

FALL 2022

FRESH PAINT

VOLUME 45 • ISSUE 2





Fresh Paint is the award-winning publication of the Florida Art Education Association (FAEA) that contains articles of interest to art educators of all levels – from kindergarten through college level. It is produced 4 times annually and distributed to more than 850 art teachers, school district art supervisors, museum educators, higher education professionals, community art educators and artists, as well as other state and national art associations.

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

Learn more at faea.org/publications/advertising

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OUR COVER ARTIST

Lucas Frank (Grade 8)

Yee-Haw,

Mixed Media sculpture

Glennridge Middle School

Teacher: Angela Lunsford

Orange County

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

Fresh Paint is a quarterly publication of Florida Art Education Association, Inc., located at 402 Office Plaza Drive, Tallahassee, Florida 32301-2757.

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PRESIDENT'S REFLECTION

Nancy Puri
President, FAEA



Greetings!

Welcome back! I hope that all of you had a great summer; full of creativity, fun and much needed time to rest and recharge!

As the time to return was drawing closer to the beginning of the year, you may have thought of how the next year will shape up for you and your students. The beginning of the new school year is always an exciting time. The possibilities we have before us are truly endless and every school is buzzing with kids that are happy to be back and teachers who are anxious to share their knowledge and expertise with them. This year is certainly full of potential; we will also find that new things are possible and we will also deal with new challenges (and possibly some old ones).

In the post-pandemic era, we have learned that being flexible and creative on a moment's notice is a matter of survival. But, now we will have new lessons to learn. One of the lessons that has emerged is that students needs have shifted; students need us more. They need our commitment, our patience, and our presence more than ever. One of the things I hear over and over again is that it is more difficult than ever to engage learners and more students need individualized attention than ever before. The more prepared we are to deal with this and other issues , the better our outcomes.

Relationships matter, we all know that. However, it is more important than ever to build those relationships and a sense of community in your classroom. Our students are so diverse and so are their needs. Taking the

A vibrant, abstract graphic for the 2022 FAEA Annual Conference. The background is a mix of white, yellow, and blue with colorful paint splatters. The text is arranged in several sections: '2022 FAEA ANNUAL CONFERENCE' in blue at the top; 'METAMORPHOSIS' in large, multi-colored letters (red, orange, yellow, green, blue); 'ART EVOLVES' in large, bold blue letters below it; a dark blue horizontal bar with 'OCTOBER 13 - 16, 2022 | CARIBE ROYALE ORLANDO' in white text; and 'SAVE THE DATE' in large, bold white letters at the bottom, partially overlapping a red and orange abstract shape.

FAEA BOARD OF DIRECTORS

time at the beginning of the year to connect with your students (and, it may take more time than it did before) will render better results later. When you and your students' connect, the efficacy goes up! I encourage you to take some time to think of how you might connect in fresh and exciting ways for your students. I believe that it will be more than worth the time and effort!

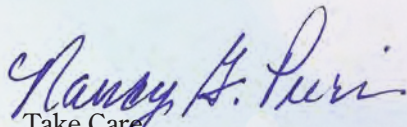
It is also important as educators that we take the time to do the same for ourselves. Don't "go it alone," reach out to colleagues and friends, participate in your local art education association and in the FAEA! The Annual Conference is in October and it is a great place to connect with YOUR people, to learn and grow (Not to mention, it's a lot of fun too!).

Speaking of Conference, we have so much planned for you! We are in Orlando again this year and if you haven't registered yet, please consider attending this year. Grab a friend or colleague and come together or, come on your own and make new connections and renew the old ones!

We have two keynotes this year; Amy Gross, a fiber artist is going to share her art and her story with us and Marilyn Stewart will also join us to share her thoughts on the next steps for art education and what she has learned over the course of her career as an art educator, writer and artist!

There will also be Museum Tours, the Artist Bazaar, fabulous receptions and celebrations, the Vendors' Expo, and, of course, LOTS of workshops and more!

I wish you the best as you get your new year off to a good start and look forward to see and hearing from you as we progress through the year!


Take Care,
Nancy G. Puri



President
Nancy Puri
Polk County



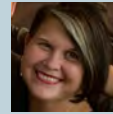
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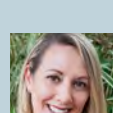
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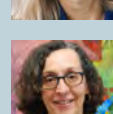
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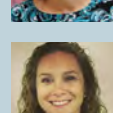
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Orange County



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Polk County



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Palm Beach County



Member-at-Large
Laurie Hoppock
Duval County



Kathleen D. Sanz, PhD
Board Consultant, FAEA

GOVERNMENT RELATIONS/ADVOCACY

The Florida Department of State, Division of Arts and Cultural (DCA) Grant Funding

This year FAEA will receive a 100% of the requested funding!!! The Florida Legislature approved the Florida Department of State, Division of Arts and Culture funding for the arts. The governor signed the budget that included the FAEA grant request. We are excited to have received funding that will have a positive impact on visual art programs in the state of Florida.

ADVOCACY/LEGISLATION

2022 Elections

2022 is an election year! This year is the year to vote for Governor of Florida and Florida Legislators. In addition, throughout the state depending on the district, there may be a Superintendent election and School Board elections. Please make a concerted effort to speak to the candidates and determine their support for visual arts education. It is critical that every visual art teacher votes in the primary election on August 23, 2022 and the general election on November 8, 2022.

2022 Session

The 2022 Legislative session has ended. The Florida Seal of Fine Arts legislation was filed in the Senate and was favorable among committees. There was not a sponsor in the House of Representatives, therefore the bill did not pass this year. We will need to have the bill filed in both the House and the Senate for the 2023 Legislative session.

Education Bills of special note that passed include:

- *SB 1054/HB 1115 Financial Literacy* – requiring students entering grade 9 in the 2023-2024 school year must earn ½ credit in financial literacy.
- *SB 1048 Student Assessments* – eliminates the Florida Standards Assessment (FSA) and substantially modifies Florida's statewide standardized assessment program effective in the 2022-23 school year.
- *HB 1557 Parental Rights in Education* – requires that school districts adopt procedures for notifying parents if there is a change in their student's services or monitoring related to a student's mental, emotional, or physical health or well-being. The bill also prohibits instruction on sexual orientation or gender identity in kindergarten through grade 3 or in a manner that is not age-appropriate or developmentally appropriate for students.
- *CS/HB 7 Individual Freedoms* – includes provisions designed to protect individual freedoms and prevent discrimination in the workplace and in public schools.

