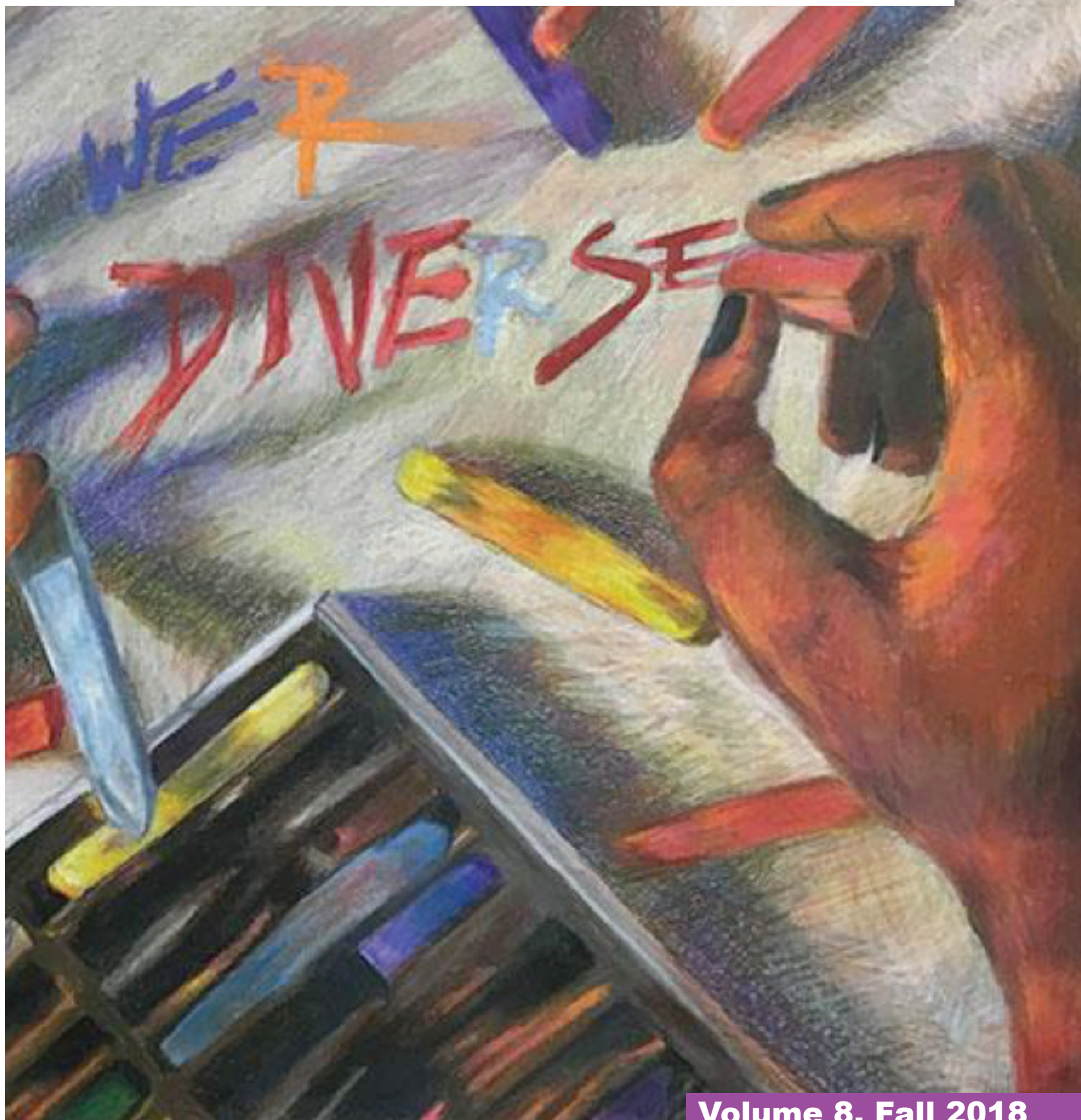


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ARTBEAT



Volume 8, Fall 2018

PRESIDENT'S MESSAGE



I am honored to add this "President's Message" to the 2018 *Artbeat* magazine for the second and last time. My term as President of AENJ will end with the distribution of this issue and the 2018 Made in New Jersey Conference.

This July I attended my third NAEA Leadership Conference in Charleston, South Carolina. The Leadership Conference brings together representatives from all 50 state associations. We spent three days sharing our associations' accomplishments, seeking solutions to common problems, and listening to artists and educators who contribute to Art and Education (one way to vet future conference speakers!).

During the Eastern Region breakout, Vice President Diane Wilkin gave us a 30-minute "shout out" about one success. I chose to share AENJ's *Artbeat* magazine. I thought to do this because over the years I've felt that we take this success for granted. I am taking this opportunity to acknowledge and thank Deb Greh, who has edited this magazine since it began as a newsletter in 2002. She expanded this offering to its current magazine format. Kudos also to Melissa Fasolino, our graphic designer and to our members who contributed to this year's issue and all past issues. It is because of you *Artbeat* is the success it is. I brought five issues with me to pass around at the Leadership Conference, not one was returned to me; I wasn't surprised!

This year's issue consists of the largest number of submissions ever, 36 articles and briefs in all! The range of topics includes projects using alternative and traditional materials and processes such as tape (L. Danowitz), found objects (R. Rudy), plastic as glass (C. Valentino) and, STEAM/Arts Integration lessons introducing students to bioluminescence (C. Arnolik), pop-art (S. Pasqualicchio) and play (M. Hyer). Larger issues strengthen understanding and relate to our current socio-economic concerns presenting issues of identity and diversity, (M. Finamore, and G. Scuderi), safety and well-being (J. Wright) and fostering global awareness (M. Garcia).

Every *Artbeat* issue is a gem and this year's will not disappoint. When you browse through your copy, keep in mind, though an expense to publish, it is your member benefit but; more than this, it is also an opportunity for you to be heard, to share and network across the state. Think ahead, what would you like to showcase? Be ready for next year's call for submissions. We are proud of this effort and mindful that it's all about you and the profession. Share the copy you receive at conference with your supervisors and administrators as an advocacy resource. Hope to see your name in print next year!

Yours in service,



Jane Graziano, Ed.D.
President, AENJ

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FRONT COVER:

Avia Hurley

We r Diverse, 2018

Colored Pencil on Paper

12 in x 9 in

SPECIAL THANKS TO ALL THOSE WHO WORKED ON ARTBEAT:

Debbie Greh, Melissa Fasolino, 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 CHIHULY PROJECT

By Carla Valentino

The idea for this project began with my desire to create a collaborative, cross curricular art installation of some sort to display in our main school building.

I have always been a great admirer of Dale Chihuly's amazing glass chandeliers and sculptures. The colors and the organic shapes, as well as the sheer size of them, never ceases to amaze and fascinate me. His works became the inspiration for The Chihuly Project.

At the beginning of the school year, I met with the Engineering teachers to see if they would be interested in having their students involved in the creation of several armatures or understructures for the proposed sculpture. They were immediately enthusiastic! They presented their classes with images of Chihuly's work and began the design and construction of the armatures.

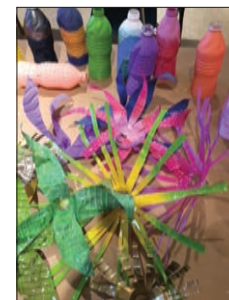
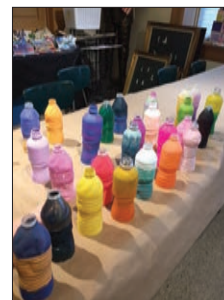
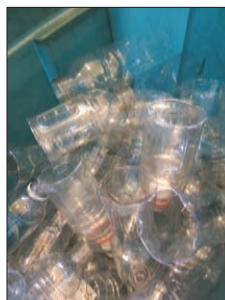
My next step was to simulate the "glass" components with a lighter, more student friendly material that could be readily available in large, inexpensive quantities. Water bottles were the obvious solution! I reached out to the cafeteria manager who graciously agreed to collect water bottles from all of the lunch periods. With the first bag, the painting began!

All of my students were involved in the cutting and painting of the bottles. First, the bottles were washed, the bottoms were cut off (and saved) and the caps were discarded. The outside of the bottles were painted in a variety of colors. When the dry bottles are cut and formed, the inside looks very glassy. It was decided that the first sculpture would represent the spectrum. Meanwhile, the Engineering classes produced twelve different structures comprised of PVC, chicken wire and wood- some standing on pedestals, some hanging- all different, and all amazing in their design

concepts. They were delivered to the Art Department, ready to be sheathed in "glass."

The painted bottles were cut in a variety of organic shapes, some spiky, some curvy, and attached to the armatures using zip ties. The bases were painted to coordinate with the color scheme.

The first two sculptures were completed and installed in the Media Center in June. The first was titled "Dispersion" to represent the division of white light into the spectrum as it passes through a prism. The second was titled "Sea Anemone" as it resembles a large organic sea creature. Each sculpture is over 6 feet tall and is sheathed with more than 300 hand painted bottles. They look especially beautiful in the sunlight. A description of each was posted nearby for all to read.



In conclusion, I was very pleased that three different departments (Art, Engineering and Cafeteria) could successfully collaborate to make something beautiful from something we usually throw away.

We still have many structures remaining and I look forward to completing several more sculptures in the coming school year, some of them with the addition of lights possibly. The next one is scheduled for the cafeteria which is where the bottles originated. Without the help of the staff there this project could not have come to such satisfying fruition! Also, 600 + bottles did not go into the trash, so the effort was also Earth friendly.

(Other suggestions for flexible understructures include flexible wire twisted into shapes, or plastic contractor fencing which can be zip tied into shapes such as columns etc.)

The bottle bottoms were also used in a different type of hanging sculpture (see pics.) The "Jellyfish" is comprised of bottle bottoms with holes punched through them and then strung on different lengths of colorful Twisteez wire. Scraps of painted bottles were added as well.





By Lora Durr

Congratulations! You are officially a member of one of the largest state professional art education associations in the country! Your membership means you are part of an elite group of people who share your passion for this field.

But, now what?

AENJ is a non-profit organization founded in 1939 aimed at providing Art Education Leadership, Professional Development and Advocacy to members across the state. We are here for you, your students, and your school districts to ensure that art education has the opportunity to shine in the state of NJ. We can't achieve this mission without you, so here are a few ways you can take full advantage of your membership!

Exhibitions!

1. Participate in your county's Youth Art Month festivities! During the month of March, leaders from each county in NJ organize a student art exhibition. Because you are a member, your students can have their art displayed in the exhibition! There is also a state-wide exhibition which displays student artwork at Trenton's State House! If you don't hear from your county YAM chair, reach out to them to find out more about participating! Contact information and details can be found on our website at www.aenj.org/yam
2. If you enjoy exhibiting opportunities, be sure to send student artwork for the NJPAC and NJEA exhibitions! These exhibitions are wonderful opportunities for you to advocate for your art program to parents and administrators.
3. Do you make art? We also host a member exhibition with Kean University featuring the work of our talented members each summer.

Professional Development!

1. Are you looking for meaningful, content specific PD? Conference is not the only opportunity for learning with AENJ! Keep an eye on our calendar and check your email for a wide variety of PD events held around the state!
2. Do you have an idea for a PD event? Let us know and we will try to incorporate that topic or location into our plans!
3. Do you have an idea for a half or full day PD event you'd like to teach? Contact advisory.council@aenj.org to offer your services as a presenter!
4. Are you a solo art teacher? Do you wish you had colleagues to bounce ideas off of? Coming to our PD events is a great way to meet new and more art teachers in your area!

Grants/Scholarships!

1. AENJ offers grants for educators to bring special programs into their schools and for professional travel and learning! These opportunities are only available to our members so don't miss out!
2. Because you are a member of AENJ, your high school students are eligible for college scholarships! The application process is simple but the impact on the future of art is immense!

Member Spotlights and Awards!

1. Is there an art educator who you admire? Someone who goes above and beyond for their students, their school or the field? It's time to recognize those hard working art educators by nominating them for an award!
2. Have you just completed an exciting project with your students? Are you working on a big project with your school? We'd like to hear about it! Complete a nomination for a monthly Member Spotlight and you will be featured on our website, our social media accounts and in our email blasts! This is a great way to share your program with others in the field and with your administration!

Stay connected!

1. Be sure to follow us on twitter (@arteducatorsNJ) and facebook (Art Educators of NJ - AENJ) to stay up to date on all our events and opportunities!
2. If you aren't getting our emails, check your spam box or contact communications@aenj.org to ensure that we have your correct email address.
3. Check www.aenj.org often for updates and announcements!
4. Advertise your membership with our customizable door sign! The reverse of this page features a sign for you to post on your door - add your name and proudly display your membership status in your classroom!

