

# ARTBEAT



Volume 7, Fall 2017



# PRESIDENT'S MESSAGE

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*Change is the only constant*, attributed to Greek philosopher Heraclitus, is apropos today. The times we are living in are quite unsettling, we are less able to predict what's ahead of us with less certainty than ever before. Larger issues aside, we know we must persevere for the sake of our families, and our students. Change can be both challenging and exciting. Change in and of itself is good; change is the impetus that sparks creative thinking and often leads to innovative outcomes. Art educators are change agents by profession—we promote expression, aesthetic ideals, personal voice, and action.

Your AENJ board has made a few changes of its own this year. We have a new logo, it's clean, dynamic, contemporary and recognizable. Our website [www.aenj.org](http://www.aenj.org) has a new look as well. Our goal was to create a crisp, navigational tool to keep you informed. This year we honored students and teachers by giving over \$7000 in scholarships/grants to our members. We hope the new website gives you easier access to guidelines and applications, and all opportunities your membership offers.

We've also added a few new board members this year, Debbie Cella from Glen Rock is VP/President-Elect and this year's conference chair for "Beyond Looking 2017". Debbie has put together an incredible conference schedule, not to be missed! Also, new to the board, Jen O'Brien from Rochelle Park is our new Recording Secretary and Lisa Conklin from Somerville, our Communications Chair, is more in touch with you than you think—Lisa sends all the Web Beats announcing PD that we are once again running throughout the year. We have a new Advisory Council Chair, Lora Durr from Hamilton and Advisory Council board to thank for last year's incredible PD offerings—this year they're planning to "top" that list. Keep watch for registration links on AENJ Web Beats and our website. PD events come with PD credits, unless it's a "pop-up" get together which Lora is known to do. We also welcomed two new state YAM co-chairs this year, Kristy Lopez and Karen Mannino. They did an outstanding job coordinating YAM with their county YAM chairs. If you'd like to get involved, YAM has a tab on our website.

One change we had hoped to see this year, is the New Jersey Dept. of Education's revised Visual Arts standards. AENJ board members Ellen Hargrove, Debbie Cella and Lisa Conklin served on the revision committee, we're waiting with you to see them officially posted on the NJDOE website.

One very sad change for AENJ this year is the loss of Past President and longtime friend, George DiBouno. From time to time there are people whose influence on us cannot be measured in words. George DiBouno WAS AENJ for over 40 years. As president and past president, he served for years on the executive board and guided a generation (or two) of art educators in NJ. For those of us who worked with him, his wisdom and humor put things in perspective. Slow to anger, quick to laugh, and always reminding us that we are teachers and our focus should always be on our students. An art educator, an artist and a friend, George inspired everyone he met. His lasting influence on AENJ continues; his voice will be missed.

More changes will come. Whether unpredictable or planned, AENJ will view change as an impetus to shift and lead forward. AENJ has a long-standing commitment to be there for our members. Like change, our commitment to you is a constant and will remain for some time to come. If you're not yet a member visit us at [www.aenj.org](http://www.aenj.org) to join.

Yours in service,

A handwritten signature in black ink that reads "Jane Graziano". The signature is fluid and cursive, with a large loop at the end.

Jane Graziano, Ed.D.  
President, AENJ



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*Special thanks to all those who worked on Artbeat:*

*Debbie Greh, Jane Graziano, and all of the authors and contributors.*

*If you'd like to contribute to ArtBeat, please submit your article (in a Word Document) and images (jpg) following the directions on the website: [www.aenj.org](http://www.aenj.org) and follow us via WebBeat.*





# Story AND ART



AENJ's 2016 conference, *Story and Art*, was attended by art educators, vendors, artists, and speakers from New Jersey and beyond. Over 650 gathered at the Ocean Place Resort and Spa in Long Branch over the course of the 3-day event.

This year's conference, *Beyond Looking*, welcomes you back or welcomes you anew. We're looking forward to another successful gathering of the minds!





# ANNUAL KEAN UNIVERSITY MEMBERS' EXHIBITION

The annual Kean Show, featuring the work of AENJ artists, held the closing reception on July 31st.

Over 20 works were featured in the Gallery; the artists are featured in the group shot below! There was a wide range of work, from fiber and sculpture to watercolor, drawings and photography.

Be part of this exhibit next year; watch for information through Webbeat and on the website: [www.aenj.org](http://www.aenj.org)

*Thank you to Kean University and Dr Joe Amarino for offering us this wonderful space for the AENJ Members' Exhibit, and to Sue Catrone for organizing and hosting it!*







## AENJ Advisory Council





## WHAT IS THE AENJ ADVISORY COUNCIL?

The AENJ Advisory Council, or A.C., is comprised of art educators from around the state who work to design, organize and facilitate many of the non-conference events which are offered during the year. This team of volunteers includes members from all regions and divisions. A.C. events include a wide variety of professional development offerings, ranging from material-specific sessions to museum visits and current challenges in the field of education.

The current A.C. team is represented by:

Lora Marie Durr (Central, Middle Division) - Chair  
 Scott Samuels (Central, Middle Division)  
 Nicole Roth (Central, Elementary Division)  
 Taylor Hughes (Central, Secondary Division)  
 Patty Ann Nehrbaue (South, Elementary Division)  
 Veronica Barahona (North, Elementary Division)

In addition to these representatives, members of the AENJ board, including Dr. Jane Graziano, Dr. Debbie Greh, Lisa Conklin and Teri Trumpbour, round out the A.C.

During the first six months of 2017, our mission has been to design smaller events that provide the AENJ membership with both professional development and professional comradery. These events included:

- Breakfast and a Workshop @ Middletown Arts Center  
– our annual event where the AENJ division award recipients present best practice lessons
- Matisse and American Art @ Montclair Art Museum
- Earth Energy Succulent Pot Workshop @ Say It With Clay in Collingswood
- Trompe L'oeil and More @ Peto Museum in Island Heights
- Engaging Students with Special Needs @ Grounds For Sculpture in Hamilton
- Artsy Hour @ Artworks Trenton
- I, Claude Monet @ Princeton Garden Theatre

The A.C. hopes to offer more non-registration events that allow art educators from around the state to meet up and discuss issues in the field as well as encourage friendship and comradery within our field. Please look for events such as this in the Web Beat emails and on the AENJ Facebook page: <https://www.facebook.com/ArtEducatorsNJ/>

For 2018, we are planning to offer events at the following locations (dates and specific topics TBD):

- Middletown Arts Center
- Grounds For Sculpture
- Montclair Art Museum
- Philadelphia Museum of Art
- Luna Parc
- Say It With Clay
- Artworks Trenton
- Princeton Garden Theatre
- Wheaton Village
- Peto Museum

If you are interested in assisting with the planning of professional development for AENJ members, or if you know of a great location in the state that we could design a workshop at, please contact Lora Marie Durr ([ldurr@ajen.org](mailto:ldurr@ajen.org)) to share your thoughts. Our organization is only as strong and vibrant as our members make it – get involved and help to make AENJ an organization that remains current and addresses the needs of its members.

**JOIN US!**

**BEYOND  
LOOKING** 2017

AENU Conference



October 1-3, 2017

# REVITALIZE YOUR PRACTICE WITH AENJ OPPORTUNITIES

Arlene Milgram

AENJ offers many workshops throughout the year. Some sound good, but are too far away to be convenient. Some are not at the right time or day, or cost more than I want to spend. It is easy for me to find reasons not to attend.

This time they made an offer I couldn't refuse...an "Artsy Hour" workshop on a Friday night at Artworks in Trenton. It was convenient, inexpensive and the time was right. I am so glad that I made it to this event.

The theme was short, fun, creative activities that work well in between units or at the end of the school year. I had a great time trying to make cartoons out of Mad-Libs, creating an Exquisite Corpse drawing, Playing Jeop-Art-dy and joining a team to create a tall structure as a "Chopped" challenge. I wanted to bring that level of fun and excitement to my classroom during the time of year when class can either get boring or worse, out of control. This was a way to make it new and end on a fun note that stressed creativity and group skills.

I started with the Mad-Libs cartoon because the 6th graders had just finished a unit on caricature. This was a way to reinforce the use of simplification, exaggeration, cartoon devices and composition. Students were encouraged to come up with a unique perspective (close-up, cropping, silhouette or expansive view.) They could use 1 to 3 panels to tell the story of the sentence and expand it with the images they visualized. Needless to say the mayhem that ensued was the best kind. We managed 3 cartoons in a period and each student shared his or her best one with the class. In the future, I would consider doing this activity as a lead in to a more formal cartooning project.

I also tried "Jeop-ART-dy". I made an actual board instead of the Google one because I am so low tech, but it was fun for all concerned and I was thrilled by how much art knowledge the students demonstrated. I especially liked hearing them discuss the reasons for answers. It was clear which things they understood well and what could have been presented more clearly. It was a way to evaluate how I did this year.

My next lesson (We have cycles that meet 55 minutes every other day.) was inspired by "Chopped." We did "Project Runway" with a box of supplies on each table. Only what was in that box could be used. The box held: a length of cloth or recycled plastic table cloths from our last event at

school, a ribbon, a length of kraft paper, a piece of random construction paper a section of news paper, a plastic bag, a roll of masking tape, 2 safety pins, and 3 bull dog clips. I had some soft manikins that made an almost whole person when placed on a stool.

The directions were: Only use what is in the box. Do NOT cut the cloth or the ribbon. You may cut the other materials. The cut papers get tossed when the project ends, but all other materials go back at the end of the period. The rubric of expectations were: good group cooperation, return materials as expected, create a unique and fashion forward garment that answers a specific, pre-determined need (Who is your client, a super hero, a prom queen, or a 6th grade girl or boy, etc.)

Each group filled out a 3 x 5 card with their names and class. The card number matched the box number so I could see if they cleaned up as required. The only advice I gave them was based on my daughter's year at fashion design at Pratt: All designers design to answer a specific need. Paper and cloth could be pleated, folded, twisted, and such. Designers either draw their visions and

make mock designs with newspaper or muslin or use the fabric for inspiration by draping it to see where it leads.

Students chose a model from the group or used the manikin. (Mostly, we had live models.) There was about a half hour for creation. I took pictures the second day, but sadly forgot my camera for the first. It was hilarious to see students figure out that things had to not only look good, but allow for movement. From boy led groups there was a gladiator outfit, a superhero outfit and finally a group figured out how to create pants. There was also some



good humored cross dressing. Girl led groups created a ball gown stuffed with newspaper crinolines, featuring a dramatic ribbon back, and a two piece number mixing paper and cloth. One group used newspaper in a deliberate way incorporating words as part of design and political statement. Another went for a hippy vibe by fringing a paper





top decorated with Native American print from an ad , a choker of paper and a flowing draped, fabric vest.

For the fashion runway show, we paraded to a spot near the office where there is a ramp. Manikins were placed at the bottom, live models stayed at the top, students sat on the floor to see the show. As a model came down the ramp, the fashion commentator in the group described the creation. Everyone in four classes got into this project enthusiastically. They were extremely supportive of each other and even the class whose behavior I was worried about (Don't we all have at least one?) had a good attitude and a great time.

This year ended on the best note of my many years of teaching. I credit it to making the time to take workshop that led me try a new approach. I encourage others to forget that by Friday you are too tired to move. Make the effort. You may find, as I did, that you came in tired, but you are leaving excited about trying something new and able to stay energized as the school year comes to an end.

Thanks to Lora Durr and team for a great workshop.

## STEM, Big Ideas, Theme-Based Learning...

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# ANCIENT GREEK SCULPTURE & OUR 21<sup>ST</sup> CENTURY HOPES

By Donita Ellison

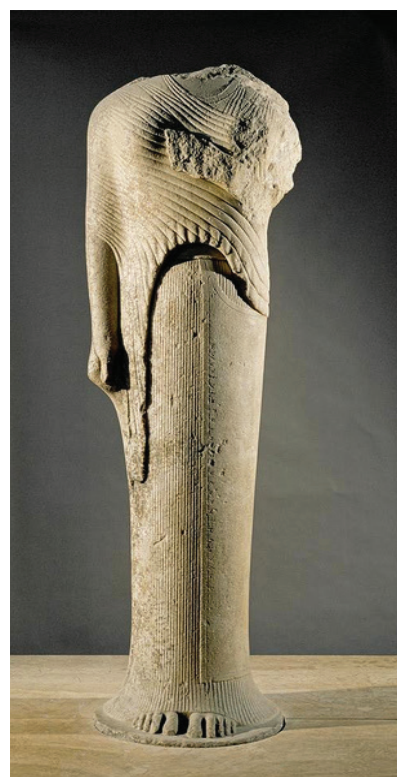
Impelled by the love of balance, proportion, and an untiring desire to understand the human form, one of the greatest evolutions in the history of sculpture occurred over a span of a thousand years in Ancient Greece. From the Archaic period figures in rigid frontal poses, to Classical figures that stand upright with ease, to those of the Hellenistic period that seem to move unrestrained in space, Greek artists expressed the human body with a magnificence and beauty that has moved people for centuries, inspiring some of the great artists of the world, including Michelangelo.

Learning about the sculpture of ancient Greece, a subject I love, had a profound effect on the Art History students I taught at LaGuardia High School for Music & Art, using the Aesthetic Realism Teaching Method. In his essay "What Is Art For," the 20th century educator and founder of Aesthetic Realism, Eli Siegel, explained: "Ancient art showed a desire to like the world by making the inert and the moving one."