FAEA along with the Florida School Music Association (FSMA) and the Florida Music Education Association (FMEA) has posted a report from our lobbyists on our website with

summaries of bills both passed and failed for the 2022 session. Please review the report and let us know if you have questions. [ADD LINK HERE?](#)

Florida Commissioner of Education

Manny Diaz Jr. was appointed by Governor Ron DeSantis as the Florida Commissioner of Education. Diaz was a member of the Florida Senate from 2018-2022, representing the 36th district, which encompasses the Hialeah area in northwest Miami-Dade County. He also served three terms in the Florida House of Representatives from 2012-2018.

Important Legislation Dates

Primary Elections August 23, 2022

General Election November 8, 2022

2023 Legislative Session March 7, 2023 – May 5, 2023

Next Steps

- FAEA members should research the candidates for the Florida House and Senate. Ask them about their support for arts education in our schools. Make sure to vote in both the Primary Election and the General Election.
- CFAE will work throughout the summer and fall to refile the Florida Seal of Fine Arts bill and work to secure a sponsor in the House of Representatives.
- We need all FAEA members to become engaged in these endeavors to move forward our legislative agendas. Please be sure to contact the Advocacy Committee Chair, Gerald Obregon, or the CFAE office if you want to help volunteer and move our arts agenda forward.

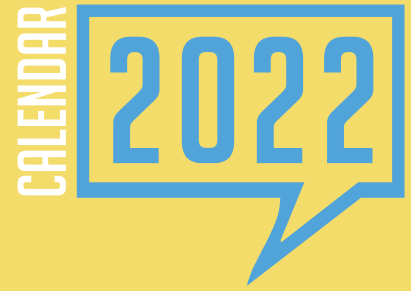
ESSER funds

ESSER funds are still available in the districts until September, 2024. Please talk to your district and your school administration about these funds that can help support your visual arts program.

Have an outstanding start to your school year and please let us know how we can assist you to make the 2022-2023 year truly successful!



Kathleen D. Sanz, Board Consultant



- **FAEA Membership Renewal Now Open**
- **FAEA Conference Pre-registration Opens August 13**
- **Member Virtual Exhibition entries accepted Until August 31**
- **FAEA Annual Conference October 13-16**
- **K-12 Student Art Assessment & Virtual Exhibition Opens October 1**
- **Youth Art Month Flag Design Competition Opens October 1**



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**

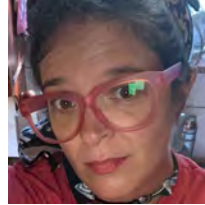
**Christie Becker-Fitzgerald
Sandhill Elementary School
Polk County**

“Winter is an etching, spring a watercolor, summer an oil painting and autumn a mosaic of them all.” - Stanley Horowitz
Happy Fall, Y'all!

Autumn has always been a favorite time of year for me. We are back in school refreshed and bursting with energy and new ideas. We see the faces of returning students and all of those fresh kindergarten faces so eager to learn. The “Art Room” is a magical place that smells of crayons and glows with the colors of the rainbow. It is here where we start their journey into the love of art.....coloring, drawing, cutting, gluing, and painting. Their eyes fill with excitement and they are bursting with energy.

If you are like me, you enjoy teaching the children about the colors of fall, pumpkins and patchwork leaves. You may create new lessons for National Hispanic Month, Pinwheels for Peace, Day of the Dead and anything else you can think of to celebrate this time of year while teaching the Elements of Art and Principles of Design. This is also the time when I look forward to gathering with my fellow art teachers at our Conference at the Caribe Royale Orlando in October. I look forward to meeting you all, sharing experiences, concerns, and most of all sharing our love of art with each other. So don't forget to fluff that tutu and straighten that crown and show how awesome you are.

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 Teachers! I write this as I begin my summer, already thinking about the 2022-23 school year to come.

I just tie dyed with my nieces and nephew, and it seems like I'm always scrubbing something off my finger nails ... even when school is not in session. I like to be with my kids and their friends. I must be in the right profession, right?

How will you begin your new school year? I always find a theme, what I will draw, and what kind of 'look' I will have. I'm thinking of going back to red lipstick and bandanas - part Rosie the Riveter, part Rockabilly....

Next, the HOOK- what project will make them fall in love with ART? For me, it is a sewing project. I got the Donut sewing lesson from FAEA Conference several years ago, and I do it every year with my 6th graders. Kids are amazed that art is beyond colored pencils and paintbrushes.

If you haven't signed up for the FAEA 2022 Conference, talk to your Admin, your PTO, your fellow ART teachers, and make a plan. This is a chance at remarkable and relevant professional development curated by your peers for you. It makes me a better teacher EVERY SINGLE TIME.

Happy New Art Year ... let's make 2022-23 our best one yet! Peace, Love & ART.



**High School
Division Director**

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

Happy August everyone! I hope yours was a restful summer as we get ready to head back to school. I started off my Summer Break as an AP Reader for the first time. It was a great experience learning how the AP Art and Design Portfolios are evaluated.

Speaking of great experiences, the 2022 FAEA Professional Development Conference is rapidly approaching. It's being held from October 13 - 16th at the Caribe Royale Orlando. If you've never attended conference before, I highly recommend it. It's a great opportunity to learn new skills, find out about developing trends in art education and meet your colleagues from around the state and share information with them.



Division Updates



**Supervision/Administration
Division Director**

**Jonathan Ogle
Pinellas County Schools
Pinellas County**

I hope you had a rejuvenating summer and your school year is off to a superb start! Our 2022 FAEA State Professional Development Conference is right around the corner. It will be held at the beautiful Caribe Royale in Orlando from October 13-16, 2022. Encourage your teachers to register and get their hotel rooms as soon as possible. We are looking forward to this fun and informative gathering of art educators from all parts of the state.

As we settle in this year, I believe it's vital that, as leaders in the arts, we encourage teachers to find impactful ways to promote their programs and advocate for the arts in their schools and communities. A social media or website presence is helpful these days for keeping people informed. Showcasing exemplars of what works in your district can be effective.



Additionally, you can lead by example by creating your own department's social media account, website, or posting artwork through virtual exhibitions (if permitted by your district). Regular shout-outs of your teachers and their students inspire other teachers and help the arts flourish all the more. Connecting with like-minded people, building relationships, and creating new partnerships will naturally occur. Here are several examples below:

- Polk County Public Schools Department of Fine Arts - Facebook page
- Duval County 3-D Virtual Art Exhibitions – an interactive website
- Orange County Public Schools Arts - Twitter
- Hillsborough County Public Schools Visual Arts - Instagram
- Pinellas County Schools Visual Arts Department - YouTube channel



**Local Art Education Assembly
Division Director**

**Christy Garton
Orange County Public Schools
Orange County**

Welcome back! I know that the summers are never quite long enough, but it is great to see students back in classrooms and the arts happening once again. The beginning of the school year is a great time to think about how your Local Art Education Association can build membership and plan programming that will get your members involved.

