Assessment & Virtual Exhibition program. As Florida's premier program for assessing student artwork, the K-12 Student Art Assessment & Virtual Exhibition serves as a tool to help visual arts teachers develop their art programs and foster performance in the classroom. Over 1,400 entries of outstanding artwork from students across all art disciplines were thoroughly evaluated by trained adjudicators in an anonymous review process. Those that scored a perfect score of 4.0 from all of the judges received the "Award of Excellence with Distinction" and were considered for a top award. Entries that received a median score of 3.5-3.9 receive the "Award of Excellence." All artworks that received an "Award of Excellence" and "Award of Excellence with Distinction" are featured in a virtual exhibition on FAEA's online gallery.

You may view the 2022 virtual exhibition, along with previous virtual exhibitions, prize structure, submission guidelines, and scoring rubrics on the Student Exhibition page on the FAEA website.

(Continued on page 16)



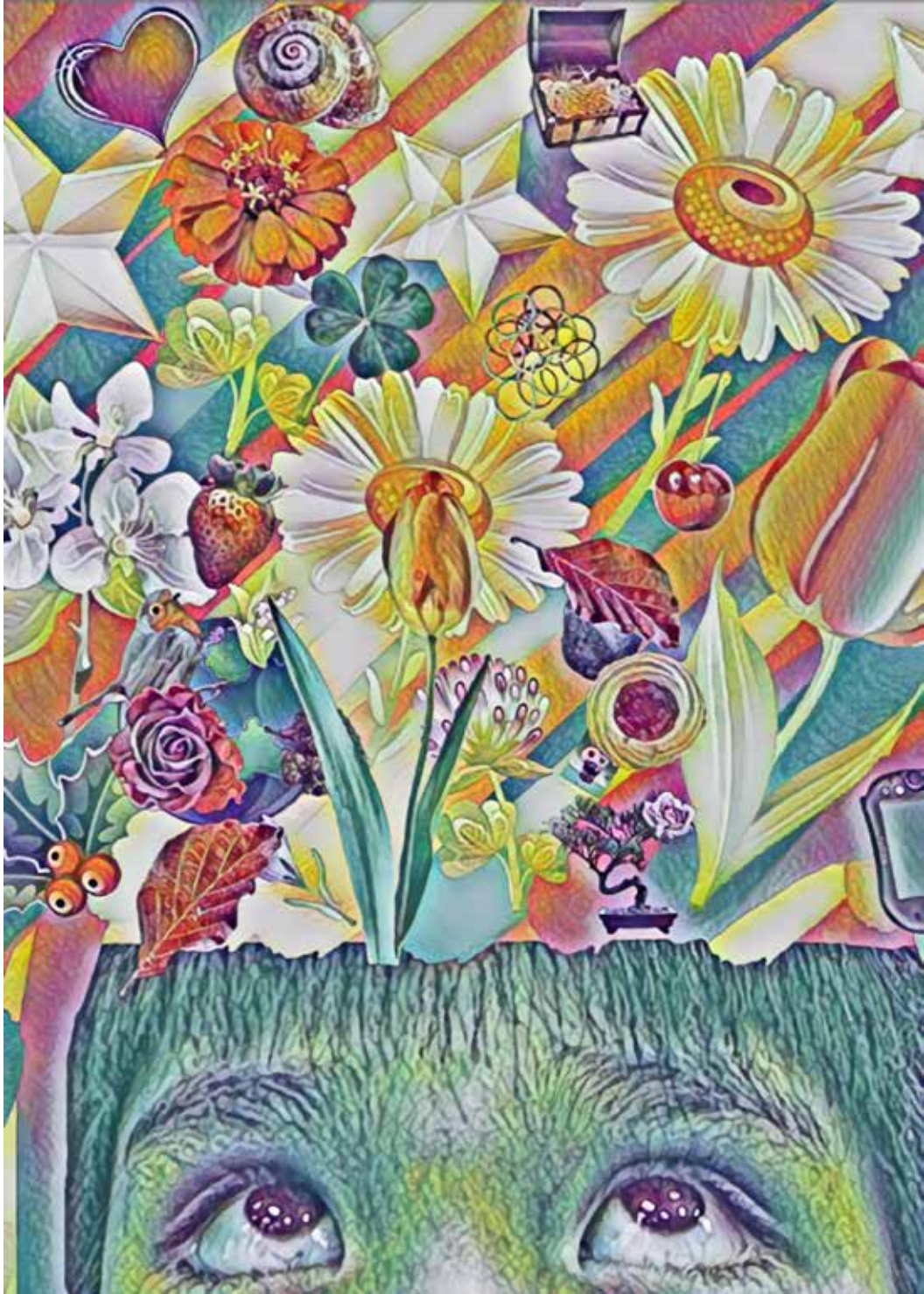
ners

2022 K-12 STUDENT ART ASSESSMENT & VIRTUAL EXHIBITION WINNERS

ELEMENTARY WINNER
(sponsored by Sargent Art)

Gavin Caballes (grade 5)
What You Can Find
Digital media

Lake St. George Elementary
Pinellas County
Teacher: Eleni Strawn



HIGH SCHOOL WINNER
(sponsored by School Specialty/Sax)
Austin Yuan (grade 12)
Impulsive
Drawing
Trinity Preparatory School
Seminole County
Teacher: Irina Ashcraft



MIDDLE SCHOOL WINNER
(sponsored by Sargent Art)
Aurea Norris (grade 8)
Hakeen
Painting
Tarpon Springs Middle School
Pinellas County
Teacher: Gabrielle Medina

ners



Congratulations to 2022's Youth Art Month winner 9th-grader Saniya Jones and her teacher, Joshua Steele, from Davenport High School in Polk County!

Youth Art Month is a national program administered by the Council for Art Education. This program is designed to encourage the support for quality K-12 school art programs nationally. FAEA participates in Council for Art Education's annual Flag

and Banner Program. Each year, the winning submission is made into a flag and displayed at NAEA's annual convention.

FAEA appreciates the hundreds of submissions by FAEA's members and the volunteers that adjudicated the competition.