How true this is about the sculpture of ancient Greece! My students, who could feel inert and restless themselves, were affected to learn that art has a vital message for our lives. That message is in this groundbreaking principle of Aesthetic Realism, which I am fortunate to use as the basis of my teaching:

*"All beauty is a making one of opposites, and the making one of opposites is what we are going after in ourselves."*

We looked at a great work of the Archaic period Hera of Samos of 580 BC. There is a quiet



Hera of Samos

dignity in this figure. At first the students felt that it appeared to be only still. Her vertical form, similar to that of a Greek column, has rigidity; and her arms close to the body and

feet together, accent the immobile. But the more we looked, we saw motion astir. The upper garment resting heavily upon her shoulders seems inert, but look at how it curves, rises, and sweeps diagonally across her body. Typical of Archaic period figures, her weight is distributed equally on both feet, but she is neither stuck nor static. There is motion in how her form gracefully widens and narrows; how the garment falls to the ground, spreads out and curves over her toes that come forward.

*"All beauty is a making one of opposites, and the making one of opposites is what we are going after in ourselves."*

Then, with the next century, something new occurred. Greek artists, ever striving to comprehend the human body, came to understand the concept of contrapposto. In our text book Art Across

Time, Laurie Schneider Adams defined this as:

*"a stance of the human body in which one legs bears the weight, while the other is relaxed, creating an asymmetry in the hip-shoulder axis."*

This, I told my students, enabled a greater, more beautiful relation of movement and stability to be expressed in Classical period sculpture. We looked at a masterful achievement of contrapposto from 440BC Doryphorus, The Spear Bearer by Polykleitos. This figure stands firmly and moves! The right leg bears his weight, as the left, with bent knee and flexed toes, has flexibility and momentum. As weight is shifted to one leg, a series of subtle and dynamic asymmetrical movements occur throughout the figure. My students observed this in how the hips and shoulders diagonally tilt in opposing directions. The straight leg and arm on the right balance and counter the forward thrust of the opposite



Doryphorus, The Spear Bearer



bending knee and elbow. Every detail, including the slight turn of his head and thoughtful gaze, is a beautiful oneness of the inert and moving, solidity and flexibility! My 21st century students were in awe of this 5th century BC work. We can ask, does it have the energy and repose, the motion and stability young people long to feel? It does!

In classrooms across America there is great concern about the way students can go from inertia to wild energy. I once saw no relation between the way I could feel bored and stuck in myself and also be in frantic motion. I learned from Aesthetic Realism that the central debate in every person is between the desire to respect the world, to know it—this is the deepest purpose of our lives and of education itself—and the desire to have contempt which is “the addition to self through the lessening of something else.” Feeling the world doesn’t make sense, young people without knowing it can harden themselves to the meaning of other people and things, and also lash out in anger. I am grateful to tell my students that art is the greatest opponent to contempt, because it arises from a person wanting to have large feeling about reality—respect it, see meaning and beauty in it. Glorious respect is what impelled the great sculptors of ancient Greece.

We then looked at a masterpiece of the Hellenistic period, The Winged Victory of Samothrace, 190 BC. Carved in marble, 8 feet high, this figure is now moving freely in space. Her wings are spread wide and we feel the air moving the drapery about her body. Is she grounded or airborne? This work is an utter oneness of the inert and moving, dynamic, sweeping motion AND stability with form! My New York City high school students—even the most cynical and jaded—were swept by this great sculpture. It does magnificently what they want to do, put opposites together. Studying the sculpture of ancient Greece gave my students hope, which is why Kyla was able to write:

*The Winged Victory of Samothrace moved me! The folds of her flowing dress, the way the wind seems to blow*

*her away...yet [she is] firmly on the ground with so much grace and beauty... These are qualities I want in myself!*

The Aesthetic Realism Teaching Method enables art, and every subject, to be a means of meeting our deepest hope to like the world, which, I learned, is the very purpose of education.



*Donita Ellison is a sculptor and printmaker, and is an associate at the Aesthetic Realism Foundation in New York City. In seminars on the relation of art and life she has spoken about the lives and work of artists, including Barbara Hepworth, Hokusai, Louise Nevelson, Constantine Brancusi, and Auguste Rodin. She has been a guest lecturer at The Pennsylvania Academy of the Fine Arts and El Museo del Arte de Puerto Rico, and regularly gives staff development workshops.*

Winged Victory of Samothrace



# COLLABORATION: LOOKING BEYOND YOUR WALLS

By Eric Gibbons | [www.artedguru.com](http://www.artedguru.com)

As I near my 30th year as an art teacher, I am still excited by my subject. I have long been an advocate for Art Education and truly believe that art is the heart of a great curriculum.

Art teachers know, when we grid, measure, and draw—we use geometry. When we make sculptures—we use engineering. When we mix colors—we reveal information about physics. When we create illustrations for stories—we learn about literature. When we review the styles of art from da Vinci to Banksy—we teach history. When we teach ceramics—we teach chemistry. When we write about art—we strengthen writing skills. When we create works of art, we solve complex visual problems in creative ways. Art is the meeting place of all subjects.

The resources I have created and shared with other art educators have been well received. When Davis and Scholastic didn't show any interest, I decided to "go it alone" and created Firehouse Publications. Now some of those books are on Amazon's top 100 Art Education resources.

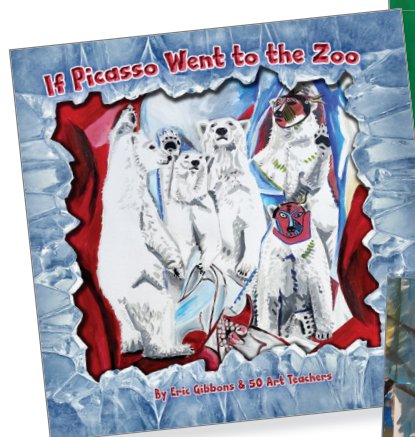
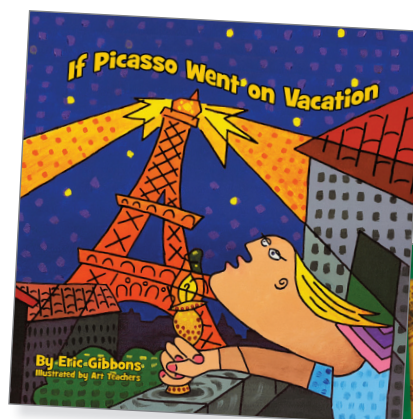
There was one idea that eluded me because it was one I could not do alone. I wanted to create a series of books to help illustrate the connections between art and other subjects like science, languages, biology, geography, poetry, and more. I knew what I wanted to do but knew it was too big for me.

In 2013 I discovered the HUGE Facebook Art Teacher's group. (<https://goo.gl/xSjbtF>) It has over 13,000 members as of writing this. There teachers would share, communicate, suggest, collaborate, and commiserate on the day-to-day issues that are unique to art teachers. It was there that I shared my idea and about 100 other art teachers, from all over the globe, joined in to help create the "If Picasso" series. Each teacher chose an artist from history, Renaissance through pop art, and did a work of art on a given theme, Christmas, sea creatures, land animals, and international landmarks based on their selected artist. The result has been well received and reviewed.

Kirkus Reviews said, "This lively, illustrated book aims to teach youngsters about art and art history from the Renaissance to the present day... A rich, wide-ranging, and imaginative classroom resource."

Many former and current NJ Art Teachers participated like Rachel Wintemberg, Deborah Pey, Gina Yacovelli, Gail Fountaine, Tim Martin, Viviana Acuña-Francisco, Kathy Walthy Rosa, Colin Temple, Michelle D. Dillon, and Kim Defibaugh, currently president of the NAEA. It is not a series I could have done alone, it took a team comprised of art teachers across the USA, China, Iran, England, and so many more places.

This collaboration has helped me grow as an art teacher, even with my 30 years of experience. It reinvigorated me and in some ways, my students! My advice to anyone who will hear me is to not hide your idea, but to share it, and nurture it into something that may grow and flower. If you are not a member of that huge Art Teacher's group on Facebook, you really should be. It's free and an amazing place to share and collaborate.





# Why Make Art?

to have fun  
to express ourselves  
to explore our feelings  
to explore our world  
to help us learn  
to show off  
to calm ourselves  
to challenge ourselves  
to be remembered  
to honor someone we admire  
to make a gift  
to record what we see  
to make pictures for words  
to connect with the past  
to try something different  
to explore what we can do  
to try what others have done  
to teach through images  
to empathize  
to plan and design  
to solve problems  
to learn about ourselves  
to capture a moment or feeling  
to understand the world  
to satisfy ourselves  
to fill a need  
to change the world  
to make sense of things  
to reflect on an experience  
to heal  
to appreciate  
to tell a story  
to make a living  
because we want to...



**Why do you make art?**



# HOMETOWN HEROES: CONNECTING ART STUDENTS WITH VETERANS

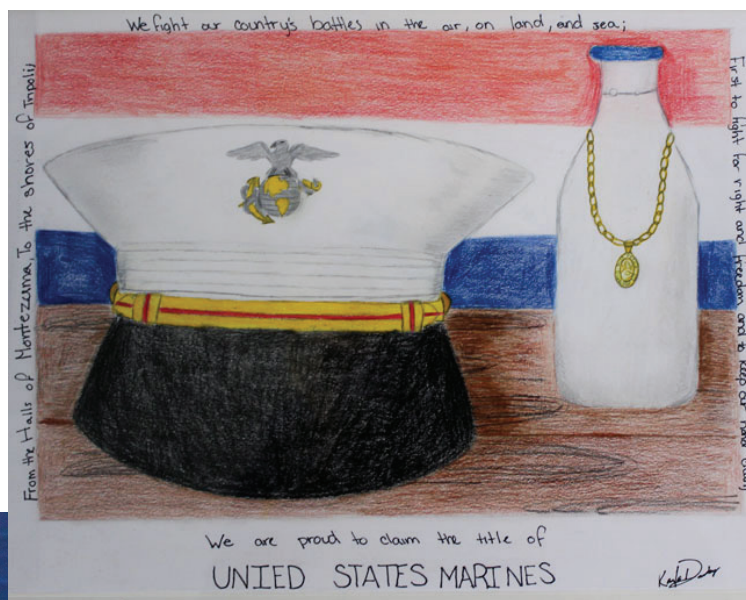
By, Fran Bennett

Ranging from the barracks, to wetlands in Vietnam, to entertainment by Ann Margret and Bob Hope, to saving puppies and Democracy, Lieutenant Colonel Bancroft has seen it all. Bancroft shared the importance of brotherhood and loyalty as a team when he looked Senior art student Irez Ramirez in her eyes and said “you take good care of your people, they take care of you”- a team is a team. He also made her aware that as alone as one may feel, there’s someone on the other side probably

Pennsauken High School student, Irez Ramirez had just learned so much more about history than the textbooks would cover.

The Hometown Heroes project partnered local veterans with art students. The students created artwork based on stories, exhibited their work, and presented the work to each veteran as a token of gratitude. In the beginning the veterans and students came together for one purpose- to share their amazing stories of their military experiences.

Each student was partnered with an adult and had the opportunity to ask questions, view photos, and share feelings about moments that changed their lives forever. It was a very informative and moving afternoon for everyone.



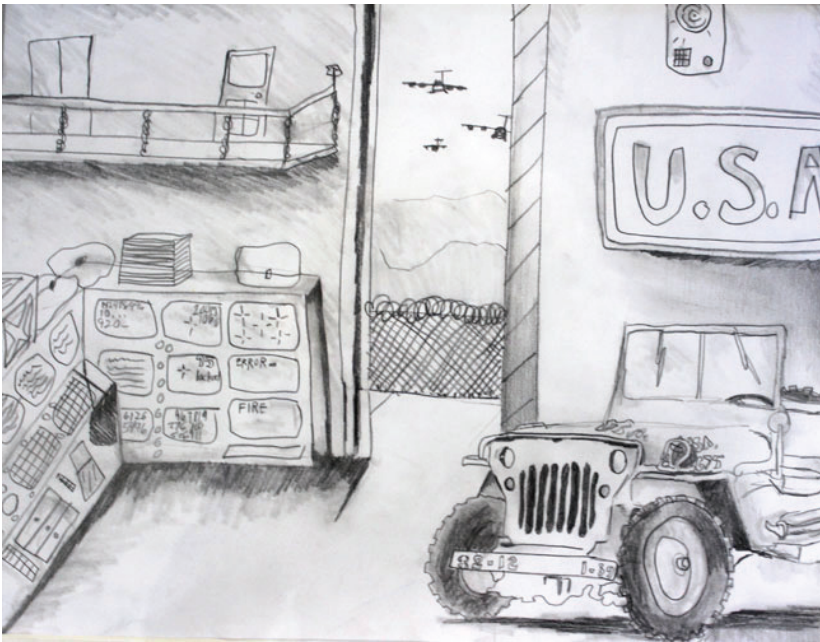
One particular veteran shared a humorous story when he was newly enlisted in the Navy. He was stationed on the U.S.S. Hammerberg, somewhere off the coast of Cuba- where he



feeling the same way that person feels too. He told her about “the stars”. Poetically, he said at nighttime on the ship, he’d stare at one star and think to himself that maybe someone, somewhere, was looking at the same one and felt the lonesomeness he felt, so in the end, you were never really alone. Bancroft had an amazing amount of patience staying in the marines for a very long time. He boldly quoted “American by Birth, Marine by Choice” courageously choosing the Marine life, knowing he’d be sacrificing time with his family and even putting his life at risk for his nation.

received a message from a fellow ship. In Morse code, they sent over that their location that they were in the Grand Cayman Islands. The veteran disclosed that, at the time, he did not know what the Cayman Islands were, thinking that the message was sent over incorrectly. Back and forth, he asked for the other to repeat their message, getting nowhere. The best answer seemed to be that they were at the Grand Canyon (realizing later it would be a very dry place for a ship).





using mediums which they felt comfortable with and would also be appropriate for the subject being illustrated. Their work was created in colored pencils, watercolor, charcoal, and acrylics. One student wanted to use acrylics to show the incredible colors of a sunset that her grandfather had admired each night while smoking a cigarette after a hard day serving in Vietnam. Another student used pen and ink to illustrate the complexities of a Naval radio transmitter's office used by her veteran. Pastels were used to show the blowing sand on a tank driven by a Marine veteran on a mission in Iraq.