Build your resume - get involved!

1. Volunteer organizations need volunteers to make things happen. AENJ can't bring its members any of these opportunities without a strong team of volunteers! If you are interested in helping AENJ, please visit our website to learn more about our working groups to determine what you are interested in and where you can assist! Volunteering is a great way to utilize your skills to help a great organization - as well as an opportunity to learn new skills and make meaningful connections!
2. The amazing presentations at our conference are all made by members for members. Think about your practice and share one of your amazing lessons or experiences with us next year!
3. This magazine wouldn't exist without articles written by members! Share your thoughts, your research or your favorite activity by submitting an article!

AENJ is YOUR state organization. We are here for you. If you have ideas for the organization that align with our mission, please share them. If you have concerns, please reach out to us so they can be addressed. Make the most of your membership in AENJ!

EXPLORE YOUR STORY WITH IMAGINATION AND COLLAGE

By Mary Ann Smorra

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

Carl Gustav Jung

The AENJ 2016 Conference theme, "Story and Art", provided an opportunity to explore story through a visual medium. As a unique art form, story unveils imagination and intention. Combined with the visual arts, story can create insight! Using guided imagery as the spark to creative process, the participants connected with their amazing



stories during an experiential session. Highlighting the spatial- visual and intrapersonal multiple intelligences, a sequence of activities included guided imagery and collage. In sharing the workshop, I will focus on two components, 1) background and steps for the project, 2) collage samples created by the workshop participants. My hope is that the article might spur a similar project among its readers.

GET READY!

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

intrapersonal MI. What better place to look, but at one's own story – expressed in words and images.

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

GET SET!

The following steps precede the collage project.

What's Your Story? The first question asked was, "What's



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

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

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

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

Three Mirrors - Guided Imagery

This component provided additional insight into each person's story. A relaxation exercise preceded the guided imagery. The cues led participants to a three-way mirror in which they would think about a positive scene from the past, in the present and in the future. Each mirror told a story. The guided imagery started with the mirror of the past. Verbal cues included, "Think about your story. What moment in the past has contributed to your story?" The same prompts guided the imagery for the present and future mirrors as well. Multi-sensory prompts enriched the visualization. Before leaving each "mirror", participants took a photograph of the scene, so they might call upon it at will.

For further assistance with constructing a guided imagery, check the book, Buddha's Brain (Hanson, 2009). My preference is to create guided imagery scripts in tandem with the needs of the group. I also do the imagery while providing the cues.

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

Intention Reflection - Ideal Scene

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

GO!

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

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

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

Resources

Doidge, N. (2007). *The brain that changes itself*. New York: Penguin Group.

Hanson, R.H. (2009). *Buddha's brain: The practical neuroscience of love, happiness and wisdom*. Oakland, CA: New Harbinger Publications.

Parnes, S.J. (1992). *Visionizing*. East Aurora, NY: DOK.
msmorra@georgian.edu



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

Goethe



MAKING AN IMPACT... ONE PORTRAIT AT A TIME

By Martha Garcia

Last fall I was able to sit in on a few presentations by fellow New Jersey colleagues at the Beyond Looking conference in Long Branch, NJ hosted by the Art Educators of New Jersey (AENJ). “Looking Beyond a Portrait” presented by Christina Sikorski stood out to me the most. During her presentation, art educators learned about The Memory Project, a charitable nonprofit organization that invites art teachers and their students to create and donate portraits to youth around the world who have faced substantial challenges such as violence, disasters, extreme poverty, neglect, and loss of parents.

Inspired by The Memory Project, I decided to take this excellent lesson back to my classroom and had my 8th grade Honors Art students participate. As part of our curriculum, students are taught to draw a self-portrait with proper proportions. I thought it was a great opportunity to kill two birds with one stone and teach students about global awareness by giving back to the community. When I shared the idea with my students they were excited to participate and receive the photo of the child they would be drawing and painting.

The Memory Project asks participants to contribute \$15 per portrait to cover the costs of coordination and delivery to the children around the world. Thinking of multiple ideas on how to raise the money, I asked the class if they would be interested in fundraising for the costs instead of simply asking their parent and/or guardian for the contribution. As a class, we decided on having a bake sale. Our bake sale was a huge success and we were only a few dollars short of what we needed. Thankfully our school donated the remaining funds necessary and soon after, I emailed The Memory Project who were quick to respond to our willingness to participate. In a couple of weeks we received the photographs of kids from Haiti we would create a portrait of.

The students were taught how to use the grid method of drawing to replicate the photograph of their assigned child. We used clear acetate to create a 1" x 1" grid to put on top of the colored photographs we received. Then, on our 9" x 12" paper we also made a fairly light grid using a pencil. We also made a view finder to concentrate on drawing one box at a time to keep our portraits looking as accurate to our child as possible.

Once we finished drawing our children, we put them aside to learn how to properly mix skin tone colors using the primary colors plus black and white. First, I had students experiment and see what colors they could come up with on their own. We then helped each other when we mixed colors that matched the skin tones of our children.

The last step was adding a background color to our portraits. I let the students create a background they thought would make their child stand out and brighten up the overall painting. On the back of the portraits we were asked to include a respectable photo of ourselves, the artists, since we learned the kids would really love to see who made their portraits. We also wrote a little note in

(Continued on Page 7)



BIOLUMINESCENCE: TOMORROW'S SHINING ART MEDIUM

By Charlene Anolik

If Shakespeare drafted an article about preparing art students for the future with forward-thinking lessons, perhaps he would open with, “How far that little candle throws his beams...”

Recognizing that some art media and jobs awaiting our present-day visual arts students have yet to be invented or fully developed, playing soothsayer, I scoured the internet for hither-to-known art media. The stand-out, inceptive art medium sparking global fascination was bioluminescence; a life-form synergizing artist and nature that is neither toxic, produces zero waste, requires only a smidgen of energy to propagate and regenerates on its own.

Bent upon introducing my art students to this insipient 21st century art medium, I created a lesson called, Living Light; which challenged my children to understand the science behind biological luminescence (simulated with neon marker and paint under blacklight) and to create prototypes of useful and aesthetically pleasing bioluminescent products. Illustrations were rendered for unbuildable concepts, such as bioluminescent gardens or “Safe Glow” - bioluminescent algae which light up when a child or anyone falls into a swimming pool at night.

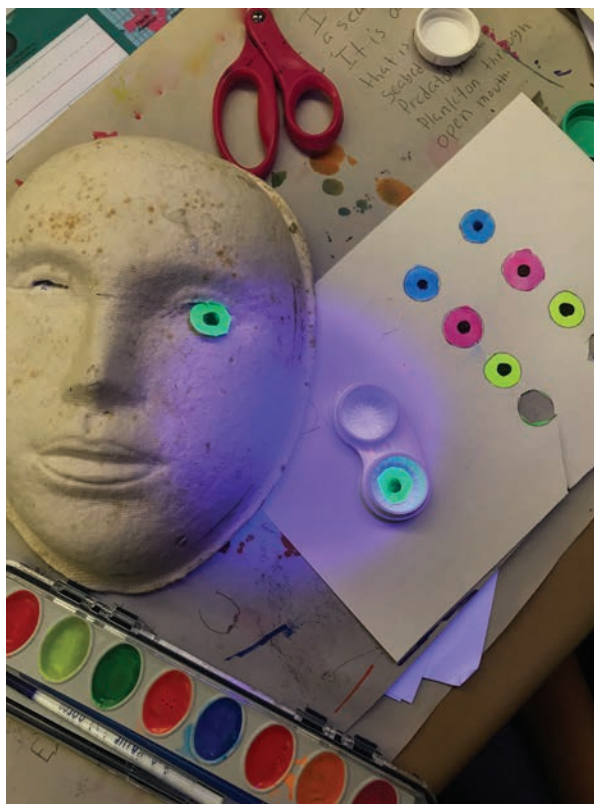
I opened with a PowerPoint illustrating bioluminescent prototypes and concepts under development worldwide, from glowing plants to bioluminescent toys and candy, the latter presently under review by the FDA, followed by brainstorming.

The lesson transformed my fifth-grade classes into STEAMing cauldrons; maker-spaces, where prototypes of tomorrow's products were created with vigor, enthusiasm, critical thinking, collaboration, communication and creativity. I was blown away by the voracity with which the children dove into the challenge, predicting their future by inventing it. When bioluminescence becomes an industry staple, my former art students can apply for jobs touting their knowledge and virtual experience with the medium.

So, what is bioluminescence anyway?

Bioluminescence happens when an organism containing luciferase (a protein) and luciferin (a pigment) chemically engage with oxygen to produce neon-like, electric blue, green, yellow or orange light.

Anyone who has marveled at lighting bugs on a summer evening or leaned over the railing of a cruise liner at night as it voyaged though a bloom of bioluminescent



algae or jelly fish, might imagine that the Arora Borealis fell headlong flaming into the sea dragging with it a bevy of stars. Agitated organisms rolling on the ships wake circulate



like glowing spokes, which is why ancient mariners thought they were seeing the Wheels of Poseidon's chariot under their ship. It is also the name for a bioluminescent art project gathering STEAM at M.I.T's Media Lab:

“... *“The Wheels of Poseidon”*. Our goal is to harness the

beauty of bioluminescence to create a new medium for artistic expression. We will generate a living, programmable bioluminescent display, with pixels and voxels built of bioluminescent plankton (Pyrosystis fuciformis) floating freely in the water column and stimulated to glow by a programmable pattern of pressure waves (acoustic waves) in the water."

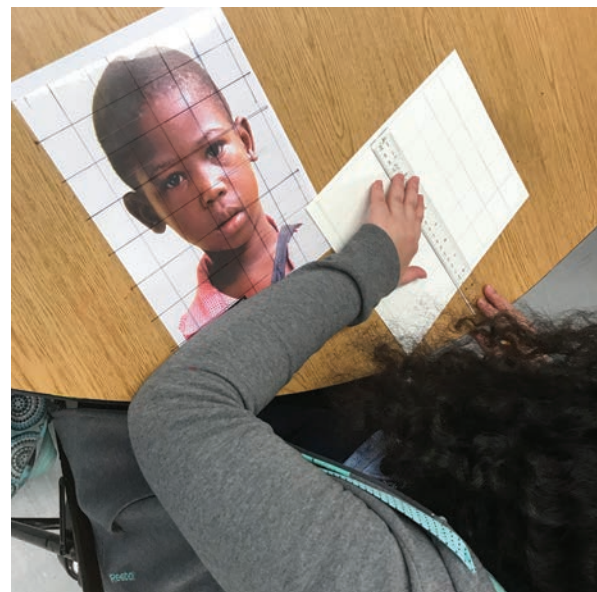
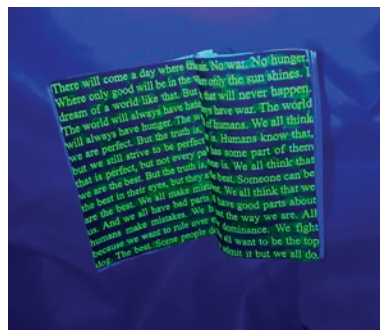
Likewise, some of the bioluminescent prototypes that my students created include: a baseball that glows at night reducing the need for spotlights; hair gel, make-up, jewelry, nail polish and eerily glowing contact lenses, helpful to anyone walking out-of-doors after sunset – see and be seen. Glowing miniature skateboards were made from scratch in the classroom. Other inventions included bioluminescent clothing for parties or weddings, footwear and backpacks. Books printed with bioluminescent ink allow restless sleepers to surreptitiously read in the dark. Vibration sensitive tissue boxes and bed-feet would make finding a tissue box in the dark a thing of the past and diminish the chances of stubbing one's toe on the bedframe.

Additional creations were inspired by the Genetic Barcelona Project, which "includes introducing the gene for luminescent protein from jelly fish ...into the DNA of several trees to impart bioluminescence...to begin replacing conventional lighting."

Imagine a backyard barbeque complete with children playing on a swings set, the area illuminated by adjacent hedges of colorful flowers and yellowish-green shrubs.

While this STEAMing lesson can be adjusted for all grades, I have only executed it in fifth and second, both with great success. Second graders created bioluminescent jellyfish, displayed under blacklight in the front showcase, yielding dramatic results and fascination.

The Harvard School of Education's, Edward Clapp, suggested that art educators should be "working with contemporary mediums more attuned to 21st Century students' interests." Yes, we as art educators have the power to bridge past, present and future for our art students, limited only by our knowledge, desire and creativity. How far that little candle throws his beams...



