

ARTBEAT

Volume 6, Fall 2016



High School Scholarship Winners 2016

On the Cover:
Mary Dvorsky
Piscataway High School



Emily Lockwood
Bergen Academies



Alexa Bakey
Clearview Regional High School



Above:
Alessandra Ferrari-
Wong
Bergen Academies

Right:
Courtney Culp
Piscataway High
School



Below:
Sayo Watanabe
Bergen Academies



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

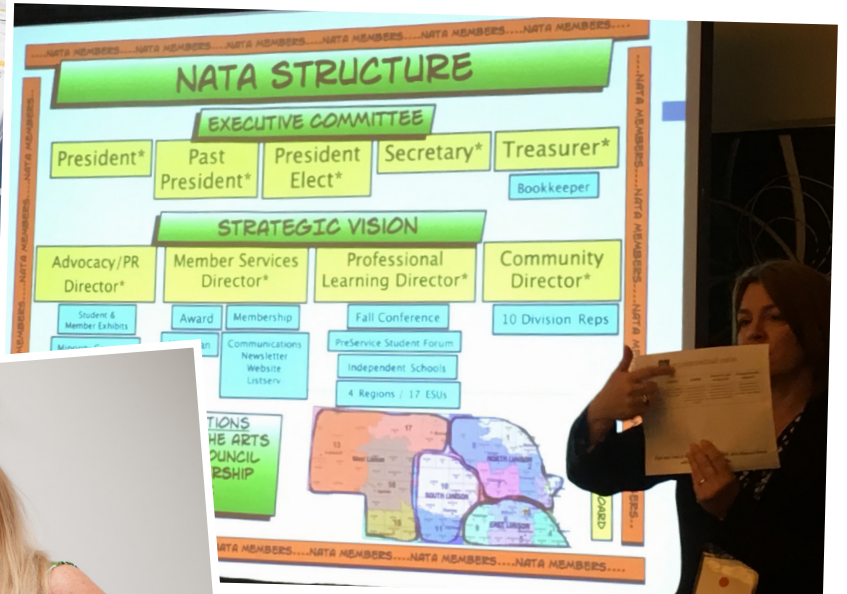
If you'd like to contribute to ArtBeat, please submit your article (in a Word Document) and images (jpg) following the directions on the website: www.aenj.org and follow us via WebBeat.



The Full STEAM Ahead 2015 conference was attended by over 800 despite the threat of hurricane Joaquin! Presenters covered a range of topics from STEAM infused curriculums to a plethora of hands on artistic processes! We covered it all. Over 60 exhibitors and colleges were on hand to demonstrate new and old products, and keynotes Susan Riley of educationcloset.com, photographer Alan Ross, and sculptor Charles Tucker headlined as keynote speakers.

This year's conference "Story and Art" 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 24th.

Over 30 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

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!



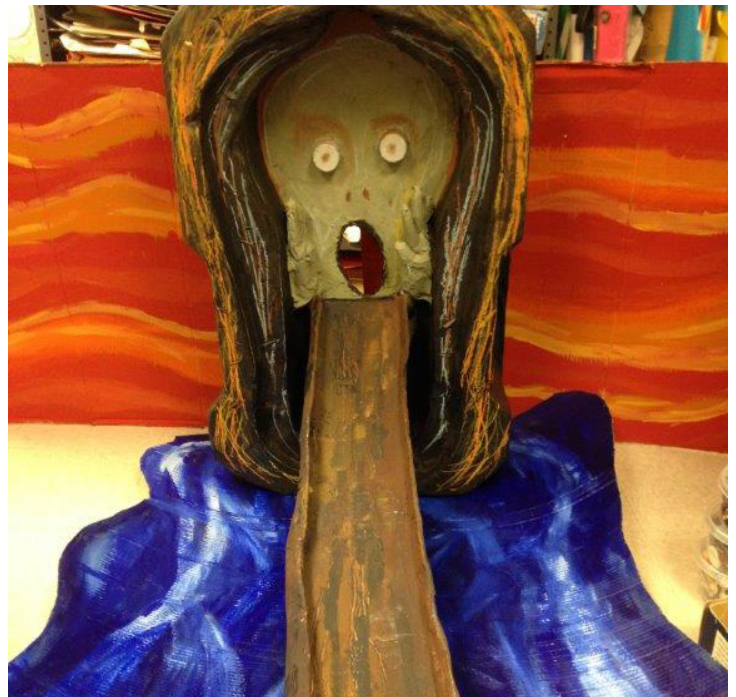
In Praise of Randomness, Serendipity and Being Forced to Think Out of the Box

By Arlene Gale Milgram

Testing week is a monster. It strangles proctors with hours of boredom. It inflicts stress and anxiety on students and teachers and it murders schedules and plans. On the plus side, adversity often leads to innovation. So, when life gives you lemons, lemonade is only one of many creative possibilities. This is my experience with the tribulations of testing. (The projects mentioned are from many sources based on years of reading and workshops and not designed by me.)

Testing day 1: My 6th grade art cycle appeared, but my room was still being used for testing. This glitch forced me to teach without roll book, supplies or usable plans. We were working on drawing strategies based on the idea that if you can connect seeing and mark making, you can draw. The physical skill is the same as writing your name in cursive. Seeing clearly and comparing mark to subject, is the key. Being visually aware matters. To this end we played some visual awareness games in an empty classroom. One was describing the details of how a student looked while the person was not in the room. The other game was having a student leave the room, quickly change a small detail of their appearance, and return to have others guess what was changed. We ended with "Drawing Charades." (Draw an object one shape at a time, with one guess per shape. The winner goes up to the board next.) This was engaging and reinforced my premise. I passed the performance under duress test that day.

Testing day 2: I wasn't expecting the same problem with the same class, yet here it was again. Panic almost ensued. I was able to get art reproductions from the teacher next door and the weather cooperated. We went outside. Building on the gesture drawings I planned to do that day, I had students use their bodies to replicate the poses of the sculptures in the posters. We spent time looking and discussing the use of the Elements of Art in each sculpture using the language of art that began the cycle. Students noticed approaches that varied from linear to massive forms to bent, flat shapes. They noticed how some sculptors used the negative space between forms, while others relied on single forms. They saw how shadow and light were used. The students were separated into groups



of 4 and given random reproductions. They were charged with figuring out how to make themselves into a human sculpture that mirrored the concepts as in the photo. They also had to add the added component of sound.

With the rest of the hour, we did the old theater game of a living machine. Student bodies become pistons, coils and levers as they connect, one at a time to the "machine." The teacher speeds it up and slows it down at will. The follow-up activity is similar, except, done in groups of four. The machine must have a purpose the others can guess. One of these Rube Goldberg styled contraptions did the dishes. Another was a bubble blowing and popping machine. The last few minutes was a brief mention of the concepts of performance and conceptual art that related to their machines. It was fun.

Testing Day 4: Now I had a great idea to build on and, of course, it rained. No outside and no empty classroom. No matter, by now improvisation was my middle name. I, thankfully, remembered an activity I experienced at a workshop in the past. We headed to the media center where the librarian allowed me to use the books in a "novel" way. Students were seated at tables where each group was told to plan a sculpture using no more than 8 books of their choice. Books had to be respected and not mis-handled or changed or propped up in any way that would harm them. The sizes, colors, thickness and textures could be considered as could the titles and/ or subject matter. Students needed to consider how the structure looked and what it would mean. Each table had a paper (courtesy of the librarian) on which to write a title, an artist statement about the reasons for the choices they made and the names

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You the Artist, You the Teacher Teaching Aesthetics and Criticism

By Barbara Prestridge

When I returned to college to pursue a degree in painting, I was looking to renew myself as an artist. It turned out that this past year of making art has not only transformed my artist self, but also re-directed me as an art teacher. Little did I know that an entire unit and new approach to discussing aesthetics would evolve through my artwork. Initially I casually began to share my weekly college homework assignments with my students. From the discussions that we had about my developing body of work, I found that the students' abilities to identify the elements and principles of design, to hypothesize about meanings and to discuss techniques and their meaningful use, were growing. I watched a unit on aesthetics and criticism unfold in front of me. Once this weekly process got rolling, I began to focus the discussions. I wanted to spend a formal and significant amount of time on looking at artwork and finding whether that would have an impact on my students' abilities to think critically about their own artwork and the work of other artists.



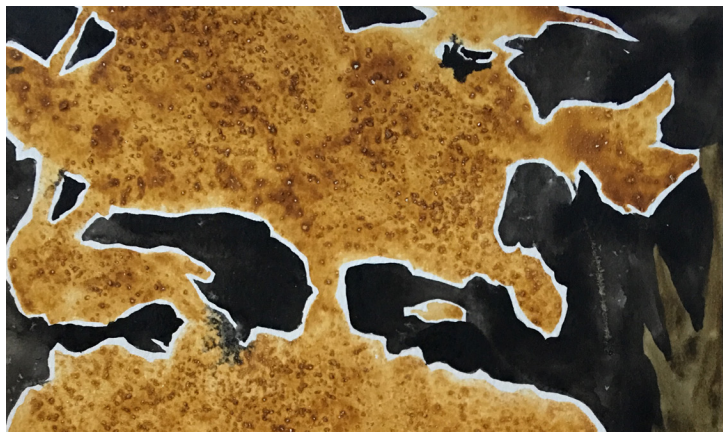
As this experience developed, I called it an Artist in Residence program. I saw many benefits for the students when they were able to directly ask the artist (me) about her artistic intentions and experiences. The students watched the progression of the artist's skills and thought processes through my three semesters of painting classes and 29 paintings. Students gained an understanding that professional artists ask the same questions and struggle with the same technical and expressive issues as the students. We are all working with the same elements and principles of design. This understanding validates for the students their own artistic processes. In our class critiques, students grew and became more expressive in their analyses of the paintings. They often saw things that I as the artist, had never intended within the painting. Sometimes students had opposite interpretations, but the students' opinions were always treated respectfully by their classmates. The following examples were written by two of my sixth grade students.

Nina wrote "I think that "The Negative" symbolizes a person being bullied. The face looks like it is fading away. I think

when you are bullied, you just want to leave and you feel so bad about yourself that you just want to disappear. Also the title, along with the painting, makes me think of haters hating on someone for no reason. The dark gloomy and shady colors really show the sadness coming through. The almost foggy and blurry style of painting shows someone feeling alone. The facial expression is sad and disappointed. What caught my eye was that pieces are missing from the person, like she has lost her fun personality or the things that make her special."

Upon viewing "Vision", Eli wrote "This seems to be a kind girl who is dying too young, but she is at peace as she walks to heaven. The entrance is that light white spot. As she walks to the gateway, she looks back over her shoulder one more time at life. Her face looks calm. The painting makes me feel calm and at peace because of the soft blending colors. But it also makes me sad. The style of the paintings makes me feel that she is at peace with dying because she is so blended and matching her environment and the colors of heaven. She is so pale that she seems to be fading from the world."