Other stories ranged from keeping hope and seeing the beauty in sunsets and night skies across the world to the anguish and pain of being wounded in combat. Students took these stories, facts, and emotional descriptions back to the classroom and the school library to create thumbnail sketches

for the final artwork. The challenges the students faced were how to visually interpret factual and expressive subjects for a piece of art that would truly communicate the veteran's experiences. Students learned about geography, history, wartime



vocabulary, military terminology, and historical transportation through this research. In the classroom, they used the art medium of their choice. They were confident



The art media used was another crucial decision for students to make while working on this project. Discussions were had about the media and the art techniques needed to express their ideas effectively.

When finished, each artwork was matted and framed for an exhibit and reception for the veterans and their families. The framing was made possible through donations made through Donorschoose.org. The final exhibit proved to be so much more than an art project. Veterans, faculty, and students were truly inspired by the illustrations. My students were extremely dedicated to bringing these amazing veteran's experiences to life. One Marine officer who served in the Vietnam war and was awarded 10 medals for his military accomplishments expressed how deeply moved he was to accept this artwork from the student.

He never imagined while fighting in Vietnam, he would later be honored by a Vietnamese student for his service. A teacher who served in the army shared his story of walking



(Continued from Page 12)

daily 13 miles to retrieve water for his fellow troops. The art student who only knew of his expertise as a math teacher saw him a different perspective which brought a new respect for him as a person. Veterans were given each piece of artwork to take home. We later received letters and photos from the veterans showing how the student's work was proudly hanging in their family rooms and offices.

As art teachers, we are always striving to bring out the best in our students through the visual arts. This project showed me how a group of teenagers can connect with their community using their passion for the arts. The things they learned through this project will last a lifetime. Working together this project gave them a new perspective of the people who serve our country and the sacrifices they made for our freedom.

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- And more...



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<sup>1</sup>Annual average savings based on customers who switched to Teachers Auto Insurance Company of New Jersey from January 2016-November 2016. Your premium may vary due to available discounts, eligibility requirements, driving record, and other factors.  
<sup>2</sup>Get Home Safe reimburses personal auto insurance policyholders up to \$50 for taxi service fees when utilized for transportation if they find themselves in a situation where it would be unsafe to operate their vehicle. Customers may use this for a one-way taxi service valued up to \$50 once per policy per year. Reimbursement is not available when taxi service is used as a result of a policyholder's mechanical breakdown. Original receipt must be submitted with the reimbursement form. ©2017 Plymouth Rock Management Company of New Jersey. All rights reserved.

# VISUAL ARTS AT RUTGERS

## OPEN HOUSE 2017

10 a.m. Saturday, October 28

Undergraduate info sessions,  
facility tours, and portfolio reviews

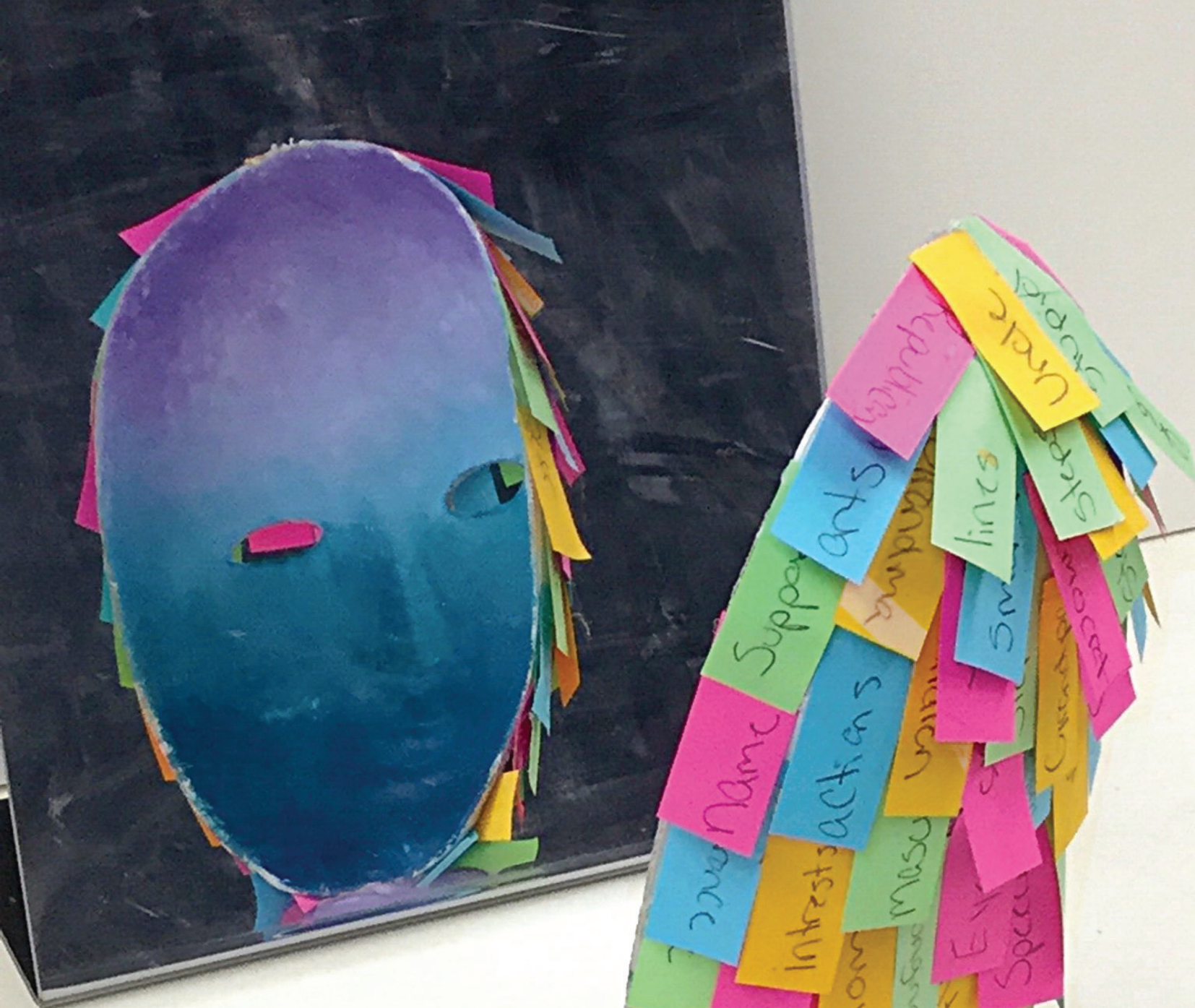
## EDUCATOR MEET & GREET

4-6 p.m. Wednesday, November 1

Meet the faculty and students of Mason Gross at this special after-school reception. Undergraduate Annual Exhibition on view

33 Livingston Ave., New Brunswick, NJ  
[masongross.rutgers.edu](http://masongross.rutgers.edu)  
@RutgersArt





## ARTIST AS ACTIVIST; FACING DISCRIMINATION

Rose Flanagan

After the Presidential election many of the students in my mostly working class, ethnically diverse suburban school were worried, confused, nervous, anxious and angry. Tensions were high and there were a great many questions students were asking. Given that my school has students from diverse cultural backgrounds, Hispanic, African

American, Asian, South Asian and Caucasian and as such it is a microcosm of the world, I felt it necessary to address these feelings with my students. I am always telling them how lucky they are to go to school with so many different cultures. This rich cultural experience will allow them to get along with anyone and everyone they come into contact as they move to high





school, college and the world at large.

I wanted to give students a voice, a way to express what they were feeling that was positive and constructive. An art installation that the other students in the school would also be able to relate to.

My inspiration for the Facing Discrimination assignment came from a workshop given by CHHANGE, the Center for Holocaust, Humane rights and Genocide Education. I learned of the workshop at the AENJ Convention several years ago. The workshop I went to dealt specifically with racial discrimination, though In the end the lesson I taught was more about “Discrimination” of every kind including racial discrimination. I believed it was necessary for students to choose what type of discrimination was important to them and pertinent to their lives in order for the project to be personally meaningful.



At first I was concerned that this would be too controversial a topic to address in middle school with grade 8 students. I knew that art isn't always pretty, but would others also understand that? Artistic expression needs to not only address visually pleasing aesthetics, but it must also address social

and cultural issues. Because of these factors, I knew I had to do it. Deep inside I knew my students were capable, after all they are my students! I started the lesson, then went to my principal. He was totally onboard and felt as I did that students needed an outlet. One that was a constructive outlet for all the feelings these young people had inside.

I began the lesson by asking students about discrimination. Did they ever feel discriminated against? What happened? Can you explain it? How does it effect you personally or

your community? These are not easy topics to address. Name some types of discrimination. Some students were visibly uncomfortable. At first some weren't sure how to express themselves. We brainstormed and made lists and defined what some of these terms meant. For some this was easy to face this idea head on, for others more difficult. We had group discussions and students discussed these topics and ideas amongst themselves. I showed students a blank, life size



mask made of pressed paper in the form of a very realistic face with the eye holes cut out. This intrigued students. They were very eager to begin. Each student was given drawing paper and a mask so they could play with the mask while they thought out their ideas. They needed to sketch out the initial design and explain to me what they were going to depict, what materials they would use and the meaning it had to them. They would also have to write an essay explaining their topic, the colors, symbols and how discrimination has effected them either personally, their community or globally.

Students had several guide lines. The mask needed to reflect a form of discrimination. Both the inside and the out side of the mask needed to be important and addressed, because on one side there is what we see or show to the world and what is inside that is hidden. The mask should be treated as a sculpture not a painting. Meaning, there needed

(Continued on Page 17)



# FUN WITH MAGNETS

By Jennifer Di Zefalo

June is not always the easiest time to introduce engaging projects. Students and staff are tying up loose ends before the school year closes. In the art room, we spend this final school month building many seasonally themed projects. Bradley Beach Elementary School is located a few short blocks from the ocean. The beach is the source of inspiration for many student creations. I remembered the pack of magnets I did not get around to using, and decided to wrap up the school year with a fun project. I chose to make interactive underwater scenes with my first grade class. I knew the children would enjoy this lesson, but did not realize magnets would conjure such enthusiasm. Students were given a paper plates. They painted their plates using shades of blue, to represent the ocean. Next, students used scraps of colored paper, yarn, wiggly eyes, glue and tape to create underwater creatures. Then I passed out the magnets. With squeals of delight, children quickly discovered that magnets can attract and repel one another. I explained that magnets would move their water animals. I assisted students by hot gluing a magnet on the back of each of their creatures. Finally, I handed out magnetic wands. To make the wands, I hot glued magnets to large craft sticks. Students were able to control the movements of their animals by gliding a magnetic wand along the underside of the plate. Long after projects were completed, the first graders continued to play with their creations. They gave voices to their characters, and teamed up to make stories using multiple magnetic sea animals. When children from

other classes saw the first grade finished products they asked, "Are we going to make one of those?!" I ended the school year wishing I offered more magnetic art lessons during the year. I researched child friendly projects using magnets, and found some clever ideas. I decided to test a couple of these activities on my son, Henry, during the summer. Henry will be a fifth grader at B.B.E.S. this fall. The first project we attempted was painting with magnets. We filled jars with watered down tempera paints, then dropped magnetic objects into each paint jar. We gathered magnetic objects by raiding the garage; collecting nuts, bolts, screws and eye hooks. Next, we placed a sheet of paper on a plastic tray. We chose a durable poster paper. Using a spoon, Henry dropped paint soaked magnetic objects onto the paper. He dragged a magnet under the tray, controlling where the nuts and bolts trailed paint. Wire springs created busy textures along the paper. While abstract action painting was easily achieved, representational painting and writing proved more challenging. To write his name, I helped Henry carefully guide a bolt scrolling across the sheet. We had to dip the

bolt back into the paint a few times before we completed the signature. Painting with magnets would be enjoyable for students as young as preschool, but I would save the attempt at writing for older students.

Our final project was a maze. First, we drew a street map on the back of a recycled cereal box. Henry included his favorite destinations along the road. Then, he made car shaped magnets to drive to different points of interest, using a magnetic wand. Similar to the underwater creature project, this activity can support a variety of themes. You can also change the materials used,







depending on what is available to you. Henry decided to make two cars. I planned to make the cars out of Model Magic, but he had exact models in mind. Instead, we printed and cut out photographs of cars. This project lends itself to storytelling. He wanted to start the maze driving a Toyota, then stop at the Maserati dealership and head home in a Maserati. This activity proved to be the most exciting for my fifth grader. He enjoyed designing his imaginary map. Driving the cars around encouraged him to think up stories and play.