Semi-Moist Watercolors
 Tempera Cakes
 Semi-Moist Metallic W/C
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NAEA AWARD WINNERS

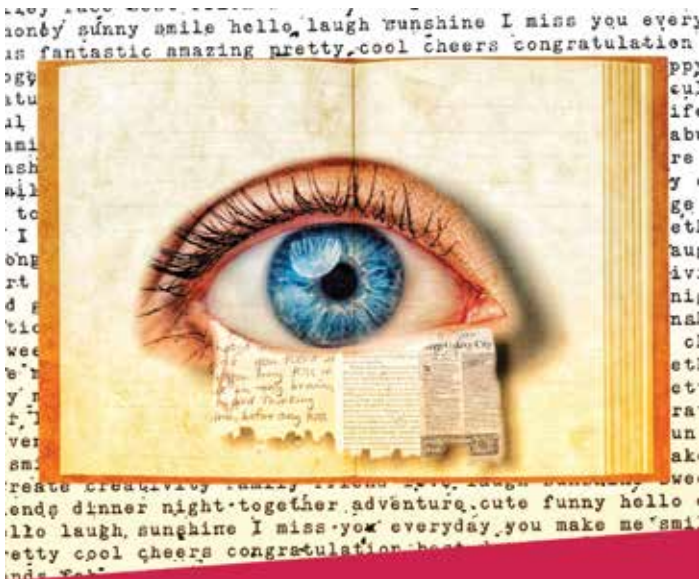
FAEA members won three NAEA awards at this year's annual convention! It was a banner year for Florida with dedicated professionals being awarded for their talent and service. The 2022 NAEA award winners were honored at the Delegates Assembly on March 2 in New York City.

Congratulations to Debi Barrett-Hayes and to all of the FAEA members who have contributed to the Fresh Paint magazine and the website!

**Mac Arthur Goodwin Award for Distinguished Service within the Profession
Debi Barrett-Hayes**

**Newsletter Award Category II Honorable Mention
Florida Art Education Association**

**Website Award Category II
Florida Art Education Association**



Susan Convery, *Catboat*, oil and acrylic on canvas, 2021

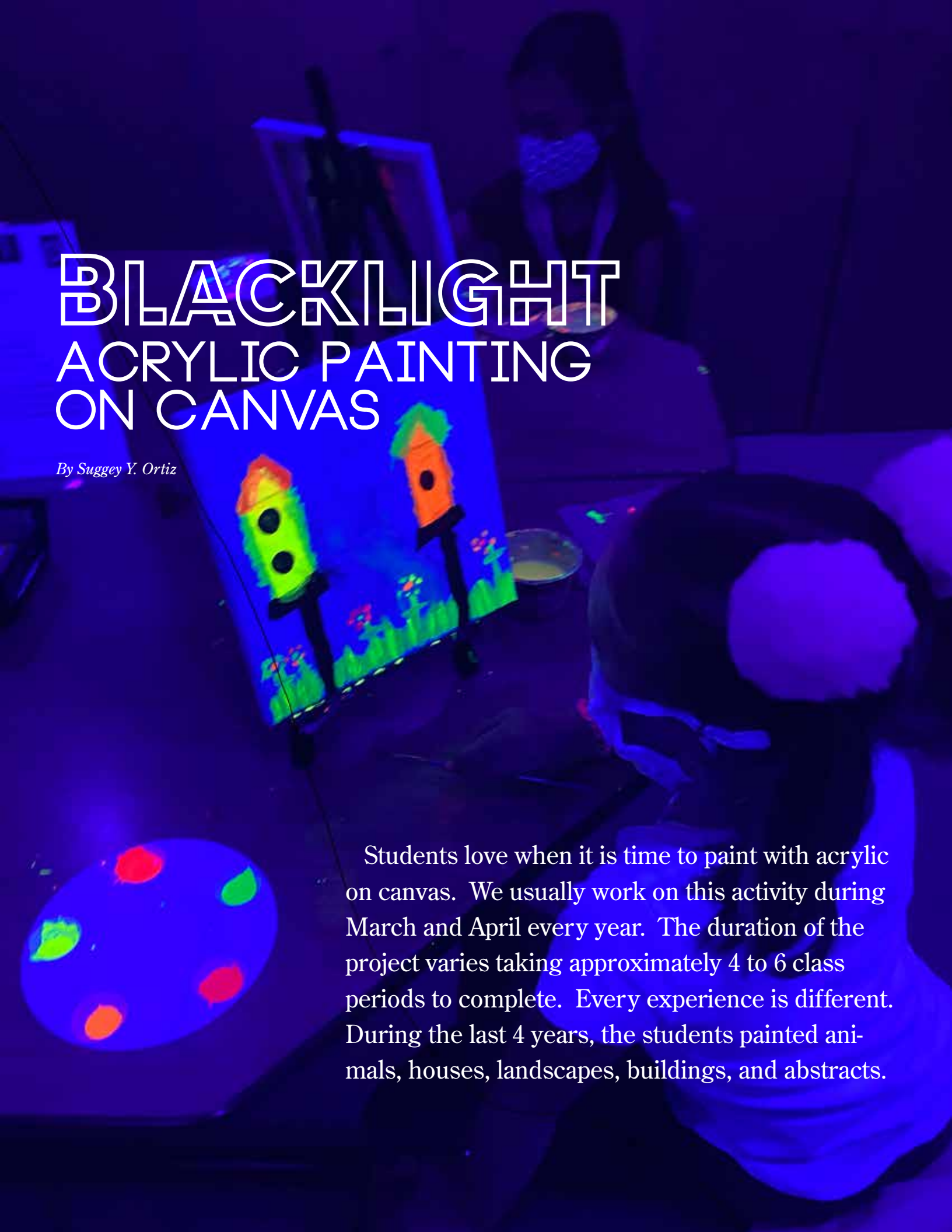
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BLACKLIGHT ACRYLIC PAINTING ON CANVAS

By Suggey Y. Ortiz

Students love when it is time to paint with acrylic on canvas. We usually work on this activity during March and April every year. The duration of the project varies taking approximately 4 to 6 class periods to complete. Every experience is different. During the last 4 years, the students painted animals, houses, landscapes, buildings, and abstracts.