While my year of paintings inspired this project, I understand that as teachers, our artistic journeys differ. However, I have learned the necessity of sharing ourselves as artists with our students. They value seeing their art teacher's work. When children see their teacher being vulnerable and putting their work out to be discussed and interpreted, a new relationship develops and a level of trust opens between students and teacher. Students will then have the understandings and courage to make those same leaps in their own artwork. I learned how to walk the students through this aesthetics process and importantly, how to help them apply it to their own creations. As the children and I shared our differing thoughts, we all were opened to what makes art such a powerful and personal experience. I truly believe that they will never look at art the same way again. This unit on aesthetics and criticism has given my students' minds interpretive and analytical tools for looking at art and creating art. Their abilities to think critically and to add personal and profound meaning to their own artwork grew dramatically as a result. Now they are taking the next step towards authentic self-expression. They are making ART!



(Continued from Page 7)

of the artists in the group. At the halfway mark we had a rotating gallery walk. The artists now were the art critics. They read the statements, viewed the works and wrote a positive comment for each group on a post-it note. (Thanks again to the librarian.) One comment from each table was shared aloud.

Concepts ranged from flat and standing books (a purely visual idea) to many copies of "The Odyssey", arranged in a wave, except for the smallest copy which represented the hero facing the challenge (visual and conceptual). "The Staircase of Knowledge" was a vertical tower- like structure of dictionaries. "The Pyramid of Books" (self explanatory) like the "Odyssey" reflected a connection to the Social Studies units that year. I was impressed by the serious approach the students took to this challenge.

When I taught semester-long art classes, I always found time for activities like this, that expanded and enriched my curriculum. With short cycle classes, I had become frantic to squeeze in as much as possible in a short time. I forgot how much true value these "product-less" activities offer. The testing monster stripped away my structure. Left to my own devices, I was forced to improvise and be creative. These activities demanded the same from my students. What they did, didn't match what other classes did. What they made couldn't be hung on a bulletin board. What we did was engaging, fun and worth learning. It spoke to the process of making and thinking as an artist, looking actively, problem solving and working collaboratively. In short, it demonstrated why art education is relevant and important. More importantly, it reminded me why we teachers should never let ourselves be boxed into teaching the same thing, at the same time, in the same way, when it is so much fun and so much more exciting to break out of that box.



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What Mask Do You Wear?

By Cheryl Parisi

Masks have been in existence for thousands of years and found in numerous cultures throughout the world. They have been used for a variety of purposes, from religious ceremonies to theatrical productions, movies and television programs to what we mostly know them for: all the things that go bump in the night and make up a scary Halloween.

This year, after a number of years of having my fourth- grade students create other three-dimensional art forms, I decided that it was time to revisit this theme.

For this mask unit I incorporated several literacy components which I'll discuss along the way. In introducing the lesson, I showed my students an example of a Songye mask from The Democratic Republic of the Congo, part of my classroom's permanent collection. I asked them various questions concerning the Songye mask, such as: Where do you think this mask was created? Why? What elements of art do you see on the mask? What principles of design are used to create visual interest for the mask?

After this introduction, I segued to the idea of masks people wear every day to hide their true feelings or thoughts. I read a poem by Shel Silverstein, entitled, "Mask" from his book of poetry *Everything on It*, Harper Collins, New York, 2011 and published posthumously. It's a short but beautiful poem about two people not recognizing that they are so much alike because they have hidden themselves behind their proverbial masks. It was a great way for my students to grasp the concept. In addition to reading it, I displayed it on the Smart Board to accommodate both visual and auditory

learners. I read two lines at a time. They then shared their thoughts with the rest of the class. Some grasped the concept more quickly than others. Still, with enough input from various students, everyone was able to capture the poem's meaning.

This led to the last part of the day's lesson. I noted that since everyone understood what Shel Silverstein was saying in the poem, it was time for the students to think about the masks that they wear each day. I read and also displayed on the Smart Board what the students needed to write for their first assignment related to the project. They needed to tell me what mask they thought they were hiding behind in school. I emphasized that this information would not be shared with anyone else and that it was along the lines of the journal writing they did in their home-base classroom. Knowing this, the students felt comfortable enough to share their thoughts and feelings.

Before they left, I gave them their homework assignment: Create a drawing of the mask they wear when they go to school (keeping in mind that they would only have approximately five weeks to create the mask base, paint it and decorate it further if they chose to do so.

For their next class, students viewed a PowerPoint presentation on various masks from Africa, Mexico and other parts of the world. My students were also able to see and touch the masks from the art class collection. In addition, they viewed a short YouTube video uploaded by Disney on Broadway from the Classroom Education Series titled, "Masks and Puppets." It explained how some of the masks and puppets from "The Lion King" were created and then used by the actors as part of their performance. The video can be found at <http://www.youtube.com/watch?v=gxu6Vx2hAVA>. During the presentation, students were again asked various questions to gauge their thoughts on various masks and what makes a particular mask so very fascinating.

With this added information, my students were given another homework assignment. On a worksheet, they were asked: "Now that you have seen masks created by artists from different countries and cultures, do you still want to use the mask idea you created for homework or do you want to change it? Why?"

They needed to answer the question and if they wanted to change their mask concept, they had to draw the new idea on the worksheet. The homework was due to me two days before the next class so I could prepare for a third lesson.



All of my students were to use Crayola Model Magic to create a half mask. A plastic mask form was used as the base. Because I wanted to make sure that I could assist any students in making their mask that day, I divided the class in half. I found that if the Model Magic was applied too thinly, it would crack and break apart. Each class consisted of no more than 23 students.

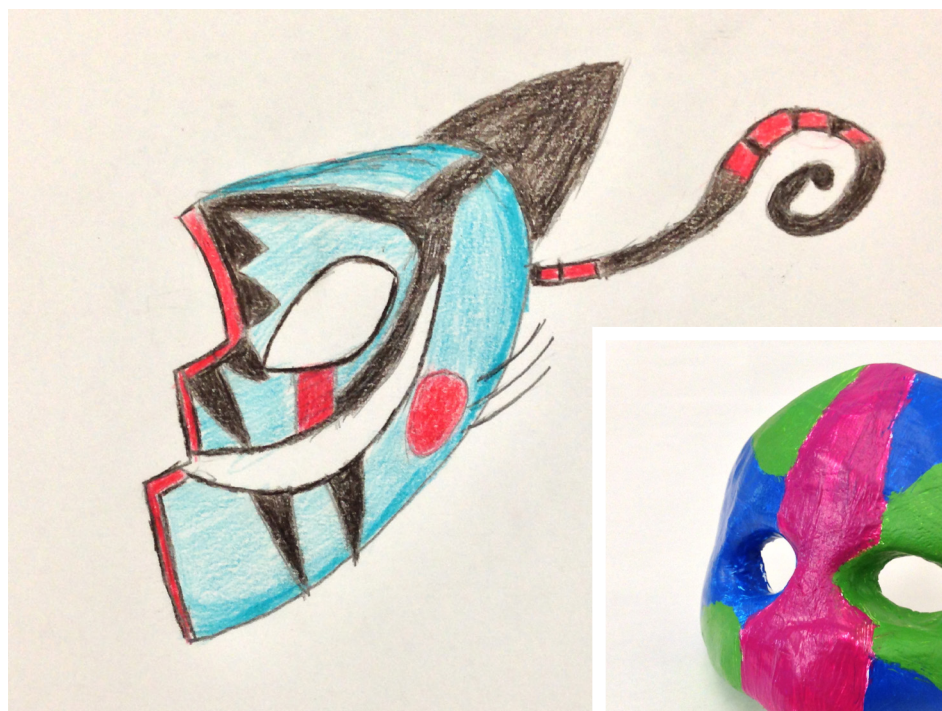
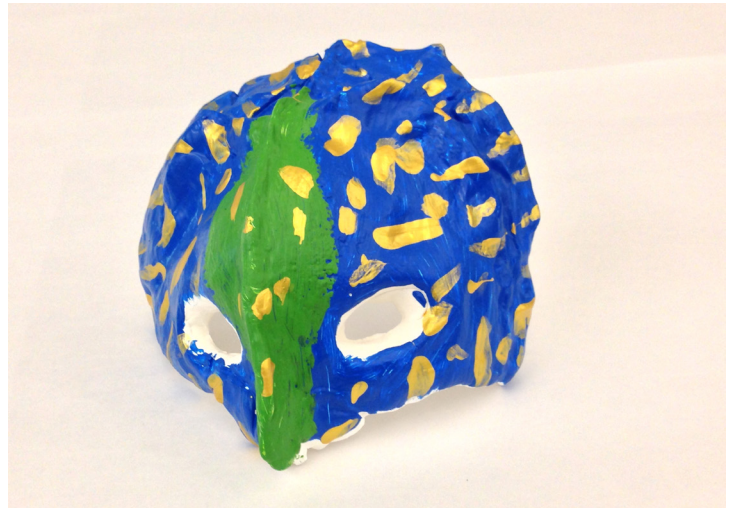
The other half of the class had to critique their mask design based on a rubric I had created and previously discussed with them. This process was repeated the following week (week 4) as the two groups switched their roles. In addition, during the class in which each group critiqued their mask design, they needed to write down on the same worksheet which acrylic paint colors they would use so that I'd be prepared for them during the fifth class.

During the fifth class, students drew their designs directly on the masks. Anyone who was ready to paint could then begin. I was fortunate enough to have nine tables in the room with enough chairs to seat 36. This way I could move students around as they started painting.

The entire unit took seven to eight weeks to accomplish. Some students needed extra time to finish.

I recommend that if your schedule is flexible, only have at most two classes complete the unit during the same time period. I have five fourth-grade classes. It can be a little time intensive on the teacher's part because you need to carefully peel away the Model Magic mask from its plastic mask form before you leave that day to ensure it doesn't adhere to the plastic base. Then place it back on top of the base to help it retain its form until it has partially hardened (approximately a day or two.) Still, the final results are well worth it!

Note to readers: On June 27th, I had the opportunity to attend AENJ's "Meet Me at the Met" program on masks. The museum educator provided attending teachers a number of ways to incorporate various ideas for discussing masks in the classroom. I'm hoping to incorporate at least one or two into my mask unit for the coming school year.



Assuring Individuality at All Ages

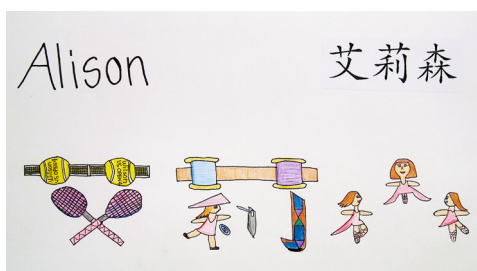
By Eric Gibbons | www.artedguru.com

Art is creative problem solving. All of these suggestions boil down to setting up a visual problem to solve that will have inherently diverse answers. No two people will have the same life experiences, opinions, families, points of view, cultural experiences, etc., and we can incorporate this diversity into the lessons we plan and create for greater depth, expression, and personal expression.