Magnets are an exciting addition to the art room tool kit. Students can learn the science of magnetism, make interesting art and, most importantly, have fun! Using non-traditional art materials in the classroom builds enthusiasm and encourages innovative ideas in our students. To see videos of these magnetic projects in action, visit me at [twitter.com/JDizfalo](https://twitter.com/JDizfalo)

*(Continued from Page 15)*

to be additional materials and it should be 3 dimensional and sculptural. Additionally, they needed to figure out how it should be displayed. Did they want the viewer to see both the inside and the outside of the mask. If so, how can this be achieved? I have many materials in my classroom and made all of them available. I also had old picture frames made of wood and some plexi glass photo boxes. Students also had the option of using plastic mirrors. Masks could be hung or could be table top. There was a lot to think about. It took nearly a marking period working every other day to complete the assignment.

The results were amazing! Students were eager, motivated and showed personal connection and maturity to their topic, ideas and execution. I am so proud of the way they were able to discuss and display their own meaningful design, and were also able to support and be open to their classmates personal experiences. The final school display brought many comments from students and staff. All with positive remarks. Many of the younger students asked when they would be able to make one of the masks. How inspiring!

At the middle school level many students are greatly influenced by their peers, others by their families and still others seemed to be unaware or uncaring regarding news. As teachers I sometimes think we under estimate the ability of our young students to synthesize all the news and information thrown at them from digital sources. I say digital, because many students only get their news from social media and online sources. It is imperative as educators to make sure that students are exposed to reputable sources of information for the work they are completing in school. We hope that this information and use of sources will translate into the other pieces of their lives. This assignment showed that students do pay attention to important issues, and are aware of the possible effects it will have on their lives. Some are aware from their own research and interests. Others have been exposed to news sources by their families and friends. Still others have experienced discrimination first hand, even as 12 and 13 year olds.

In the end, this lesson empowered students and gave them a safe place to express, share and discuss their feelings and view points. As the sign displayed with the mask exhibit states "Hate Has No Home Here."







## SOMETHING FISHY

By Laura Comppen

As the school year begins to wind down, I often reflect upon completed projects so that I can end the year with something to pique the interest of my middle schoolers, thus keeping them engaged and on task. Last year, I chose to bring out the watercolor paints as we hadn't yet used them. Students love to paint and watercolor is easy to deal with—a win-win.

Because I like to incorporate math into art lessons whenever possible, I decided to have my students create a summertime composition using the “Rule of Thirds”. So, inspired by a lesson I discovered on [juliasanderl.com](http://juliasanderl.com), I set out to generate a series of traceable handouts for all things aquatic: a variety of fish, shells, turtles, rocks and plant life, etc.

Next, students reviewed a series of YouTube videos describing the Rule of Thirds, followed by a class review and discussion about “Christina’s World” by Andrew Wyeth. This is also a good time to ask students which elements of art and principles of design do they see: line, shape, color, asymmetrical balance, contrast, emphasis, scale/proportion, unity, etc.

To begin, I have students tri-fold their 9x12 manila practice papers, vertically and horizontally. Using windows as light boxes, students trace their main objects on the crosshairs of the fold, adding 1-3 subordinate images elsewhere for balance and interest. I tell students it’s ok if their main object falls off the edge of the page. This is an eye opener for many students, who up until this point, have focused on drawing everything dead center on their paper.

Lastly, I have them lay the tagboard frame on top of their drawing, being careful to center it top to bottom and side to side. Students really need to look closely here to make sure the space is even all the way around. This can be challenging for some, but this is exactly why I do it. They need to learn to SEE! I tell them to trace around the main object, yet trace through the other objects.

Any “mistakes” that are made up to this point are viewed as learning opportunities to correct on the final paper; which is what comes next. Students may copy their practice paper or make adjustments on their final paper. Tracing lightly is highly encouraged.





As this may be the first time many students are using watercolors, I show a few how-to watercolor videos, as well as demonstrate that adding a drop of water to the paint set lid, followed by a little dab of paint is what makes watercolors so much fun to work with. I usually put out some scrap papers and let students practice a bit to get comfortable with the medium.

With final paper completely traced and framed, students begin painting their main object. I encourage them to select warm colors for contrast as the water will be cool colors. The only object that can be colored outside of the frame is the main object. All others can only be colored inside the frame. This can be a challenging concept so if they make a mistake, I tell them just to roll with it. Almost everything can be done with the wet-in-wet technique, but I have salt and rubbing alcohol available if they want to use them for extra effect.

When the entire painting is done (3-4 classes), students then outline everything (including the frame!) with a black Ultra Fine Sharpie marker. This really defines the edges and makes it POP!

In the end, students have become familiar with identifying the Rule of Thirds, have successfully learned how to use watercolor paints, and have touched upon concepts in art history, math and technology—all while creating an amazing composition! Bring on summertime!

### NJSLS 1.3.8.D.1

*Incorporate various art elements and the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement in the creation of two- and three- dimensional artworks, using a broad array of art media and art mediums to enhance the expression of creative ideas (e.g., perspective, implied space, illusionary depth, value, and pattern).*

### Supplies

9x12" manila practice drawing paper

Marine life line drawing handouts (varying sizes)

9x12 watercolor paper or heavyweight drawing paper

7x10 tagboard frames (for tracing)

Watercolor paint sets and brushes

Ultra fine Sharpie markers

Straws



Rubbing alcohol

Salt

### Video Resources

Rule of Thirds:

<https://www.youtube.com/watch?v=fSSOZxLnNyc>

(courtesy of Mike Browne)

<https://www.youtube.com/watch?v=invkm5TEFow>

(courtesy of CINEMATIC.J)

Watercolor Tutorials:

<https://www.youtube.com/watch?v=K-KYHJriivw>

(courtesy of Mr. Otter Art Studio)

<https://www.youtube.com/watch?v=PXd3tAQRQyE>

(courtesy of Coco Bee Art)

Relaxing Aquarium Music:

<https://www.youtube.com/watch?v=Mlc9GfUDwew>

(courtesy of BaLu - Relaxing Nature)



# #HAMILTONROCKS: SOCIAL PRACTICE ARTMAKING IN SCHOOLS AND COMMUNITIES

By Lora Marie Durr

Our obvious role as art educators is to bring art into the lives of the students we teach.

However, we also have an opportunity to bring art into the lives of the community; and in so doing, art educators have the potential to change the way art is viewed, appreciated, and even created by learners of all ages. The creation of a social practice art project for a school's community has developed a connection which brought the value of art education into the local spot light.

I love art lessons that involve collaboration and community development. For many years, I have used this style of teaching to start the school year – encouraging students to both “break the ice” with new classmates and build a sense of community within the class from the very first day of school. For the 2016-17 school year, I decided to try something new; something that would not only address my students but potentially engage the entire community of Hamilton Township, NJ in the act of making and appreciating art.

A number of grass roots, social practice artmaking “movements” have popped up around the country during 2016. Similar to the “Pokemon Go” craze of the summer of 2016, these movements involve hunting for hidden objects, only the objects are real, handmade, and don't require a smartphone app to participate. The first movement I encountered was #JCRocks, started in Jefferson City, MO. Shortly after finding this movement on social media, I found #901Rocks, a movement in the Memphis, TN area. Essentially, these movements and others around the country were all very similar. Individuals from the area were hand painting various designs on rocks, hiding these rocks in the community, and encouraging those who found the rocks to post them on a Facebook group. The idea was spreading fast and people who found rocks were painting their own rocks to share with the community. Art was being created by an entire community, with minimal guidance as provided by the Facebook group, and this art was being hidden so that strangers might find the artwork – all for free. The mission behind the movements was to spread creativity



and kindness. The beauty and simplicity of this idea struck me and I began researching and connecting with the two groups to learn more so I could share the same idea with the community of my school district.

In designing the social practice art project my initial goal was to create a lesson to start the year for my students. My hopes for the lesson were to develop a sense of connection between the members of my class and to motivate the school on a singular mission. For the larger community, I wanted to bring some whimsy and joy into the day-to-day routine, to encourage artmaking, and spark some bonds between different sections of the town which do not typically interact. As a side effect, my goal was to show the community of Hamilton that the district employed strong, dedicated, passionate art educators who were working to make a difference in and out of the classroom.

## Paint, Hide, Repeat

My initial role as the leader of this project was to model the behavior I hoped to see develop in the community. I participated heavily by painting and hiding innumerable rocks in the early weeks of #HamiltonRocks, helping to ensure that the idea would spread. In addition to being actively involved with the rocks, I was extremely active with the Facebook page by posting daily about the goal of the simple art project.

## Empower/Inspire the Community

I reached out to several organizations in the Hamilton area to facilitate rock painting events which were aimed at spreading the idea to a diverse cross section of the community. In addition to working with these groups, I provided information and materials to groups so they could easily participate in the project. I also shared the lesson documents and materials with the art educators working in the 23 schools in the district.





fostering time spent with the family. Members of the senior citizen community have shared their thanks and appreciation for being included in a community project and for the surprise and excitement they felt when seeing painted rocks left for them at the center. Teachers have shared the value this project has added to their students' lives as they discuss sharing art with the community.

**Social Practice Artmaking** requires the “creator” to step aside at a certain point...

Some projects require continuous action from the leader or founder while others start to take on their own energy and become self-directed. The idea of social practice artmaking requires that a community get involved with the project, not that the “artist” maintain control of the direction and the outcome. As #HamiltonRocks has grown and spread throughout the community, I have struggled with understanding, and sometimes accepting, my role within the movement. Initially, I was extremely present on the Facebook page and worked hard to lead the members so everyone understood the mission of the project. As time passed, I found that my leadership was not essential to the progress of the group, but was needed to periodically refocus the group. I had to accept that the community was directing the mission now and the path they followed to meet the mission was not the same one I would use – and that is okay!

### **Moderating a Social Media Community**

Keeping up with the initial onslaught of interest in the project was a daunting task. It felt necessary to respond to as many posts as possible and support the creativity which was being shared. I added eight administrators to the page to assist with the task, all individuals who I knew well and who were willing to follow my lead on the project. As the project grew, it became evident that some members of the group were not interested in sharing creativity or kindness, rather they sought personal attention or to derail the positivity the group sought to share. I was forced to find ways to redirect negative messages and address issues head on when unexpected concerns were brought to my attention.

### **Community Creativity**

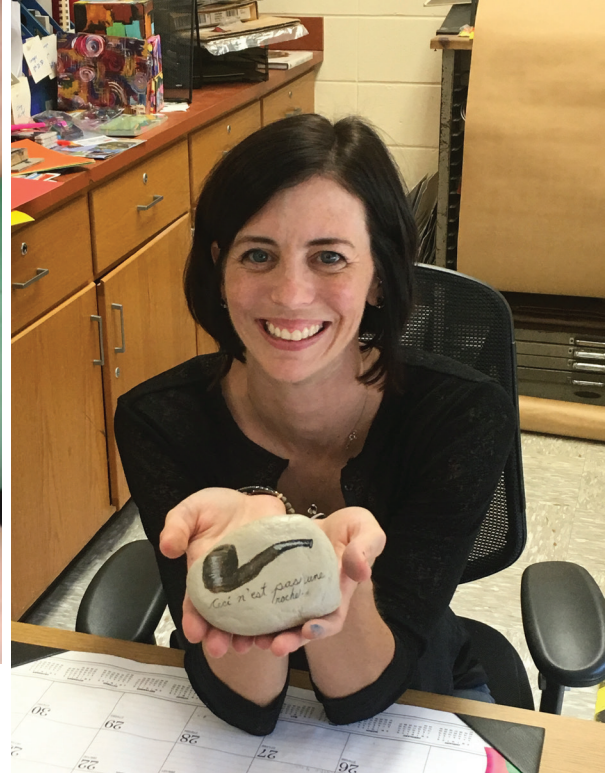
I admit to being shocked to see how many people in the town of Hamilton had untapped creative talents that were waiting for an avenue. Many members of the group have expressed thanks for rekindling their love of making art.

### **Community Kindness**

There have been countless posts which speak to the joy this simple project has brought to the lives of Hamilton's residents. Parents have posted messages of thanks for







### Offspring Groups / Related Activities Sponsored by Local Organizations

The following list represents some of the groups that have formed in New Jersey as a result of experiencing the #HamiltonRocks project:

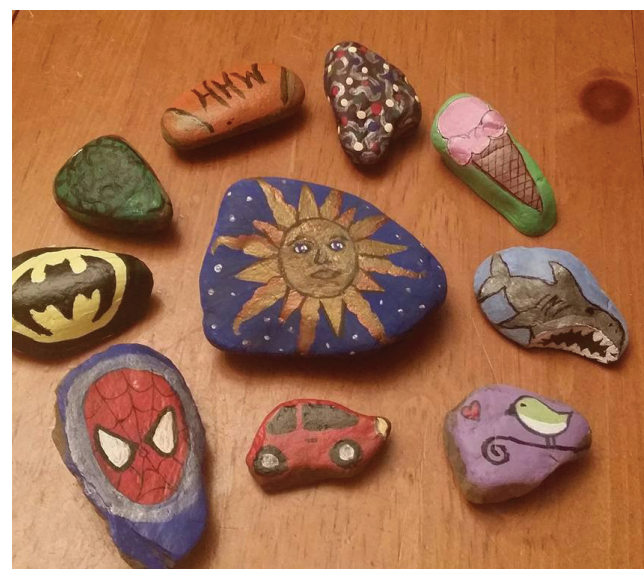
#BordentownRocks | #ChesterfieldRocks | #NERocks (New Egypt, NJ) | #LevittownRocks | #RockingELP (Ewing, Lawrence, Pennington) | #EwingRocks  
 #EastWidnsor / Princeton Junction Rocks  
 #HighlandParkRocks | #BearTavernRocks (Hopewell Regional School District) | #PrincetonRocks  
 #NewtownRocks | #RobbinsvilleRocks  
 #LancasterRocks | #SouthBrunswickRocks  
 #BurlingtonRocks | #TomsRiverRocks | Hamilton Area Boy Scouts | Hamilton Area Girl Scouts | Hamilton Senior Center | Local Special Needs Private School

### Social Media Links

Facebook: [www.facebook.com/groups/hamiltonrocks](http://www.facebook.com/groups/hamiltonrocks)

### Newspaper/Internet Articles

September 6, 2016: The Trentonian  
 September 15, 2016: The Times  
 September 20, 2016: Hamilton Pulse  
 October 1, 2016: The Hamilton Post  
 New Jersey Foundation for Aging Blog  
 Grounds For Sculpture





# EXPLORE YOUR STORY WITH IMAGINATION AND COLLAGE

Mary Ann Smorra

*"Your vision becomes clear only when you look into your own heart. Who looks outside, dreams; who looks within, awakens." -Carl Gustav Jung*



The AENJ 2016 Conference theme, "Story and Art", provided an opportunity to explore story through a visual medium. As a unique art form, story unveils imagination and intention. Combined with the visual arts, story can create insight! Using guided imagery as the spark to creative process, the participants connected with their amazing stories during an experiential session. Highlighting the spatial- visual and intrapersonal multiple intelligences, a sequence of activities included guided imagery and collage. In sharing the workshop, I will focus on two components: 1) background and steps for the project, 2) collage samples created by the workshop participants. My hope is that the article might spur a similar project among its readers.