(Continued from Page 5)

Haitian-Creole language that included our names, ages, favorite colors and also expressed our gratitude for being able to create portraits for them.

Finally, we were ready to send the portraits we created to The Memory Project so that they could be hand delivered to the children in Haiti. We waited patiently for several weeks and received a personalized video from The Memory Project. It was most definitely worth the wait!!! The video was heartwarming and touching to see how the children were happy, excited, and grateful to receive their portraits back. We were left with such good feelings in our hearts. We shared the video with the Board of Education and they too were touched by the smiles of the children.

I hope to participate again next year with my incoming 8th grade Honors Art students and make an impact one portrait at a time. For more information and how to participate in this wonderful project visit- <https://memoryproject.org/> and/or email: portraits@memoryproject.org

TRAVELS THROUGH A GLASS MENAGERIE

By Cheryl Parisi



Sometimes events come about in a serendipitous way and coalesce into one wonderful experience. Last August, while visiting Newport, Rhode Island, there were a variety of places to go and things to see. But, as a tourist, there were also shops to explore in finding treasures to bring home as a reminder of the visit. One shop in particular was a small gallery with the requisite nautical paintings for those who could afford the price tags attached. However, sometimes good things do come in small packages. The gallery also sold blown glass art objects. To my surprise, several of these glass pieces were pumpkins created by students from the Rhode Island School of Design's Glass Department. There was one that caught my eye because of its elegantly formed stem and visual texture. This was a treasure that would be travelling back to New Jersey.



As the school year began, there were more events that came to my attention. My fascination for the art of glass making continued to grow. A friend informed me that there was a Dale Chihuly exhibit at the New York Botanical Gardens. Ahh, my first connection to the pumpkin. Chihuly was a RISD alumni. One Saturday in early fall, I travelled to the gardens with a friend. Walking through the exhibit, both indoors and out was an amazing treat. His work, which I had never seen on exhibition before, was both beautiful and monumental. The smaller pieces displayed indoors were highlighted by backlighting that gave them an almost ethereal look. We lingered on into the evening hours when the outdoor pieces were illuminated. What was interesting

to look at in the daytime became magical at night.

At about the same time, The Art Educators of New Jersey sent an e-mail to the membership letting them know that it was sponsoring a professional development day at the Wheaton Arts Center in Millville, New Jersey in December 2017. Wheaton Arts is a glass making studio and museum. This would be a great opportunity to learn more about traditional glass making and create my own sand cast glass piece. I wasn't disappointed. We were able to tour a special exhibit, *Emanation 2017*, in its Museum of American Glass. The contemporary works of blown glass were amazing. The mask-like faces titled, "Nueve Espíritus de Nueve Cuentos," created by Therman Statom, stood out in the collection.

The highlight of the day though was the chance to create the sand cast glass piece. I chose to create a simple house shape (a theme that runs through some of my work) which included an impression of one of my house keys. The glass artists who create work at the studio ladled molten glass into our molds. A week later, the center sent us our finished pieces.

That experience made me want to be more hands-on in the process. But, I live in Bergen County. Where was I going to go locally to gain more knowledge? In February 2018, the answer arrived. Through an article in our local paper, I learned that The Morris County School of Glass, located in Morristown, had opened within the past year. The artisans there had what they called a "Taster's Choice" class for Valentine's Day. One of the items was a heart-shaped paperweight. I signed up immediately. They were as professional as the artists at Wheaton. One artist guided me step by step as I heated a metal rod, rotated it in the molten glass until there was enough to create the heart. He guided me as I rolled the molten glass in red and pink glass fragments that looked like tiny pebbles. Many steps later, it was ready to cool. Smoothing and polishing the glass with specialized tools and machinery can take some time. The

(Continued on Page 11)

CLAUDE MONET: DARING TO BE DIFFERENT CHOICE AND DIFFERENTIATION AT THE ELEMENTARY LEVEL

By Cheryl Parisi

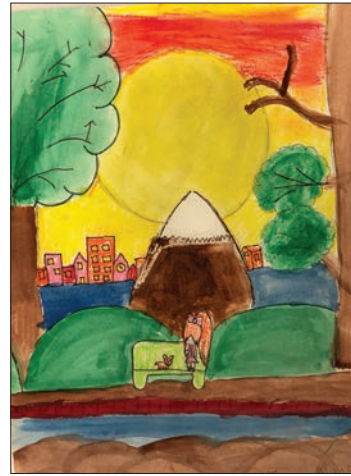
Claude Monet and the Impressionists were brave souls as they went against the tide of what was considered the art world norm. Most of my students (I teach K-4 elementary) are willing to be “little Impressionists” as I teach them how to create a still life, portrait, landscape, etc. When I say this, I’m referring more to the fact that when I show them various examples of different subjects to draw or paint, they know that they need to use their imagination and not copy my example.

As artists and art teachers, we all know this. As we lay the foundation in kindergarten for what they need to know about the elements of art, principles of design, art history, aesthetic, etc., we also need to show them that as they learn the rules of art, it’s okay at some point to break those rules.

During the 2013-2014 school year when districts needed to use more stringent tools to evaluate teachers, our district selected Charlotte Danielson’s “The Framework for Teaching.” Two important components in the “Framework” are choice and differentiation. Those buzz words have been around for some time although they weren’t educational terminology ever discussed with elementary specialists.

As an art teacher, I emphasize to my students the importance of making subject matter their very own within the lesson’s boundaries. Now the emphasis was on giving students a choice of at least three different projects to teach a certain topic.

As I’m sure, most art teachers have students who are at all academic levels in a single class. This year, due to overcrowding, I had two fourth-grade classes that had a mix of some 20 students from a regular education class, three students from a bilingual class (some with minimal knowledge of English) and seven students from a special-needs class. The other three fourth-grade classes had nearly 20 students, including bilingual. In all of my years of teaching, I had never had such a mix of students in such a



large group.

Although there was a para-professional with each special needs groups, it was still a big challenge. Cooperation and communication between para-professionals and myself was key to any success in this situation. Added to that were several behavioral issues in one of the regular education

classes.

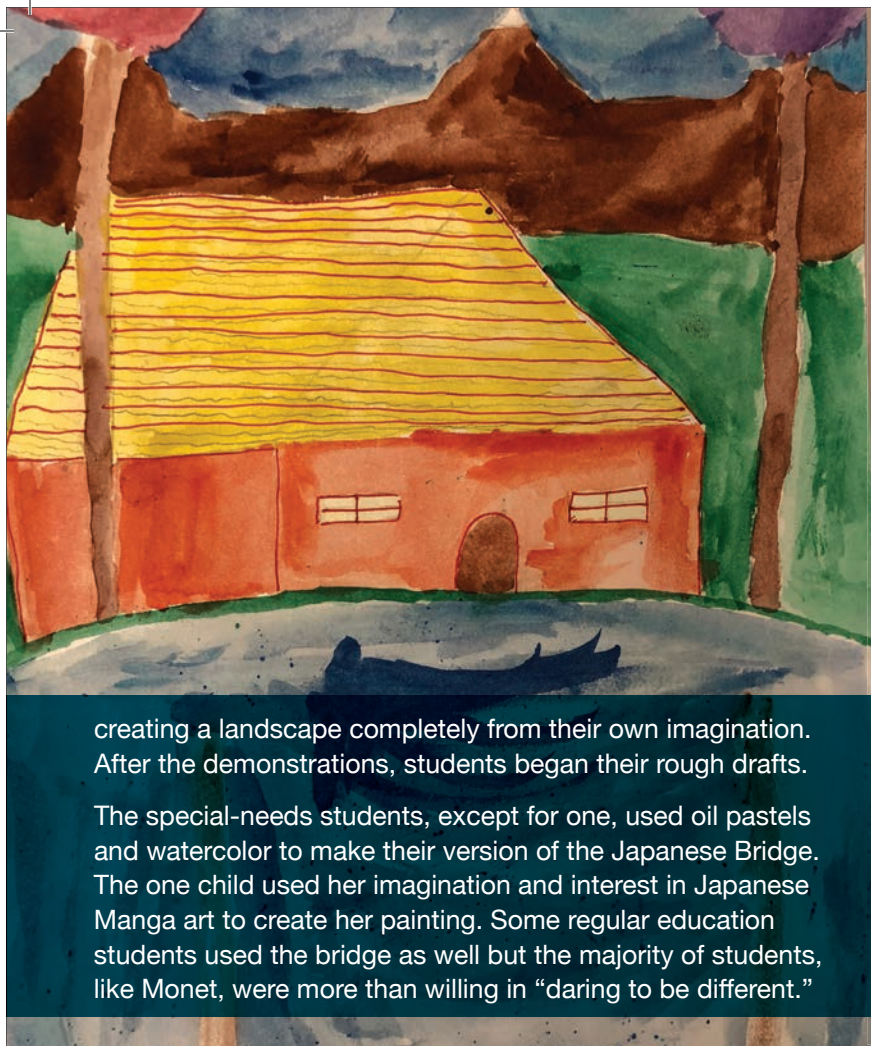
Early in the year, I tried to keep the projects simple within the scope and sequence of what needed to be taught. I relied more on drawing assignments rather than risk the possible uncontrolled chaos of letting them paint. Still, in the end, I finally decided that I needed to take a risk.

In October 2017, I visited the New York Botanical Gardens. There I would find an outdoor pool filled with waterlilies. Among the many things I photographed that day, the waterlilies were near the top of my list.

The following weekend, I attended a Professional Development workshop entitled “Artful Thinking” at the Philadelphia Museum of Art. The workshop was great but even better was that I could wander the galleries and photograph artwork I thought might be useful in creating a PowerPoint presentation. Among the works I captured were pieces by Claude Monet, including one of his many versions of “The Japanese Bridge Over a Pond of Waterlilies.” Little did I know that the waterlilies I photographed at the Gardens and the paintings I photographed at the museum would come in handy with my fourth-grade classes.

Once I created a PowerPoint presentation which included the Monet landscapes and the Garden waterlilies, I began my unit on watercolor painting. The presentation was given and discussed during one class. The next class was used to demonstrate various techniques students could choose from to create their paintings. Among the choices were wet-on-dry painting, wet-on-wet and the use of sea salt to create different effects. Students had a choice of: Creating their version of the Japanese Bridge, a painting using elements of one or several of Monet’s landscapes





creating a landscape completely from their own imagination. After the demonstrations, students began their rough drafts.

The special-needs students, except for one, used oil pastels and watercolor to make their version of the Japanese Bridge. The one child used her imagination and interest in Japanese Manga art to create her painting. Some regular education students used the bridge as well but the majority of students, like Monet, were more than willing in “daring to be different.”

(Continued from Page 8)

studio artists handled that. A week later, I returned to pick up my paperweight and was pleasantly surprised by how the glass fragments had created a beautiful swirling design.

During those six months I went from being an admirer of the art of glass making to someone who is able to create. Will I continue to learn more? There’s still a long way to travel, but I’m ready for my next adventure!



LASER CUTTER

By John DiLonardo

Enhancing the Media Arts classroom through the securement and use of a cutting-edge laser cutter was a key initiative to further enhance our already established FabLab environment. When my Honors class was introduced to the technology, they embraced it with many wide smiles. Although brought in to the classroom only months ago, the use of this hardware in the digital technology class has been overwhelming.

The CAD-based software and laser hardware was an easy transition with our Adobe applications for the design process of architectural models, package design, industrial design, art projects and even school branding.

While there aren’t any measurable results at this time, we are jumping in with both feet in the next school year and expect eye-opening results creating fundraiser items, enhancing our “Shark Tank Competition” and our “Oscars Week” within the classroom.

The fabrication lab also includes a large format printer that also opened new doors several years ago. Whether it’s Media Art, Visual Communications or Design, many disciplines will benefit from the use of art, technology and STEAM includes it all.

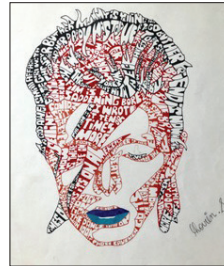
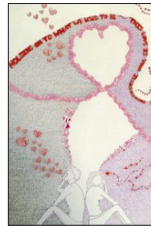


MICROGRAPHY

By Debbie Buechler

I have been teaching high school art for the past five years. Among other classes, I teach a basic studio class. Goals of the class are, among other things, to introduce students to different media, different applications and different styles. This year I introduced a new project, a lesson in micography....

Students were given a homework assignment of bringing to class song lyrics (of their choice). Their choice of songs should give visual inspiration. I gave them a short history of micography and we saw examples that were to give them inspiration. We also compared micography to pointillism. Students were told their image



should be as realistic as possible. By varying lettering sizes, shapes and thickness they were able to create darks and lights, and color. By putting complementary colors and analogous colors next to each other the eye blends colors to create a fuller palette.