Whether your LAEA is new or already established, taking the time to plan how your association can meet the needs of your members is always time well spent. Here are some great things for your LAEA to consider as you work to build membership and plan the year ahead.

Membership drives help expand membership. Encourage your current members to bring a friend to your next event.

- Listen to your members and plan workshops that are meaningful.
- Begin a mentoring program.
- Create a members art exhibition.
- Design leadership workshops to give members the opportunity to grow and be successful within the organization.
- Plan socials to museums and arts events.
- Share resources, lesson plans, tips and tricks, and best practices.
- Work with your local school district to see how your association can help support the teachers in your community.
- Create scholarship opportunities that allow your members to attend conferences or workshops.
- Attend the FAEA conference together and plan to share what you learned with your members.
- Use social media to stay connected and advocate for the arts.

The Florida Art Education Association conference is right around the corner. Look for ways during the conference to connect with other LAEAs from across the state. I am looking forward to seeing you all in Orlando.

Division Updates



Retiree
Representative

Patricia Lamb
Polk County

Hello Everyone,

It was so good to see everyone in person at the last FAEA Conference. This year's conference is at the Caribe Royale Orlando, October 13 - 16, 2022. It is newly renovated and a great conference space.

Once again, retirees will sponsor the Big Give Away. Please bring materials and books to the conference for new teachers who appreciate these materials. Also plan to volunteer some time in the exhibit hall.

We have a vibrant community of retired teachers/artists. It's a wonderful opportunity to share what you are doing as a retiree so I hope to see some of you selling at the Artist's Bazaar.

Now is the time to 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.

We are implementing a NEW program for individual donors. I hope you will consider a tax deductible donation to help keep our organization vibrant. Please see the website for more information concerning this opportunity and the recognition that goes with your donation. It would be great to see a number of retirees wearing patron ribbons at conference.

If you traveled this spring and summer, I hope you had wonderful trips and maybe participated in one of the FAEA professional development workshops. Let's plan to see one another at the fall conference.



Higher Education
Division Director

Dr. Heidi Powell
University of Florida
Alachua County

First, I want to say I hope your summer was a time of renewal and rest. As I write, I am reminded of what's ahead as we start our Fall semester and what we hope the new school year will bring: positivity, joy, excitement, and fresh starts. Entering a new season offers us new perspectives. Here are some graduate student perspectives shared as a place of encouragement whether you find yourself as—professor, researcher, artist, teacher, learner. Nicole Isabelle (NYC) reminds us to “Keep JOY at the center of teaching and learning.” Kimberly Thomas (FL) offers us encouragement about self-care saying “you are the fuel that creates excitement and curiosity in art, if in those moments you feel overwhelmed, do a quick self-check, try to refocus creating new and fun experiences.” And Susan Fredricks (FL) speaks to embracing the now reminding us to “lean into the digital modes of communication helping each other and students think about things in their own time, not just the time we have with them in the classroom.”

We have learned from the past how we hope to shape the present, as we look to each day and toward what's ahead, in our various roles. Let's remind ourselves to live in the joy the arts has to offer and maybe even leave others with a mantra of encouragement such as “Keep JOY, Self-check, make it fun, and discover in your own time,” or find or create one of your own. Mine was inspired by Maxine Greene (Teachers College, 2001) “I will unearth marvelous things today!”

Teachers College Columbia University. (2001, Sept. 18). *Flunking retirement: A chat with Maxine Greene*. <https://www.tc.columbia.edu/articles/2001/january/flunking-retirement-a-chat-with-maxine-greene/>



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REGISTRATION INFO



2022 FAEA ANNUAL CONFERENCE

METAMORPHOSIS ART EVOLVES

OCTOBER 13 - 16, 2022 | CARIBE ROYALE ORLANDO

PRE-REGISTER ONLINE TODAY AT FAEA.ORG FOR THE 70TH ANNUAL FAEA PROFESSIONAL DEVELOPMENT CONFERENCE!

The deadline for online registration with a credit card payment is 5:00pm ET on October 3, 2022. For online registration, checks should be postmarked by September 23, 2022. If you request a paper conference registration form, please call the office at (850) 205-0068.

CONFERENCE REGISTRATION FEES

Registration Type	Online	Onsite Price
Active Member	\$150	\$170
Collegiate Member	\$70	\$90
Retired Member	\$0	\$0
Non-Member	\$190	\$210
Non-Teaching Guest/Spouse	\$60	\$60

CONFERENCE REGISTRATION REFUND POLICIES

1. Full registration refunds are available for cancellation requests made through September 30. Refunds must be requested in writing (email to info@faea.org).
2. No registration refunds will be made for cancellations made after September 30, except for emergency situations. These will be reviewed on a case-by-case basis.
3. Emergency-related requests for refunds must be received no later than November 10. Requests received after that date will not be processed.
4. All refunds will be issued after the conference is completed.
5. Raffle and silent auction, special event tickets, and membership fees are all non-refundable.

FREQUENTLY ASKED QUESTIONS

DO I HAVE TO BE AN FAEA MEMBER TO REGISTER FOR CONFERENCE?

No, you do not need to be a member to register. Members may renew their membership during registration and non-members will be provided a complimentary one-year membership with their conference registration.

ARE THERE ADDITIONAL FEES TO ATTEND WORKSHOPS OR SPECIAL EVENTS AT THE CONFERENCE?

Yes, there is an additional cost and registration required to attend any hands-on workshops and special events like the Museum Tour and the Gala.

WHICH WORKSHOPS AND EVENTS ARE INCLUDED IN MY REGISTRATION?

All Art Forum sessions, general sessions, receptions, and access to the commercial exhibit hall are included in your conference registration.

DO I SIGN UP IN ADVANCE TO ATTEND THE ART FORUM SESSIONS?

No, the Art Forum sessions are included in your conference registration and are on a first-come, first-served basis.

IS THERE A CERTAIN HOTEL I SHOULD STAY AT IF I AM ATTENDING THE FAEA CONFERENCE?

You can reserve a room at the conference site, Caribe Royale Orlando. Visit the FAEA Conference page for more information.

IF I HAVE QUESTIONS ABOUT THE FAEA CONFERENCE OR MY MEMBERSHIP WHO SHOULD I CALL?

You can call the FAEA Office at (850) 205 -0068 and staff will be happy to assist you.