## GET READY!

A little background first...the project is predicated on the use of the multiple intelligences theory and the neurophysiological basis of learning. Regarding the multiple intelligences, the visual-spatial MI is definitely in place. However, a less used MI in our schools is the intrapersonal intelligence. This MI focuses on self- awareness, the ability to develop a sense of self. It involves reflecting about one's own thinking, emotions, and creative processes. Reflective strategies such as guided imagery enhance the intrapersonal MI. What better place to look, but at one's

own story – expressed in words and images.

Regarding the neurophysiological basis of learning, a direct catch phrase is "if you can see it, you can be it". Basically, we have a brain that changes with experience. This is neuroplasticity. The neurons in our brain are not like other cells. They have the ability to grow and respond to other neurons. If enriched they grow dendrites, the receptive surface of the neuron. With use, we can grow dendrites and strengthen connections. Concurrently, the connections create patterns of thoughts. Every time we repeat something – through actions, words, or thoughts, we strengthen the patterns. Moreover, the imagination can actually change brain anatomy (Doidge, 2007). The imagination can also increase perspective. The stories we tell ourselves help to establish intention. Accordingly, our stories have the potential of coming to fruition. The aim of this workshop was to enhance and embellish the stories that reinforce positive beliefs and goals.

*Your vision becomes clear only when  
you look into your own heart.  
Who looks outside, dreams; who looks  
within, awakens.*

## GET SET!

The following steps precede the collage project:

**What's Your Story?** The first question asked was, "What's your story? In other words, how do you introduce yourself to people you are meeting for the first time? What is the story you usually share?" After exchanging stories with another person, we proceeded to the next step.

**Connection with the Brain** This component provided an understanding of why the stories we tell ourselves become part of the fabric of how we see ourselves.

**Gratitude** These questions facilitated a gratitude list. "What are you thankful for in your life? Write down several of the people, places, experiences, ideas – for which you are grateful."

**I wish...** The group responded individually to the following: "What do you wish was part of your story? With no restrictions, brainstorm what you wish for your life."





### Three Mirrors - Guided Imagery

This component provided additional insight into each person's story. A relaxation exercise preceded the guided imagery. The cues led participants to a three-way mirror in which they would think about a positive scene from the past, in the present and in the future. Each mirror told a story. The guided imagery started with the mirror of the past. Verbal cues included, "Think about your story. What moment in the past has contributed to your story?" The same prompts guided the imagery for the present and future mirrors as well. Multi sensory prompts enriched the visualization. Before leaving each "mirror", participants took a photograph of the scene, so they might call upon it at will. For further assistance with constructing a guided imagery, check the book, *Buddha's Brain* (Hanson, 2009). My preference is to create guided imagery scripts in tandem with the needs of the group. I also do the imagery while providing the cues.

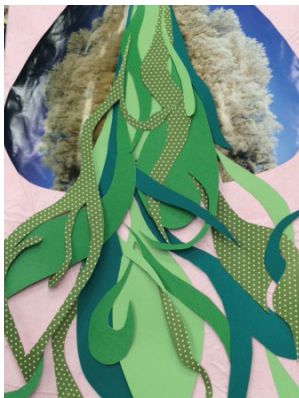
Following the guided imagery, the participants recorded their images in three columns – past, present and future.

### Intention Reflection - Ideal Scene

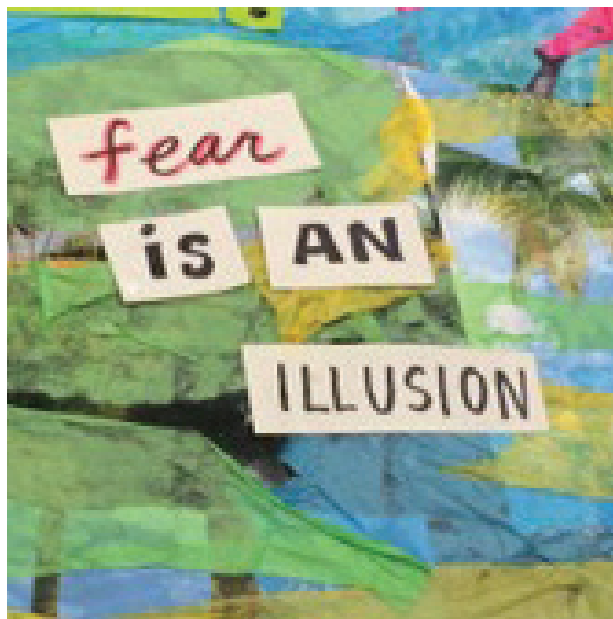
The mirror of the future became the ideal scene. Participants recalled the images evoked during the mirror of the future. This mirror's ideal scene extended their personal stories. Working with a partner, they asked each other the following questions in reference to attaining their ideal scene. *What's stopping you?* *What do you need to let go of?* *What might you do differently?* (Parnes, 1992)

**GO!**

*"No more words, hear only the voice within." -Rumi*



**Collage** The participants took time to reflect on their wishes, the mirror of the future – the ideal scene, and the intention reflection. The question posed was, "How might these different elements reflect themselves in the collage? The collage will tell the story...possibly of the present becoming the future." The materials used included an array of media – allowing



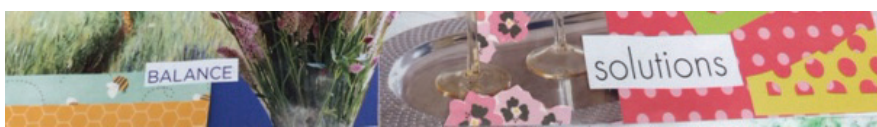
participants to create their story in a variety of ways.

The participants in this AENJ conference workshop created the unique collage pieces that accompany this article. They also granted permission to share them. I appreciate the way each participant contributed to this intrapersonal workshop with keen attention and sincere reflection. I thank them for a wonderful, illuminating session!

*"Whatever you can do, or dream you can, begin it.  
Boldness has genius, power and magic to it." -Goethe*

### Resources

- Doidge, N. (2007). *The brain that changes itself*. New York: Penguin Group.
- Hanson, R.H. (2009). *Buddha's brain: The practical neuroscience of love, happiness and wisdom*. Oakland, CA: New Harbinger Publications.
- Parnes, S.J. (1992). *Visionizing*. East Aurora, NY: DOK.







Nicole Elizabeth Roth

## Stories of Exploration

## in a Student-Centered Learning Environment

Sometimes in art class it's like the *same thing*, you're using crayons or markers to color on regular white paper. I liked this project because it was different. You could paint on the cardboard, or collage, or do both! A project like this gave kids like me who have really great ideas a chance to use them.

—Julie, 4th-grader



A year earlier I had the same feeling Julie did and I began to wonder why I was teaching my students to create the *same thing*. I reasoned with cookie cutter school-arts-styled projects and taught lessons inspired by the “great masters” believing they provided my students with a well-rounded art education. I speculated why curriculum allowed this, why it encouraged this, but assumed that if it was done this way by art educators before me, then it must be the right way. Still, as my 1st-graders finished a fresh batch of yellow sunflower paintings I wrestled with my thoughts and wondered about this *cookie cutter* approach and if there was a better way.

All of this wondering followed me to a new school as I started a new chapter in my teaching career. As I swung open the door to the art room I was met by a rush of hot, stale air, once again reminding me that I was unpacking art supplies in the heat of August. A poorly stacked pile of boxes greeted me in the center of my new art room. As I worked through each box unpacking its contents and checking it against the supply list, I started mentally planning for the year ahead of me. With the start of this new school year, I made a commitment to myself and to my students. I committed to creating a different type of learning environment in my elementary school art room. Transitioning to a new school pushed me to stop wondering if there was a better way and start searching for one. I no longer wanted my students confined to their tables, following step-by-step directions while assembling hollow meaningless art projects. I wanted to implement a learning environment centralized around student choice, rooted in exploration and powered by creativity and possibility (Gude, 2010). I was nervous by how this would be perceived by the school administration and scared to make the transition at such an early and pivotal time in my teaching career, but I had decided this year was time for change.

At my previous school, students received a formalist, discipline based art education. Every lesson began with students, PK-3, viewing a thoughtfully selected collection of paintings created by a famous artist. After viewing this carefully curated selection of art work, students would be presented with an expertly crafted teacher demonstration and given step-by-step instructions on how to create their own art project to meet this idealist model. In my old art room, we created all of the latest and the greatest “home run” elementary school art projects. The oil pastel and watercolor Georgia O’Keeffe flowers, the painted Kandinsky bullseyes, the Picasso inspired self-portraits, each project curated and crafted using art materials and directions that lead to a perfect school-arts-styled project (Neperud, 1995). While I appreciated the “oohs” and “ahhs” created by each new bulletin board display and felt validated when students spouted off a well remembered art history fact, I slowly started to wonder if there was something more.

My students received an art education rich in art history and rooted in the elements and principles of design, but learned little about themselves during the artmaking process. Their curriculum provided no opportunities to connect with broader real world social issues and unofficially discouraged the inclusions of lessons rooted in cultural arts. Slowly, I recognized that

I had joined a meticulously structured art program that produced careful students with impressive technical skills... the students churned out the same projects year after year, with little variations; they were compliant rule-followers. But when asked to make independent decisions, they were scared, uneasy, unwilling and sometimes unable. (Culp, 2015, p. 7)

After years of delivering formal modernist art lessons focused on skills and techniques I abandoned my discipline-based approach to art education and implemented a postmodern student-centered learning environment into my elementary school art room. Dumping my hollow, bottled art lessons and deserting my step-by-step instructions I began to create a learning environment where “the students and their ideas are the focus.” “The class begins with them and their artistic pursuits... choosing a medium that will best express their artistic goals and visions” (Henriksen, 2010, p. 3). In this new learning environment the students are the focus of their own learning and the directors of their art education. The art room serves as a safe place where students are encouraged to engage with their own ideas, experiment with new materials, and explore their own artmaking practice.

This was a huge transition for my students and I. Realizing this change in curriculum approach would be an undertaking, I began slowly integrating student choice with my 4th-graders and then gently followed with each grade level. As the students became more comfortable, their artwork flourished. I felt the classroom environment become more balanced and observed that rather than me providing the answers for my students we now worked together to problem solve and brainstorm multiple creative solutions to one art-based problem. Making their own artistic decisions allowed students to become more involved in their artwork and engaged in their creations. I found that “through negotiation, our classroom culture was reshaped to provide each student with what they needed and what interested them. In turn, students became committed to their work, and to art as a vehicle for empowerment” (Pennisi, 2013, p. 1).

*WITH THE START OF THIS NEW SCHOOL  
YEAR .... I COMMITTED TO CREATING A  
DIFFERENT TYPE OF LEARNING ENVIRONMENT  
IN MY ELEMENTARY SCHOOL ART ROOM.*



Creating this type of learning environment also shifted my role, the role of the students, and the way in which I viewed and interacted with them. As Stewart and Walker (2005) state, “The role of the teacher must shift from that of one who dictates information to one who is a fellow inquirer as students construct knowledge” (p. 15). Suddenly, I found myself serving as more of a consultant and less of a traditional teacher. Once I began working together with my students to solve problems and find answers, students who previously stared back at me cautiously, waiting for the right answer, began perceiving me as a guide. I was now someone who was there to learn with them and aid them in finding their own answers rather than giving them mine.

## My Story

Three years earlier I had graduated with my BA in Art Education, and after working as a substitute art teacher in my hometown I landed my first full-time teaching position. A full year contract, with health benefits, just far enough away from home to make me move, this job was it. The dream job I had been waiting for.

While everyone tells you your first year of teaching will be the hardest, what I experienced felt different. While organizing my way through an art room packed with dusty outdated art supplies, rancid paint, and rock hard boxes of clay, I worked to navigate my way through dismissive school administrators, absent supervisors, and overly demanding parents. The lack of supervision and support led to mounting feelings of fear, anxiety, and confusion. That first year of teaching was the worst year I have ever had, but still when I found the contract for the following school year in my mailbox I signed it with a blue pen and promptly returned it to my school secretary.