When they walked into the art classroom, it was very dark; we used black lights to illuminate the classroom. Everything was glowing: their socks, shoes, shirts, hair bows, and art signs around the room, everything. The students were very excited as it was a totally different experience for them. Since the environment was quite distracting, I gave them 2-3 minutes to take it in

and revel in the moment. Then, I had them focus on the assignment, follow instructions, and enjoy the creative experience.

Each class has studio time in which the students use art materials to create a work of art. First class, students draw onto canvas with pencil, and mix a palette of simple colors in which to paint with brushes of various sizes. The

teacher demonstrates the techniques needed to complete the artwork and will bring in several examples of finished and unfinished art to display and teach from. The teachers work with the group to guide them into making a piece of art. The project is not complete yet, when students are already asking what are we painting next year, or giving suggestions on what to paint.



They can take their painting home, use it as a gift for Mother's Day, just hang it in their bedroom or home as a professional painting.

I love painting, it is so relaxing, and you can express yourself. Even in a guided painting class, I find that in a flexible atmosphere, students always get the chance of being creative, making decisions, analyzing, and applying

previous concepts learned in the art class. I extended the painting on canvas activities, and started doing as an extracurricular activity, giving parents the opportunity to work as a team with their children on painting on a canvas and with my colleagues at work.



Suggie Y. Ortiz Oyola has worked for the past four years as the art teacher at Cleveland Court Elementary, Lakeland in the Polk County School District.

She has worked in different roles over the past 22 years as a drama teacher, information & technology specialist, principal, and art teacher. Being an art teacher is her true passion and she enjoys sharing her creativity with students, other teachers, and her community.

This column provides FAEA members with information about Florida art museums and the academic offerings they provide. Ride with us to Jacksonville to the Cummer Museum of Art & Gardens.

Museum Spotlight

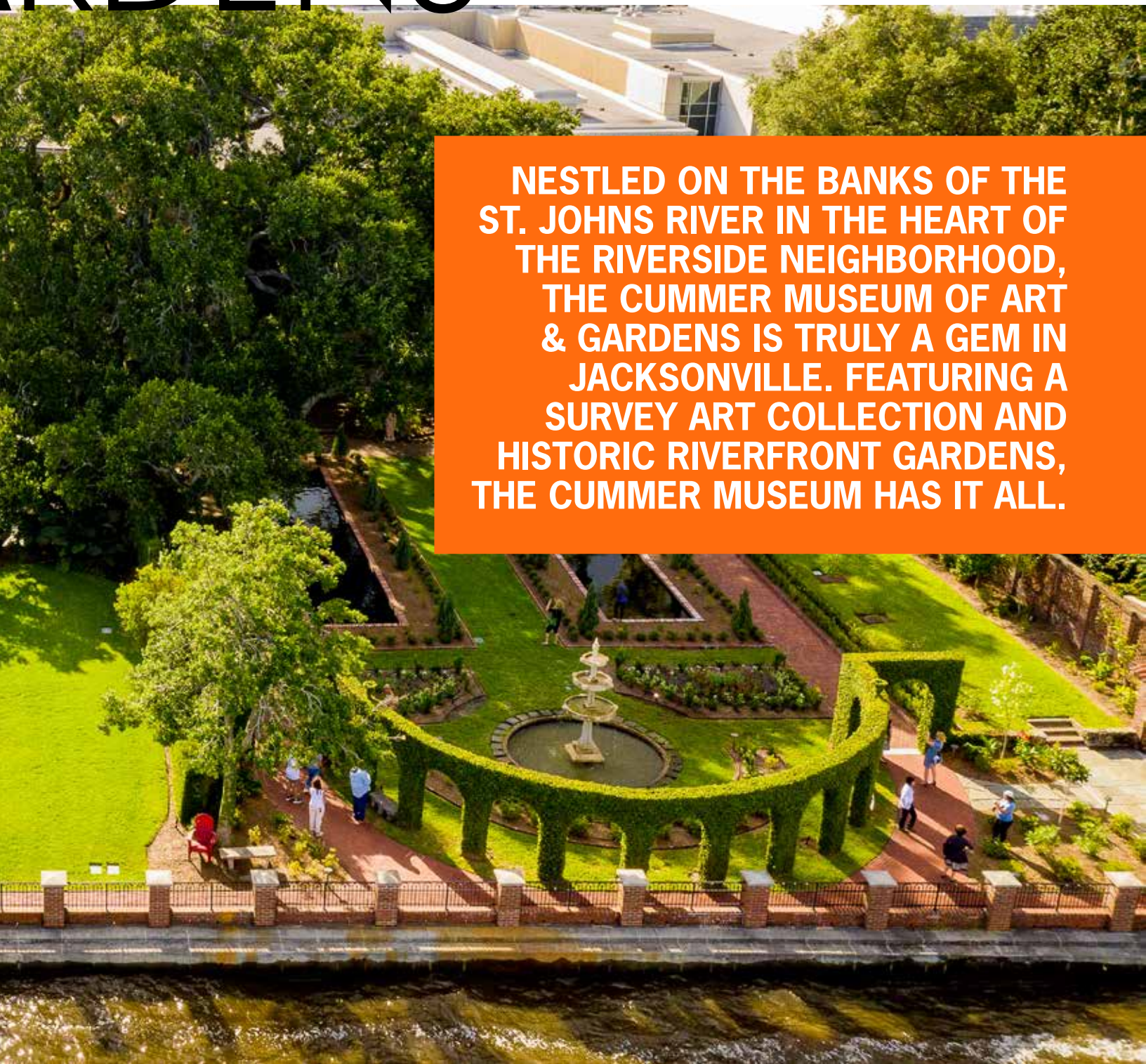
THE CUMMER OF ART & GA



CUMMER MUSEUM & GARDENS

*By Dulcie Hause, Assistant Director of Education, Cummer
Museum and FAEA Editorial Committee Member*

NESTLED ON THE BANKS OF THE ST. JOHNS RIVER IN THE HEART OF THE RIVERSIDE NEIGHBORHOOD, THE CUMMER MUSEUM OF ART & GARDENS IS TRULY A GEM IN JACKSONVILLE. FEATURING A SURVEY ART COLLECTION AND HISTORIC RIVERFRONT GARDENS, THE CUMMER MUSEUM HAS IT ALL.