Broad Selection:

By giving choices of themes that fit within your unit of study, individuality is more assured. Put possible selections in a hat for students to choose from. Think of a broad way to incorporate your idea so students can choose their own direction.

- Illustrate a famous quote by someone you admire. (Pick a quote)
- Illustrate 1 stanza of a larger poem or story. (Pick a stanza or page from larger book)
- Find and illustrate a stanza or page from a fairy tale.
- Find a unique idiom from your background culture to illustrate.
- Create a movie poster or comic book cover parody for a movie you hate or love.
- Illustrate your name in Chinese but include stuff that tells us about you.



Designing Solutions:

Create a situation with an open ended problem that can have many solutions through design. This can be a great way to build in diverse results. These can often look like engineering problems, but can also be devised as fine art projects: (<https://youtu.be/KQNVwOOpaTU>)

- Creating a tallest tower you can with 10 sheets of paper and 1 yard of tape
- Create a bridge that can span 12 inches and hold a textbook with spaghetti and masking tape
- Design a tree house that will make use of the tree as a structural element

- Create an altered book that includes 5 sections to represent your unique life experiences
- Using only recycled materials, create a functional chair
- Create/design an invention that can simplify or solve a problem

As If:

Create your project as if _____. These can be random, from a list of possibilities provided from the teacher, based on student research of topics they find interesting etc. Like...

- Create your project as if you were emulating a chosen artist (Picasso, van Gogh, etc...)
- Illustrate a feeling or concept as if it was an animal. (Pick an animal or feeling)
- Create your project as if you were expressing a chosen emotional state.
- Create a work of art as if you were disabled. (Tape your thumbs, or cover one eye...)
- Draw a part of the school as if it was a surreal environment.



Incorporation:

When a project is chosen, have students incorporate a concept that forces individuality.

- Incorporate personal cultural background to choose fairy tale, animal, idiom, etc.
- Incorporate personal point of view be it political, based on conscious, or personal choice.
- Expressing personal traits (athletic, smart, lazy, shy, energetic).
- Design an award you'd want to win for your strongest skill.
- Using only colors or patterns based on a swatch of paper or given/selected image.

- **Abstract Expression and Symbolism:**

Using color, shape, and/or form in an abstract way to express feelings, but based on a personal or given visual vocabulary (See “The Emotional Color Wheel.”)

- Incorporate symbols of the self
- Symbols for likes/dislikes
- Using colors or shapes or forms to express how you feel about the subject.
- Alter colors, shapes, or forms to influence or change how other perceive it. (Zombie pets?)

Personal Themes:

Expressing how you feel about a topic or an experience you have had.

- Death or separation
- Personal success or achievement
- Goals
- Personal bucket list
- Family
- Circle of friends

Inclusion of Self:

This can be in a literal sense, like a self portrait, or including yourself within a chosen image, but it could also be about including the personification of self into the image.

- Include yourself as a monster, flower, alien, animal.
- Using the self to guide outcomes (Bird with small beak = shy, long legs = a runner)
- Incorporating colors, shapes, or patterns you are wearing today

We teach in public schools, so art is more than studio time for personal exploration, it is an opportunity to connect with core content (Math, Geometry, Science, History, Writing, etc) in a way that makes those subjects more meaningful. In most cases we already do. My own students outscore their peers by 155 points on the S.A.T. because of my intercurricular approach.

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 write about art—we strengthen these skills. When we create works of art, we solve complex visual problems in creative ways.

If you seek projects that both connect to the student experience as outlined in this article, and want to explore lessons that connect to core content in a meaningful way, I recommend you explore the resources offered by www.FirehousePublications.com. Most of their books are 30% off with discount code: **3YPBN853** and their books are also available through Nasco for school purchases.



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Becoming an advocate for art education:

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An NAEA Webinar presented in Feb. 2016
by Eric Gibbons | www.artedguru.com

I have long advocated and promoted the fact that an education that does not include art is incomplete. Not just because art is “fun,” or creative, or helps children express themselves, but that it is necessary for student success.

A 2016 Study by Plos One (<http://goo.gl/o2hixV>) shows that exploring art and making art both help the brain makes more neural connections, but making art showed greater cognitive gains.

Evidence from The National Assembly of State Arts Agencies and the AEP (<http://goo.gl/VNNTd4>) supports the fact that art students are more successful than their non-art involved peers by a significant margin.

Students who take art succeed at higher rates than their peers on tests like the SAT, on average, by 100 points. My own students in 2013 scored 155 points higher than their peers, and were 50% more likely to pass the HSPA! (FYI: I use a STEAM approach in my program.)

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 write about art—we strengthen these skills. When we create works of art, we solve complex visual problems in creative ways. (<http://goo.gl/3CqFsv>)

A big portion of the fight is not just educating our students (which really

should be everything) but to also educate our colleagues, administration, and community in terms that THEY understand, terms used outside our subject.

Concrete verifiable information they can hang their hat on and become our advocates. As a community of creative persons it can be hard for us to break out and be proactive when we are so overwhelmed already.

When we talk to “outsiders” about how creative, fun, and full of self expression our subject is, those same outsiders hear “frivolous.” But if instead we tell them that art is about problem solving, divergent thinking processes, making connections within core subjects like math, science, literature, and that our students score significantly higher on important assessments like the SAT, they “get it.”

Early Childhood News posted a great article by Carolyn Tomlin. (<http://goo.gl/84ca1j>) In it we can see the concrete benefits of art education explained beautifully:

- Art Promotes Creativity
- Art Builds Self-Confidence
- Art Promotes Group and Individual Learning
- Art Teaches Task Analysis
- What should we do first?
- What comes next?
- What is the last thing we will do to complete this project?
- Can you think of a simpler way to perform this task?

For art to survive and thrive in our public schools it must do two important things. These are things we have always done, but may have had trouble articulating.

1. Art must connect to the child’s life experience or point of view. (Otherwise it’s not expressive and therefore not art)
2. Projects must be connected to core content information to reinforce learning and understanding.

We have no problem with the first part, connecting to the child’s interest is how the work stays relevant to its maker and sustains interest. It’s what makes art “ART.” I would argue that follow-along, “cookie cutter” lessons undermine this and diminish the importance of art education to a testing focused, results oriented school environment.

When we do lessons that connect student interest and content in such a way that originality is guaranteed, students learn and succeed at much higher rates. Take these unique birds for instance. We learned about different kinds of birds and how their form and function differ, like chickens and eagles or storks. We then wrote about our own personal interests and how we could create bird forms to mimic this idea of form tied to function. An athletic student might want large legs or wings to show off their skills. A quiet student could make a smaller beak. A show off might use bright

and bold colors while a shy student might tend to use color sparingly. All these factors lead to projects with depth.

We need to understand that, for better or worse, schools must focus on testing because their funding depends on it. We can either argue about the evils of testing, and bemoan the loss of art for art's sake, or recognize that this change is not a fad, but the reality we must live in.



I do not foresee the pendulum swinging in the other direction. As the corporatization of America continues, success will be more carefully measured and tested, and those that fail to meet the standards that have been set will lose their standing and funding. This is why the second part, connecting to core content is so important. Keep in mind though, we already do.

I should add that when I speak of core content, I AM NOT talking about Common Core. By Core Content, I mean the normally tested subject of language, math, and science. And as I said before, many already do connect to core content.

How do we or can we slip in some core content?

- Take out a prism when talking about light and color.
- Have students write about their ideas and post write about their results.
- Take a few minutes to review vocabulary from our elements and principles.
- Do oral and written critiques, or a formal research paper.
- Speak about and explore the history of Leonardo or van Gogh when the lesson's focus turns in that direction.

Most of us already do these things, and those that don't can

incorporate them very easily. It may mean projects take a bit longer, or you'll do fewer throughout the year, but the added depth, student success, and longevity of your department will be well worth it.

So once you're doing all the right things, how do you get people to notice?

Here are my Grateful Eight suggestions:

1. Find out through your guidance department how your students are doing on testing as compared to the non-art population. In some cases every student takes art, but in others, art is an elective. I found that my students scored 155 points above the school average on the SAT and 50% were less likely to fail the HSPA exam. This kind of information should be shared with your administration and community to understand the impact art can have.
2. Do at least one project a year that will connect with your local community in some beneficial way. It is this local community that votes for or against budgets, and either supports or does not understand your program. These people will in turn become your advocates. Partnering with a local food bank, community services, or retirement community are some easy low hanging fruit you can pick.
3. Seek out opportunities for press at least once a year. Consider the projects you do, particularly if you do a project that does connect to your community or one where lower grades work with higher grades. I sometimes partner elementary student's drawings with high school students who "professionally" color in their work. The results are often stunning, and the local press will love to publish an article on it.
4. Create a teaching display of student work. We often display art in school, but do so in a way that shows your colleagues and administration that you have a core-connected approach. Include vocabulary signs, pre-writing samples from students, as well as post-written critiques. Let it show off the amazing things that you do.
5. Don't "let it slide" when others use terms that diminish your department. I have a blog post about this, (<http://goo.gl/KZtJRK>) but terms like Prep, Resource, Exploratory, Enrichment, and Specials diminish the importance of what we do. Push for an acronym like VPA (Visual and Performing Arts) or Humanities. When you let people call you less than what you are, it erodes your own self confidence.
6. Collaborate. Make connections with others in your school, community, and online. Do at least one project a year with another department. I sought out the biology teacher for her posters of Biomes and we did landscapes

(Continued on Page 23)

New Jersey Pride Ceramic Mural: My Experience as an AIE Residency Grant Recipient

By Jennifer Di Zefalo

The Artists in Education Residency Grant is sponsored by the New Jersey Council for the Arts and Young Audience Arts for Learning. The residency provides schools the opportunity to work with professional artists, creating art experiences that include the students, staff and community.

During the 2016-2017 school year, Bradley Beach Elementary School was introduced to the process of making ceramics. Through the AIE grant, we had the expertise of resident artist, Gail Scuderi, who exposed students and staff to handbuilding techniques through the study of Mesoamerican pottery. That experience laid the foundation for the 2017-2016 residency; a New Jersey pride collaboration between social studies and visual arts.

The goal of this residency was to expand students' knowledge of ceramic techniques, while reinforcing our social studies curriculum and generating New Jersey pride in our students and staff. Our goal was accomplished in the creation of a 14foot mosaic mural celebrating New Jersey.

Grade 4 students began researching New Jersey in Social Studies. 4th graders learned about NJ's state-hood, symbols, counties and government. Students created Google presentations demonstrating what they discovered during their research.