Year two was even worse. Administrators demanded an organized art room filled with children quietly working at tables while also questioning why students created artwork that all looked the same. Supervisors advocated the idea of a modernist approach to art education while pushing for assessment results that gave data consistent with a postmodernist curriculum. I knew that an authentic and individualized artmaking experience did not come from children all creating the same yellow sunflower painting, but I struggled with how to explain this to my supervisors. Without even realizing it, I was caught in a conversation on the contemporary era of art education and a debate between modern and postmodern theories and practices (Neperud, 1995). Finally, I recognized that before I could educate my administration on the benefits of a postmodern art education, I first had to educate myself.

That fall I decided to write a new chapter in the story of my life and began a personal and professional exploration of my identity as an artist and art educator. That winter I applied and was accepted to a low-residency graduate school program to earn my Master of Arts in Art Education. That spring I gave up my condo, left my full-time teaching position, and moved back into my childhood bedroom opting to once again return to the same K-4 substitute art teaching position in my hometown. In a perfect twist of irony and fate the same art teacher I had previously subbed for had her third child and decided to stay home for the full school



Aidan's Keith Haring inspired self-portrait.

year. I welcomed the change, the transition, and the promise of uncertainty for the opportunity to continue my exploration and better develop my skills as a contemporary art educator. While the substitute teaching position only offered the promise of a one-year contract returning to positive school community, understanding school administration and happy smiling students was exactly what I needed.

## The Lesson: Mixed-Media Self-Portraits

*The creativity was very high, that's the kind of art project I like to do the most.*

—Jaime, 4th-grader

As 4th-graders sat with their legs crossed on the carpet, they stared wide-eyed at the TV screen as the movie trailer for *Wasteland* opened to an interview with Brazilian artist Vik Muniz. “What I really want to do is to be able to change the lives of a group of people with the same materials they deal with every day,” said Muniz. The trailer then cuts to an image of Jardim Gramacho, and pans over the mountains of garbage that create the landscape of the world’s largest landfill. Located on the outskirts of Rio de Janeiro, the landfill has no organized system for recycling and relies on workers called “pickers” to scavenge through the mountains of garbage picking out recyclable items. Born and raised in Brazil, Muniz’s work focuses on the lives, hardships, and stories of the pickers. The movie trailer brought students through Muniz’s process of photographing the pickers and recreating their faces in large-scale collaged portraits made of garbage.



After viewing the movie trailer one 4th-grade boy asked, “Well if it’s so bad, why don’t they just leave?” That question gave me the reassurance that I was onto something and introducing my students to an enduring idea that would inspire them to think deeper. The complexity of a society with no organized system of trash disposal, the ambiguity of forming fine art from garbage, and the contradiction of creating a portrait of a person using the very material that rules their life were all new ideas for this group of 4th-graders.

Teaching students that live within a material culture filled with items of a high dollar value pushed me to develop a lesson that placed the intrinsic worth above the dollar value. Inspired by Stewart and Walker’s (2005) concept of Big Ideas, I worked to design my first student-centered lesson around the idea of creating something from nothing. After outlining my expectations for students’ behavior and our classroom goal of respecting the art supplies, tools, and materials I announced to students that their next project would be to create a mixed-media self-portrait using the art materials of their choice. I explained that the students were responsible for selecting and retrieving the art materials they needed, when they needed them, and that after finishing their preplanning worksheets they were free to use art class as open studio time.

Bubbling over with excitement, my 4th-graders sprung up from the carpet energetically grabbing a preplanning worksheet and

## *THE ART ROOM SERVES AS A SAFE PLACE WHERE STUDENTS ARE ENCOURAGED TO ENGAGE WITH THEIR OWN IDEAS, EXPERIMENT WITH NEW MATERIALS, AND EXPLORE THEIR OWN ARTMAKING PRACTICE.*

returning to their seats. Students began enthusiastically whispering to friends about what art material they would use first and funneling their ideas into quick sketches and material lists. Over the course of the next 10 weeks I watched as small collaged pieces came together to form faces and once worthless recycled items were formed into priceless works of art. More than their artwork I noticed a theme emerging among my students. I observed specific patterns in the personalities of my students, their artmaking styles, and most importantly how they reinvented the materials they chose to represent their own ideas. From this theme emerged an unexpected chapter in this story of exploration. Without realizing it, my students had allowed the artwork they were creating to inspire their own stories.

### **The Students**

*I like the idea of making a self-portrait because I can express myself, I don’t really like expressing myself by talking, I like expressing myself by showing.*

—Reya, 4th-grader

For the first time in my teaching career I saw my expressive, abstract thinkers and engaged their ideas as a possibilities rather than a chance to derail from a carefully placed direction. Another first for me was connecting with my safe and careful creators and feeling disappointment in their inability to explore new materials. Allowing students the opportunity to be the directors of their own art project gave me the chance to observe and engage with them in a new light.

After weeks of research, close observations, and one-on-one conversations I noticed a thematic cycle in the studio practices, artmaking styles, and material preference of my students. This prompted me to categorize my 4th-grade students into two categories. When provided with the freedom to work within a student-centered learning environment 4th-grade students develop studio practices that mirror the characteristics of an innovator or a farmer. Within society, innovators are people who create new methods, invent new ideas, or design new products. Within the art room, innovators are students who take artistic chances, explore the possibilities of new materials, and view artistic failures as learning opportunities. Innovators are also risk takers that are energized by their ideas and quick to move past imperfections in their work. Often times, innovators strive to choose art materials that add meaning to their work and stop to consider how their work will be perceived by the viewer throughout the creation process.



Reya painting during open studio time.



On the opposite end of the spectrum I observed the farmers. Within society, farmers are slow and careful masters of their trade. Returning to tried and true methods, farmers follow routines and cycles while consistently working toward an expected outcome. Within the art room, farmers are students that work in rotations—returning to materials and processes they know. Farmers are cautious creators that tend to avoid change and work to collect specifically sourced materials at well-planned moments. Farmers generally fear imperfection and usually work off a strict plan to create artwork that is unified, balanced, and aesthetically pleasing.

The dichotomy between the innovator and the farmer is that no single student is permanently placed in either category; rather, the goal of creating a great work of art, for any artist at any age, is to find a balance between the two. Identifying and celebrating my students for their differences gave me an opportunity to praise and appreciate them not just for their artistic talents, but also for their abilities to form an identity around their unique and individualized artmaking practice. Gaining an understanding for my students' personalized approach to creating art allowed me to view them in a new light. Understanding who they are and how they create pushed me to recognize them as more than a name on a seating chart. For the first time, I understood and respected my students as people. Within this student-centered learning environment we had created a story where together my students and I were both personally invested in the artwork they were creating and excited to see where it would take us next.



Sarah's mixed media self-portrait.



David's collaged self-portrait.

## The Innovator

*I was thinking that I could show that people **don't have to be who you think they are** and express that using art would be a great way to show the world, kind of like Faith Ringgold.*

—David, 4th-grader

David is an innovator. Describing himself as a collage artist, he focused on conveying a message with his artwork and selecting materials that held meaning. After watching YouTube videos on Faith Ringgold and Vik Muniz, David took on their materials as his own and began creating a collaged mixed-media self-portrait. He used his artwork to make commentary on how “it’s okay to be different” and selected materials that supported his message. David’s artwork reflected his response to a contemporary art curriculum that focuses more on ideas, experiences, and materials and less on academic traditions (Gude, 2009, p. 5).

Sharing with me that he was not interested in using paint because it was “too messy,” David developed a plan to use a variety of mixed-media materials. David shared that “no one can know better than you what art material you would want to use.” This statement indicated his ability to flourish within a student-centered learning environment. Starting with a black-and-white photograph of himself, David pasted his picture into the center of a tri-folding piece of cardboard. Intentionally keeping the cardboard as one large tri-folded piece, he shared that he wanted to create a work of art that could stand alone on its own. After securing the photograph, he selected a pink gift bag adorned with hearts and began carefully tearing into the bag. Using the bag to fill in the negative space, David then went back to the pile of mixed-media items and continued his search for materials.

*WITHOUT REALIZING IT, MY STUDENTS  
HAD ALLOWED THE ARTWORK THEY WERE  
CREATING TO INSPIRE THEIR OWN STORIES.*



## The Farmer

When you collage you aren't showing people your ability, you're just showing that you can cut out garbage and paste it on. I didn't want to use garbage because I'm more of a painter. I like to paint.

—Julie, 4th-grader

Julie is a farmer. Describing herself as a painter, Julie spent weeks creating a balanced and unified self-portrait that focused on her standards of beauty and realism. After watching the YouTube video on Vik Muniz, Julie stood by paint as her medium of choice and created a painted self-portrait with a small application of mixed-media materials. Julie referenced the successes of self-portraits she had created in the past and used those experiences to aid her in developing a strict plan. While carefully designing her self-portrait Julie chose art materials and processes she knew to be successful.

Stating that garbage was “too messy,” Julie theorized that collaging was not an effective way of showing the viewer your artistic abilities. Believing this, she stood by her declaration as a painter and worked vigilantly on a delicately painted self-portrait. Thoughtfully selecting all of her materials, Julie started with a light blue background and slowly moved to painting in the flesh tones of her face, neck, and shoulders. While yielding to materials and processes she knew, Julie used brown yarn for hair, sharing



Julie's painted self-portrait.

## UNDERSTANDING WHO THEY ARE AND HOW THEY CREATE PUSHED ME TO RECOGNIZE THEM AS MORE THAN A NAME ON A SEATING CHART.

that “we made a self-portrait in first grade and we used yarn for hair that time so I thought I should probably do that again.” Committed to her work, Julie came into the art room during recess and free time on Friday afternoons to continue working. After individually cutting and gluing each piece of hair to ensure proper placement, she made the decision to add one more mixed-media material. Looking to give her artwork something that “popped” she used large sequins to adorn herself with a necklace and give her background some “sparkle.”

### Stories of the Future

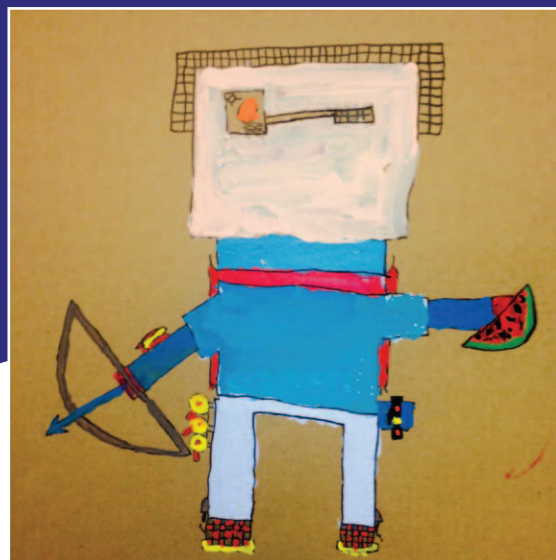
For art educators, our jobs are different. We have multifaceted roles in and outside of the classroom. Many art educators do not just go to work, but see their role as investing in students and teaching as a way of life. To be an art educator means your career, life's passion, and livelihood are often all rolled into one. With the ties we have to our school community and the financial and emotional commitments we make to loved ones and family, it's difficult to consider leaving a position, even when it's not working. For some, rewriting their story does mean moving to a new school, but for others it means submerging yourself into a community of likeminded art educators and learning how to fight for what you believe in. Understanding the type of learning environment and curriculum you want for your students and educating yourself on how to advocate for this approach is an empowering experience. While most change comes slow and steady, educating yourself on how to achieve it is the first step.

After investigating what a contemporary and postmodern art curriculum can offer, my students I can confidently say that there is a better way. While my story as an art educator continues, my chapter on teaching elementary school art ended with my students that June. Now a middle school art teacher in a neighboring school district, I still work to facilitate a learning environment that allows my students to investigate and understand the usefulness of the arts. With each lesson, I work to give my students an authentic artmaking experience that fosters their ideas, encourages their growth, and gives them the art education they need to go out into the world and create.

So if the projects were all going to be hung up in the hall mine would actually stand out more than most of the other kids because people would go paint, paint, paint... what did this person do? They would know I collaged but at first it would strike them off guard because they would realize there are different ways to do the same thing.

—David, 4th-grader





#### Author Note

The research for this article was conducted as part of the author's Master of Arts in Art Education degree from the Maryland Institute College of Art (MICA). Thanks are extended to the MAAE faculty who facilitated the design, implementation, and reporting of this research.

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#### ArtBeat Editor's Note:

This article was reprinted by permission of The National Art Education Association, (<http://www.arteducators.org>)

Nicole Elizabeth Roth (2017) Stories of Exploration in a Student-Centered Learning Environment, *Art Education*, 70:1, 8-14





# NEW JERSEY PERFORMING ARTS CENTER

The New Jersey Performing Arts Center and AENJ are again collaborating to bring the visual and performing arts together. Your students' artwork could be displayed beautifully in the Victoria Theatre lobby and be viewed by thousands.

The reception is a wonderful event. Parents and School Administrators comment on the quality of the work and the venue; all are proud of their students, and their teachers!