In class we discussed "how to create" but also knew to keep in mind the following:

Letter size, placement, negative space (white space) shapes and color placement, to name a few concepts.

In class I shared some examples with my students of work online before they began. A Google Images search of "micography" is a great place to start. After spending two days playing with thumbnail sketches and bouncing ideas off each other, we were ready

to begin our unique pieces.

To begin we used an H pencil to make guidelines for their images, writing lightly so we can erase pencil marks later on.

We worked with fine tip sharpie markers. Students wrote their lyrics within the guidelines they created. Some students filled in shapes, while others used the pencil lines to create the art. In all, we spent about a month on this assignment, meeting daily for a 40-minute period.

(Continued on Page 20)

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THE MESSAGE OF POP ART: EVERYDAY OBJECTS HAVE WONDER!

By Donita Ellison

Realism found new expression in the 1960's with the advent of Pop Art. Artists such as Andy Warhol, Jasper Johns, and Roy Lichtenstein, took popular images from advertising, newspapers, movies, as well as commonplace objects and saw them as worthy subjects of fine art. In the sculpture of Claes Oldenburg, monumental form is given to everyday objects that we can easily dismiss, even use without really "seeing" them—a light switch or spoon, for example. The artist said he wanted people to recognize "the power of objects."

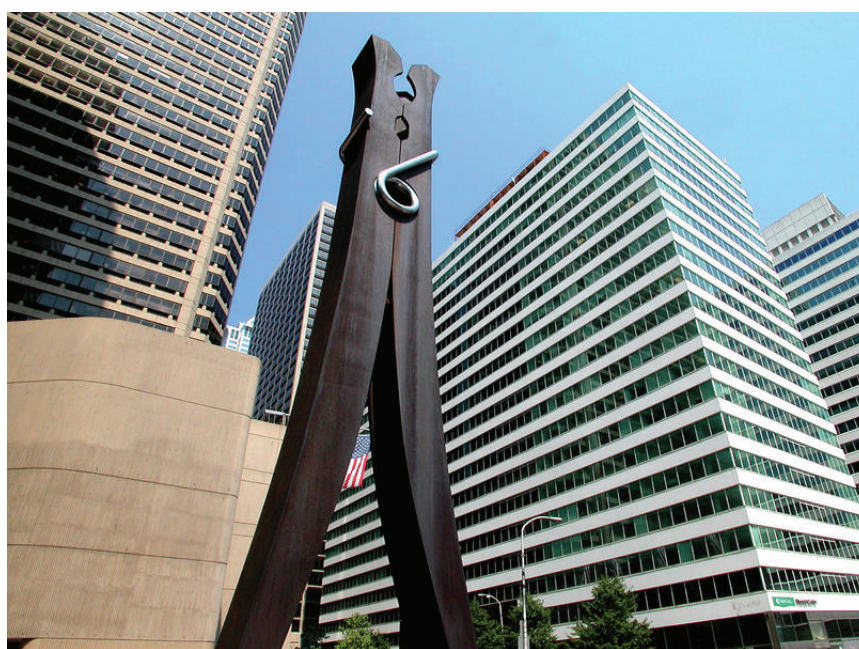
Learning about the work of Claes Oldenburg made for a deep change in the students I taught at LaGuardia High

"All beauty is a making one of opposites, and the making one of opposites is what we are going after in ourselves." Unlike Oldenburg, my students could feel that ordinary, domestic objects were boring; they were in a debate between wanting to see things with wonder and summing them up, and this included both objects and people. I told my students what I had learned, that art, in its meaning and technique, has something central to teach us about our lives.

Oldenburg makes hard things soft, small things large, and turns things upside down—all to make us see them with surprise, mystery, and grandeur! My students and I looked at the 1976 sculpture titled Clothespin. Oldenburg takes the form of this commonplace, utilitarian object, and makes it soar to a height of 45 feet! And, surprisingly it takes its place amidst the architecture of downtown Philadelphia. Manufactured of Corten steel, its dark weathered surfaces have mystery. Lit up at night, it has sublimity.



School for Music & Art. I was fortunate to study and use the Aesthetic Realism Teaching Method and this landmark principle stated by Eli Siegel, the great 20th century educator and founder of Aesthetic Realism:



In all its simplicity and monumentality, Clothespin possesses a dignity that transcends its domestic usefulness. This sculpture has poise as it stands firmly upright. Almost like a dancer en pointe, it is balanced at the most delicate place, where the two sides at the bottom are most open and thin. My high school students were affected to see how, within the shapes of a mundane clothespin, the artist saw that its two sides in silhouette resemble a couple embracing. Doesn't this have humor and romance? It does! The dark sides of Clothespin curve upward with elegant ease and are joined by a bright steel clip. There is just enough tension between its two sides at the base to enable it to open slightly at the top. And, being slightly open, it seems to welcome the infinity of surrounding space. Clothespin is a oneness of opposites: the ordinary and the surprising, the matter-of-fact and the grand. My students were thrilled by this sculpture.

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PICASSO-STYLE 3-D MASK

By Gail Fontaine

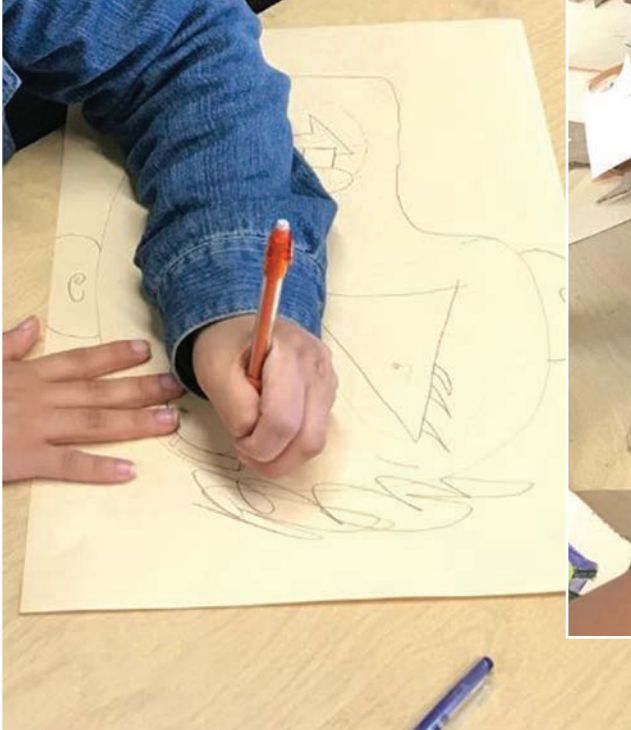
As an art teacher, nothing is more rewarding for me than to see my students actively engaged and focused on a project in the art room. While this is happening, I feel pretty confident that my students are enjoying learning. Once I decided to have the eighth-grade students create masks in the fall, I began to save the recyclable corrugated cardboard trays I receive from my monthly water delivery.

The art lesson was entitled, "Picasso Style 3-D Mask." Most of the students worked together in small groups creating their masks, only the two special needs students elected to work alone.

I introduced the lesson by first showing the class a mask that I designed and demonstrated for them how to

Students chose someone from their group to research on the computer Picasso's African art and traditional African masks. That student reported back to the group and each member drew their interpretation of a mask and as a group collaborated on the final design.

They were given a corrugated cardboard tray, tacky glue, scissors; drawing paper; pencils (color and lead), googly eyes, brushes, and acrylic paint. By reusing the lightweight recyclable cardboard, students were able to cut out the shape for the face as well as cut, bend, and curl the three-dimensional eyes, nose, mouth, and ears for the features.



add three-dimensional features. There were also several photographs of masks for them to view. I gave the class an overview of the Spanish artist, Pablo Picasso and showed some of his diverse works as a painter, sculptor, printmaker, ceramicist, stage designer, poet, and playwright.

Picasso's work is often categorized into periods. For this project, we focused on Picasso's African Art Period (1907-1909). This was a time when he was strongly influenced by African sculpture and particularly traditional African masks.

The criteria for constructing the mask included at least two eyes, two ears, a nose, and a mouth. Groups could also elect to add more features if desired.

During the construction, I circled around the room and heard creative and sometimes opinionated exchanges among the groups such as "Let's put the nose here," said one student. "No, I like it there," added another student.

Designing a more student-centered project allowed each student to accentuate their strengths, utilize different parts of their brains, and learn what they needed to know in order to research, design and construct the mask. The project was completed in four ninety-minute classes.

This assignment is ideal for self-guided learning. It gets students in middle and high school more involved and nurtures confidence.



WHERE I AM FROM: MOSAIC MURAL AT MONTGOMERY HIGH SCHOOL

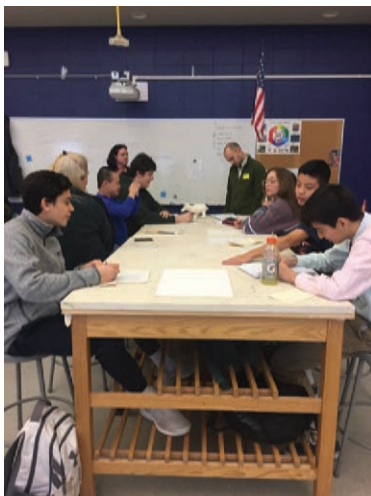
By Gail Scuderi

For the past decade I have had the great fortune to be able to work with many school districts across NJ as an Artist-In-Residence. This past year, I had the opportunity to work with ceramics teacher Tina Dailey at Montgomery High School which is just outside of Princeton NJ. The school houses approximately 1,714 students with approximately 46% from a minority group. 54% are white, 39% Asian, 3% black and 4% Hispanic. It has a District Factor Group ranking of "J" which means that the school serves a population of relatively high socioeconomic status.

Tina and arts supervisor Adam Warshafsky wrote and received an AIE (Artists in education grant from the NJ State Council on the Arts and Young Audiences of NJ. The grant places teaching artists in schools for long term residencies. Artist residencies provide meaningful art making opportunities for students through sharing the expertise of the artist, while supplementing the school curriculum.

During the initial information meeting, Tina and Adam described how in 2012 a racial slur was painted on the side of the high school. The derogatory statement had been painted on the wall that faces all students when they disembark from the busses. After the event, the slur was covered up by a disintegrating piece of plywood on which student council members had painted the word "Community". Through conversation, Tina shared her hopes of "Where once was ugliness there will be a permanent display of beauty that conveys a message of unity, and greets our students every morning when they come into school". Shortly after the meeting, I received a phone

call from Young Audiences asking if I would agree to work at Montgomery HS, helping them to design and install a mosaic that would permanently cover the racial slur.



My 20 day residency was set to begin in February, the second half of the school year when students started their new elective classes. Montgomery is on a block schedule so I had the opportunity to meet with three classes each for eighty minutes while working in the ceramics studio with Tina. This was the first time I had worked in a ceramics studio with an experienced ceramics teacher so my expectations for creating something exceptional were high.

Since the residency was starting in February, I had ample time to think about the objective for the project and how I wanted to structure the learning. I knew I wanted to start the residency with a poet who would help to get the kids to create a narrative from which they could derive the imagery for the mosaic. I met with teaching poet Jacob Winterstein, and we mapped out activities that would help the students to get to know each other and feel comfortable writing a group poem. The AIE grant often allows for visiting artists to the residency. Jacob was our visiting artist and he worked with students for two residency days.

I came across the poem “Where I am From” as an assignment that was part of a teaching artist’s PD session. Later, I learned that there is a whole website and social movement dedicated to to this poem which was originally written by George Ella Lyon. The welcome page on the website states that the” I Am From Project” is a way to celebrate diversity in a time when our country is divided by hatred and fear”. Please see the website listed below for more information on this important topic .I felt that this



poem would be a perfect catalyst to start the project and I asked Jacob to use the template from the website to help students write their poem.

Once we had the narrative complete, we started work on designing the mosaic. My roll as the artist in residence was to help the students to work collaboratively to while creating unique designs of their own. I started by giving a framework from which to build their design. The mosaic was going to be large,(8 x 30 feet)so I knew the process had to be something that could be made mostly inside and later assembled outside.