During art class, I introduced the residency plan to the 4th grade. Students expressed a great deal of excitement at the opportunity to work with Gail Scuderi again, as well as, the chance to show what they'd been learning about our great state. The first two sessions students spent with Gail, they began sketching ideas for the project. Students worked in groups of four or five. Certain elements, for example, the map of New Jersey, horses and Red Oak trees appeared in most drawings. Mrs. Scuderi used everyone's sketches, looked for common themes, and created a composition for the ceramic mural. There were plenty of oohs and ahhs at the viewing of Gail's sketch. Clearly, the students and I were enthusiastically on board for this project.

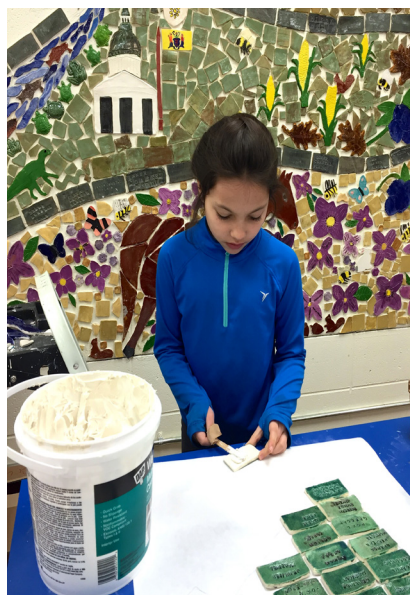
Once final decisions were made on the design, we began building clay tiles. All of the students enjoyed working

with clay. They were absolutely thrilled to have an additional hour of their schedules dedicated to ceramics. This experience was incredibly therapeutic for many students. The feel of squeezing clay is similar to squeezing a stress ball. The tactile sensation had a positive effect on a few of our more challenging students. Working as a whole group toward a common end result relieved stress in some of our more anxiety prone students, also. The idea that we were "all in this together" was welcoming and supportive of all the students and staff.

Students became more skilled and prolific at making tiles with detail and style. After the first batch of tiles were colorfully glazed and fired, students started planning. They began to layout the pieces on a true scale map of the mural.

Social studies teacher, Carolyn Power, and I updated our school board on the progress of the residency. Our presentation included NJ based activities in art, ceramics and social studies. We also invited two focus group students to present their NJ Google presentations. This proved to be an exciting evening. Students attended with their families. They posed for photographs with our new superintendent.

One of our student presenters was a 4th grader that is new to Bradley Beach. She started the year quietly, unsure of what to expect from our school. I witnessed this child become more confident through the residency. After presenting at our board meeting, she went on to talk about the project on TV! On our 4th grade trip to Trenton, she saw the gold dome of the State House and exclaimed, "I made that!" During the NJ Pride Mosaic unveiling reception, this student's family expressed gratitude for the wonderful art experiences their daughter and family participated in this year.



Besides the board presentation, this project was a part of three public events and a hand-on staff workshop:

- PTO Annual Family Fun Night
- BBES Annual Art Fair
- NJ State Symbol Mosaic reception
- One-hour ceramic tile staff professional development session.

During the PTO Family Fun Night, local families gathered in the art room, creating tiles



for the wall mosaic and building bowls for our 2nd Empty Bowls Ice Cream Social at the local food pantry. Our first Empty Bowls event was the culminating event for our 2016-2017 AIE residency with Gail. It has only been 2 years since BBES purchased a kiln. Thanks to AIE and Gail, we already have an impressive ceramics program. Using ceramics, we have bonded as a school and community. The Bradley Beach Public Library, the Bradley Food Pantry and the local artisan boutique, Intentional B, have each held events that incorporated BBES ceramics. Earlier the same day as the PTO Family Fun Night, Gail and I facilitated a staff development workshop in tile making. Teachers were able to make beautiful Bas relief tiles depicting NJ state symbols, as well as, symbols of our school. The administration and staff gave us wonderful, positive feedback. Everyone was enthusiastic about taking part in this project. The tiles were used as a border to the wall piece.

Although the mosaic was not complete in time for our winter Art Fair, I set up a work in progress table, where students could show their parents tiles they made and student Google presentations. Many children also led their families to the work site. Families became energized about the project once they saw the progress.

Seeing the first pieces on the wall was a climactic part of the process for all. By January, tiles started going up. It wasn't until then that students and staff truly saw the magnitude of the project. Watching the piece unfold before our eyes was magnificent.

Our final unveiling was held in conjunction with our Spring Concert. We held the reception prior to doors opening for the concert. Since the 4th graders were also performing, most of the participating children were in attendance. They wore their best clothes, sipped juice, ate fruit and

cheese and positively beamed with pride over what was accomplished.

The local newspaper reported on the mosaic project three times. The project even aired on television. AIE has proven to be instrumental in the rising success of our arts program. The art supply budget has grown dramatically. We now have art specific trips. For instance this year's focus group received a tour of Grounds For Sculpture. Last year's participants travelled to the Metropolitan Museum of Art, receiving an incredibly stimulating tour of the Art of the Ancient Americas collection.

AIE has truly awakened our school and community to the opportunities cross-curricular activities and pooling resources can offer. Teachers and administration were incredibly enthusiastic about the AIE Residency Grant Program. Our middle school ELA teacher was awarded an AIE residency for a poetry project next year. I am honored to be a part of that project's committee. We are hoping to keep AIE a part of the BBES experience for as long as possible.



Art Education to Teach Design Thinking

By Josh Eckert

Important art, the kind worth spending years or decades learning to make, changes a target audience's attitudes or emotions. For instance, Picasso's paintings changed Gertrude Stein's feelings about herself. Buying his work made Stein feel important because she was a conspirator to Picasso's aesthetic revolution. She felt clever, ahead of the curve, privy to aesthetic sensibilities eluding her peers.

Triscuits packaging is important art too. Its designers trigger your associations to the mid-century Great Plains and the fresh ingredients you reflexively link to that setting. Design is always human-centered, always focused on flipping switches in a viewer's mind.

Seth Godin in *Linchpin* says school should do only two things:

(1) Teach students to solve interesting problems, and (2) teach students to lead.

A curriculum built around Design Thinking does both. Students solve a string of open ended problems.

- Suppose your Public Speaking Confidence Workshop wants to build a system that would make high school students less anxious when they present to the class.
- Suppose Crayola wants to launch a line of products for 11-14yo girls that used Crayola's products at an earlier age. What needs, wants, or wounds do 11-14yo girls have? Invent a product to solve one of these problems for this market.
- Suppose Tobii wants to market passive eye-tracing technology to console gamers. What problems could they solve for consumers?
- How could Interbrand demonstrate ROI (return on investment) for the extravagant interiors they design and build for fashion/food retailers?
- How could farmland produce more nutrition per km²?
- How can Michele Obama's Let's Move campaign create an incentive system to get people off processed foods, turning them instead to fresh produce?

These are projects I wish I'd been given in high school. Each student solves interesting problems with the same process. Anticipate, build, test, rebuild, retest. The problems have to be real— they have to be messy problems the teachers don't know the answers to.

Look at the first example problem: Devise a system to make students in class less anxious when public speaking.

1. **EMPATHIZE:** Students view presenters and their behavior in the context of their lives. They might even observe a round of classmates presentations. Some of the most useful realizations come from noticing a disconnect between what someone says and does.
2. **DEFINE:** Student groups presented with this problem would first define (a) the target audience, (b) the design constraints, like how much time and money per presenter can be allotted, and (c) how they will identify that their subjects are less anxious. In this example, students report they want a majority of grade-10-to-12 art students to report, during a post-public-speaking interview, that they felt less anxious than they otherwise would.
3. **IDEATE:** Student groups (preferably 6-8 students) brainstorm solutions. They discuss, write, sketch, and "bodystorm." Stanford d-School describes bodystorming, where students physically role-play as their user to anticipate solutions. Students vote on which 2 or 3 plausible solutions they'll prototype. In this example, they push two solutions on to the next step: (a) playing energetic music like Eye of the Tiger each time a student struts to the front of the class to present; (b) allowing a student to sit at a table in front of the class rather than stand at the front of the class.
4. **PROTOTYPE:** Student groups build MVPs (minimum viable products) of 2-3 plausible solutions. They design an experiment to test their solutions' feasibility and effectiveness at bringing about the result described in DEFINE.
5. **TEST:** Student groups test their prototypes on real subjects. If they have enough subjects, they might change a few variables in their prototype, which will allow them to A/B Test. In this example, students test theme music with no applause (getting the presenting student into the zone) against theme music with applause from the class (creating energy, enthusiasm, and support for the presenter).
6. **ITERATE:** Student groups recalibrate or rebuild their prototypes based on feedback (in this example, exit interviews).

When students test their solutions, they're held accountable for how well they flip the intended switches in a target audience's mind. They have to consider how design fits into the real breathing world, and they have to empathize with their target audience. In the deep end of Design Thinking, students learn to measure, reflect, and iterate. They learn to kill their darlings, to let go of art that doesn't deliver its intended outcome.

The entrepreneur Parker Thomas tells a story to show the

extent to which design thinking permeates our routine behaviors:

The problem I was solving last night was not really how to make dinner; instead it was, “how can I make a nutritious and tasty meal in 30 minutes that my kids will like?”. As a devoted father and resident cook, I’ve conducted 10 years of research and hundreds of experiments to create a mental list of what my children will eat. When I made dinner last night, I checked my mental list against what I had in my fridge (design constraints), brainstormed a bunch of ideas (in my head, sorry no whiteboard in the kitchen) and picked a meal to prototype. I made the prototype and they ate it. Happy kids, happy dad. So my test was successful. And, while this may have all happened in the space of less than an hour at home, making dinner last night also hit every step of the Design Thinking process.

Design Thinking is Project-Based Learning done right.

On the other hand, PBL done improperly leaves students in the shallow end of the pool where guesses aren’t tested, like a chef who prepares a meal but doesn’t taste it (and won’t let anyone else taste it). And students lingering too long in the shallow end cultivate undue confidence in guessing how their art will affect target audiences. Or, they get in the habit of not even choosing a target audience! This is a “spray-and-pray” approach to art making. Students churn out content and pray their work will please the teacher or peers. Some learning certainly happens in the shallow end (for instance, students practice technical drawing, mixing color, and composing shapes in a pleasing way). But the really good stuff lives in the deep end.

A recent study exposed an epidemic of grad students publishing research with their experimental evidence falsified to support their hypotheses. Maybe secondary schools could buck this trend by pushing more students into the deep end. Teachers could train students to research for the sake of locating new insights, not proving their own guesses right. They could train students to feel safe when letting go of ineffective solutions, especially those that took effort to develop. A work of art is just one iteration. Take a breath, reflect, and go again.