KEYNOTES

INSIGHT TO THE 2022 FAEA ANNUAL MEETING KEYNOTE SPEAKERS

Every year, the FAEA membership are invited to submit suggestions for keynote speakers. The FAEA Professional Development Committee reviews the suggestions and determines the slate of keynotes. This year, attendees will be able to hear from two exciting presenters – one a nationally recognized art educator and researcher, Dr. Marilyn Stewart, and the other a well-established Florida artist, Amy Gross. Claire Clum, Editorial Committee Chair, and Dr. Heidi Powell, Higher Ed. Division Director and member of the Editorial committee, had a chance to chat with them and share their discussions.



INTERVIEW WITH FAEA KEYNOTE SPEAKER AMY GROSS

By Claire Clum, FAEA Editorial Committee Chair

CLAIRE CLUM: Amy – We have known each other for 15 years. It was 2007 and one of your works was selected in our museum’s annual All Florida exhibition. Since then, we have stayed in touch and you have been invited to exhibit and talk at the Boca Raton Museum of Art. It has been so exciting to watch the continuation of your practice and artistic expression over the years. I am really excited to have this interview to discuss art making, your artistic journey, and provide a teaser of your talk at our conference this fall.

AMY GROSS: Thank you, Claire. I am quite honored to be a keynote for FAEA and excited to share my story.



CC: Tell us about your childhood as it is an important part of your story.

AG: I grew up in a family of artists – my father was a visual artist, my mother a lover of music and books, and two of my uncles were visual artists. I was raised on Long Island so I lived in two worlds, one of the backyard and beach, and one of museums. Having NYC nearby was so exciting for me as a kid: a place my Dad worked and a wonderland of store windows and bookstores and museums. My favorites were the Metropolitan Museum of Art and the American Museum of Natural History, with its magical blue whale and planetarium. I loved the dioramas, even dreamt about working there and painting the landscape backdrops. It was all a perfect blend of real and conjured, pure theater.

My father was a textile designer and an accomplished illustrator and painter. As a teenager, I worked for him designing pillowcases. After completing my degree at Cooper Union, I became a surface and toy designer. My brother became a graphic designer. It was a natural progression, and never questioned. The family creative gene was continuously nurtured; it was just what we did.

CC: Were you an inquisitive child?

AG: Yes, absolutely. I wanted to know everything about our world – from the biology of tiny spores to human and natural

history. I had access to both the ecosystems of the backyard and the museums and books that explained them to me.

CC: Some of your sculpture revolve around nature, that can be seen but also unseen. Can you tell us about your love of nature?

AG: I especially love investigating and recreating nature through my imagination and experiences. It's fascinating to zoom in close, observing the smallest details, and witness the intricacies that surrounds us, as well as how it merges and alters and changes. We see the world through the sieve of our own particular stories, so I try to combine what I can see with what I conjure. And it's important to know that my artwork is made from human-made, synthetic materials and created to last, to fight back against time passing so quickly.

Moving to Southeast Florida in 2000 from New York really exhilarated me. It still amazes me to see and be a part of this subtropical environment, one that continuously works its way into our human development. I was mesmerized by the complicated accelerated natural growth. I started slow, making hand-beaded jewelry. Then I started embroidering canvases, and finally moved into sculpture that merged observed natural elements with invented life forms. I sometimes call it fake nature, stand-ins for the actual world. With the ecological challenges that our world faces, I am still hopeful that our environment will survive humanity.



CC: The exacting detail in your work is amazing and you make it all from scratch! How did your time as a textile designer impact your practice?

AG: Oh, I learned so much! My education provided me with the foundational skills of drawing and painting. My 20-year career as a textile designer developed different skills and techniques - in brainstorming, working on a deadline, improving my presentation skills, and lastly, how to accept rejection. Being a full-time artist is work. You can't wait for lightning bolts of inspiration. It's more about putting in the hours, persisting, and keeping focused.

CC: Tell us about the big leap when you became a full-time artist?

AG: It's sometimes difficult to talk about, but it really happened when I lost my Dad. It was sudden, and I realized that this life I've been given is not a dress rehearsal. It was time to be the kind of person I had wanted to be since I was a very young kid.

CC: Do you have any advice for today's art educator and the future of creativity?

AG: Don't get comfortable. And I know this because I longed to find my voice and language, inched my way there,

and reveled for a little while in knowing what I was doing and what I was about. But the irony is that the minute you feel safe, even happy, it's time to move on and challenge yourself, whether you want to or not.

CC: Amy, you are so thoughtful and inspirational. Are there any thoughts/books/movies you would share with those of us who are a part of the visual arts community?

AG: I loved the movie and book *Powers of Ten* by the Morrisons and the Eames as it woke me up to the coexistence of the visible and the invisible on both ends of the scale spectrum. And I love the skewered perspectives of the movies *The Third Man* and *Rear Window*. To this day, practically everything about my first movie love, *The Wizard of Oz*. My favorite book of the last decade is *The Sum of All Things* by Elizabeth Gilbert, about an eighteenth-century woman botanist enthralled by mosses.

CC: It has been a pleasure to learn even more about you, Amy. FAEA is looking forward to seeing you in October. Thanks for your time!

AG: You are most welcome, Claire. I look forward to talking more about my practice at the General Session on Friday, October 14 and interacting with the attendees on Saturday, October 15 in Orlando.

INTERVIEW WITH FAEA KEYNOTE SPEAKER MARILYN STEWART

By Heidi Powell, EdD, FAEA Higher Education Division Director

HEIDI POWELL: Hi, Marilyn! First of all, thank you so much for being willing to be interviewed for Fresh Paint.

MARILYN STEWART: First, thank you for asking. I'm delighted to share some thoughts with the art education community of Florida, a group of people for whom I have so much warmth and appreciation from my many years knowing you.

HP: First, how long have you been in the field of art education and what are some of your professional highlights?

MS: I entered the field of art education through the back door. I had been an art major at the Ohio State University with no intention of teaching art, even though I'd been told my whole life that I should be a teacher. I found myself looking for a job to support myself while my husband was in Vietnam. This was in 1968. Schools were desperate for teachers at that time, and I was hired to teach 5th grade—all subjects except math. I accepted the position on the condition that I would not have to teach math. My wonderful principal arranged for me to teach art instead. I fell in love with teaching and, of course, taught everything through art and music. I became obsessed with learning everything I could about art education and soon found myself in a leadership position, heading up the art curriculum in the twenty-three-county diocese of Columbus, Ohio—all volunteer, of course. It had not taken me long to realize that while there were people in those schools teaching art, there were no curricular guidelines, and no communication whatsoever. I put together a rag-tag group of women, some nuns, some lay people, mostly those who already were doing way too much, just like dedicated art teachers everywhere.