One of the objectives of the project was to build community by working collaboratively. At Quinton Elementary, where I am a part time K-8 art teacher, my students had been looking at the quilts of Gee’s Bend. Quilters work collaboratively and build tight community through the creation of individual squares assembled into a larger picture. I thought that the idea of creating a mosaic “quilt” would be a perfect framework. I presented the students with bundles of paper squares and asked them to work in teams to come up with a design. One square from each student would be incorporated into the whole design. Once we had three team designs, the students voted on which

Students began by learning how to sculpt a relief clay tile. They practiced technique and experimented with creating texture by making clay stamps. Each student created a 10 X10 inch relief tile depicting imagery from either their individual poem, or an image from the group poem. A two-inch space was left around their design to add a decorative border.



Additionally, Montgomery hosts an annual community arts night. This year they planned to include members of the community to create stamped tiles for the “negative” spaces between the student relief designs. Once applied, glaze color enhanced the overall design. Relief tiles were glazed warm colors while the community tiles were glazed cool colors. Faculty and administration contributed to the cool color areas, stamping in words, messages, and textured pattern. Each person who made a tile contributed to the big picture, which draws the viewer in as they approach the mosaic.

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

Teachers hope to have students see wonder in the facts of the curriculum. But two common and hurtful mistakes made by both students and teachers—and I have made them—is to sum up the meaning of something or present it in a rote way. In an Aesthetic Realism consultation when I was in my early 20's, I said that I was often bored. "As you are bored," my consultants asked, "what happens to the world, to all great literature, art, Michelangelo? When nothing seems to interest you, do you feel very important?" I was surprised, but I saw, Yes, I did! This attitude, which we can often meet in students, is I learned, a form of contempt—"the addition

Studying the way art challenges our confined notions of objects, enabled my students to see the familiar—things they use every day, and the people they know—with more wonder and respect. Boredom and the desire to sum up or dismiss was opposed. “I’ll never see objects the same way again,” said Alfredo. And Sylvia, who said she had seen things superficially, wrote “I now look deeper!” The Aesthetic Realism Teaching Method meets the hopes of students and that is why I love it!

ARTIST-EDUCATORS PRODUCE A POP-UP EXHIBITION AT MSUNER CONFERENCE

| By Dorothy Heard

Every few months or so I hear a student or a colleague wonder out loud whether art teachers are artists, whether they really need to be artist, and whether it's simply the case that art teachers need to only know just enough about art to teach P-12 students. They usually conclude by saying something like, "Besides, no one really cares whether art teachers can or do make art or not. Right?" After each such encounter I've had a sense that those who voiced such wonderings, may not have been curious to the point of wanting actual empirical information, actual facts, but were instead a bit irritated, somewhat perplexed, and simply wanted to share their thoughts with me. On the whole I was left with the impression that they believed that some art teachers can't make art and therefore don't and those who can make art are too tired after teaching all day, while others have simply lost the aesthetic fervor that once drove them to become artists in the first place.

On Monday, June 25th artist-educators-- Rachel Baron, Wendy Born, Karen Goldberg, Piper Jannicelli, Raechel Kelly, John Mungiello, Amanda Reid, Joyce Schuckmann, Keiko Shimizu-Johnson, and Denisse Soto provided a visual, cultural and contextual response to the roles and dimensionalities of art teachers. The common ground of these artists is P-12 art education, visual arts teaching and learning. It is their shared experiences of this work in U.S. schools and its enduring elements-- creativity, self-expression, freedom of expression, individual dignity, and aesthetic being that created coherence. Their exhibition-- "Art & Democracy" gave MSUNER* conference participants and other gallery visitors knowledge and insight into their stories, their visual self-affirmations as active engaged artists.

Visual artists use physical means-- materials, processes, techniques, ways of organizing shapes, colors, etc. to explore and convey their ideas, perspectives, and feelings. These tangible means are also used by viewers

to create ideas, thoughts, talk, and questions in their own minds, dialogues, experiences with art. "Art & Democracy" was wide-ranging and elastic. Both the word 'democracy' and the word 'art' were stretched beyond their traditional definitions and included continually evolving and changing meanings. The show was broad in large part because of the supple and resilient qualities of 'art' and 'democracy'.

Some of the works, like Karen Goldberg's painting of Obama and the American flag, "A New Era of Responsibility", painted in 2009, quite explicitly invited viewers' consideration, questions and discussion about art and democracy. While other less iconographic works were more oblique, challenging viewers to position and re-position art and democracy as they looked at and talked about the drawings, paintings, photographs, prints, sculpture, collage, mixed media works and videos in the show. The show was less concerned with identifiable democracy content. As a group, these artists suggested that an important element of their art making is the right to create art that does not immediately appear or identify itself as directly and/or obviously related to P-12 schooling. But they also spoke passionately about the non-visual ways that making their own work as artists is vital to their students' learning and students' aesthetic engagement.

One of the works on display was a large-scale drawing

by John Mungiello. John described how he'd made it 30 minutes at the end of a school day, "Thanks for the Job". Through aesthetic self-positioning in location and creative production, John enacted his life as an artist-educator in real time. He showed how real and direct the creative process is for a working artist-educator. His practice reminds us that when artist-educators leave school at the end of the day they are not the same persons they were when they walked in. Enacting the full range of our creative and critical selves as artist-educators is aesthetic democracy in action. That's what our work is all about.



Karen Goldberg. "Port Authority Parking, NYC". 2010. Oil on Canvas

From Rachel Baron's sometimes gestural calligraphic lines that imply volume and space to Denisse Soto's intimate portraits to John Mungiello's explosive, pulsating line drawings, the show carried the same excitement throughout. The show invited conference participants and viewers to enter at any point, every point. No hierarchical requirement.

Rachel Baron and Karen Goldberg gave gallery talks. Viewers were eager to dig deep to consider the theme of the show. They spent time

studying, pondering, the diverse works and sharing their thoughts and views with the artists and others. Short artist-biographies and the opportunity to discuss art works and ideas with the artists gave visitors a pictorial insight that complemented their empirical or direct engagement with the art works.

This MSUNER pop-up art exhibition offered an aesthetic creative opportunity to everyone,-- artist-educators, conference participants, gallery speakers, and students & faculty and local community residents.

When asked to participate in the "Art & Democracy" exhibit, the artists-educators didn't hesitate. At 7:30AM on the morning of the show, when artists-educators were asked to spontaneously curate the different and varied art works that would be in the show,



Rachel Baron. "2018." Charcoal on paper. 18 x 24. 2018.



Denisse Soto. "Untitled." 11 x 14. 2017.

they were flexible, they created a flow and went with it, they thought on their feet, they essentially said 'yes'. The artists-educators thought of curating schemes, they listened to each other, learned from each other and adapted. These are skills for success. They use these skills. Artists-educators teach these skills to their students. Their work as artist-educators has taught them that such skills are not just for problem-solving, but necessary to enlivening moments, for turning challenges into new opportunities. The artist-educators collaborated, they created something new, they created an exhibition that honored their own narratives and welcomed those of the viewers.

"Art & Democracy" was an interactive show throughout all phases. The organizers of the MSUNER conference accepted the first challenge/opportunity,-- 'how to integrate an artist-educator's exhibition into the conference. They played with this challenge/opportunity. They were creative with it. Along their journey there were passages of rejection, maybe, then yes. But their turn toward yes wasn't the end of their creative production process. They created a space in which they could embrace, enhance and amplify



John Mungiello. "I Hope We Can Find Our Way Home." Brush, ink, marker on paper. 36 x 48. 2018.

their participation in the thought and work that resulted in a successful exhibition.

The show was well attended by public school teachers, staff and administrators, MSU students, faculty & staff from colleges across campus, groups like incoming first-year students & parents, upward bound students, and the general public. We were moderate in our work, we kept things simple. We recognized our abundance of talents. We approached every aspect of the show with respect and consideration for all, conference organizers, artists-educators, conference participants and viewer-participants. Working in the visual arts and working with people, artists-educators have learned to listen, be patient, be flexible; to have large ideas so that our ideas can grow even larger, large enough to include others.

STUDENT ENGAGEMENT & PARTICIPATION

By Eric Gibbons, author of the blog
www.ArtEdGuru.com

Philip Schlechty's "Levels of Engagement" is a great jumping off point for this topic. I created this poster, based on his work, and altered the wording a bit to fit the needs of an art classroom, but the message is the same. WHY are students making work in your class, and HOW do we get them to "A" level engagement?

For me, the answer is simple, EVERY project must be tied to its maker. If I am forced to make something I have no connection to, then it will be pretty but hollow. It's not that I don't care, it's that I am not connected. In a classroom setting, this would be levels "B" or "C." Students without an affinity for art will more likely fall into the "D" or even "F" category out of defiance.

I have a whole blog post detailing the importance of making connections (<https://goo.gl/E1n1aH>), but the gist of it is that with a little effort every art exploration can be personalized. I have

7 methods (<https://goo.gl/aF15t1>) that I use to be sure the explorations I design allow for individuality and can be used from kinder classes through advanced art courses.

When explorations are personally connected, students care more about their work product. "Because I said so," just does cut it. I hate when people say that, and I am sure my students don't want to hear it from me... ever.

There will be days, even with connected explorations, that students will be less engaged. These are opportunities to sit with them and have a chat. Maybe they have hit a mental hurdle. Maybe they have taken on something beyond their skill-level. This is where feedback and suggestions can be helpful. These can come from you, but the feedback can also come from peers. Sometimes a mid-project critique can be helpful, while there is still time to shift gears or make adjustments.

Students need to be working every class period. They need to be engaged in the process of creating. It's part of my rubric, and I grade their participation daily, but not in the way you might think. My first grade

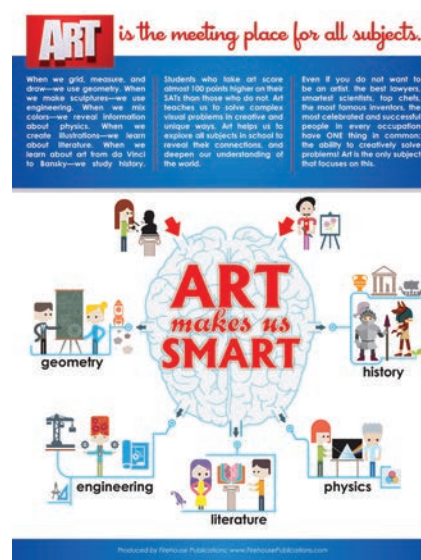
every quarter is "Studio Habits." It encompasses a lot, from setting up your work area to cleaning up after yourself, as well as being on task for the bulk of your class time. More about that (<https://goo.gl/UCVL6p>) in detail. I also have my Universal Rubric there so you can download it.

Additionally, I do not allow students to take work home because I cannot verify if the work is truly theirs. This also avoids the issue of a student choosing not to participate and saying, "I'll just do it at home." As a new teacher, I fell for that, but changed quickly when work never came in or was obviously done by someone else. There is no substitute for creating art under the watchful eye of a knowledgeable certified teacher.

My policy is that I grade all work on the due date, and then students can take work home, and even do more to it. I allow students to return their work for a higher grade should they put in the extra effort. I do not make deductions for lateness. This means if an assignment is 50% complete, I will record a 50% as a grade. If it comes back, before grades close, and deserved a 95%, then I overwrite the grade accordingly.

(Continued from Page 12)

The images made were supposed to match the lyrics chosen. The finished pieces were more detailed from far away and it was not easy to see the letters from close up. Once all of the pieces were completed, we had an in class critique and students filled out the attached form for a grade. (See separate attachment). The student self-graded 50% of their grade, and I filled out the same rubric for the other 50% of their grade. Students really loved the assignment, some stating that it was "different from anything the ever did before." "Being able to connect art and music was awesome."



Download these resources and others by Eric Gibbons at:
www.firehousepublications.com/free-resources.html

OBSERVATIONS & EVALUATIONS

By Eric Gibbons, author of the blog www.ArtEdGuru.com

Often we only consider out end-of-year evaluation at the end of the year. We really should keep tabs on it throughout the year. Some staff evaluation are tied to benchmark exams and student performance. Sometimes they are tied to classroom observations. Many times they are tied to both or other district criteria.

Here are some helpful hints on improving those results.

#1. Keep a “brag list.”

Make a running list on your computer desktop or in a document you can easily access. When possible, back it up with any evidence you can. Sometimes it's a certificate for some professional development, a printed out tweet referring to the event, or an email from collaborators to have in your documentation. (You can send them a thank you email, detailing the collaboration, and print that) Every time you do something that goes a bit beyond your normal routine, add it to the list. When May or June rolls around, you may forget all the wonderful things you have done that year.

- Working with a colleague on a lesson
- Sharing supplies (collaboration)
- Getting grants or donations
- Displays or exhibitions
- Students that win awards for what you teach
- Professional development you have participated in or lead
- Volunteer time in committees
- Classes you have taken
- Awards you have won
- Articles you have published (School Arts Magazine is always looking!)