Another teachable habit is early thrashing on group projects. In Linchpin, Seth Godin says this about thrashing:

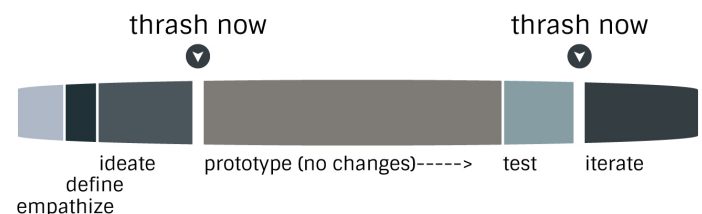
Any project worth doing involves invention, inspiration, and at least a little bit of making stuff up. Traditionally, we start with an inkling, adding more and more detail as we approach the ship date. And the closer we get to shipping, the more thrashing occurs. Thrashing is the apparently productive brainstorming and tweaking we do for a project

as it develops. Thrashing might mean changing the user interface or rewriting an introductory paragraph. Sometimes thrashing is merely a tweak; other times it involves major surgery.

Thrashing is essential. The question is: when to thrash?

In the typical amateur project, all the thrashing is near the end. The closer we get to shipping, the more people get involved, the more meetings we have [...] The point of getting everyone involved early is simple: thrash late and you won’t ship. Thrash late and you introduce bugs. Professional creators thrash early. The closer the project gets to completion, the fewer people see it and the fewer changes are permitted.

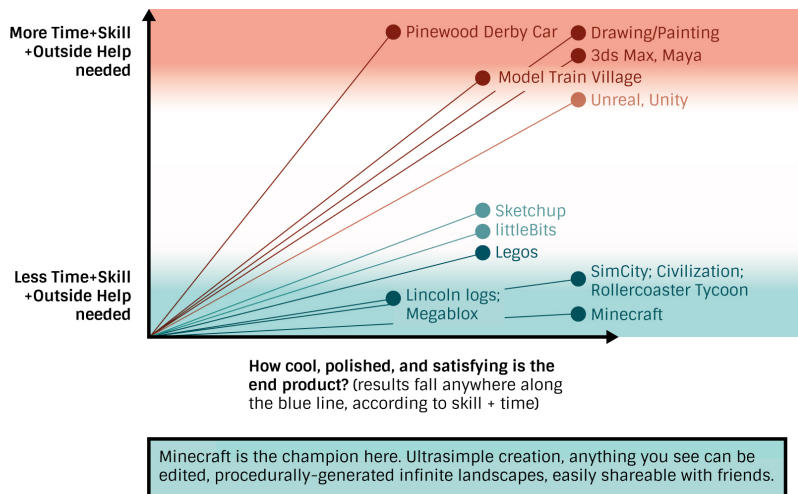
Thus, early thrashing is a great habit for Design Thinking to instill in students. Students working in groups open the window wide to input at a project’s start. Every group member brainstorms, shares and floats concerns early. After that, everyone commits to the group’s collective mission. This process teaches students to elegantly voice suggestions or concerns about their group’s trajectory. A teacher might even allot class time to practice giving feedback in a non-threatening manner. What an opportunity to teach a skill universally essential to career success!



Each teacher should bring his or her areas of expertise into lesson creation. My background is packaging design, marketing, and retail design, so I might favor these areas. Another teacher might lean into photojournalism or environmental engineering.

Keep in mind that the most efficient presentation gets students to the finish line most quickly. An infographic made with Canva will suffice, and no need to cut paper or mix acrylics.

I recommend that all Design Thinking instructors brush up on best practices for designing experiments, because students need help. They’ve almost certainly never designed experiments before. Statistical analyses like ANOVA are miles beyond the scope of what students must understand. Instead, I might help students devise a primitive A/B test, or a survey that students in period 3 could give to those in period 5. The validity of the A/B test or survey results is not important. What’s important is that students identify a specific, testable outcome they want to bring about. They



also have more incentive to make the deadline if peers will evaluate their work.

I've proposed that Design Thinking is PBL at its best, teaching students 1.) to articulate and prioritize precise, testable outcomes, 2.) to empathize with other people's needs, wants, and wounds, 3.) to iterate towards solving a problem, 4.) to work as a team of designers, blazing new trails.

Resources: *Design Thinking Toolkit* by IDEO – free guide for teachers; *This is Broken* by Seth Godin – Video; *Creating Worlds Through Design Thinking* by Feng Zhu – Video; *Change by Design* by IDEO's CEO – Book of Design Thinking best practices and real-life examples; *The Bootcamp Bootleg* by Stanford d-School – free guide for teachers; *Running Lean* by Ash Maurya – the best guide for students who intend to actually bring their solutions to market, this guide also helps students frame experiments for maximum learning per unit time

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The Bottle Project

By Laura Comppen

Of all of the elements of art, color is my favorite. The vividness, the combinations, the connections to real life... the possibilities are endless!

Like most of us, I try to do one art project each year, per grade level, that involves color as the main element. My middle schoolers, however, have grown weary of two-dimensional color wheel projects. So for the past few years, I've been introducing something I affectionately call "The Bottle Project".

The materials needed for this project are easily found:

- 1 empty, tall clean bottle per student (a great way to add a recycling element)
- Glossy magazines (more recycling!)
- Colorful catalogs (Lands' End is a favorite)
- Mod Podge (I prefer "glossy")
- Masking tape
- Utility paint brushes

Like many art teachers, I save my own glass bottles throughout the year (labels can be left on), but it's always wise to put an announcement or signage out early in the school year asking for clean bottles to be donated (I send notes home asking for bottles to be sent in wrapped in newspaper and placed in reusable plastic store bags.

The project begins with a basic review of the color wheel - primary, secondary, complementary, warm, cool, and analogous colors. I usually incorporate a video to make the review a bit livelier. Most recently, I used the "Color" video on Brainpopjr.com (for a younger audience, but still effective) and the interactive color wheel available on thevirtualinstructor.com.

To intrigue students, I end the introductory class with having students randomly pick a piece of paper from a bucket. Each piece of paper lists a different component of the color wheel, ie, complementary colors - blue and orange; cool colors with a splash of warm colors; monochromatic - show

all values of one color; secondary colors, etc. Students are excited to see what they get as their choice. As they select their choices, I have them announce them to the class and I have a student write a list of their names and color combinations (prevents the old line "I forgot what I picked").

For the next class, we do a brief review of the color wheel and I ask students to name which combination they chose (this is where that list comes in handy). Waiting for them on their tables are a variety of used magazines and catalogs. I direct students to tear out large sections of color pertaining to their particular bottle color scheme. I tell them to tear out

plenty as they will need more than they think.

For the next class, I start out with a brief verbal quiz. "Who can tell me what 'analogous colors' mean?" "Name a sports team that uses complementary colors." "Which color group does Gabby's hoodie belong to?"

Following this, students remove their torn magazine pages from their folders and start trimming away anything that's not relevant to their color scheme. I encourage them not to worry about cutting actual objects, but rather, randomly-shaped "chunks" of color. I give students a letter-size envelope to house their now-precious color chunks.

By the time the 4th class begins, students are very familiar with color wheel terminology. I have them take the envelopes of color chunks

out of their folders so I can check to see that they're ready for the next step.

With all of the bottles assembled on a table, I ask one student to distribute a 2" length of masking tape to hang off of each student's chair. I ask a final round of questions about the color wheel, telling students whomever answers the question(s) correctly, gets first dibs on the bottle of their choice. As students answer and select their bottles, they put the tape on the underside of the bottles and write their names.

Next, I give a quick demonstration on how to apply the





cut paper to the bottle. I show the students that it's best to work in small sections starting at the bottom, applying the Mod Podge to the bottle first, then adding the paper, followed by a thin coat of Mod Podge on top. Advise them to use the paint brush to press out any air bubbles that may form during the process.

It generally takes about two classes to finish applying the color chunks to the bottles. I encourage student to save their best pieces for last so that they show up on the outer layer on the bottle, and thus more visible. When the bottle is complete, I tell students to seal the entire bottle with one last coat of Mod Podge.

For the last class, I bring in pre-cut pieces of bulletin board paper and Sharpie Magnum markers. I let students make designs all over the paper, which we use to wrap the bottles...perfect for a Valentine's Day or Mother's Day gift.

The Bottle Project takes about 6 class periods, start to finish. It makes an excellent in-school display so plan to get it done ahead of schedule. Create origami flowers for an added touch.

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(Continued from Page 15)

based on her resources, vocabulary, and created a wonderful display. She loved that I took the time to seek her out, make connections, and the administration was pleased with my results. This can be done with any subject taught in school and will have a lasting impact. As for online connections, the Facebook Art Teacher's forum has about 8000 members and is a wealth of information and resources. It will take a while to become an approved member of the group, but it's well worth it



7. Invite your administration in. When you are doing a particularly connected or impressive project, send fun invitations out to administrators to pop by. Waiting for them to stop in for the perfunctory observation is not enough. These are the people that hold the purse strings on your budget and can be your greatest local advocates or headaches. Make the first move to proactively develop those positive relationships from vice principals all the way up to the superintendant and your Board of Education. They might not always come, but I truly believe your persistence will pay off.

8. Exhibiting within your school is important, but so is doing exhibiting in your community. Participate in your county or state art exhibitions, Youth Art Month, NAEA opportunities, and if there is none, start one. I would also say that the art teacher should also exhibit their personal work and seek out press for these occasions. This raises your own standing publically, and give you some hand's on "me time" that is valuable.

If you would like to read more about this topic or explore a core connected program I use, please visit my website www.artedguru.com and for published resources, www.firehousepublications.com

Winter Professional Development: AENJ Breakfast and a Workshop



AENJ's 2016 Division award winners: Eric Gibbons (Middle); Gayle Gruber (Elementary), and Janice Chassier (Elementary) presented a Best Practice hands-on lesson to over 40 members who attended this annual PD at the Middletown Arts Center. Consider joining us

next year, look for our Web Beat reminders in January!





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 18, 2016 | Install | 10AM |
| Sunday, September 25, 2016 | Reception | 11AM |

Winter Exhibit

| | | |
|---------------------------|------------------|------|
| Deadline for submissions: | October 13, 2016 | |
| Sunday, November 5, 2016 | Install | 10AM |
| Sunday, December 3, 2016 | Reception | 11AM |

Late Winter Exhibit

| | | |
|----------------------------|------------------|------|
| Deadline for submissions: | December 8, 2016 | |
| Sunday, January 14, 2017 | Install | 10AM |
| Saturday, February 5, 2017 | Reception | 11AM |

Spring Exhibit

| | | |
|---------------------------|---------------|------|
| Deadline for submissions: | March 1, 2017 | |
| Sunday, April 9, 2017 | Install | 10AM |
| Saturday, April 30, 2017 | Reception | 11AM |

Fall 2017 Exhibit and Calendar Contest

| | |
|---------------------------|---------------|
| Deadline for submissions: | June 12, 2017 |
|---------------------------|---------------|



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: <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 and in WebBeat

AENJ Grant Information

Applications Due: April 15, 2017

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

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 2017 conference in Long Branch, NJ or the Spring 2017 National Art Education Association (NAEA) Convention in New York City? 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, This 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.