By this time, I had discovered the work of Laura Chapman, and was studying with Arthur Efland, Ken Marantz, and others at Ohio State, soaking in all I could about the big curriculum picture in art education. Our little group put together an amazing curriculum, based on the Ohio Guidelines, which were grounded in ideas from Chapman, Efland,



and others. We created thematic units that were centered on the only art reproductions that were published at the time—Reinhold Visuals—and books for young people by authors such as Shirley Glubok, who, as someone who majored in art and archeology, wrote books such as *The Art of the Eskimo*, *Art of Ancient Mexico*, and many more. Our units had a lot of choice not only for teachers, but also for students. Open-ended lessons were printed on separate cards, color-coded, and packaged in boxes that were die-cut especially for our purpose. I'm still proud of that work, and it certainly did set me up for a life of curriculum development in art education. The Diocese bought every school a complete set of visuals, books, and our boxed sets of units. We presented the curriculum in professional development sessions for teachers and principals. In a media class I was taking at Ohio State, I created a multi-screen slide production to showcase the curriculum and provide a rationale and instructional strategies for its use.

As I think about it now, creating curriculum and sharing strategies for teaching through professional development has been a pattern throughout my life in art education.

I accepted a position at Kutztown University of Pennsylvania to begin a program in art criticism and teach with Mary Erickson and Eldon Katter. Mary had been a doctoral student when I was a masters student at Ohio State. I loved her spirit and her incredibly creative teaching. She and Eldon

had published wonderful games and game-like strategies for art education, and I wanted to be a part of that effort. Going to Kutztown was perhaps the best decision of my career. Kutztown is a teaching institution; we teach 4 courses every semester and we needed to focus on excellence in teaching. This gave me lots of reasons to work on instructional strategies, especially those related to the response to art. At that time, there was a focus on Disciplined-Based Art Education (DBAE). Eldon, Mary, and I created the BASIC curriculum framework and shared it in Getty-funded institutes all over the country. Standing for Balanced, Articulated, Sequential, Instructional Core, the framework, again, was designed for lots of flexibility; it listed objectives and instructional suggestions for grades 1-12 in each of the four disciplines associated with DBAE.

Another highlight in my professional life was working with the Getty-funded Florida Institute for Art Education for five years, four years in which I was the primary faculty member at the central site in Tallahassee. I made great friends during that time, learned from art teachers from all over the state, shared the work that we had been doing at Kutztown, and refined many of the ideas that went into my first book, *Thinking Through Aesthetics*. I love coming to Florida and revisiting friends and remembering those years that were so pivotal in my journey.

My work with DBAE and the Getty opened all kinds of opportunities. I was invited to present on teaching aesthetics and art criticism at other Getty-funded institutes and events, at museums, in school districts, and at state conferences. Our BASIC curriculum was printed and distributed throughout

institute sites in Florida, Texas, and other states. Davis Publications approached me and asked me to create a series of resource books for art educators, which became the Art Education in Practice series that I continue to edit today.

When she decided not to revise her middle school books, Laura Chapman suggested to Wyatt Wade at Davis that I might be willing to create a new middle school program. I was the Visiting Scholar for a full year at the Getty, living in California at the time, and I remember Wyatt calling me every morning for weeks, encouraging me to take on that task. Once Eldon Katter agreed to work with me on the project, I agreed. That was the beginning of my textbook writing life with Davis Publications. Again, I'm so thankful to have been asked to do this important work. We have published two editions of the elementary series, two editions of the middle school series, and I have just completed the almost four-year project of creating a brand-new middle school program, *Experience Art*, which should be out in late July, 2022.

My curriculum writing has extended to other projects as well. In 2006, I nearly jumped out of my skin when I received a call from Judy Chicago asking me to write a curriculum for *The Dinner Party* that was scheduled to be permanently installed in the Brooklyn Museum. That invitation led to over a decade of work in which we invited teachers from all over the country to come to summer institutes at Kutztown University and contribute to the initial writing and the continuation of *The Dinner Party Curriculum*. The curriculum is permanently housed in The Judy Chicago Collection at Penn State University. These institutes prompted the creation of a general education *Women in the Arts* course at Kutztown. And through this course, we have reached thousands of students who might otherwise never have been introduced to art and the vast array of women artists featured in the course.

About that same time, I received another call requesting that I write curriculum. This call came from Carol Sauvion, Executive Director of Craft In America, a Los Angeles-based center and a PBS series that has been running since 2007. Here again, I drafted help from some very smart art teachers and together, we have created over 35 different guides, helping teachers assist students in the discovery of some of the most amazing craft artists in the nation, and introducing them to the making of a wide range of craft objects. I am so proud of the work we have done with Craft In America. Those educator guides, by the way, are available online at <https://www.craftinamerica.org/guides/by-date>.

The other highlight having to do with curriculum is my work on the new National Visual Arts Standards. This was a huge job, taking a couple of years, working with eleven other



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art educators, attempting to capture the ideas, values, and research in our field to provide guidance for the development of art curriculum content across the nation.

I retired from Kutztown in 2017 so that I could read novels and watch Netflix instead of grading papers in the evening. My days are still filled with writing, editing, presenting, and always imagining the next project.

HP: You have published so much, what are favorite books would you recommend for:

The preservice teacher? The novice art educator? The experienced art educators? The museum educator or those teaching art in communities?

MS: *For the preservice teacher:* I would love for every preservice art teacher to have access to the Teachers Edition of at least one level of *Explorations in Art*, my elementary and middle school textbooks. Why? Because they will have a model for curriculum units of study, based on Big/Enduring Ideas, with artworks that animate those ideas, and strategies for instruction and assessment—all aligned to the unit and lesson objectives (and those objectives aligned with National Standards). I used to have an assignment for my curriculum students. They were to choose one unit in one of those books, analyze it so that they knew what was being suggested, and then make it their own. Imagine a community in which they are teaching, imagine a group of students and their needs and interests, and select artworks and objects that would bring the ideas to life for their selected group. They could change the featured artists, the studio and response activities to align with their own passions. The point is that preservice students are often led to believe that they must reinvent the wheel, that they need to create lessons and units from scratch. I'm sorry, but I just think this is mis-

leading. The best advice to new teachers is to identify and then USE their resources, whether they are other teachers, administrators, books, materials, or local artists. Teaching is hard enough. To develop and teach several solid, substantive units at a time is an enormous task, and one that need not be undertaken. Invariably, at least one of those units will get short shrift. I wish we could eliminate the idea that every lesson has to be original, created like an artwork, by the art teacher, and the other idea that using textbooks is a sign of weakness or ineptitude.