The museum is the legacy of Arthur and Ninah Cumer. Originally from Michigan, Arthur's family lumber business brought the couple to Jacksonville in the 1890s. They relocated to a riverfront Tudor style home on Riverside Avenue. Living adjacent to Arthur's parents (Wellington and Ada) and his brother and sister-in-law (Waldo and Clara), the Cumer compound filled the entire block.

In 1909, Ninah gave birth to a daughter, DeEtte Holden Cumer. Sadly, DeEtte only lived 17 days. After her death, Arthur was busy with the thriving lumber business and Ninah dedicated herself to making the riverfront gardens beautiful and completing

charitable work in the city. She was inspired by gardens seen in her travels abroad and hired notable landscape architects to help recreate these in her own backyard. She worked with notable designers such as Thomas Meehan

& Sons, Ellen Biddle Shipman, and the renowned Olmsted Brothers firm. (The Cumer Gardens was added to the National Register of Historic Places in 2010.) In addition to many other philanthropic initiatives, Ninah was



also instrumental in the development of Memorial Park located a few blocks from the Museum.

Arthur and Ninah began collecting art on their honeymoon. After Arthur passed away in 1943, Ninah began focusing on growing her art collection more seriously. She had a keen eye and eventually went on to amass more than 60 artworks created by such artists as Angelo Gaddi, Winslow Homer, and George Inness. It was during this time that Ninah also began to envision her legacy. She deeply desired to create a “center of beauty and culture” for all. Shortly before her death in 1958, Ninah created the DeEtte Holden Cummer Foundation to begin the groundwork for her grand vision.

The Cummer home was not suitable to be used as a museum, so a new building was erected in its place. On November 11, 1961, the Cummer Museum of Art & Gardens opened its doors. Today, the museum’s permanent collection has over 5,000 works of art featuring artwork by Peter Paul Rubens, William-Adolphe Bouguereau, Martin Johnson Heade, Thomas Hart Benton, Augusta Savage, and Mildred Thompson.

On November 11, 2021 the Museum kicked off a year-long 60th anniversary celebration. Through this celebratory year, festivities have included a free anniversary weekend, a special exhibition highlighting the Museum through the years, and will conclude this November

with an anniversary dinner party.

Art Connections is the museum’s national award-winning interactive gallery and the heart of the education department. Initially opening in the early 1990s, *Art Connections* allows visitors of all ages to enhance their cultural learning. In 2021, *Art Connections* received a refresh to create opportunities for close-looking and artful thinking, skills that visitors can take with them throughout the galleries and gardens to create deeper, more meaningful connections to artworks.

Community Impact

In keeping with Ninah Cummer’s desire to create a center of beauty and culture for all, the museum has many



initiatives to make art accessible to all members of the community. The museum has a variety of scholarships allowing schools to receive free tours and transportation to help remove a cost barrier.

There are also several programs developed for people with differing abilities. Most notably are Women of Vision and the annual Arts4All Festival. Women of Vision is a monthly program for women that have low to no vision. Since its inception in 1998, the program has developed into a close-knit community of about 20 women that meet monthly to write their memoirs and create artwork. As an affiliate of Arts4All Florida, the Museum hosts an annual, multi-day festival. This festival celebrates students with differing abilities to the Museum to experience activities such as creating art, moving to music, and exploring the Cummer with their senses.

Additionally, the museum has many opportunities for guests to visit at no

charge thanks to the generosity of Vystar Credit Union, PNC Bank, and J. Wayne and Dolores Barr Weaver. Admission is free every Tuesday and Friday evening, as well as on the first Saturday of each month.

Summer at the Cummer

There is no better time to visit the Cummer Museum than this summer! There are several special exhibitions for its visitors to enjoy. *Frieseke in Florida: Memories of Jacksonville in the 1800s* showcases watercolors by notable American Impressionist painter Frederick Carl Frieseke. The featured watercolors were created in the artist's mid-forties while reflecting on time spent in Jacksonville as a child.

Revolve: Spotlight on the Permanent Collection is an exhibition that has paired works from the Museum's permanent collection with exciting loans from international contemporary artists. These pairings allow the visitor to

explore the links between the artworks that span generations and geographic boundaries.

Visitors can also explore sculptures, bronzes, and ceramics that range from the late 6th century BCE to the early 19th century CE in *Buddha and Shiva, Lotus and Dragon: Masterworks from the Mr. And Mrs. John D. Rockefeller 3rd Collection at Asia Society*. This exhibition underscores the ability art has to encourage cross-cultural dialogue and influence economic and public policy.

In addition to a great selection of special exhibitions, the museum is once again hosting their Summer Fridays. Each Friday night in July and August have visitors experiencing lawn games, live music, artmaking, refreshments, and even picnic basket dinners. Summer Fridays are a great way to close your week and head into the weekend! So, come take a moment and enjoy the gem of Jacksonville.

FROM THE FIELD

*Dr. Jackie Henson-Dacey
Venice High School*

Reflection and redesign of the high school visual arts curriculum is a fluid and transformational process. Many BIG questions arise as we continue to provide a studio classroom environment as a hub of energy, discovery, and innovation that is personally relevant. How do art educators document student learning? Most of our data collection is qualitative and is in the form of competitions, exhibitions, and external assessments like the College Board Advanced Placement, International Baccalaureate Visual Arts exams, and the FAEA Student Art Assessment. How do art educators make meaningful distinctions between method and methodology in curricular design? Methods can be defined as establishing the routines and expected behaviors, studio habits, and the tools we use to communicate visually. The methodology is how we analyze the methods and procedures we introduce into the studio classroom. How do we embrace and stay committed to inclusive, equitable, and diverse interests in the visual arts?

We, as art educators, are actively engaged in action research daily. Action research is a method educators use to improve practices. It involves lesson design, student intentions, success criteria, critical thinking, and reflection. As we gather this data, we are making changes in our daily practices to improve engagement and assist students in developing the critical thinking skills needed to promote agency. Student agency is the biggest goal in the AP and IB studio classrooms. The goal is to teach students to think for themselves, to set their own goals, to act responsibly, and to shape their own destiny.