#2. ALWAYS be prepared for an observation.

Though not all observations are announced, be ready. I have this (<https://goo.gl/T3w5ja>) one-page print out I keep

in my top drawer. If an administrator walks in, I take out this paper. I have been teaching now for nearly 30 years. I know what I am doing, but when the principal walks in, I can still get a little flustered. This little, one-sided guide, helps me stay focused and remember the details.

#3. Backwards design helps YOU too.

Backwards design is where we see the hopeful result first, then figure out how get there. To break down the goal into little parts, and design a path to success.

Evaluations are often based on a rubric. If you are going to be evaluated based on a rubric, you have every right to see that rubric at the beginning of the year. Look it over and see how you can get rated at the level you wish to achieve. If you have always been getting “meets expectations” on evaluations, but feel you have done better than that, be ready to back it up with evidence. (The true purpose of the “brag list.”)

My observations help list was born of backwards design. On one observation, years ago, I was rated lower than “meets expectations” because I neglected to repeat the learning target verbally. It did not matter that the students were involved directly with the learning target all period, but the rubric stated that the teacher repeats the learning target to “meet expectations.” I scored well in all the other parts, my observations was great in all other aspects, negating the small deduction to my “score,” but it bothered me.

So I copied the rubric and designed my helper list to focus on “exceeding expectations” in all categories. When I don’t exceed, I at least meet expectations, and I am good with that. My evaluations however did improve overall, so it has been a help, even for this seasoned teacher. Your rubric may be different than mine, but others have found this list helpful.

#4. Routine is your friend.

There are items in evaluations that you are expected to do on a daily basis. For my school, we have to project/write our

daily “learning target” in a conspicuous place and address it several times. I am not sure how actually helpful it is, but it is required. Be sure to do your daily housekeeping, like targets, or bell ringers, or whatever is required so that if you have an unannounced observation, you’re good to go.

#5. Observe the best.

Speak with your supervisor or administrator and find out who has consistently high evaluation marks. It does not matter what subject they teach, observing their classroom procedures can be a real eye opener. Maybe how they arrange seating, record tardiness, speak to their students, address discipline, arrange their class time into chunks... There is value in observing your high performing colleagues. Some schools may actually allow a sub to come in for you while you observe another class. (Mine does, but I know that’s rare) If you must do it on your own time, it’s well worth it. Note this observation on your “brag list” to prove you are working to improve your teaching practices!

#6. Be a show-off.

As an art teacher, you are in a unique position to “show-off” what your students do best. Be sure you change displays frequently, and do a district show annually. I try to do at least a few big projects like this one (<https://goo.gl/zf8GBg>) to get everyone’s attention. This lets it be known that you are an active member of the team. If it’s something really awesome, write up a press release and see if your principal will pass it on to the local newspaper or television station. Share it on social media, whatever can be done to get noticed is important. When cuts come to districts, art is often the first target to get hit. If they love your program and know about it, you will have many people support your bid to stay.

If you work too as an artist, share that press at your year-end evaluation. When I win awards, I document those, and share with my supervisor.

(See “Art Makes Us Smart” poster on Page 20)

ENGAGING THE MIDDLE SCHOOL LEARNER THROUGH CHOICE

By Gayle Gruber, National Board Certified Teacher, Early & Middle Childhood Art

Engaging every learner in your classroom is the goal of every art educator. Capturing the imagination of the middle school learner and getting them to take ownership of their art is often another story. Or should I say a challenge.

Especially when you are seeking to increase the rigor of your lessons as your students sequence through your program over the course of the three years of middle school.

Interesting projects that capture the imagination of every level of learner in your classroom is of the utmost importance. As is building upon previous art experiences from the previous year to increase their art knowledge and skill building. I find that providing thought-provoking activities that involve choice at every level of the project is the key to grabbing my students' attention and keeping it throughout the length of the lesson. A project that I discovered this year really fits the bill- Pop Art Inspired Ceramic Foods. My students reacted so well to this project and it really elevated our level of slab construction.

In my art studio my lessons always begin with an art historical introduction to the content being introduced. For this ceramics lesson I chose to focus

on the work of Wayne Theibaud and Claes Oldenburg. We started our lesson by reviewing the overarching tenants of the Pop Art Movement, its symbology and representations of the everyday. My students were drawn to then frivolity of the images of food used by both artists and they could not wait to begin creating their own ceramic art pieces.

The Ceramic Foods Project served as a second slab construction project in my 8th grade ceramics unit. My students usually complete three to four ceramic pieces during our hand building ceramics unit, beginning with pinch pot building, then evolving into coil building, and ending with slab building. This ensures that we have a well-rounded ceramics program that prepares my students for high school.

Once our art historical research portion of our lesson program was complete my students began their brainstorming and independent research phase. They were encouraged to think beyond the basics in order to create interesting slab built foods that are built out of attention-grabbing shapes, textures, layers and designs. After extensive computer research my students began their creating their lists of potential ideas. Each student had to have at least three solid ideas and fully developed concept drawings. My students had to narrow down their selection down

to the one they were most excited about that would also meet the specific project criteria. During one of our class sessions the students had to present their concept ideas to the class to the class for feedback enabling my students to revise their ideas if needed. Now, with clear artistic visions, we were ready to move forward with the creative process!

My students enjoyed working with the slab hand-building process as they began building their foods. From individual sushi and cookies to pizza and bacon and eggs, my students beautifully made it all. All during the creative process I reminded my students of the ceramic golden rules we all know- scratch and attach, make holes in solids, add textures for effects and details often make the difference. Pushing them to really think beyond "just pizza" prevent me from getting a room full of 28 pizza projects and yielded amazing and advanced results that proved that my students understood the slab hand-building process. I was so impressed with the quality of my students work I know I will be doing this project next year!

Standards Addressed in this Lesson: 1.3.8.D.1- The elements of art and principles of design can be applied in an infinite number of ways to express personal responses to creative problems. Indicator- Work individually or collaboratively to create two or three dimensional works of art that make cohesive visual statements and that employ the elements of art and principles of design.





YOUNG AUDIENCES

By Jennifer Pepe

Captivated, silent awe, exuberant vocal replies and dancing along in their seats are some of the ways in which students respond to performances when the professional teaching artists of Young Audiences Arts for Learning are on stage. The children's engagement in these creative experiences doesn't end there. In fact, the arts programs provided by Young Audiences Arts for Learning serve as a catalyst for learning way beyond the Assembly Performance. As the art teacher at Livingston Park Elementary School in North Brunswick for 22 years, I can attest to that and more.

I've had the pleasure of working with this non-profit arts organization via school Assembly Performances, staff development, and family programs and know that they are stellar in bringing dynamic, high quality arts experiences into school communities. To further illuminate what YA is all about, here is their mission statement shared from their site: "Young Audiences' mission is to inspire young people and to expand their learning through the arts. Our goal is to foster the creativity of every child, and to encourage productive and caring human beings. Our music, dance, theatre, literary, media, and visual arts programs are culturally diverse, curriculum-based, and measurably effective. Best of all, these profound arts experiences inspire young people to discover new talents, believe in their abilities, and view themselves—and the world—in a new light." Incredible, right?

I'm writing to share how Young Audiences Arts for Learning programs and their vibrant teaching artists positively impacted my school community over the last two years. In early fall of 2016, I learned of a \$10K YA scholarship being offered to a deserving school. Without hesitation, I applied on behalf of Livingston Park because I believe that all children benefit from more arts in their lives. I was excited to learn the great news of our selection shortly thereafter. I describe below the incredible art programs we were afforded due to that grant. When the opportunity to apply for another grant to receive \$5K in arts funding arose the following year, I again applied. We were fortunate to be selected as recipients for a second year.

The first year of the scholarship programming was specifically designed to inspire connections across our

school's multi-cultural population while introducing children to a variety of art forms. Working with YA's coordinator to this end was smooth and easy. We selected three school-wide assembly performances, (Cypher Poets, Hip Hop Fundamentals and Aatma Dancers of India), and added a Fourth Grade Artist-in Residence with teaching artist/poet, Jacob Winterstein. By program's end, our poets wrote odes that while knocking our socks off, left us smiling and speechless.

The feedback for each of the artists' Assembly Performances was outstanding, too. We, as faculty, students and parents, appreciated the expertise, passion, and joy of each performance. We learned, laughed, sang and danced together. We took that joyful, communal connectedness with us and held onto it for days, weeks, months to come. We shared it and grew from it and reflected upon it throughout the school year.

This past year's scholarship provided Livingston Park another chance to bring arts experiences to our school community. An Artist-in-Residence program was carefully designed around school scheduling obstacles. We decided that a mural to celebrate the community's diversity would

be a great asset for our school. The professional teaching artist, Kit Sailer, was awesome to work with. The second graders played an important role in this project as they taught each other about special family gatherings, foods and traditions. Ms. Sailer and I worked together in the art room to guide each student through the mural process. Through each step, the children learned about each



other and in turn, the world around them. Every child contributed to a colorful, communal work of art that will be displayed in the hallway at Livingston Park for years to come.

Thanks to Young Audiences Arts for Learning's generosity of funds, talents, and efforts. Livingston Park students and our community have benefited from an enriched education in and through the arts. These experiences have become part of our story of who we are and where we're going. I agree with Young Audiences Arts for Learning that, "Our programs play a vital role in shaping today's children into the future leaders and thinkers of tomorrow. What kind of people do we want our children to become?" I believe, the more high quality arts experiences, the better our future will be. I encourage you to check out Young Audiences Arts For Learning, too!



#OPENUPPROJECT

By Jesse Wright†

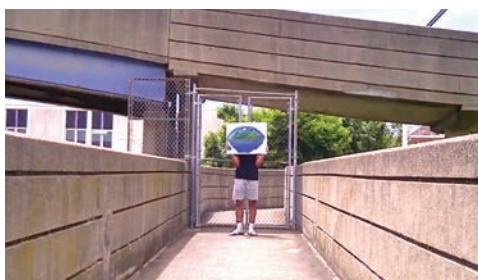
A proactive movement to promote student safety and well-being. Anyone in any school can do it. In schools in America today, we lock down. And we should! Student safety is critical. But if we can be REactive, closing down... shouldn't we spend some time being PROactive and Open Up?

Since Columbine in 1999, school shootings have directly impacted 187,000 students, according to a March 2018 article published in The Washington Post. The nationwide threat has led to a need for routine lockdown drills in schools. After a drill two years ago in one of his classes, art teachers Jesse Wright and Donna Aceino asked students what the opposite of "lockdown" was. The answer came immediately: "Open Up". This was the perfect theme to explore as the teachers had been seeking ways to pass a canvas back and forth to Larissa Danowitz's students after seeing her mural presentation at an AENJ conference. As

the school incidents increased, all involved realized they had to reach as many schools as possible.

OPEN UP PROJECT is now a multi-school collaborative painting project promoting a creative dialogue where students address issues they are facing. It is intended to promote discussions before crisis scenarios occur. Students are invited to paint over the canvas and write inspirational quotes, while recording the process. The footage is then time lapsed and put together into one collaborative video. The canvas started at Eastern Christian High School, but has since travelled to 11 schools in New Jersey and is moving on to other states. It will continue to several more schools before the project is over. You can view the video playlist at <http://openupproject.org>.

"We have a mission as teachers to try to transform the world in a positive manner. This is one way of doing it. It's powerful to see ways that art, creativity and community can make a difference," says Wright. "Through opening up about the situations that people might be dealing with, by talking and listening to one another while creating together, hopefully we'll support one another."



AP ART HISTORY : AFTER THE TEST

By Julia Mooney

By May, high schools across the nation seem to sag with the weight of teacher burnout and restless teenagers. Apathy abounds. As an AP teacher, I find myself surrounded by high school seniors who insist that their work is done now that the College Board test is behind them. Yet, here we are, continuing to meet in this space day after day for 40 minutes, for more than a month. I cannot stomach wasting this opportunity.