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: <http://www.aenj.org/>

OPEN HOUSE 2016

10 a.m. Saturday, October 29

Undergraduate info sessions, facility tours, and portfolio reviews

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Award Winners for 2016

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

Ellen Hargrove

John Pappas Award

Established to honor former President John J. Pappas, whose dedication to the idea that arts education is universal and inclusive involving those who support arts experiences from a wider perspective. This Award is appropriate for supporters of the arts who are in the commercial or corporate fields OR in art related organizations that are not specifically educational by nature

Lisa Polino/ The Shops at Riverside (Cheryl Parisi)

Lauren Otis, Executive Director, Artworks Trenton

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:

Rokiah Barry

Middle:

Lora Durr

High School:

Karen Mannino

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

Dr. Kim Defibaugh

YAM Award

Linda Lora Pugliese Award:

Established to honor former President, Linda Pugliese, whose dedication to Youth Art Month was rewarded with the first National Claire Flanagan Grand Award. This award recognize a current county YAM chair or the leadership team who has done the most to increase support for quality art programs and exhibits through the medium of Youth Art Month.

Mercer County:

Lora Durr and Tamika Diaz

Grants and Scholarship Winners: 2016

High School Scholarship Winners

Sayo Watanabe

Bergen Academies | Art Teacher: JoAnn Onnembo

Courtney Culp

Piscataway HS | Art Teacher: Dorothy Amme

Alessandra Ferrari-Wong

Bergan Academies | Art Teacher: JoAnn Onnembo

Mary Dvorsky

Piscataway HS | Art Teacher: Dorothy Amme

Alexa Bakey

Clearview Regional HS | Art Teacher: Sandra Koberlein

Emily Lockwood

Bergen Academies | Art Teacher: JoAnn Onnembo

AENJ Conference Residency Grant \$179

Cynthia Percarpio

Glenwood Elementary School | Short Hills, NJ

Past Presidents' Graduate Scholarship Award \$1000

Jennifer Tiongson

Hudson Catholic Regional High School | Jersey City, NJ

Heather Carpurso

Leonia High School | Leonia, NJ

NAEA Convention Professional Development Grant \$500

Gayle Gruber

Lake River Middle School | Brick NJ

Lisa Confora

Atlantic County Special Services School District | Mays Landing, NJ

Patricia Branche
South River Elementary School | South River NJ

Nicole Roth
Branchburg Central Middle School | Branchburg NJ

Danielle Lange
Collingswood High School | Collingswood NJ

AENJ Summer Workshop Grant \$200-300

Judith Khullar
Leeds Ave. School | Pleasantville NJ

Anne Marie Pai
Broad Street School | Bridgeton NJ

Sandra Koberlein
Clearview Regional High School, Mullica Hill NJ

Linda Burns
Saint Anthony of Padua, Camden NJ

Larissa Danowitz
Overbrook High School | Pine Hill NJ

Nikki Newton
Newark Collegiate Academy | Newark NJ

AENJ Special Events Grant \$350

Susan Bivona
Mount Prospect School | Basking Ridge NJ

AENJ Student Art Enrichment Grants \$625

Lisa Winkler
Collingswood High School | Collingswood NJ

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

Scholarship Information

High School Scholarship Applications Applications Due: February 22nd, 2017

The DUE DATE for the High School Scholarship is February 22, 2017. ALL Applications and Portfolios will be completed ONLINE!

In 2016, AENJ provided \$10,000 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, 2017 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 2017.

Graduate & College Applications Applications Due: April 15, 2017

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.

AENJ South Presents: The Decorated and Illuminated Letter with Maureen Peters

Saturday February 11, 2017 at Rowan College at GCC

Workshop Description: What is a decorated letter? Where did they come from and how were they used? These letters have a regional and historical development. We will discover how to dissect the decorated letter it parts from vines, luxuriant leaves, and fantastic figures of humans, animals and mythological beasts of the medieval manuscripts. We will go over the hands that are used along with the beautiful illuminated letters.

Once we have the historical aspects of how to develop our own decorated letter, we will develop our own modern variation based on historical exemplars. This is a wonderful workshop to take into the classroom of fifth and sixth graders for medieval history or for your personal use.

After lunch, we will go over the materials used in creating an illuminated letter. We will work on a historical capital (showing our world-daily life). Making a unique piece for framing or just as a note card.

I will have materials for all to share if you would like to have your own the list is just a suggestion of materials that we will use.

Schedule: 8:30 am - 3:00 pm - Light breakfast and lunch provided.

Directions & Campus Map: Room 437 in the Instructional Center at Rowan College at Gloucester County College, (Formerly Gloucester County College) Sewell, NJ Parking Lot F- <http://www.rcgc.edu/General/Pages/Directions>
New Jersey Teacher Professional Development Certificates available for attendees.

For more info on workshops call: Jan Narducci, AENJSouth VP (856) 401-7780 or email mnard@verizon.net

Bio: Maureen is a graphic artist, who specializes in calligraphy and graphic design. At the School of Sacred Arts, she learned the process of the medieval illuminators' palette, color derived from animals, vegetables and minerals using medieval techniques. A graduate of Reggie Ezell's Year-Long Class, Maureen teaches calligraphy and illumination throughout New Jersey. Her work has been published and is in several private collections. She is the owner of Letterworks Art Studio in Woodbury, NJ

Materials: Pencil #2, Kneaded eraser. Ruler, Watercolor paint brushes (#00, 0, 1, 2), Watercolor paints (whatever you have is fine) Double primary palette is suggested: Cerulean Blue, Ultramarine Blue, Cadmium Red, Alizarin Crimson, Lemon Yellow and Cad Yellow and Dr Martins Bleed proof White or white gouache, Mixing palette. Water container and mixing palette. Pigma Micron Pen (Waterproof black fine line marker), Paper towel

Optional: Picture of plant or bird or other design you would like to include in your letter

Empty pen, stylus or #11 crochet hook



Friend our FACEBOOK Page for upcoming news:
<https://www.facebook.com/AENJSouth>

We have a size limit so don't wait too long! Cut out and mail registration form below:
REFUNDS ONLY UP TO 10 DAYS PRIOR TO EVENT

I wish to attend The Decorated and Illuminated Letter with Maureen Peters on Saturday 2/11/17:

Please make checks payable to: AENJ South

Mail to: AENJ South- c/o VP AENJ South, Jan Narducci, 14 Forrest Drive, Turnersville, NJ 08012.

Any questions email to Jan at mnard@verizon.net

Please check one:

_____ \$45.00 AENJ Member (Current AENJ organization member)

_____ \$50.00 AENJ South Friend (Non-AENJ state member)

Name _____

Address _____

Phone _____ | Email _____

AENJ South Presents: Watercolor on Yupo Paper with Lisa C. Budd, Fine Artist

Saturday April 29, 2017 at Rowan College at GCC



Workshop Description: Learn to mix watercolor paint on synthetic paper. The opposite of regular watercolor paper, you can paint dark to light by lifting pigment off the surface. Work wet-into-wet and use other water media to achieve different textures and watery effects.

We will work on multiple smaller paintings to get the 'hang' of the paper. Mixing wet-into-wet is a great way to see what happens when pigments are suspended in water. Experimentation is encouraged – you cannot ruin this paper. If you don't like results, rinse off the paint and begin again.

Schedule: 8:30 am - 3:00 pm Light breakfast and lunch provided.

Directions & Campus Map: Room 437 in the Instructional Center at Rowan College at Gloucester County College, (Formerly Gloucester County College) Sewell, NJ Parking Lot F- <http://www.rcgc.edu/General/Pages/Directions> New Jersey Teacher Professional Development Certificates available for attendees. For more info on workshops call: Jan Narducci, AENJSouth VP (856) 401-7780 or email mnard@verizon.net

Bio: Lisa C. Budd is a Signature Member of the Philadelphia, New Jersey and Garden State Watercolor Societies. She is an Artist member of the Salmagundi Club and Allied Artists of America in New York City. Her paintings have won awards in numerous national and international juried exhibitions, including the American Watercolor Society's 2016 Annual Exhibition and Allied Artists of America 2016 Juried Exhibition.

Materials: Only 1 piece Yupo paper will be provided. \$3 per additional sheet (20"x26"). **Please bring cash.**

Paints: Artist or Professional grade watercolor tube paints (not student grade or gouache) (I use Windsor Newton or Daniel Smith paints.) These are colors that I use – not necessary to bring to workshop – your typical primary color palette is fine. Prussian blue, Permanent rose, New gamboge, Sap Green, and Manganese Blue hue

Brushes: Synthetics brushes are fine to use. No. 8 and 12 Round brushes – I use several round brushes at a time to mix initial wash 1/2" Flat brush

Paper: Yupo Bright White (not translucent) medium weight 74lb. [Also available in 9"x12" and 11"x14" pads – Cheap Joes, Dick Blick. I encourage everyone to work on several small paintings to get a feel for this slick paper.]

Miscellaneous: Palette, water container, small mixing cup (optional) to premix paint, paper towels, spray bottle, watercolor pencils if you have them, backer board, masking tape or artist tape, plastic/fabric table cover

Reference material: I work from my own photos and suggest you work from photos you have taken. Pick simple subjects.



Friend our FACEBOOK Page for upcoming news:
<https://www.facebook.com/AENJSouth>

We have a size limit so don't wait too long! Cut out and mail registration form below:
REFUNDS ONLY UP TO 10 DAYS PRIOR TO EVENT

I wish to attend the Watercolor on Yupo Paper with Lisa C. Budd on Saturday 4/29/17:

Please make checks payable to: AENJ South

Mail to: AENJ South- c/o VP AENJ South, Jan Narducci, 14 Forrest Drive, Turnersville, NJ 08012.

Any questions email to Jan at mnard@verizon.net

Please check one:

_____ \$45.00 AENJ Member (Current AENJ organization member)

_____ \$50.00 AENJ South Friend (Non-AENJ state member)

Name _____

Address _____

Phone _____ | Email _____

AENJ South Presents: Maritime Seascapes in Watercolor with Award-Winning Watercolorist Annie Strack

Saturday March 18, 2017 at Rowan College at GCC

Workshop Description: Participants in this workshop will learn the techniques to paint realistic water, skies, landscapes, and more. They will learn how to create convincing reflections and shadows in water, and how to paint various types of waves and water movement. Participants will learn multiple watercolor techniques including glazing, washes, dry brush, masking, lifting, etc., also composition design, values, and use of color temperatures. Reference photos will be provided.

Schedule: 8:30 am - 3:00 pm - Light breakfast and lunch provided.