For the novice teacher: There are several titles in the Art Education in Practice series perfect for new teachers who have had a chance to do student teaching and perhaps have one- or two-years' experience. At this point, they might re-read *Rethinking Curriculum in Art*, by Sydney Walker and me. Many programs use this in their undergraduate programs, and that's great, but I think it's the sort of book that one should return to after trying things out in the curriculum. We wrote this a while ago, so it has some content that is dated, but the discussion of instruction and assessment, goals for teaching, interdisciplinary teaching are worth a look once a teacher has put some time in. For newer teachers, I'd also recommend *Talking About Student Art* by Terry Barrett, *Differentiated Instruction in Art* by Heather Fountain, *Teaching Meaning in Art Making* by Sydney Walker, and *Assessment in Art Education* by Donna Kay Beattie, which is dated in some ways, but still has some great suggestions and a substantive philosophical grounding.

For the experienced teacher: I think it sometimes takes a while for an art teacher to realize just how much students love to talk about philosophical issues, and just how important it is that students learn to think critically. I wrote *Thinking Through Aesthetics* for teachers who want to help their students wonder about things like art and its role in

the human experience. This book is for teachers who know that critical thinking skills can be taught in the context of an art program but who need clarification about how that might look. Mary Ann Stankiewicz's *Roots of Art Education Practice* also seems right for experienced teachers who have the time and an interest in learning more about the field in which they play such an important role. Experienced teachers often want to be re-energized within their field, and I think learning more about its history can be energizing.

For the museum educator or those who work in communities: Using the Art Museum by Denise Stone is directed toward the art teacher in the school rather than the museum educator. I recommend *Thinking Through Aesthetics*, again because of the emphasis on critical thinking and being prepared to talk philosophically with students/visitors when philosophical questions emerge, as they invariably do in the context of looking at art.

Three new important books in my series—*Race and Art Education* by Amelia Kraeche and Joni Acuff, *Therapeutic Approaches in Art Education* by Lisa Kay, and *Art Making, Play, and Meaning Making* by Sydney Walker—could be read by art teachers in any of these groups. Context is everything. Depending on where the reader is in art education, each book can be relevant in different ways. I know that several art teacher groups are reading these three books in book clubs. One more that I am so proud of, but it is no longer in the Davis catalogue, is *Gender Matters in Art Education* by Marty Rosenberg and Frances Thurber. I believe it can be found online. While it certainly speaks to an earlier notion of gender and mostly deals with issues around women, it is beautifully written and has so many gems of timeless wisdom.

HP: Do you have a memory or memories that you could share that helped shape who you have become in the field?

MS: I have four, but I'll describe two.

In 1987, one year after taking the position at Kutztown University and having regular access to the art scene in New York, I experienced an exhibition, *Committed to Print*, at the Museum of Modern Art. I was certainly aware of the power of art to change minds and behaviors around social issues, but this show, broken down into themes like class struggle, war and revolution, race and culture, abuse of power...just about knocked me over. It changed how I looked at art, what I looked for in art, and ultimately, how I taught.

And here's the second. Most of the courses I've taught over the years have been about critical engagement with art, design, and visual culture. Early on in my life at Kutztown, I invited the art critic, Klaus Kertess, to visit my criticism classes. A student asked him about how he saw his role. He replied, "I provide the doorknob; you have to open the door." This short comment has grounded everything I do as I guide others in looking at and critically responding to art and, frankly, in all my teaching and curriculum writing. If we think this way, then we see the process as an opportunity to "enter" a work of art through the doorways provided by others. It emphasizes the generosity of spirit that a discussion might have. It's not about getting it "right." It's about providing each other with "ways to enter" the work. Thinking this way promotes, first, a focus on interpretation, not judgment. So many of my students over the years have been fine arts majors who go straight to judgment and in doing so deny themselves the opportunity to see more, to have more insights, and to come to deeper understandings. Interpretations offered as ways to enter the artwork must still be plausible, connecting what is in the work with what we know by thinking about the work in its various contexts, not wild associations that are merely about an individual's memories. Thinking this way promotes a sense of being in a community of inquirers, with each member assuming a responsibility toward the others in the group. And this shift of emphasis quietly encourages empathy.



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HP: What do you believe the research trajectory should be for art education in the next 5-10 years?

MS: This is hard. There are so many areas to consider. I am personally interested in questions about how engagement with visual arts might contribute to the development of empathy, so crucial for making decisions for the health of our communities and the planet. So many claims are made about this, but I'd like to see us take the question apart and investigate its various components. What do we mean by empathy? What, specifically, through the artistic processes of creating, presenting, responding, and connecting, might lead to the development of empathy? What attitudes and behaviors in teaching contribute to its development? How might curriculum be structured to promote empathy? I began thinking of these questions with my master's thesis so many years ago when I was looking at moral development and moral education. I do know that there are art educators looking at empathy and I'm excited about this.

HP: How would you summarize your legacies—those you are working on and those from your past? What do you hope people grasp most when they think about you and your accomplishments in the field of art education?

MS: My entire professional life has been about the real life of art educators out in the schools, museums, and other sites who are working so hard and are so passionate about what they do. I've wanted to provide accessible guides to significant issues in our field through the *Art Education in Practice* series. This series also has provided me with the joy of helping my colleagues get their important ideas out there for teachers. My curriculum work—textbooks, programs, educator guides—is also about providing art teachers with resources to help them do what they are passionate about doing. Obviously, my curriculum work is ultimately about the students who will benefit from their teachers' use of these materials. In my new middle school book, *Experience Art*, I worked with middle school students from around the nation so that they could be featured in the book and inspire other middle school students with their studio investigations. I guess I hope to be remembered for creating practical art teaching resources that can be trusted as having solid phil-

osophical grounding. And for anyone who has ever worked with me or participated in one of my many workshops, I hope to be remembered for my first rule in all my teaching—it must be FUN. Fun for me and fun for others. Life is short. Make it fun.

HP: What advice do you have for today's art educator?

MS: These past few years have been so challenging and there have been so few moments to sit back and feel good about the life-changing experiences you provide for your students. Hang on to those notes from students who tell you how much they appreciate what you do. For every one of those given to you there are so many others who just didn't take the time to write the note.

HP: You are so inspirational! Is there a mantra or a thought you would share with those of us who are a part of FAEA - art educators, practitioners, and supporters in this field?

MS: With so much emphasis these days on teaching for artistic behavior and providing choice, I worry that we might forget

the importance of being purposeful about teaching students how to respond to works of art, design, and visual culture. The reason for doing so is not just to provide inspiration for students' own art making, which often seems to be how it is viewed within these contexts. We need to **be purposeful** because of the other things that engagement with art provides—namely, insights about the human experience and a sense of belonging within a world community. I fear that what we used to call “art appreciation” has taken a back seat to a focus solely on personal expression through art. We need to remember that our students by and large will move into adulthood not so much as makers of art, but as enlightened viewers. We want them to be inclined to seek out opportunities to engage with and learn from art throughout their lives. To reach that goal, we need to make sure to have them practice critical response and, in the process, have a good time so that they want to do it again and again.