But behind every art educator is an invisible infrastructure of labor. An ethic of care is also manifested in the infra-

structure blending the intrinsic personal interests with the extrinsic institutional values and goals set by state and local officials. Balancing the state's concerns for *Critical Race Theory*, the justification and sharing of digital media, and the desire to jump into social justice informed through



identity praxis is built into our internal thought processes. This focus, as an art educator navigating this intersectional pedagogy, creates a space where diversity of perspectives is respected and embraced along with establishing the foundation for critical discourse. This form of qualitative data emerges as we observe and interact with the studio discussions and help redirect and model analysis within a visual arts context. To keep track of the learning, *Exit Tickets* (using QR codes), has become the easiest and quickest way to keep a finger on the pulse of students' thinking.

Using the data collected through *Exit Tickets* provides a snapshot of the learning and thinking that occurs weekly. Charting this data has become an easy way to document and reflect on what is needed in each classroom grouping of students. Sharing this data within professional learning communities (PLCs) allows other teachers to see the intrinsic importance of the daily studio learning

and the direct impact of teaching, observing, remediating, and listening.

Let me share an example to demonstrate the process. The photography of Sally Mann, specifically *The New Mothers*, inspired dialogue about parenting, culture and social norms, along with complexities of identity politics through a contextual analysis lens. Designing activities that require students to dive into uncharted personal reactions along with understanding the intentionality of artists provides an avenue for deeper ideation. The audience becomes part of the interpretation, adding experiences and knowledge throughout a spectrum of contemporary art purposes. Engaging students in an initial discussion of "What do you see?" brought out a mixed interpretative understanding behind the work of Sally Mann. Layering the knowledge through small group and large group discourse provided contextual basis for her photographic series and the intentionality of the work. Students' exit tickets from that week revealed some romanticized interpretations along with some false narratives that considered the photographs as a form of child abuse. This evidence revealed that students were climbing onto the edge of social justice discourse. To push their thinking further within a historical, cultural, and contextual context I developed an inquiry session called, *Flash Lesson in Art*. These mini sessions provided deeper understanding and allowed students to engage in meaningful dialogues about their own bias, their own histories, and how to use this knowledge to propel their own intentions as a visual artist. The field of art education embeds social justice issues while providing students with opportunities to develop ethics and appreciation of diversified voices in the studio art classroom.

FAEA AND NAEA

Improving Equity, Diversity, & Inclusion Practices

By Claire Clum, FAEA Board Member-at-Large and FAEA Representative to NAEA's ED&I Liaison Program

There is a common phrase, “Sticks and stones may break my bones, but words will never hurt me.” There is truth and falsity in this statement. Acts of violence can physically harm a person, but equally important is that words can hurt and impact an individual’s life. Therefore, we must act responsibly with all of our endeavors, both words and actions.

Think about your work practice and how you may address issues that come about in your workplace. How do you formulate your curriculum/programs? Do you consciously select topics or

projects that reflect different cultures, different aptitudes, provide balance, and a variety of voices? Do you give participants the tools and resources to explore different viewpoints/cultures and encourage thoughtful, civil exchanges?

Some FAEA members have been practicing advocacy for years while others have felt uncomfortable, not knowing where or how to start. For many, it can be empowering to initiate challenging topics that foster empathy, understanding, and broaden horizons for our students and co-workers. As educators and artists, we must be active and positive advocates for our students, our colleagues, and our community.

The United States has been at a cross-

roads over the past few years confronting and improving a variety of issues concerning social, political, and economic inequalities and injustices. FAEA leadership has addressed ED&I issues and continues to improve its organization and develop relevant programming.

NAEA's Leadership

Among NAEA's numerous actions to make its organization and programming more inclusive as well as reflective of the needs of the membership, it created the Equity, Diversity & Inclusion (ED&I) State Liaison Program in the Fall 2021. This program provides a direct conduit between membership, state associations, and the ED&I ef-

We Need You

We need dedicated people to continue FAEA's efforts. Your help is needed!

- 1 Please complete the upcoming survey about the demographics of our membership.
- 2 Contact info@faea.org if you want to be a part of the state team that creates and implements our ED&I objectives.
- 3 If you have questions or suggestions, please reach out to let us know at info@faea.org.

As educators, we strive to improve our practices to provide strong, safe, and positive learning opportunities for our participants. FAEA is excited to collaborate with you on this necessary work!



forts carried out by NAEA nationally. Each state liaison provides insight to its membership on the specific ED&I needs and priorities that NAEA has identified and works toward co-developing professional learning and support that best serves the state's goals and objectives. The information and insight gained through the pilot year helps determine how each state can build upon these efforts. This program aligns with ongoing commitments and activities that FAEA has already begun.

All states were invited to appoint a representative to participate in the year-long process of learning, sharing, and asking for help. FAEA President Nancy Puri appointed me to be Florida's representative.

As your state representative, my duties include:

- Serving as a communication conduit between NAEA leadership and FAEA regarding ED&I-related strategic goals, priorities, and organizational needs.
- Participating actively in NAEA ED&I trainings (3–4 times per year).
- Developing a state ED&I cohort committed to supporting this work and creating a plan with measurable goals.
- Gathering and sharing demographic data and information regarding Florida's particular needs and composition.
- Coordinating and facilitating professional learning for state membership (online and/or in person) grounded in the curriculum created by the NAEA Cultural Competency Curriculum Development Team.
- Organizing and implementing 2 statewide ED&I training sessions/workshops:
 - 1) In-person training at the state conference (Fall 2022)
 - 2) Virtual training during the school year (Winter/Spring 2023)

FAEA Selected

In January 2022, NAEA's ED&I State Liaison Program announced the opportunity for 6 states to participate in its Cultural Competency State Level Training. Selection was based on a variety of criteria including the state organization's past and current activity in addressing ED&I

issues and its strong commitment to advancing sound arts education practices. Florida was one of the six states selected! FAEA's leadership team will participate in this pilot training program. It is gratifying to see that our volunteer-run organization is a national leader.