## Fall Exhibit

Sunday, September 17, 2017	Install	10AM
Saturday, October 8, 2017	Reception	11AM

## Winter Exhibit

Deadline for submissions: October 12, 2017

Sunday, November 12, 2017	Install	10AM
Sunday, December 14, 2017	Reception	11AM

## Late Winter Exhibit

Deadline for submissions: December 9, 2017

Sunday, January 14, 2018	Install	10AM
Sunday, February 11, 2018	Reception	11AM

## Spring Exhibit

Deadline for submissions: February 16, 2018

Sunday, April 22, 2018	Install	10AM
Sunday, April 29, 2018	Reception	11AM

## Fall 2017 Exhibit and Calendar Contest

Deadline for submissions: June 12, 2018



## Some things to remember to participate in the NJPAC/AENJ Student Art Exhibits:

NJPAC provides frames...so size is MANDATORY! Artwork will mount to 12x18 horizontal image or 18x24 vertical image.

You may mount artwork on construction paper to make the artwork the sizes above. No other size artwork can be accepted.

10- 18x24 images and 20- 12x18 images are selected for every exhibit.

The AENJ Permission Label must be completed and attached to the back of each piece. Labels can be found at: [www.aenj.org/pages/njpac](http://www.aenj.org/pages/njpac)

Information on when work is due to Jennifer O'Brien and can be found on the AENJ Website: [www.aenj.org](http://www.aenj.org) and in WebBeat





# AENJ GRANT INFORMATION

APPLICATIONS DUE: APRIL 15, 2018

The **AENJ Student Enrichment Grant** is intended to provide AENJ art teachers an opportunity to encourage their students entering grades 1 through 11 to participate in art classes, beyond those offered by the regular school curriculum.

The **AENJ Summer Workshop Grant** was established to encourage art teachers to attend summer workshops to rejuvenate themselves as artists and enhance their skills as educators.

Would you like to attend our October 2018 conference in Long Branch, NJ or the Spring 2018 National Art Education Association (NAEA) Convention in Seattle? AENJ recognizes attendance at these events as important to the professional growth of our members. Two grants are available to help you defray the costs of participating in these two annual events.

The **AENJ Residency Grant** presents members the opportunity to spend extended time at our fall conference. Grantees are reimbursed for ONE night's stay in the hotel to encourage their full participation, including evening programs and activities, as a part of their professional development experience.

The **Rick Lasher Professional Growth Grant** was named after former AENJ President Rick Lasher for her dedication and commitment to professional growth and development of all art teachers in NJ. Grantees receive \$500 to financially support their attendance at the NAEA Convention.

## Pre-Service Teachers

The **NAEA Convention Preservice Teacher/Student Professional Growth Grant** provides Art Education majors at the undergraduate/graduate level with \$500 to support their attendance at the NAEA Convention.

The **AENJ Special Events Grant** was established to support events that promote quality art education outside the traditional school setting and bring art education to a community of people. A maximum of \$500.00 will be awarded to the grant recipient.



The screenshot shows the AENJ website with a purple header and navigation menu. A yellow circle highlights the 'Registration NOW OPEN for Conference and/or Membership only!' button. Below the header, there is a section for 'ALL Grant Applications will be completed ONLINE!' with a due date of April 15th and contact information for Barbara Calvo. The main content area lists several grants: AENJ Personal Grants, Rick Lasher Professional Growth Grant, NAEA Convention Pre-Service Teacher/Student Professional Growth Grant, AENJ Conference Residency Grant, and Summer Workshop Grant. A sidebar on the right contains links for 'Questions about membership?', 'Crayola Experience at Easton PA', 'AENJ South', and 'Resource on SGO's!'.

The entire process for applying for a grant has been put **ONLINE** - making applying for a grant even easier!

*We encourage ALL members to apply!*

**OVER \$10,000 WORTH OF GRANTS AND SCHOLARSHIPS AWARDED LAST YEAR!**

A full description of ALL the AENJ Awards, Grants and Scholarships as well as all the necessary forms can be found on our website at: [www.aenj.org](http://www.aenj.org)





# AWARD WINNERS FOR 2017

## Congratulations to:

### Distinguished Achievement Award

Established to honor a member of the association whose long term dedication to the visual art profession and dedication to AENJ goals, leadership and teaching experiences are recognized as exemplar.

**Helene Boedart**

### Professional Artist Award

Established to acknowledge New Jersey artists whose body of work is recognized as significant.

**Jonathan Conner**

### Division Awards

Established to honor those members who are actively involved in teaching visual art and whose teaching methodology and results are exceptional. An award may be presented to a teacher from each of the divisions: Elementary, Middle, High School and Higher Education.

#### Elementary:

**Alicia Bynoe**

#### Secondary:

**Morgan Devlin and Larissa Danowitz**

### Guadadiello Service Award:

Established to honor former President, Anthony Guadadiello, whose dedication to the joy of service was a major part of his tenure in office. It recognizes outstanding contribution and service to AENJ

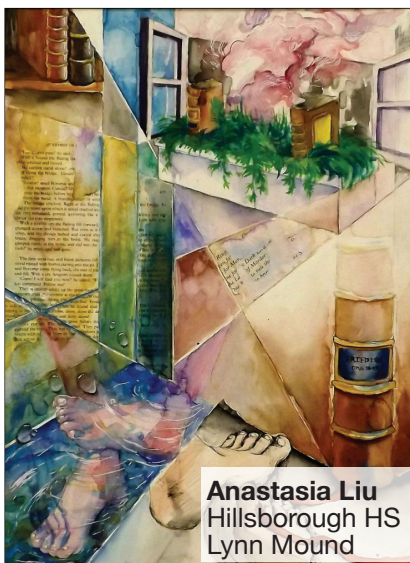
**Sandra Koberlein and Kristan Barth**

### Rick Lasher Professional Growth Grant

This grant, named for former AENJ President Rick Lasher for her dedication and commitment to Professional Growth and Development of all art teachers in New Jersey, provides money to attend the NAEA convention as part of professional development.

**Lora Durr**

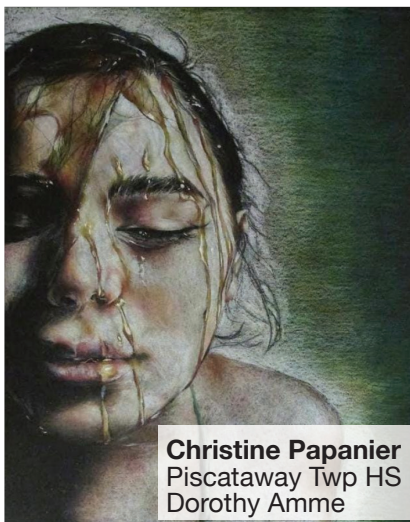
### High School Scholarship Winners



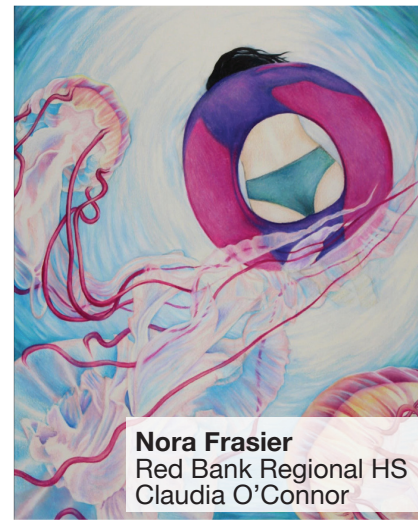
**Anastasia Liu**  
Hillsborough HS  
Lynn Mound



**Yoo Dam Choi**  
North Valley Reg. Old  
Tappan HS | Nicole Cole



**Christine Papanier**  
Piscataway Twp HS  
Dorothy Amme



**Nora Frasier**  
Red Bank Regional HS  
Claudia O'Connor



**Dana Chou**  
Bergen County Academies  
JoAnn Onnembo

*Congratulations  
Students and  
Teachers!*



## College Scholarship Winners

**Ashley Swiderski**

TCNJ

**Alyssa Herrera**

TCNJ

**Angela Rossi**

TCNJ

### **AENJ Conference Residency Grant \$179**

Nicole Roth

Washington Elementary School | Westfield, NJ

Tina Audio

Main Road School | Newfield, NJ

Katina Lampropoulos

Janvie Elementary School | Franklinville, NJ

Cynthia Doulis

Marie Durant Elementary School | Vineland, NJ

### **AENJ Summer Workshop Grant \$200-300**

Lisa Confora

Atlantic Co. Special Services | Mays Landing, NJ

Tamika Diaz

Melvin H. Kreps MS | East Windsor, NJ

Nikki Newton

Newark Collegiate Academy | Newark NJ

### **AENJ Special Events Grant \$250**

Heather Anderson

Kittatinny Regional High School

Shari Hipschman

Clifton School 12 | Belleville, NJ

Lisa Schustak

Redwood Elementary | West Orange, NJ

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*Do you know someone who deserves recognition as an outstanding art educator?*

*Does your Principal or Superintendent support the arts?*

*Is there a community leader in your area who has been supportive of your art program?*

*Please take the time to nominate someone! Everything you need can be found on our website: [www.aenj.org/awards](http://www.aenj.org/awards)*

## SCHOLARSHIP INFORMATION

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### **HIGH SCHOOL SCHOLARSHIP APPLICATIONS**

**DUE: FEBRUARY 22ND, 2018**

THE DUE DATE FOR THE HIGH SCHOOL SCHOLARSHIP IS FEBRUARY 22, 2018. ALL APPLICATIONS AND PORTFOLIOS WILL BE COMPLETED ONLINE!

In 2017, AENJ provided \$7,000 in scholarships to students at all levels. Take advantage of this opportunity to help your students further their education; they are the future of our profession. Candidates for this award include high school seniors interested in pursuing the study of visual art or art education in any public or private school of higher learning. It is our intention to select a student whose submission is diversified. The nominator must be an active member of AENJ for a period of not less than two years.

The deadline for High School scholarship applications is February 22! You need to submit your student applications by February 22, 2018 so that the scholarship committee may evaluate them. Students selected to receive scholarships are honored at the Governor's Awards in Art Education ceremony in May 2018.

### **GRADUATE & COLLEGE APPLICATIONS**

**DUE: APRIL 15, 2018**

The entire process for applying for an AENJ Scholarship has been put ONLINE. This makes applying for a scholarship even easier! We encourage ALL members to apply!

Are you a college student majoring in visual art or visual art education? Are you an AENJ member pursuing a degree in art education or an art teacher pursuing a master's degree in an art related field such as Art Administration, Art Supervision, Museum Education, Art History, Art Curriculum or Studio Arts? If you answered yes to either of these questions, you are eligible to apply for AENJ scholarships of at least \$1,000 that are paid directly to your college tuition.

Information about all scholarships can be found on the AENJ website: <http://www.aenj.org/pages/scholarships>. Descriptions of the AENJ Past Presidents' Graduate Scholarship and College Student Scholarship can be found on this page along with links to their Application Information Sheet.

**RAFFLE GIVEAWAY – MAY 2018**  
**ALL-EXPENSE-PAID TRIP TO DETROIT**

If you are a high school art teacher, stop by our booth in the Vendor Hall to enter our Fly-In Raffle for your chance to win an all-expense-paid trip to the College for Creative Studies. Be our guest as you enjoy lunch with faculty, tour the city and attend our 93rd Annual Student Exhibition and Educator Reception.



# COLLEGE *for* Creative STUDIES

## **CREATIVITY THRIVES IN DETROIT**

CCS enrolls more than 1,400 students from 35 states and 37 countries, pursuing Master of Fine Arts degrees in Color and Materials Design, Integrated Design, Interaction Design and Transportation Design and Bachelor of Fine Arts degrees in Advertising: Copywriting, Advertising: Design, Communication Design, Crafts, Entertainment Arts, Fashion Accessories Design, Fine Arts, Illustration, Interior Design, Photography, Product Design and Transportation Design. Additionally, a Visual Arts Teacher Certification is also available.

**VISIT [COLLEGEFORCREATIVESTUDIES.EDU](http://COLLEGEFORCREATIVESTUDIES.EDU) FOR MORE INFORMATION.**







# 2017



# YAM BEAT

Youth Art Month was created in 1961 by the Art & Creative Materials Institute (ACMI), a non-profit association of art and craft materials manufacturers, in cooperation with the National Art Education Association. In 1984, ACMI created the Council for Art Education (CFAE) to administer the nation's Youth Art Month program and to encourage funding for the program.

Many counties throughout the state held special exhibitions and receptions to celebrate. Thank you to everyone who supported YAM this year.

< Mercer County YAM exhibit, 2017





## Union County

The Union County YAM exhibit celebrated its seventh year at the Plaza @ Elizabethtown Gas Company/Liberty Hall Center in Union, NJ. The exhibit was held from February 28th through March 24th.

This year, 99 pieces of K-12 student artwork were on display in the Plaza atrium! Student artists, families and art teachers came out in record numbers to the closing reception on March 24th. Christian Bollwage, the mayor of Elizabeth, also attended the reception to honor local artists.

At the reception, each student artist received a special YAM award and tons of art goodies donated by Amaco, Bare Books, Blick, Canson, Chroma, Davis Publications, General Pencil, Nasco, Pacon, Pencil Grip, Royal Brush, Sargent, School Specialty-Sax, Sketch for Schools, Tara Materials/Fredrix and Twisteez Wire. Artsonia also donated some gifts from their online gift shops for parents to view and color prints of State YAM artists. Goodies were also donated by the Art of Education and Davis Publications for the participating teachers.

Delicious refreshments were generously donated by Elizabethtown Gas Company, Acme Kenilworth and Deli King in Linden. A huge thanks goes to Tina Earley from Elizabethtown Gas Company and Rodney Atkinson from the Plaza for helping us secure the exhibit space and for help with the food donations.

It was a wonderful night for all who attended. Everyone enjoyed the exhibit and the food. Many comments were made on the beauty of the natural light of the exhibit space. Kudos for another great year of YAM in Union County!