Directions & Campus Map: Room 437 in the Instructional Center at Rowan College at Gloucester County College, (Formerly Gloucester County College) Sewell, NJ Parking Lot F- <http://www.rcgc.edu/General/Pages/Directions> New Jersey Teacher Professional Development Certificates available for attendees. For more info on workshops call: Jan Narducci, AENJSouth VP (856) 401-7780 or email mnard@verizon.net

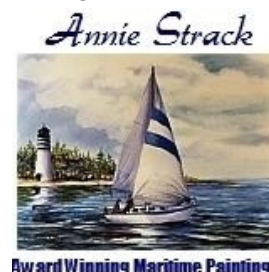
Bio: Annie Strack earned Signature Membership in 8 artist societies including the International Society of Marine Painters and she is an Official Authorized Artist for the U.S. Coast Guard. As a commercial artist, her designs have been used by hotels, restaurants, retailers, and other businesses for decades. An experienced drafter, she has created architectural renderings for dozens of architects and contractors and her renderings have been published in

numerous publications. Her paintings are exhibited throughout the world and have been featured in over 20 solo shows. She's the author of The Artists Guide to Business & Marketing, and since 2005 she's been a contributing editor for Professional Artist Magazine. She is the producer and host of Painting Seascapes in Watercolor, which is broadcast on television stations worldwide and also available on DVD. She teaches painting at Artists Network University, and she travels around the world to teach workshops, jury art exhibits, & paint en plein air. She is an expert in the uses and properties of artist materials and she is in highly in demand to present programs and demonstrations. Her artwork has received hundreds of awards and hangs in over 1,000 collections worldwide including USCG, U.S. Navy, U.S. Pentagon, U.S. Senate, Veterans Administration, and many more. She volunteers on the Boards of various national artist societies and organizes juried shows, plein air events, workshops, programs, & fundraising.

Materials: Watercolor paper, at least 140# or heavier. Approximately half-sheet size. Several smaller scraps or a small pad of watercolor paper, for practicing brush strokes, Removable masking fluid, HB pencil, White plastic/vinyl eraser, water containers, paper towels, 1" flat watercolor brush, An assortment of round watercolor brushes, at least one a #12 or larger, Paints: Indigo, Cobalt Blue, Ultramarine Blue, Payne's Grey, Sepia, Olive Green, Violet, Yellow Ochre, a warm and a cool red, and any other colors you like to use. Your colors do not have to exactly the same as mine, but bring an assortment so that you can mix or substitute colors.

www.anniestrackart.com

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<https://www.facebook.com/AENJSouth>



**We have a size limit so don't wait too long! Cut out and mail registration form below:
REFUNDS ONLY UP TO 10 DAYS PRIOR TO EVENT**

I wish to attend Painting W/C Seascapes with Annie Strack on Saturday 3/18/17:

Please make checks payable to: AENJ South

Mail to: AENJ South- c/o VP AENJ South, Jan Narducci, 14 Forrest Drive, Turnersville, NJ 08012.

Any questions email to Jan at mnard@verizon.net

Please check one:

_____ \$45.00 AENJ Member (Current AENJ organization member)

_____ \$50.00 AENJ South Friend (Non-AENJ state member)

Name _____

Address _____

Phone _____ | Email _____

AENJ South Presents: Glass Painting with Glass Artist J. Kenneth Leap

Saturday November 5, 2016 at Wheaton Glass



Workshop Description: Glass painting is a technique that developed to produce imagery for the great stained glass windows of medieval Europe. Lines and tones that appear in the faces and drapery of saints, for instance, were created with this process. Glass painting allows the artist to letter inscriptions, render the texture of fur or feathers, produce the subtle folds of drapery or flesh and create the illusion of the third dimension. This workshop will give you an introduction to the care techniques of tracing, matting and silver stain.

Note: Wheaton doesn't normally open till 10am but Ken will open that gate for us at 9am. Walk over to his studio. Coffee and pastries will be available around 9:30am.

Schedule: 9:30 am - 3:00 pm Light breakfast provided. Lunch will not be provided, but will be available for purchase on the grounds at Wheaton (<http://www.wheatonarts.org/top-shelf-mobile-cuisine-at-wheatonarts/>)

Directions: Take Rt. 55 South to Exit 26. Follow the brown Wheaton Village signs from the exit to the main entrance. For additional maps and directions visit: www.wheatonarts.org

New Jersey Teacher Professional Development Certificates available for attendees. For more info on workshops call: Jan Narducci, AENJSouth VP (856) 401-7780 or email mnard@verizon.net

Bio: J Kenneth Leap began his career in stained glass in 1987 when he opened his studio The Painted Window a year after earning a BFA in Glass from the Rhode Island School of Design. A few years later he received a fellowship from the New Jersey State Council on the Arts and is primarily known for his public art installations throughout New Jersey, including numerous stations for NJ Transit. He is an ambassador artist for the Wheaton Arts and Cultural Center in Millville, NJ where he has maintained his primary studio since 1994. He's a certified teaching artist with the New Jersey State Council of the Arts. In 2006 he was recognized with the title of artist-in-residence at Glencairn Museum in Bryn Athyn, Pennsylvania. In 2010 he began teaching stained glass at Bryn Athyn College. He directs the Building Arts Summer Program. From 2012 to 2016 he served as president of the American Glass Guild and currently serves on their board of directors as Chair of the Education Committee.

Materials: A materials fee [included] covers all materials and firings. Bring a 5 x 7 black & white drawing or imagery to translate in glass.

www.jkennethleap.com

Silver Stained Panel Images:

www.thepaintedwindow.blogspot.com

Images from Ken's book: <https://www.flickr.com/photos/31423863@N04/albums/72157661759275861>

Friend our FACEBOOK Page for upcoming news:
<https://www.facebook.com/AENJSouth>



**We have a size limit so don't wait too long! Cut out and mail registration form below:
REFUNDS ONLY UP TO 10 DAYS PRIOR TO EVENT**

I wish to attend the Glass Painting Workshop with Ken Leap on Saturday 11/5/16:

Please make checks payable to: AENJ South

Mail to: AENJ South- c/o VP AENJ South, Jan Narducci, 14 Forrest Drive, Turnersville, NJ 08012.

Any questions email to Jan at mnard@verizon.net

Please check one:

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Name _____

Address _____

Phone _____ | Email _____





YAM BEAT 2016-2017



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.

This year's New Jersey Youth Art Month festivities were held at a variety of venues. Several counties through out the state held their exhibits on college campuses, hospitals, libraries, local businesses, government offices, state parks and historic sights. Students, artists, families, teachers, administrators and local government officials attended many of the receptions throughout the state. Each county also submitted six pieces of student artwork to be exhibited at the New Jersey Youth Art Month exhibit at the State House in Trenton.

Bergen County One River Art Gallery

This year Bergen County celebrated Youth Art Month at the One River Art Gallery in Englewood, NJ. It was the third year in a row that One River School hosted the event. Students, parents, teachers, administrators, and principals came together during the reception night to honor and view student artwork. The reception was held on Thursday night on March 17th from 5:30pm to 8:00pm. All artwork remained displayed for an additional four days so that students and parents could view artwork on the weekend.

Banners supporting Youth Art Month hung from the window display which could be viewed from outside. AENJ and YAM logos were displayed in the lobby before entering the gallery. Descriptions on what YOUTH ART MONTH meant hung near a banner asking students to fill out a quick description on why Art was important to them? Inside the gallery students received certificates and gifts donated from Blick Art Supplies. A small letter hung on the wall thanking Blick Art Supplies for their generous donations.

Genecie C. Azzollini (YAM Chair) and Jennifer O'Brien (YAM Co-Chair) would like to thank the art teachers who took the time to set up, participate in the reception, and take down artwork. Each teacher displayed about six art pieces per school. All artwork was personal and unique. The artwork was personal to each student while demonstrating technique and mixed mediums. 3D artwork was also displayed. We are looking forward to hosting our Bergen County Youth Art Month at a different venue.

ART AND DESIGN



transform
your



Hudson County

All children enjoy opportunities where they can draw, create and dream. Each March, schools celebrate their creations with the observance of Youth Art Month. YAM is celebrated by virtually every state in schools, libraries, courthouses and municipal buildings by hosting exhibits, talks and demonstrations. The primary goal of YAM is to emphasize the value of art education for all children and to encourage support for quality school art programs.

Art work created by students in grades K-12 from Hudson County was on display at the Liberty Science Center from March 15th to March 21st. Over 50 artists from 14 schools were exhibited in the lobby windows. The magnificent artwork consisted of paintings, collages, drawings, prints, fabric and low reliefs. Over 150 students and their families attended the artists' opening reception and awards ceremony on Sunday, March 20th. Jersey City's Deputy Mayor Vivian Bradley-Philip gave the opening remarks. There were tables of activities and colorful cupcakes for refreshments. In addition, all work exhibited was shown on the big screen and artists and their families took pictures in front of their work! On display were over 20 YAM Endorsements and 2 Proclamations, framed and sealed from Mayor Zimmer of Hoboken and Mayor Fulop of Jersey City! The exhibit was coordinated under the direction Co- Chairs Maria Francisco, Art Teacher Mahatma Ghandi Elementary School in Jersey City and Mira Septimus, Art Teacher Hoboken Charter Upper School. It was an incredible success and we can't wait for next year's YAM!!



Burlington and Camden County Team Up!

The combined Camden and Burlington County Youth Art Month exhibit, displayed at the Wm. G. Rohrer Public Library in Westmont, was open to the public from March 1st, to March 25th. 14 AENJ members/teachers participated in the YAM exhibit this year and 81 students in Kindergarten through 12th grade, from 19 schools, had work on display. We celebrated our student artists' achievements at a reception on March 12, which was attended by over 250 students, parents and friends. Each student artist received a county certificate of participation, as well as a bag of art supplies.

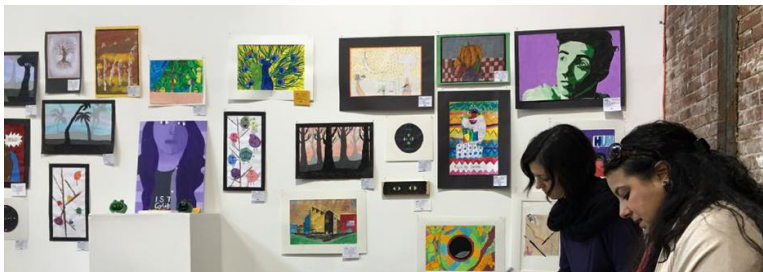
This YAM event was supported through funding by AENJ, and also by generous donations from The Haddon Twp. School District's Performing Arts Guild, private donors, and the participating teachers. Making the event extra special was a performance by the Haddon Twp. High School String Ensemble students, and their director, Mrs. Cheryl Van Buren, and the attendance of Mr. Andrew Swiecicki, Assistant Principal Haddon Township High School.