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Photo: Karen Arango

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What's Your Window? Connecting to Art Through the Entry Point Approach

Article from Meredith T. Matthews' capstone project at the University of Florida.

We encounter works of art in various contexts, both by seeking them out and by happening upon them. When viewing a work of art, we experience satisfaction when we take away personal meaning (Melchionne, 2010). As a viewer endeavors to describe artwork, they are noticing what is of most interest to their guts, hearts, and heads (Barrett, 1996). Once noticed, I believe that anyone's natural affinities and predilections can serve as an invitation into art interpretation. I learned of Project MUSE (Museums Uniting with Schools in Education, 1994-1996) and their *Entry Point Approach* when training to be a docent at a contemporary art museum decades ago. I believe that this approach has the untapped potential to initiate personal connections to artworks, stemming from describing art with an unfiltered, open mindset.

The *Entry Point Approach* applies Gardner's Multiple Intelligences Theory (1983) to constructivist strategies for art interpretation. Five different *Entry Points* represent categorical perspectives from which a viewer may respond to an artwork's aesthetic (design and emotion), narrative (story), logical and quantitative (measurable qualities), foundational (philosophical), or experiential qualities (provoking action) (Project Zero, 2016) (see Figure 1). Project MUSE (1994) designed the *Entry Point Approach* as sets of questions in five categories—the five *Entry Points*—to be posed to a group of art viewers to elicit interpretation. Aiding viewers in approaching art via five different *Entry Points* was theorized to create a holistic, inclusive, and diverse art experience (Project Zero, 2016). Project MUSE's strategies were intended to increase art students' access, inquiry, and reflection while visiting art museums. Their strategies were piloted at art museums and classrooms across the country during its two-year study, from 1994–1996, and the results were published by Project Zero as *The MUSE Book* (1996).

The *Entry Points* are referred to in museum education as windows (Museum-Ed, 2003), thus depicting them as places that allow the viewer-learner to cognitively permeate the work of art, as light and information permeate a physical window. It is this figurative window that led me to ponder the in-



Figure 1

The Entry Point Approach (Project MUSE, 1994; Museum-Ed, 2003) Note: This wheel graphic is published by Museum-Ed (2003), based on Project MUSE (1994), and I added Museum-Ed's definitions of the Entry Points (2003) to the graphic.

dividual art viewer standing before a work of art, looking for meaning. What window would they use on their own? What if each viewer could choose the window they are most comfortable with and use it anywhere they encounter art? I theorized that art engagement is always a phenomenological learning experience, and thus I would refer to both art viewers and art students as viewer-learners in my research project. I believed that if viewer-learners were given an opportunity for unfiltered art description, a pause to notice what they notice, they could use their response to identify which of the five *Entry Point* windows they innately use to permeate a work of art. Emboldened with a natural window as their go-to springboard for engagement, I asserted that more viewer-learners could access personal meaning when viewing artworks.

Eliminating "It's Not My Thing"

When we approach a work of art, we make instant, and then considered, connections to the work that can be negative or positive in nature, but that always hold the potential to be meaningful. This potential can go untapped if we are intimidated or confused by art. Many individuals do not engage with art because of perceived barriers, including intimidation, confusion, and lack of confidence in their ability to

glean personally meaningful understandings and/or make meaningful contributions to artistic discourse. I have heard and witnessed these barriers in people I know personally and professionally, and those I have led in art education. It affects young and old, those educated in art and not. Engaging with art requires the ability to answer an invitation into meaning-making. It requires the knowledge that one *can* make meaning from all artworks.

I believe this begins with simply noticing what one notices, a universal endeavor. All immediate, instinctive responses should be considered valid, stemming from anywhere on the spectrum of attraction to repulsion. A window, identified as important and integral to one's personality and life experiences, can be exactly that—an opening to enter the artistic experience. When asked, *What's your window?* any viewer-learner is given a role in the interpretive process and insight into their own thinking. One's window should be seen as a go-to starting point, freeing up the opportunity to explore artworks and their own interpretive processes. Readied with an enduring, reliable point of access, no work of art—or its meaning—is walled-off from the viewer-learner.

I want to help eliminate the common reaction to viewing art that states, "It's not my thing," replacing the sentiment with an access point that is based on one's 'thing,'—that is, what one is drawn to as an innate and comfortable basis for connection. I believe this is especially important to less experienced viewer-learners, but is useful to all. It is my assertion that one should start by identifying a single window that feels most natural. The reliability of knowing one's natural window is key to eliminating *initial* barriers to engagement.

Art Site Visits—Prototyped Description and Distillation

Because most art viewing is done without the artist present, the context of interpreting art requires the confident participation of the viewer. The *Entry Points* act as a conduit for interaction with the art object. I believe one can identify their natural *Entry Point*, or window, through engaging in the first step of art interpretation—an instinctive, unfiltered description of an artwork—followed by an organization of descriptors that distills them into an identifiable inclination toward a single window.

To test this theory, my daughter (7) and I visited several sites for casual art observation and engagement, and with the intention of using description to identify and use our natural *Entry Point* windows. In open-ended, unguided visits, we attended two art museums, a history museum, and a public art space in Jacksonville, Florida. Our first art site visit, to a con-



Figure 2

Doug Eng, *Newfound Gap*, 2012, Photographic Print.

temporary art museum, required a brief explanation of the interpretive activity. I told my daughter that I wanted her to pick a piece of art to talk about. I showed her the *Entry Point Approach* wheel and said, "Let's see what *you* notice about art. Then we will know which of these windows [pointing to the *Entry Points* wheel (see Figure 1) and explaining that I call the five different parts of this circle *windows*] you look through most when you look at art."

She first chose to stop at *Newfound Gap* by Doug Eng (see Figure 2)—a landscape format, color photograph of a dense mountainside forest, captured from above. I said, "What do you see?" She answered: "The forest is sad because some of it is brown ... a lot of it is brown. There are so many trees, but half are dead. I think lots of animals lived there, but they got scared when there was a fire. Now they live on the other mountain. Do you see the face? It's sort-of a sad face."