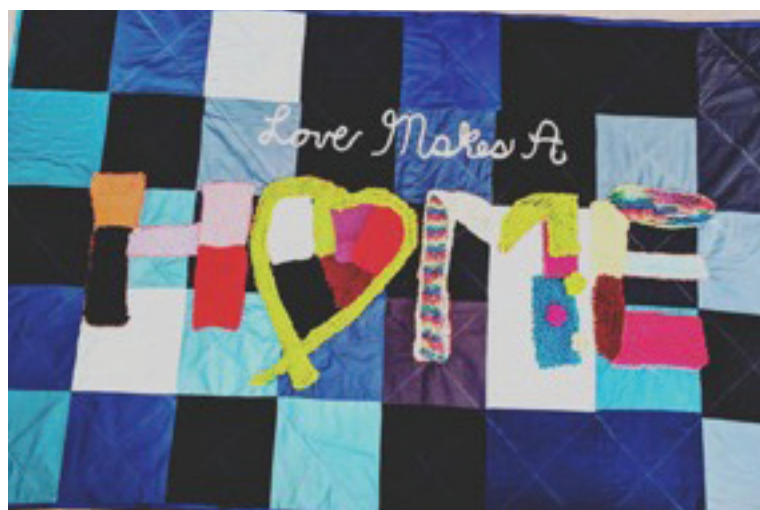
Each year I shake up my AP Art History students and engage them in a collaborative art project that addresses a social issue. I have my qualms with AP culture, but my primary gripe is the restrictive and frantic nature of teaching to a standardized test. May is the time for what I consider deep, meaningful learning that directly relates to issues we face within our contemporary society.

This year, after 8.5 months of daily quizzes, massive amounts of memorization, essay practice, and college level readings... we quilted. This new crop of students has never had Home Economics, as those courses appear to be a thing of the past. Most couldn't even thread a needle, and I anticipated the moans and groans on the day I introduced this project. Much to my surprise, my students perked up. As they worked with their hands, their phones were forgotten. To my delight, the boys were as excited as the girls to learn a novel, hands-on skill. 12th graders, ready to run across the country to various prestigious colleges, held an iron in their hands for the first time. I took all of this a step further and taught them how to knit with two knitting needles, like they had only seen in storybooks and movies.

Personally, I had never actually made a quilt before. I was on a knitting kick, and as I tend to do, I bring to the classroom whatever phase I am currently channeling my creative passion into. I had just bought a 1967 sewing machine at a yard sale and had it fixed up.

In truth, we were all diving into this blind. The social cause we tied our project to was a campaign I had spearheaded earlier in the school year called "Houses for Hurricanes". Art teachers across the district had been encouraging their students to create home-themed art that was being sold at community events. The money was being donated to benefit victims of the slew of hurricanes that have recently devastated sections of Puerto Rico, Florida, and Texas. With the structure already set up, it was easy enough to lump the sale of this quilt into that campaign and give some meaning

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FEAR OF THE DREADED BLANK PAGE

By Karen Bloch

Sometimes, we art teachers find useful ideas in unlikely places. While skimming through a NEA journal last fall, I stumbled upon an article by an English teacher about improving the writing skills of her students. What grabbed me was how this teacher found that sharing examples of well-written essays did not motivate or improve their writing skills.

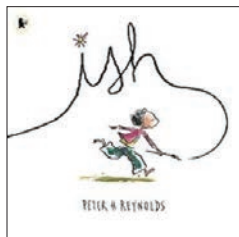
Hmmm. This made me think about how I use exemplars. How can this be? Don't students need to see beautifully created masterpieces so they know what to strive for? Then I imagined myself in the seats of my 6th and 7th graders, all at various levels of skill when it comes to drawing. What if the instructor showed me perfectly rendered still lifes? Yikes, I certainly would be intimidated. We all have star students- they make us look good. We hang up their work in front of the class and advise our classes "This is what I'm talking about people!"

But are we serving the needs of all students with this practice? How can we motivate those with weaker skills to conquer their fears of the dreaded blank page?

I decided to change my approach so students will know how they are evaluated, and how they can feel more confident with the drawing process:

1. Save a sampling of past work that shows varied skill levels (names covered), not just the best of the best.
2. On a large table (or desks together), spread out the drawings.
3. Let students select art they like and identify elements that make it successful. I call this the "gallery walk", and find it more effective than showing photos of work on the Smartboard.

All students are required to say at least one thing about one of the drawings.



After the discussion, I read a short children's book called "ISH", by Peter Reynolds.

This story is excellent for classes from K-8. It reassures students to honor their artistic style, no matter how imperfect. My middle schoolers love it.

At this point, I tell them the project objectives and go over the checklist. I ask them if they see anywhere on the list the following: "All items must be drawn perfectly". Of course this criterion is not there.

Rather than set up objects that I like for the whole class, I have learned from a past AENJ conference session that allowing students to choose their own items is much more fun! They arrange everything in front of them on their desks. We spend about 2 days practicing with pencil shading before moving on to colored pencil and charcoal shading techniques.

The measure of success of this lesson is this: Many students who were fearful at the start of the lesson gained enough confidence that they asked if they could take home their practice drawings to show mom! Hooray!

Other reference books for drawing that I like:

Drawing with your Artists Brain, Carl Purcell

Hooked on Drawing, Sandy Brooke





HAVE GRANT, WILL TRAVEL

By Karen Waller

It started at the New Jersey Art Educators Conference last October. I was chatting with another art educator as we waited for our workshop to get under way. I was blown away by both her enthusiasm and depth of instructional knowledge. “Where did you learn that?” I asked. “At one of the National Conferences”, she replied. “This year it’s in Seattle.”

Well, I had never attended the National Art Educators Conference and I certainly didn’t think I’d be able to make it to Seattle to attend this one. Then I remembered that the NEA Foundation offered Learning and Leadership Grants to educators. I visited their website and found out that I had about two weeks to put together a proposal. With a new school year barely underway I knew it was going to be quite a challenge, but wouldn’t an experience like that be worth the time and effort?

Reviewing my curriculum and personal development goals for the year, I decided to address four areas in my application that the conference could enhance for myself, my students, and my school. The first was exploration and implementation of the conference theme: Art & Design = STEAM. How does an art and design educator enhance critical thinking, design skills, and creativity? How can I as a technical high school educator increase collaboration and connections between academic teachers and those who teach the trades? Add to that a desire to explore sustainability in art and design technology and the proposal actually began to gell.

I decided that I also wanted to investigate and advance my knowledge

of makerspace technology and techniques. Makerspace is a new initiative at my school and dovetails nicely with some new printing equipment I hope to purchase for my Visual & Graphic Design program. The ability to print on a variety of substrates: fabric, plexi-glass, wood, plastic, and 3D objects would increase my students’ manufacturing career options with a more robust curriculum and portfolio.

I also wanted to document the various trade show displays at the conference. My thinking was that these examples of printed products could help make my case for the purchase of new printers, cutters, and media. They might also inspire ideas for competitions like SkillsUSA Chapter Displays and possibly lend themselves to projects that would improve the aesthetics of our campus and aid in the promotion of its technical education programs.

Finally, I was hoping to gain insight into successful student driven community outreach programs. Community outreach promises to aid in the development of personal, workplace, and technical skills that would increase the chances of post-secondary school career success. Community interaction could also serve to build career technical education in terms of increasing the pool of current advisory board members, student internships in the field, and proctors for national end-of-program tests in the trades.

My proposal was recognized in mid-January and the \$2000 grant was enough to pay for the conference registration fee, airfare, hotel, and meals. From performance artist Nick Cave’s plenary session on

Persistent Commitment to technology demonstrations at STEAM Camp and hands-on studio workshops in community sculpture and civic engagement, the conference did not disappoint. I attended sessions on jewelry making with simple hardware store materials and delivering art classes to underserved communities via a retrofitted school bus. I photographed the latest trends in trade show displays, fused anatomy and drawing with scientific illustrations, learned how use laser cutters and 3D printers to “make” with purpose, and marveled at the most amazing piece of student animation that simply, and thoroughly, explained all about cancer to this two-time survivor.

One of my favorite sessions was called Roadwork: Visualizing Memories Through an Artist-Based Research Project in the Bronx and New Brunswick. This is an ongoing, migratory enterprise designed for community members to share their memories of particular locations going through a process of change. Art is used to document not only what was, but what inspiration, imagination, and collaboration could possibly yield in the future.

The NEA Foundation Learning and Leadership grants are for \$2000 or \$5000. The applications are accepted three times per year: October 15th, February 1st, and June 1st. Educators may apply as individuals or as a group, however, travel to conferences is not available for groups. Approximately 100 applications are accepted each and your chances improve if you can connect your proposal with STEM.

See you in Boston next year?

AENJ.ORG

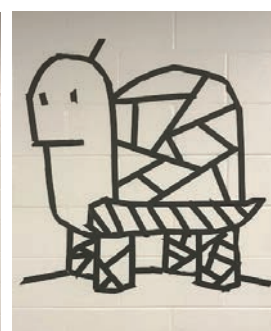
TAPE MURALS

By Larissa Danowitz

As artists we often use materials in a ways other than their original purpose. I am guilty of misusing materials. I have been known to use pencil to hold up my hair, an eraser as a back to my earring, a safety pin to keep papers together, fabric for my murals, the list goes on. I have to credit MacGyver for my intense training in unconventional problem

solving. the concept of line variations and looked at works by Diego Rivera, Georgia O'Keefe, Lamia Michna, Robert Konig and Buff Diss. Then we engaged in a group discussion about possible themes. Students were given the option to work alone or in a team. They were eager to get started and began choosing topics and working on sketches. Prep Day 2- Students finalized ideas and walked around the school to choose their location for their project.

Challenge Day 1-5: Students got right to work creating their designs and making sure they met the objectives. They were



really invested in the process. You can see the time spent on the figures in the detail in the Conquer Mural.

The students found this assignment to be challenging and enjoyable. Working with the tape helped them to work outside their comfort level

because the material (tape) was unfamiliar and required them to figure out how to manipulate it. Even more challenging

was accepting the idea that the project was intended to be a temporary installation. Most students want to make the "perfect" art project that will last forever. The "perfectionist" ideal that we observe in our students is not a realistic goal and inhibits their creative processes. The Tape Mural project challenged students to confront and accept the life span of their art. One group even joked about time as seen in the Turtle Mural, titled "TIME". The students wrote, "The turtle represents how teens experience the passing of time. Life, work, school...all seem to go by so slow." The idea that the projects were temporary was something that scared them all at first. I found that after completing this project students were more relaxed throughout the year and were open to making mistakes on future projects.

This project was a success on many levels. We were able to complete over 25 murals in 5 days! They created a positive buzz in the halls encouraging conversations and positive feedback as they decorated the walls. The murals were so impactful that the principal allowed them to remain up for the entire year. My students really enjoyed working on this assignment, especially because it was different, not to mention they love working in the hallway. It was rewarding

What I have found is that the freedom to misuse materials is liberating, therapeutic and fills the void for all us rule breakers out there. The art material I exploit most, is tape. Painters tape has been my go as a tape measure, belt, hair tie, and quick fix for ripped pants. It's a lifesaver! Normally tape helps draw perfect shapes and outlines that are revealed when the tape is removed. BUT, when you focus on the tape and skip the paint—wow! Tape can be ART!

I immediately began experimenting and decided to incorporate tape art into my lesson plans in September. When I returned to school the walls seemed whiter, blanker and begged me to work on them. In an instant, I knew the tape murals would be the perfect project for the beginning of the year, and right in time for parents to see at "back to school" night. This project would start immediately for my advanced and AP students with the challenge: to create a tape mural in 5 days.

The objective for this project was to create a tape mural using only line (variety) that addresses a teen related theme, concern or issue. Students were given 2 days prep time prior to the 5 day challenge. On Prep Day 1 – we reviewed

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STYLISH SELF-PORTRAITS

By Laura Comppen

What do middle schoolers LOVE more than anything else? Why, themselves of course! So I recently set out on a self-portrait project that I knew would appeal to my 8th grade students.

Because each of my classes has a wide variety of art skills and experience, I decided that part of the project would involve students tracing photographs of the themselves. This way, I was guaranteed not to “lose” any students who felt that their portrait did not really look like themselves. Note: part one of this project was a traditional, proportional (five eye spaces across a human head) pencil sketch of a human face. Part two, as discussed here, was the follow-up.

My building was built in 1962 and features some tile mosaics reminiscent of the DeStijl style of Dutch artist, Piet Mondrian. Surprisingly, no one in the building was aware of that connection. I decided to make that art style the background of the self-portrait so that graduating 8th graders could take a little of the building with them.

As students were working on part one of this project—the pencil sketch face, I began pulling them off to the side and photographing a close-up of their head and shoulders against a white paper background. I later reduced the photographs to super high contrast images (I used the photo editing features on my Mac computer but you can also do it on Photoshop) and printed an 8.5x11 copy for each student.

I officially began part two of the project with an introduction to the work of Pop artist Andy Warhol (see box)—specifically, his celebrity portraits. I related Andy’s unique

style and methods to consumerism, in that Andy, was the first artist to mass-produce his work, resulting in increased profits. I always get their attention when I speak about money.