HP: Thank you, Marilyn, for your kind and thoughtful responses that help art educators with resources and inspiration. We look forward to seeing you in Orlando!

**WE NEED TO BE
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OF THE OTHER THINGS
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WITHIN A WORLD
COMMUNITY.**

This column provides FAEA members with information about Florida art museums and the academic offerings they provide. Journey with us to central Florida to the Rollins Museum of Art.

Museum Spotlight

THE ROLLINS M



MUSEUM OF ART

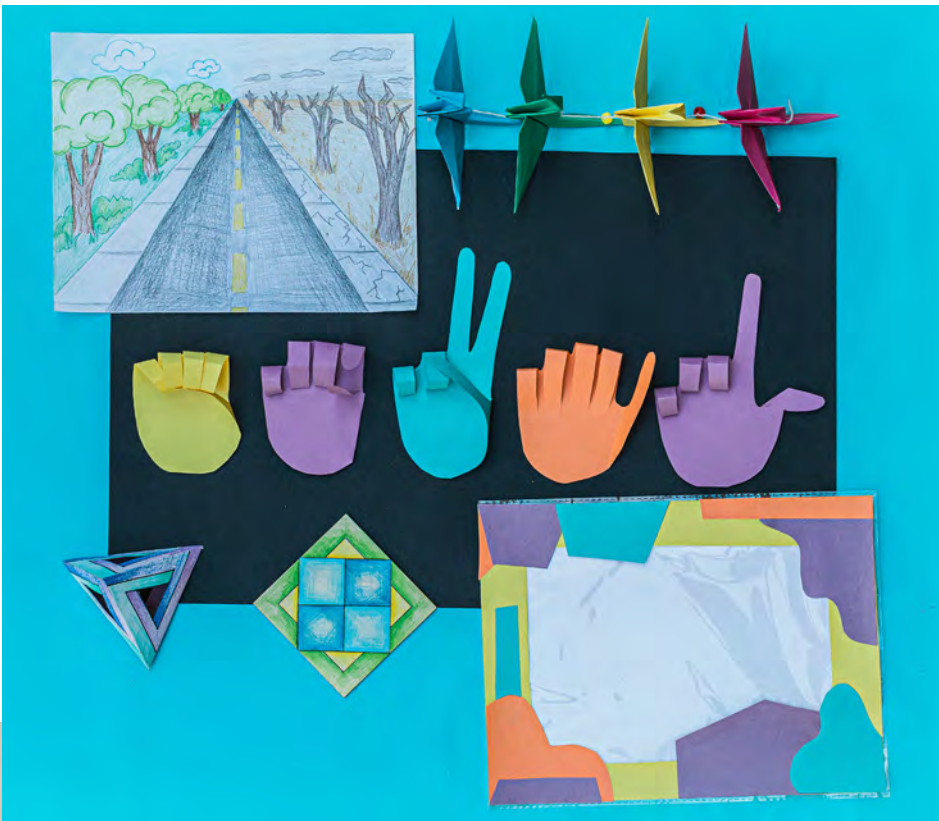


A short fifteen-minute drive north of Orlando, The Rollins Museum of Art is located on the picturesque campus of

Rollins College in Winter Park. Founded in 1978, the teaching Museum was originally named Cornell Fine Arts Mu-

seum after George and Harriet Cornell, a couple with deep ties to the college. In 2021, the Museum was renamed The Rollins Museum of Art (RMA) in an effort to distinguish itself from the similarly named Cornell University Art Museum in Ithaca, New York. Committed to being more accessible and welcoming, RMA is making strides in offering different perspectives and being rooted in their community.

Currently, RMA has more than 5,800 works of art in its collection, representing a diverse range of styles and times from antiquities all the way to modern and contemporary. The bulk of the collection is two-dimensional and spans the 14th century through the 21st century with strength in European, American, and contemporary art. In addition to the Museum proper, many works from the contemporary collection are



also on prominent display at the Alford Inn which is owned by Rollins College. Located just a few blocks from campus, the Alford Inn is a boutique-style hotel with a unique concept: proceeds from the hotel help fund student scholarships.

In addition to its extensive permanent collection of artworks, RMA features several temporary exhibitions throughout the year. This fall will bring two such exhibitions: *Modernisms: Iranian, Turkish, and Indian Art, 1960s-1970s* and *Barbara Sorensen: Billows*. Artwork from the Abby Weed Grey Collection of Modern Asian and Middle Eastern Art at New York University's Grey Art Gallery is featured in *Modernisms: Iranian, Turkish, and Indian Art, 1960s-1970s*. As the title suggests, this exhibition highlights artwork by Iranian, Turkish, and Indian

artists influenced by their own cultural traditions and how those traditions intersect modern times of the 1960s and 1970s. Visitors will also enjoy Florida sculptor Barbara Sorensen, who is spotlighted in the installation, *Billows*. The natural world and movement are the inspiration for this immersive installation. Spanning 28 feet and made of white aluminum, *Billows* is reminiscent of cloud formations before a storm.

RMA has many programs for visitors before, during, and after their visit. In planning your trip to the Museum, you can utilize the 360-degree virtual tour. The Museum is open Tuesday through Sunday, with extended hours on Tuesdays until 7 p.m. Visitors enjoy the benefit of free admission during all open hours. Every Saturday, RMA hosts docent-led highlight tours of the current exhibitions. While visiting

the Museum, guests can partake in a self-guided walking tour of sculptures on campus. Another popular offering is the Happy Hour Tour at the Alford Inn. Participants can join Museum staff for a guided tour of the contemporary artwork on view at the Inn on the first Wednesday of every month. Check out RMA's YouTube channel for recorded artist talks, lectures, art making activities, and more!

There are several programs that are of particular interest for art educators. The 2022-23 school year will mark the return of facilitated school tours. Additionally, RMA has developed multi-lesson classroom programs that explore current social issues. *Art Lab for Social Justice* encourages social empathy through arts-based learning for students in grades 8 through 12 in the classroom. Utilizing artwork from



the permanent collection and journal-based explorations, each theme culminates in a group capstone project. This year, teachers can select between two themes: Black Lives Matter and LGBTQ+.

[Art] in Context is designed for students in grades 5 through 12 and explores how art can be a catalyst in many different areas of study. Using a multi-learning modality approach and works from the permanent collection, students explore larger themes and processes. The current program explores Global Warming.

RMA also has a unique program that offers free Museum Art Kits for individuals and families. The kits contain supplies and instructions for eight different art-making activities. Museum Art Kits are free of charge and available at the Museum and selected libraries in Orange, Osceola, and Seminole Counties.