Her full description held various observations, which I jotted down as she spoke. I showed her the *Entry Points* wheel again and reminded her of the five windows by stating very simple definitions of each (e.g., the story, the measurements, the design, the doing, and the why). "Which one do you think you talked about most?" I asked. "The story," she answered. I said "I think you use the story window a lot. Do you like to find a story in a piece of art?" She agreed emphatically. Then I said "Alright, let's look at another piece and see what you notice."

Next, she stopped at Wolf Kahn's *Self-Portrait* (see Figure 3). She started describing right away: "I see a lady and she's made of brush marks. She lives in a paint world! Maybe she fell into the paint world and that's why she's made of paint now. There are so many colors because the paint spilled. I love that I can see her but she's not like in real life. Her face is



Figure 3

Wolf Kahn, Self-Portrait, 1953, Oil on Canvas.

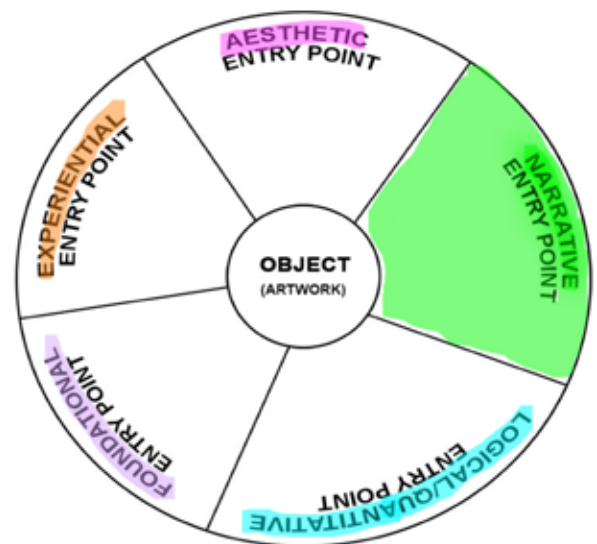
funny—she’s happy she’s made of paint.” I said, “so that’s the story of this painting?” She affirmed this and stood looking at it for a minute more.

The important thing that was at play in this lightly-guided interpretive exercise was freedom—freedom to start anywhere, to describe anything that was seen, felt, or inferred. My daughter’s reaction to her window identification was wholly positive and seemed to urge an energetic response to subsequent art viewing. It didn’t mean she would *only* talk about the story in a piece, but it did provide a reliable starting point that noticeably bolstered her confidence and hastened her engagement.

At later art visits, this initial window identification bore out. Narrative is a popular window for children, and it is unlikely that at my daughter’s developmental stage she would consider a work of art through the lens of art history or philosophy. She did, however, remark on aspects that would apply to the use of other windows. Therefore, I decided to organize her responses through a coding system later. Using the notes from our visits, I assigned each *Entry Point* window a highlighter color and then color-coded her descriptions, adhering to the definitions of the windows. One color was most prevalent, indicating that we had correctly identified her narrative window (see Figures 4 & 5).



- I see a lady and she’s made of brush marks.
- She lives in a paint world! Maybe she fell into the paint world and that’s why she’s made of paint now.
- There’s so many colors because the paint spilled.
- I love that I can see her but she’s not like in real life. She’s not too realistic.
- Her face is funny—she’s happy she’s made of paint.



NARRATIVE WINDOW — THE STORY

Figure 4-5

Highlighter Distillation Process/Result

As I believed prior to this project, I am naturally an aesthetic window user. When viewing Eng’s photograph alongside my daughter, I admittedly had to first move beyond my weak interest in photography. I asked myself, “what is aesthetically interesting here?” I immediately felt drawn into the softness of the treetops, the multiplicity of them, and the clarity of the expanse of air above them. I thought of my love of being in a forest. The photograph became an ode to trees, and I felt contented. Once I looked at the work’s aesthetics and paused to feel any sensorial reactions that ensued, I was able to move forward with interpreting the work. The very act of giving myself permission to *not* be immediately drawn into understanding the piece as a whole was freeing to my mind. To, at first, simply stay on the periphery of the work, observing and



Figure 6

Timucuan Canoe, Circa 14th Century, Clay County. Property of Beaches Museum, Jacksonville Beach, Florida.

reacting to specific aspects that were naturally noticeable to me, allowed me to begin asking questions. For me, initiating art interpretation through a trusted window caused a necessary pause that became purposeful.

I had a similar experience viewing a Timucuan canoe, circa 14th century (see Figure 6), at a museum exhibit devoted to regional history. Its form was so decayed it simply looked like something banal that I see often—a broken palm tree trunk. My daughter described her imagined story of the people who used it, while I took a minute to focus on the aesthetic qualities of its materiality. As I began to recall similar objects, the poetry of this utilitarian object held my attention. It was this experience that planted the seed in my mind for a new organization and graphic depiction of the *Entry Point* windows. It was clear that familiarity was a point of connection for me, and I wasn't sure that it was specifically *aesthetic* familiarity that I was drawn to. I began to envision new window categories.

Discovery Learning

The *Entry Point Approach* was useful to both my daughter and I, and thus proven to be versatile. To a small degree, both my daughter's window assignment and mine did rely on our age and life stage. However, I believe this use of the *Entry Point Approach* most represents a continual, phenomenological learning process, one that aligns with the developmental theory of Bruner (1960) that champions cognitive organization through discovery at any age. With a goal of helping a learner acquire “the ability to ‘invent’ [concepts, categories, and problem-solving procedures] for oneself” (McLeod, 2018, p. 1), Bruner's theory led to the concept of *discovery learning*. A realigned use of the *Entry Point Approach* should be informal and fluid, in terms of both the educator's guidance and the viewer-learner's engagement, to elicit authentic art response and discovery learning.

Discovery learning also allows for a learner's autonomy. Most art viewers wish to hold authority over their own aesthetic tastes. Melchionne (2010) points out the adage ‘I know nothing about art but I know what I like’ to illustrate this desire. Inauthentic art responses, states Melchionne (2010), occur frequently “to avoid the discomfort of confusion and indifference” (p. 131). In explaining why art seems to provoke knee-jerk responses, Melchionne (2010) states that “having preferences, or at least thinking we do, is more comfortable than floating in ambivalence” (p. 131). Through the act of instinctually describing works of art, one can become attuned to their own satisfaction, using their preferences, and orient toward like experiences in the future.