To view the Union County YAM exhibit online, go to [www.artsonia.com/unioncounty1](http://www.artsonia.com/unioncounty1)





Atlantic/Cape May County

The Noyes Arts Garage of Stockton University graciously opened their doors on Saturday March 18th, to host this year's Atlantic/Cape May County Youth Art Month exhibit.

The Noyes Arts Garage of Stockton University located in the heart of Atlantic City, is host to a vibrant new cultural arts center, artist studio spaces, and exhibit space. This modern urban setting is the perfect arena for our young artists. The working artist studio spaces allow for the student, parents, family, and friends the ability to experience various cultures and styles of art.

The central gallery space features student art throughout the year. During the month of March our 2 counties were showcased for the YAM celebration. We collaborated with 11 local schools and 12 teachers whose love for the arts really showed through in their student's artwork and enthusiasm. There were over 120 artists, family,



friends, & teachers in attendance. There were 150 pieces of art hung that represented grades 1-12 including special needs students. We had a wonderful outpouring of donations! A big thank you to those teachers who so thoughtfully brought food/drinks which helped to make this such a successful reception, and of course to the amazing artwork of super talented students.

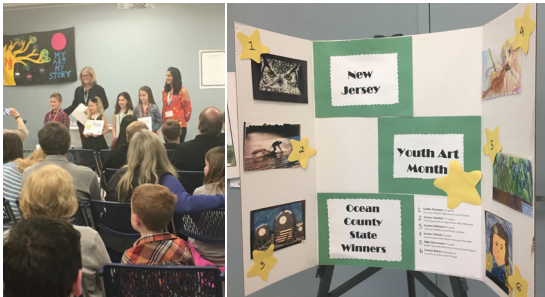
What a wonderful group of steadfast art educators, whose consistence is always appreciated and welcomed each and every year. A huge Thank you to all of you for making this year such an amazing success!



Tri-County Youth Art Exhibit a Huge Success

Gloucester, Salem, and Cumberland Counties joined forces to exhibit artwork from grades K-8 for the annual youth month art exhibit from March 3rd to March 10th at the Greater Bridgeton Family Success Center in Bridgeton, New Jersey. The exhibit featured student artwork from Ms. Lampropoulos's art class at Janiver Elementary School in Gloucester, Ms. Scuderi's art class at Quinton Elementary School in Quinton, and Dr. Pai's art class at Broad Street School in Bridgeton.

The opening and reception on March 3rd was held in conjunction with the first Friday's celebration of the arts in area galleries throughout the state. At the reception students spoke to the attendees about the techniques used to create the artwork on display. Ribbons and certificates were awarded to the young artists. Broad Street School Ms. Carrasco gave a discussion about the environmental awareness campaign her students in grade 2 at Broad Street School were working on. She encouraged attendees to conserve electricity for the sake of the Rodrigues Fruit Bat. Students who were honored at this event: Addison Graiff, Tyler Amos, Ava Capecci, Johana Luna Salas, Edban Lajpop, Deanna Guerrero, Diana Barrerea, Camila Garcia, Alexa Lopez Lopez, Xitlailit Rodriguez, Regan Pyryt, Thomas Boyles, James Sowers, Seth Willisk, Reece Venable, Genevieve Bechard, Ellie Fanz, London Serrano, and Olivia Roberts. A huge thank you to the teachers, young artists and their families for participating in this annual event.



Ocean County

Ocean County celebrated Youth Art Month during the month of March. 58 students and 11 teachers exhibited art in the Brick Branch Library of Ocean County. 6 very talented students were chosen from this distinguish group to have their artwork displayed at the State Show in Trenton. An Artist Reception was held following the conclusion of the exhibit on March 29th. 150 people attended and awards were distributed.



## Mercer County:

On the coldest day of winter, March 11, 2017, young artists and their art educators celebrated the importance of art education at Artworks in Trenton during the Mercer County Youth Art Month exhibit opening reception. The event featured the artwork of 136 Mercer County student artists presented by 16 AENJ members from 12 different schools representing 9 different school districts. Donations of delicious treats were provided by Philly Style Pretzel Company, Wegman's, Saker ShopRite and Walmart 5012. A photo booth was available where AENJ member Heather Lisk's photography student volunteered to capture images of guests celebrating Youth Art Month. A mural designed by AENJ member Becke Singleton and her students at Steinert High School was created by visitors of all ages. Guests were also able to leave their mark on a large scroll in the gallery. Mercer County's youth artists were given hand made pins created by Co-Chair, Tamika Diaz, designating them as "YAM Artists". Each student artist who attended was entered in a door prize drawing with gifts of acrylic paint, colored pencils and oil pastels provided by Jerry's Artarama. Mercer County YAM went LIVE! on their Facebook page and posted pictures throughout the event on their twitter feed. In addition to the student artwork on display, participating AENJ members were given the opportunity to display their own artwork to demonstrate "practicing what we teach" in a mini teacher exhibit. Incoming Superintendent of Hamilton Township Public School District, Dr. Scott Rocco, East Windsor Regional School District Visual and Performing Arts Supervisor, Robert Ridge, and Vice Principal of Crockett Middle School, Drew Acquaviva - who created a video of the event, were in attendance to celebrate the hard work of their teachers and students. Mel Leipzig, local artist and legend to any art student who attended Mercer County Community College, spoke to the guests about the importance of art to the quality of our lives and the essential role art plays in the education of all children. He shared an in progress painting with the guests and encouraged the students to hold on to their passion for artmaking as they enter into adulthood. 181 individuals visited the opening reception to celebrate Youth Art Month in Mercer County, not including the art teachers who were on hand to assist with the day's activities - one of which traveled from Texas to see the exhibit! The Mercer YAM exhibit



remained on display until April 22, 2017. This exhibit would not be possible without the kindness and support of Artworks Trenton and their dedicated staff, Addison Pfeiffer and Jesse Vincent, their Executive Director, Lauren Otis, and their amazingly generous Board of Directors.

## Morris County





## Sussex County

Once again, The Sussex County Arts and Heritage Council Gallery had generously offered to host the Sussex County's Youth Art Month student exhibit. Public display of student artwork from KDG through Grade 12 took place from March 7-21, 2017. An evening reception was held on Thursday, March 16, where student artists were honored and presented with both a certificate and gift. Participating student artists in KDG through Grade 5 were recognized at an earlier reception, while students from Grades 6 through 12 were recognized at a reception later that same evening. This staggered time permitted families to comfortably explore the gallery, view artwork, and enjoy light refreshments.

The following AENJ teachers participated in the 2017 YAM Sussex County exhibit:

Kate DelVecchio - Halstead Middle School  
Elizabeth Wassel - Hamburg School  
SuzAnne Pacala - Hilltop Country Day School  
Kelly Kuzicki - High Point Regional High School  
Erin Kaercher - McKeown School  
Beth Delaney - Fredon School  
Karen Kratina - Helen Morgan School  
Alexa Cuozzo - Newton High School  
Daria Koester - Pope John Middle School

These teachers submitted several pieces of their students' art. Six art pieces had been previously selected for display and recognition at the NJ State House in Trenton. The following students had been honored at the state reception: Raeleigh Dippel, Mandi Mastellone, Luke Nathan, Rodman A. Osorio, Tiffany Poccia, and Alyssa Stachura. As always, we are humbled and impressed by the quality of artwork that our



students create! It is a challenging decision to choose six pieces for the state exhibition. Sussex County is home to amazing artists, and we look forward to the 2018 YAM event!



## Somerset County

The Somerset County Youth Art Month Exhibit was hosted by the Center for Contemporary in Bedminster, NJ in partnership with the Art Educators of New Jersey to celebrate Youth Art Month. The chairs for this event were Susan Bivona & Lisa Conklin.

Part I of the exhibit showcased artwork created by Somerset County students in grades K-5 and ran from March 6 – March 12, 2017 with an artist's reception on Sunday, March 12, 2017. Part II showcased works from Somerset County students in grades 6-12 and ran March 14 - 19, 2017, with an artist's reception on Sunday, March 19, 2017.

Arts Ed Now (<https://artsednow.org/>), is a statewide campaign to increase active participation in arts education at all schools in New Jersey. We contacted them and they provided, posters and flyers for both Artist Receptions. These flyers were available for parents and other attendees to take home. They also provided signage for our photo booth.

Over 20 art teachers from Somerset County participated from the following schools: Bound Brook High School in Bound Brook, Branchburg Central Middle, Stoney Brook & Whiton Elementary Schools all in Branchburg, Hillsborough High School in Hillsborough, Somerville High School, Somerville Middle School, Van Derveer Elementary School and Immaculata High School all in Somerville, Montgomery Upper/Lower Middle schools in Skillman, Green Brook Middle School in Green Brook, Montgomery Academy in Peapack-Gladstone, Central Elementary School in Warren, Liberty Corner and Mount Prospect Schools both in Basking Ridge.

The Center for Contemporary has hosted this event for 17 years, we are so fortunate to have their support!



## Middlesex County

The artwork was hung in the Studio Theater Gallery as Middlesex County College hosted the 2017 Youth Art Month Exhibit. Students and parents were engaged and full of smiles, as photographs were snapped to celebrate the many artistic talents of the students of the county. Teachers from across the county volunteered their time and skills to assist with taking photographs and socializing with the students and their families. Presented by co-chairs Susan Catrone and Kristen Barth, each participant received an award certificate and goodie bag with materials donated by General's Pencil Supply, Nasco Art Supplies, School Specialty, and Sargent Art. The day was joyous and another successful year commenced to a standing-room-only crowd because of the hard work and dedication of the educators and students of Middlesex County. Seventy-six participants, grade Kindergarten through twenty-one years, exhibited artwork from Carteret, Colonia, East Brunswick, Edison, Metuchen, New Brunswick, North Brunswick, Piscataway, and South River. Thank you to the hard working and dedicated educators, students, and community members of Middlesex County!



## Monmouth County



The County of Monmouth celebrated Youth Art Month on Saturday March 25th at the CVA Gallery on the Brookdale Community College campus in Lincroft, NJ. Thanks to our

partnership with the CVA gallery we were able to host over 300 people from 12-3 pm to celebrate and recognize 110 incredible artists across Monmouth County. Of the artwork displayed, the students ranged from Kindergarten all the way up to Senior year of high school. The mediums ranged from simple marker to complex mosaics and jewelry pieces. In an exciting twist, the student artists were on display with nationally acclaimed sculptor Brian Hanlon. It was very exciting to see the artwork interact with Hanlon's larger than life size bronze sculptures.

After the students viewed the artwork there were exciting art making stations, photo backdrops and even refreshments! The event concluded with an award ceremony where students received a certificate of recognition for their accomplishments. Monmouth County Co-Chairs Alison Wallace and Colleen Ford look forward to Youth Art Month 2018!







## Bergen County

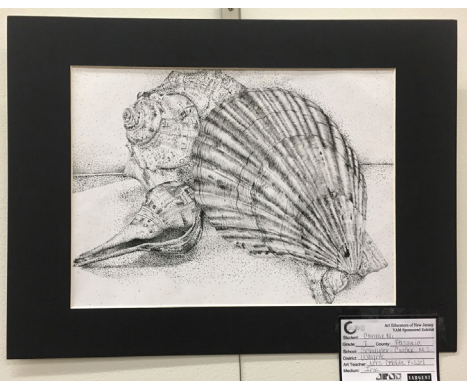
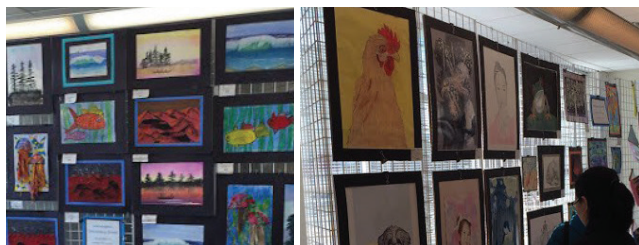
This year Bergen County celebrated Youth Art Month with the Bergen County Division of Cultural and Historic Affairs at the One Bergen County Plaza in Hackensack. The reception took place on March 16th. Art teachers worked hard in selecting student artwork, setting up, and taking down artwork in between and after school hours. We would like to thank them for their effort in making this reception special for every student.

Students created art on a table and shared their thoughts about why Art Education is important to them. A poster was created honoring our AENJ Bergen County Youth Art Month State Winners. The images were displayed for everyone to view.

Thank you to Gregory Lucente and Cynthia Forster for your support and dedication to AENJ's Bergen County YAM. The Bergen County Executive, James J. Tedesco and freeholders honored the teachers and schools by presenting them with a certificate.

Lastly, we would like to thank Blick Art Materials for donating art supplies to our students displaying their artwork.

We look forward to celebrating Youth Art Month again next year with the Bergen County Division of Cultural and Historic Affairs and our AENJ members in Bergen County! Thank you all for your support.



## Passaic County

The Passaic County YAM gallery show was held at the Louis Bay 2nd Library in Hawthorne, NJ from March 18-30 2017. A closing reception was held from 6-8pm on March 30th. Approximately 100 parents, teachers and student artists enjoyed the evening. Students Alejandro Aquije, Patrick Bury, Mackenzie Miller and Ethan DeRose-Travia, all students of Natalie Babiak, music teacher at Clifton High School accompanied the evening's activities with music. Food and drink was served and everyone worked on making artwork on individual puzzle pieces that were later assembled and each teacher that submitted artwork to the show went home with a completed puzzle as a thank you for their work. The evening ended with an awards ceremony and each student artist received a certificate.