The Rollins Museum of Art is dedicated to being a resource to the community through its collection and high-quality programming. While in Orlando for the conference this October, be sure to take some time to explore RMA and the Alford Inn.



Wearable Art Show

Where bravery and creativity come together to enrich the middle school art experiences

By *Simoni Limeira-Bonadies*

In 2013, I moved to middle school and, as many of us can attest, I found my storage closet full of “stuff”. Some items I could identify and some I had no idea. Cleaning art closets is an adventure of discovery and of personal discipline because it forces us to detach and get rid of what we do not need. I am not very good at doing that, so I started to think about a project using found objects, recyclables, and such to create art. Back then, I was working in an academic school that also did not provide

enough space to display the students’ artwork. Combining the need to use the excessive materials found and the desire to show my students accomplishments, the Wearable Art Show was born.

In the beginning, students were skeptics and did not know exactly what that could be. Once they realized what was possible, they embraced it. From that moment, my classes were engaged and motivated with little to no behavior problems.

After a few years, I moved to a different school and I continued the project. At my current school, the project is now in its 7th year. We improved the show by adding more elements and working in partnership with other art departments

such as dance, choir, and technical theatre. It is also an added benefit that this school has its own theater.

This is a story of success where students produce their art pieces, work collaboratively, and develop the self-confidence to present their pieces to the community.

Lesson: Wearable Art Show
Duration: 9 weeks
Classes: 7th & 8th Grades
Standards:

VA.68.C.2: Assessing our own and others’ artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.

VA.68.S.2: Development of skills,



techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.

VA.68.O.2: The structural rules and conventions of an art form serve as both a foundation and departure point for creativity.

VA.68.H.1: Through study in the arts, we learn about and honor others and the worlds in which they live(d).

In my art classes, we work with choices. For this project, the classes would make suggestions about the theme for the show. We would narrow the choices to three and vote to select the theme. The students also created flyers to announce the show and again voted for the best one that clearly illustrated the theme.

Once the theme is chosen, the students are organized into groups of five. Again, they are the ones who decide their groups. Each group selects two models with similar body shapes. Model A is the one who walks on the red carpet during the show. However, if for any reason this student is absent, Model B is prepared to step in and keep

the show going without interruptions. For this reason, the costume created by the group must fit securely in both students.

The next step is the design. Each student creates an individual design and the group makes the final selection. Sometimes, they combine designs and create one that sums up the ideas of the group. This is an individual grade. It is also during this step that they can experiment with different materials. They can bring it from home or use the ones available in class. One single rule about the material is no fabric is allowed.¹

The 2022 theme was *Great Painters, Great Art!* Each group chose a painter, wrote a short biography, and briefly studied the artwork in order to create a costume related to their chosen artist.

During this phase, they are studying art history without noticing. They explain to each other what they are doing and who their painters are without memorization. It is an open discussion motivated by curiosity and engagement.

As they begin constructing their design, they discover a number of things. First, they need to use measurements;

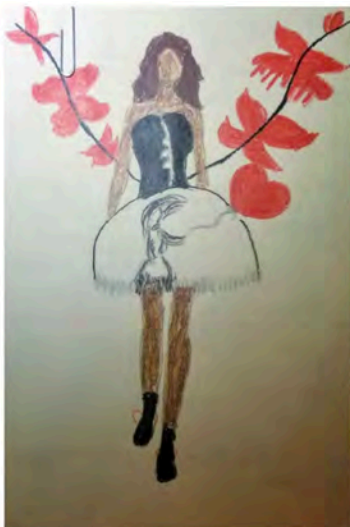


Design for the 2022 Wearable Art Show created by a sixth grader.

otherwise, the costume will not fit both models. Secondly, they realize that certain materials add less or more weight. Thirdly, they learn about balance and how to distribute weight to create a secure piece.

Once the basic form or structure is ready, they apply their designs and show their creativity. Certain aspects are brought to their attention including that their piece needs to be visible to the audience seated in all areas of the theater. Students discover that their pieces

Left: Dress inspired by the British street artist Banksy and the group design. Right: Dress inspired by American artist Jean-Michel Basquiat and the group design.





Dresses inspired by Claude Monet, on the left, and Vincent Van Gogh, on the right. All costumes are coated with glow-in-the-dark paint, visible only in the second part of the show.

look different under stage lighting and need to address this for the maximum visual impact of their creation. They are, in this step, using physics, science, and geometry to solve problems, again, without realizing it.

Before the costumes are complete, we start the rehearsals. The first rehearsals are completed during class. While group members continue to work on their ensemble in the classroom, the models move to the hallway with me to rehearse. The classroom door stays open so quick assessments can be done to aid in student success. The deadline is approaching and they are on task.

There are other aspects that we to

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Students work on their individual designs and build their costumes as a group.

complete the project. We choose the music for the show. Two or three student volunteers become the emcees of the show. Each group writes a description and a statement relative to their artwork. The presenters put all the

parts together.

The show is divided into five parts. First, we have six models present. Second, there is a choir presentation. Third, the next group of six models present. Fourth, there is a dance per-

formance. Lastly, all the lights are turned off and black lights come on. All twelve models walk together on stage to complete the program. The audience is spellbound!

This dream project demands artistic talent, large-scale creation, minutely detailed adjustments, geometry, science, mathematics, safe studio habits, cleanliness, revision, respect for others' space, active participation, clear communication, initiative, engagement, persistence, and humility. All of which result in a profound sense of accomplishment, pride, and joy to have been entrusted with such a meaningful and brave task.

This sense of accomplishment and success (yes, and fun) motivates other students to sign up for art. This project has significantly reduced behavior problems during class time. The students start to believe in themselves and are motivated to create more and better art.

In the end, it is clear that we do better what we love to do and they love this project!

'This rule became more flexible as they are allowed to construct the costumes on corsets or spaghetti tops.

Art & Fashion Show 2017
https://vimeo.com/204715308?fbclid=IwAR32siYbRwFYanIFnHMXM_Y1fh8_TVS8YQnQf19mmuZstsSBDxYN-4f2TQE0

Ms. Limeira Bonadies currently teaches at Rochelle School of the Arts. A former attorney, she made a leap of faith to become an art educator where she combines her passion of teaching and making art with her students and colleagues.

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We present public programs; sponsor institutes, conferences, and programs; publish journals, reports, and surveys; and work with other agencies in support of visual arts education.

The core of FAEA is volunteer-driven which provides leadership, advocacy, learning, sharing, and much more. Year after year, our volunteers produce quality programs, events, and information used by visual arts educators. This past year, thousands of hours were generously donated to FAEA.

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