Email Interview Responses—Organizing Open Art Experiences

To keep my realigned strategy contemporary, and informed by those practicing in the fields of art and museum education, I interviewed—via email—a high school art edu-



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cator, a professor of art, a museum education director, and two leading art education researchers and professors. I asked them questions about assisting others in art interpretation and in finding personal connections to art. I also corresponded with a psychologist, who specializes in behavioral health in children and families, to gain a perspective on the impact that viewing art has on psychological freedom (Gude 2010) and self-knowledge.

The interview participants provided valuable insights and overall support for the use of personal windows into art. When asked how one can best identify their personal window into art, and employ the knowledge to better understand art, the participants were unified on a main point—there is a great need to move past several barriers to art engagement, such as intimidation or the search for beauty. In both the original and realigned uses of the *Entry Point Approach*, the use of specified windows into art guides the viewer on a different quest than toward judgement, one that deters them from a search for subjective beauty or for an echo of the aesthetic tastes of the art elite.

Nearly every interview participant agreed that an art viewer’s psychological freedom, perceived as a sense of “safety,” “comfort,” “belonging,” or “invitation” within the viewing context, was necessary for making personal connections to art. Barrett’s ground-breaking work in art interpretation (1992, 1994, 1996, 2002, 2014) heavily guided my project. In an email response, Barrett stated that for personal connections to be made with art, the viewer-learner must possess an “openness to self, others, and works of art; a sense of wonder; and a sense of curiosity about self, life, and art” (personal communication, June 20, 2021). The most-used word in the whole of my interview responses was “open.” All respondents used “open” many times in their narratives, making this adjective perhaps the best descriptor of both a viewer-learner and an art experience that are primed for successful meaning-making. The very purpose of a window, after all, is to *open* one space to another.

Becoming Detail Detectives

I believe that helping viewer-learners identify and use their natural window into art engagement is an attainable goal. Once familiar with their go-to window, anyone can become a lifelong viewer-learner with an enduring role in the contemporary art conversation. The email responses I received validated the need for personal access to art’s meaning, specifically the need to break down barriers to engagement with artworks. In our uninhibited descriptions of artworks, my daughter and I were led to our preferred windows by way of quick distillation and instinctive choice. This helped us better understand the

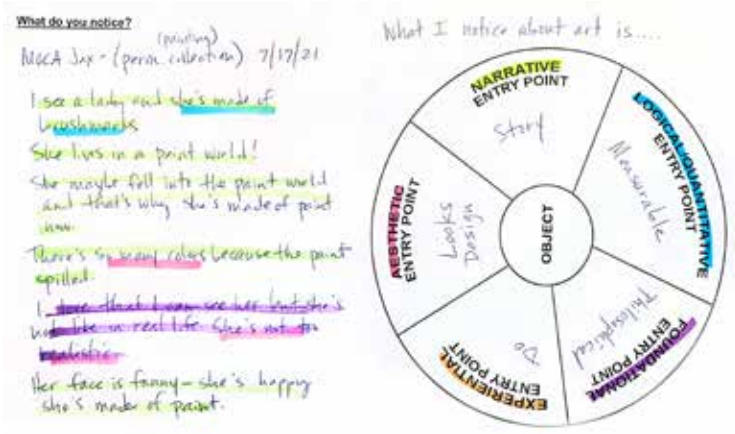


Figure 7
What’s Your Window? What Do You Notice?

Note: I realigned the *Entry Point* windows in this graphic, depicting the windows as investigative lenses, and adding active identifiers, to focus on increasing viewer-learners’ self-agency (Matthews, 2021).

works of art we viewed by organizing our discovery process (Bruner, 1960). Our connections to the works of art we viewed were based on what we noticed, a simple but deceptively powerful strategy. When a viewer-learner is told that the ‘thing’ they notice in a work of art is not only a valid discovery but also an important window into making meaning from the work, cognitive barriers drop, and access to inquiry opens. One’s window can be an empowering—and fun—personal identifier, akin to other personality type categories (think astrological sign, Myers-Briggs type, or *Harry Potter* house). This identification gives them a role in the artistic conversation.

I realigned the *Entry Point Approach*, and adjusted Project MUSE’s *Entry Point* categories, to increase the viewer-learner’s self-agency. In my version, the redesigned *Entry Point* windows are graphically depicted as five investigative lenses with associated identifiers (see Figure 7). The lenses are some-

thing a viewer-learner can hold, and the identifiers are active. The viewer-learner is asked to pay attention to what they notice about an artwork and answer the invitation into interpretation by taking a specific role. When viewing art, one may naturally identify as a *maker* (drawn to an artwork's composition, in design and craft), a *connector* (drawn to familiar elements within an artwork), a *philosopher* (drawn to pondering an artwork's existence), a *storyteller* (drawn to the narrative embedded in an artwork), or a *feeler* (drawn to the emotional response elicited by an artwork) based on what they notice in art. I have created a unit of study titled What's Your Window? based on this realignment. Lesson plans guide learners in becoming "detail detectives" through scaffolded activities for any learning context.

Conclusion

In 2000, just four years after Project Zero published *The MUSE Book*, Siefert & Drennan (2000) stated, "Project Zero has effected [sic] tremendous impacts on the arts and art education in the U.S., but the entry points approach [sic] exposes the many difficulties with helping untrained art observers to attain specific aesthetic perspectives" (p. 63). I believed at the outset of this project that Project MUSE's *Entry Point*

Approach had the untapped potential to create a *specific* pathway to understanding that is meaningful on a personal level. This project shows that one's natural window into art can be illuminated by simply noticing what one notices (Barrett, 1992), without preconceived expectations or inhibitions, but instead with Gude's (2010) notion of psychological freedom. The phenomenological conversation between art and viewer-learner must be considered open to relate to contemporary theories of art's mutable meaning and embeddedness in culture (Gude, 2008, 2010). Through my realignment, the *Entry Point Approach* can be an effective, enjoyable, and personally meaningful conduit for this conversation. What's *your* window?

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