Mercer County: The Power of Art

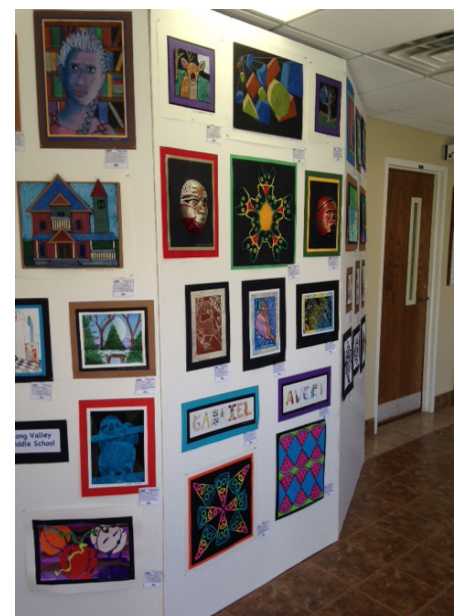
Mercer County Youth Art Month is growing rapidly! Tamika Diaz and Lora Durr set a goal in the fall to increase participation in Mercer county. To achieve this, a facebook page was created and a series of promotional emails were sent to every art teacher in the county – regardless of AENJ membership status. As a result, teacher participation doubled and the work of over 150 students was exhibited! Once again, the Mercer YAM exhibit was hosted by Artworks Trenton (www.artworkstrenton.org). The event would not go nearly as smooth without the assistance of their amazing team, especially Addison Pfeiffer, Jesse Vincent and executive director, Lauren Otis. During the 2 hour opening reception, over 250 visitors attended and celebrated the work of Mercer County's talented art students. Guests enjoyed a wide variety of snacks which were donated by Wegman's and The Philly Style Soft Pretzels. Each student artist was given a participation certificate and a handmade pin designating their status as a "YAM Artist," which was worn proudly throughout the event. Children were able to participate in the creation of a large painting featuring the design of one of the state YAM poster designs. A huge thank you goes to our special guest, Steven Bollar, a former art educator and current educational administrator and consultant, who spoke to the crowd about the importance of art education and creativity in the world. He told his story and inspired guests, young and old! If you are an art educator in Mercer County, we want you to join us for the 2017 YAM exhibit. Please contact Tamika Diaz (tdiaz@ewrsd.k12.nj.us) or Lora Durr (ldurr@hamilton.k12.nj.us) for more information; or visit the Mercer County YAM facebook page: www.facebook.com/MercerCountyYAM. Stop by our workshop at the AENJ Conference in October to learn more and get involved!

In addition to the AENJ Mercer County YAM exhibit, individual school districts celebrated Youth Art Month in Mercer county. Hamilton Township Public Schools, with sponsorship from HTEA PRIDE, acknowledged YAM with a one night exhibit located at Grounds For Sculpture on March 16. The West Windsor-Plainsboro Regional School District celebrated YAM with a district-wide art exhibit hosted by the Plainsboro Public Library which ran March 4-29.



Morris County

Morris County's 2016 Youth Art Month Show continues to enjoy huge success this year involving many art teachers. We extend a heartfelt thank you to St. Clare's Hospital in Dover, NJ for continuing to host this fabulous occasion and allowing us even more space in which to display our artwork. While people viewed the exhibit during the reception on March 26th, they were treated to a live performance featuring the sounds of Wilkshire Jazz from the Randolph High School. About 200 viewers came to the reception which was held between the hours of 11am-3pm. Countless staff, patients, and visitors could be seen viewing the art show during the month it was up, providing immense positive feedback. Seventeen teachers participated from Morris County contributing over 150 pieces of 2-D and 3-D art. A range of work from kindergarten to high school could be seen. Throughout the reception, refreshments were provided by participating teachers, as well as the hospital. Gift bags were generously provided by Sax and Blick Art Materials and given to all participating artists. Many comments were made regarding how much the hospital staff and patients enjoyed looking at the fabulous artwork. Jean Chiappa, Regional School Contract Coordinator, a member of the education department for St. Clare's Hospital and contact person, said it is the highlight of the year to have the Youth Art Month show held there. Our goal for the 2017 YAM show is to increase participation of more Morris County Schools as well as continue to showcase our students' work at this wonderful event.

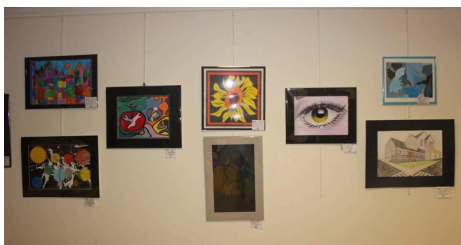


Sussex County

Sussex County student artists from Kindergarten through Grade 12 were honored at an exhibit this past March. The exhibit had been generously hosted by the Sussex County Arts & Heritage Council Gallery, located in the center of historic Newton's Spring Street. Both two- and three-dimensional artwork had been represented at the exhibit, which ran from March 9 - 16, 2016. It concluded with a special reception on March 16. Student artists in Kindergarten through Grade 5 were recognized at the first part of the reception from 6:00-6:45pm, while artists in Grades 6 - 12 were recognized from 7:00-7:45pm. These staggered times allowed the respective family and friends to view the artwork in a more relaxed atmosphere in the intimate gallery setting.



The evening had seen uncharacteristically warm weather, and even a short thunderstorm didn't deter the excited arrival of the artists. Upon arriving at the gallery, the student artists were presented with a gift and were able to partake in light refreshments. After perusing the impressive artwork with family and friends, the gallery spectators were called to attention and students were presented with a certificate honoring their achievement. Each year we are humbled by the talent and artistic expressions of our students, and we eagerly anticipate the talent that awaits to be seen in 2017!



**Thank YOU to everyone
who supported
YAM 2016**

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 February 29, 2016 - March 6, 2016 with an artist's reception on Sunday, March 6, 2016. Part II showcased works from Somerset County students in grades 6-12 and ran March 8 - 13, 2016, with an artist's reception on Sunday, March 13, 2016. The artist's reception on March 13, 2016 featured artist Wes Sherman. Wes is a painter who has had over 30 solo shows. He is an adjunct professor at William Patterson University, Raritan Valley Community College and Brookdale Community College. He teaches painting, drawing, design, color theory and art appreciation. With this audience of high school and middle school students, Wes shared his art experiences in middle school and how he started painting after attending college for Biology. He encouraged the audience to be inspired by what they see around them and how we can all make art a part of our life.

Lynn Mound, art teacher at Hillsborough High School said, "I loved the comments that the guest speaker made this year. He [Wes] really pin pointed the meaning of Art in the lives of so many of our students. I am so glad I came and got to hear his positive words."



Over 25 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, Bridgewater-Raritan High School, Hillsborough High School and Triangle Elementary 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 16 years, we are so fortunate to have their support!



Youth Art Month 2016: My Art, My Story



April Chabak, Carteret High School
Art Teacher: Susan Catrone

Art plays a key role in my life. We are surrounded by artwork every day and whether you're in the same class, or two students from around the world, art speaks a language some words can't. For me personally, art is my future. Without it I'd probably be a lost high school student trying to balance the pressure between present classes and future decisions. Art is the arrow that points me in the direction I want to pursue. Art

also means a lot to me because it can tell about a person. People are reflected in every piece they create. Students are given a blank canvas with a bunch of possibilities and what they put on it can tell a lot about them, whether it's an assignment or not.

Kristy Kamaris, Wall High School
Art Teacher: Mrs. J. Alexander



To me, art is the ability to express myself through my work. It's a continuing adventure for me because there's an endless amount of mediums to try and ways to improve. Art is creativity and one of the few things I know I'll have and cherish forever. It means having infinite opportunities to create something from nothing, and that's what art means to me.

Mikayla Salib, Montgomery Lower Middle
Art Teacher: Arlene Milgram



Through my eyes art means the way you take in life's adventures and little moments and turn them into a masterpiece. It could be as simple as a sketch of a fishing trip or a painting of your family. Art has not just one meaning because it is open to how a person interprets it and what they make of it. Some might say art is just a simple drawing or painting, but

to me that's just the surface. As an artist, you must dig deeper to find the true meaning of art. I knew I found the meaning of art when I was doing simple sketches and looking at my finished artwork filled me with such pride. Let your heart guide your pencil and your mind feel the strokes, then you will surely find the meaning of art.

Sarah Vargas, Bergen County Academies
Art Teacher: JoAnn Onnembo

Art is one of the most personal forms of self-expression. It reveals a deeper, more sincere side of a person that they cannot express verbally. Painting has been a constant presence in my life from the age of four; carefully guiding me through my own journey. Art is a form of escape from the monotony of daily life. When I was in fifth grade I was asked to paint a mural for science class, and from then on I kept painting larger and larger until I was standing on tip toe on ladders, reaching upwards to paint murals.

In high school the size of my works diminished. Instead of covering eight feet of canvas with broad strokes, I focused on the quality of paintings one-fourth the size of a mural, revealing a new style to my work. Painting has greatly influenced my perception of the world. An artist has the power to create the shadows of darkness, and even capture elusive light on a canvas. Any moment in time can be captured with paint and a brush. My painting has grown with me and evolved with me, making art the largest and most significant facet of my life.

Olivia Kim, Bergen County Academies
Art Teacher: JoAnn Onnembo

Art to me, is freedom and connection. Whether that connection is to myself or to others, I have the freedom to choose where the connection goes, and sometimes I get surprised where I am led. Overall, art has been a way for me to express myself comfortably and discover new things about myself. A lot of me is reserved and overthought, but with art, none of that exists, only me and my thoughts and ideas. I love art because of that reason, because it is me. What started as fun, soon became a lifestyle of which I am very proud.



Aurelia Tionson, St. Bartholomew Academy
Art Teacher: Jennifer Tionson

Art means many beautiful things to me. It means I can express my emotions and beliefs through pencil and paper. I can show others my version of the wonders of life with paints, pencils, and colors. I like to express myself in other ways than just words

Olivia Qiu, Roselle Park Middle School
Art Teacher: Tina Jones

Art started out as just a hobby for me, but it is more than a hobby now. Art isn't just a painting, a drawing, or a sculpture. It is a visual representation of what the artist feels and thinks. With words, one can only say so much, but with art, it goes great distances. Without art, the world would be a hard place to live in. Art means the world to me, and I couldn't go without it.



WHEREAS,

art education contributes powerful educational benefits to all elementary, middle, and secondary students including the following:

- art education develops students' creative problem-solving and critical thinking abilities;
- art education teaches sensitivity to beauty, order, and other expressive qualities;
- art education gives students a deeper understanding of multi-cultural values and beliefs;
- art education reinforces and brings to life what students learn in other subjects;
- art education interrelates student learning in art production, art history, art criticism, and aesthetics,

and WHEREAS

our national leaders have acknowledged the necessity of including arts experiences in all students' education,

and WHEREAS

March is officially recognized as Youth Art Month, I endorse the observance of Youth Art Month and encourage the support of quality school art programs for children and youth.



YOUTH ART MONTH™

COUNCIL FOR ART EDUCATION