I gave each student a 12x12 piece of high quality white drawing paper. I asked them to align their 8.5x11 paper behind that so that it lined up with the edge of the paper, not only for increased visual aesthetics, but because one of their shoulders in the 8.5x11 copy was most likely chopped in half; this way the chopped shoulder would line up with the edge of the paper and not look out of place (great reminder about the Rule of Thirds also).

After asking them to lightly adhere the image to the blank paper with masking tape, I sent them to the windows for a light tracing with a pencil—reminding them to carefully trace every little nuance as accuracy was important.

Following the pencil tracing, students then began to outline their images with an ultra-fine Sharpie marker, switching to fine and super as they began to color in the high contrast black areas only. As their images began to reveal themselves, I noticed that many students deemed them

“really cool”.

As students began to finish up on their images, I began to show some YouTube videos about the work of Piet Mondrian (see box)—how his style evolved to simplicity over time, how his work is revered and celebrated in his hometown, and how his style is still in vogue today (see Katy Perry’s “This is How We Do” video).

When all the students were finished with their black Sharpie marker portraits, I lined each of my classes up for an in-school “road trip”. As we toured the area of the building with the tile mosaics, I heard rumblings of, “I knew this looked familiar”... “I couldn’t remember where I saw this before”... all to this art teacher’s delight (authentic learning!).

Amazingly, in 21st century America, students of all ages struggle with rulers—how to read them and even how to use them. After students have removed their photographs from the back of their 12x12 papers, I encouraged all to line up their rulers against any of the edges of their paper. Once the ruler was perfectly aligned to the edge, they can lightly trace the opposite side of the ruler (note: I have them stand



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AMERICAN STYLE ART IN UGANDA

By Karen Norby

Me adventurous? Not really, but after much preparation and anxiety I was about to start my much anticipated educational mission trip to Uganda. Was I out of my comfort zone? Yes!

As a retired art educator from the Manasquan, NJ School District, I was fortunate to travel to Uganda, Africa this past June with Sylvia's Children, a 501c3 organization, sponsored by Sylvia Allen, Holmdel, N.J. (www.sylviaschildren.org). Our destination was the rural Mbririzi Advanced Primary and Day School, located near the town of Masaka.

The school has 1,024 students; 250 are orphans whose parents have died of AIDS. The orphans live at the school, the students from homes in the bush also board at the school. I would teach "American Style Art" to students in first through seventh grade. My challenge: "I wanted to make a difference!" What to teach these students who have so little? They carry their water in pails from a well, they have no electricity in their classrooms, and sit at tables that are 12" wide with a narrow bench attached (there always seems to be one student almost falling off of their bench), if can you imagine, there are sixty children to a class. The grade levels are "baby class" (pre-school), "top class" (kindergarten) and grades one through seven. Fortunately, by third grade students are already fluent in English.

I decided our project would be origami. Turning a 2-D

piece of paper into something 3-D can be an awesome experience. It can be magical, especially if a Japanese art form is taught by a short white lady from America.





(Continued from Page XXX)

When I entered the darkish classroom I introduced myself to the teacher and the aide. I expressed how appreciative I was for them allowing me into their classroom; to teach their students origami and interrupt their lesson plans for the day. I let them know that I was a retired art educator who loves children and art and I was extremely excited to be teaching in their school. I introduced the project by showing them the completed origami forms as I wrote ORIGAMI on the black board and had them all pronounce the word. They learn by rote so this was not unusual for them. I showed them examples of the brightly colored patterned Chiyogami -traditional images- and passed around Kami -paper usually made from wood and Washi- paper used in Japan and made from the bark of trees or of bamboo, hemp, rice or wheat. I explained that I would make each fold first and then they would follow me. The younger children were given an 8 1/2 inch square of copy paper cut by hand by me and my colleague JoDee, a nurse on our trip. The older children were given a large square of paper and a small square. The younger children made the dog, you do not see many cats in Uganda. The third through seventh graders created the dog and the swan. There are not any swans in Uganda so I described the bird. The older students had just read a story about a swan, perfect timing. The students were given a crayon to draw a face on the dog. The face didn't have to look like my example which I hid from them. I said, "Art comes from the heart! Be creative."

The students were great listeners, followed directions and as I asked them to do, they helped their neighbor when needed. They all felt successful and were excited about what they had created from a flat piece of paper. The head teacher, who was learning and observing my teaching in these classes suggested that they all go home and share their knowledge of origami with their brothers, sisters and friends.

Reflecting back on my experience, origami was the perfect "art" for children that do not have much but perhaps a simple piece of paper. I know that I made a difference. The students had not heard of origami or experienced its magical qualities... but I am the one that is now different.

My last day at the Mbiriizi Advanced Primary and Day Care School brought "Farewell" entertainment presented by the children. I was very proud to accept my new Ugandan name "Nakuya". I am now a member of the "Clan of the Heart" of the Buganda Kingdom and tribe, located in Masaka, Uganda. memories will not fade and hopefully paper will be folded in my adopted school.

(Continued from Page 28)

to watch the students collaborate in and outside the classroom and to see the positive energy the murals created.

I am so proud to be a part of an art experience that brought my students and staff together. One and all understood the purpose of the project and respected it, they were in the presence of art... and to me that was monumental. Art brought us together.



(Continued from Page 29)



up to do this so that their hand is spread out, putting pressure on the ruler to prevent it from sliding).

At this point in the project, I have several of Mondrian's "Compositions" on display on my SmartBoard so that students have visual references to work from. I walk around the room to help guide students to continue to lightly make straight lines that intersect to create those squares and rectangles rather than to make individual boxes that they hope will connect (similar to when younger students try to make a checkerboard by drawing individual boxes rather than using intersecting horizontal and vertical lines).

Once a suitable Mondrian-style background is created, students retrace those lines in a fine or super black Sharpie. As a starting point, I tell them to locate the largest space first, and color it red. Next, find a spot that does not connect to the first one, and color that one red.

I repeat those directions for blue and yellow. I find this works better; otherwise, students will color everything or have the same colors sitting side by side.

In the end, students have learned about the life and times of two noted 20th century artists, they have come to appreciate the aesthetic beauty inside our building, and they get to take home an accurate colorful snapshot of themselves in their middle school years.



TIPS FOR SECURING A K-12 ART TEACHING JOB

By Lisa LaJevic

Looking for an art teaching position can be a very daunting endeavor. What do New Jersey school district administrators and K-12 art teachers feel is important when hiring visual art teachers and how do they carry out the job search process? In order to attempt to answer this question, I invited administrators including superintendents, assistant superintendents, principals, vice principals, art supervisors, and curriculum supervisors, and art teachers from throughout the state to complete an online survey that explored various aspects of the job search and hiring process (i.e., the application process, interview, and teaching demonstration). The remainder of this article summarizes a few preliminary findings from the study that I hope you will find helpful in your search process!

The Job Posting

Most NJ school districts post job openings online, so you may want to visit the following places:

- School district website
- Applitrack/Frontline- For a list of districts that use Applitrack/Frontline (with links to job openings), you may want to visit applitrack.blogspot.com/2014/12/new-jersey-school-districts-using.html
- Newspapers such as the Star Ledger (jobs.nj.com/Jobs/education-jobs-in-new-jersey?source=10)
- Other online job sites such as NJ School Jobs, K12 Job Spot, and NJHire (njschooljobs.com, k12jobspot.com/Job/Search/teacher/New-Jersey, www.njhire.com)

The Application

The majority of districts ask applicants to submit materials through Applitrack/Frontline. April, May and June are the most common months to review the applications, but the process may continue through August. An average of 43 applications are submitted for one art teaching job, although some postings may result in over 150 applications being submitted. In most districts, the arts supervisor and/or school principal reviews and screens the job applications. What do they typically look for in a candidate's application?

- *A polished professional resume-* Include related experiences, skills, and qualifications. Highlight accomplishments, unique qualities, experiences with diverse populations and learners with varying abilities, and/or any work with children outside of the school environment. Many districts want to see your GPA and that you have the correct state certification (i.e., art). Include a link to your digital portfolio, if you have one. Overall, they want you to convey strong communication and organizational skills throughout all your application material.
- *A descriptive cover letter-* Convey your passion for students and art in your cover letter. Align your writing directly to the specific job; show that you have researched the school/job and explain why you are a good fit. What about you is unique and makes you the best applicant for the job? Emphasize your success in establishing relationships with students, innovative lesson ideas, and/or your ability to work as a collaborative team player. Be sure to check for grammatical or spelling

errors throughout all your application material.

- *A strong teaching philosophy-* Again, convey your passion for the arts and of teaching, and demonstrate you are a life-long learner as you explain your approach to teaching and learning. You may find the following article helpful when writing your essay: davisart.com/Promotions/SchoolArts/PDF/STSG207.pdf.
- *A creative art teaching portfolio-* The reviewers enjoy seeing both the candidate's work as an artist and creative K-12 student work. They want to see that you are familiar with and can teach a variety of art mediums (e.g., 2-D art and 3-D), and that you have a firm understanding of lesson planning (e.g., standards and assessment). Having both a digital and hard copy of your portfolio can be useful. You may find the following article helpful when creating your portfolio: theartofed.com/2016/04/04/make-teaching-portfolio-next-interview/
- *Supportive letters of recommendation-* Include letters from cooperating teachers, art supervisors, principals, and/or professors. All respondents stated they conduct a reference check during the interview process; however, approximately 45% also search online/social media (e.g., Facebook accounts). Clean up your social media accounts and be sure your online presence is professional!

The In-person Interview

Most districts invite 3-8 applicants for an in-person interview. Bring copies of your resume and teaching portfolio and dress professionally. During the interview, you should positively convey who you are as a person, educator, and artist, and what impact (using examples) you will have on the educational community. Let your personality shine through! Be enthusiastic and clearly communicate your dedication to students, education, and art. The interviewers often want to see if you will be a good fit for the school and work well with others. Here are a few questions that you may be asked during the interview:

- Why do you want this position? What about this particular position made you interested in applying?
- Why would you be a good teacher for this school/district (i.e., what do you have to offer or add to this school community)?
- What should I expect to see when I visit your class on a typical day?
- What is your educational philosophy and how do you bring it to life in your classroom?
- How do you ensure that students feel successful in the art classroom?
- How do you make your passion for art contagious to your students?
- How do you work to promote a positive and cohesive school culture and/or make connections to the larger

community?

- How does your art teaching support interdisciplinary learning and the district's learning goals?
- How do you differentiate lessons for students with varying abilities and address the needs of all learners?
- How do you get a student who is not interested in art or defiant to become motivated in your class?
- What strategies would you try to gain and maintain control of a rowdy class?

*Convey your passion
for students and art*

The Art Teaching Demonstration

After narrowing down the pool, most districts ask 2-4 applicants back for a teaching demonstration lesson. The 30-60-minute lesson is typically taught to administrators, supervisors, and art teachers, although some districts ask K-12 students to serve as the audience (note: feedback about the teacher and lesson is collected from the students). What should you concentrate on when planning and teaching your art demonstration?

- Conveying a love of teaching and artistic exploration
- Engaging, connecting, and interacting with students. Refer to your audience members by their names and motivate them to learn.

- Teaching a creative lesson that is well-planned. It should include clear learning objectives and standards, and be appropriate to the age and ability level of the learners.
- Successfully delivering the art content. Your teaching should build excitement, include clear and concise instructions and deep content knowledge (e.g., use vocabulary terms), and if applicable, a strong demonstration of art material/process and technology. Include effective instructional techniques and differentiate your teaching to ensure all students learn. Be sure to check for understanding (i.e., formative assessment), provide feedback to students, and properly close the lesson.
- Incorporating effective classroom management strategies and maintaining positive student behavior
- Displaying professional dispositions. As you showcase strong communication skills, be confident, enthusiastic, positive, upbeat, and passionate. Convey your personality and character, and remember to smile!

Please note that in select districts, the superintendent conducts an additional interview with the recommended candidate before any job offers are given.

Good luck with your job search!

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to our hard work.

Each year, I require that our collaborative project be “postmodern”. Postmodern art is characterized in part, by the unconventional use of materials and social critiques. The quilt as an art form was unexpected, as the makers of this quilt consisted of teenagers who are often more associated with modern technology than traditional crafts. In that same vein, more than half of the people who made this quilt were male, challenging the gender norms associated with quilting. Throughout the school year students have learned that women have been traditionally associated with domesticity, practical crafts, and the management of the home. To challenge this notion, we also studied Faith Ringgold, who painted on quilts that tell stories highlighting her experience as a modern, African American woman. By taking the unconventional treatment of the quilt as a medium a step further and involving our community for a social cause, students experienced how art can serve as a medium to express their own unique, relevant, and meaningful ideas.

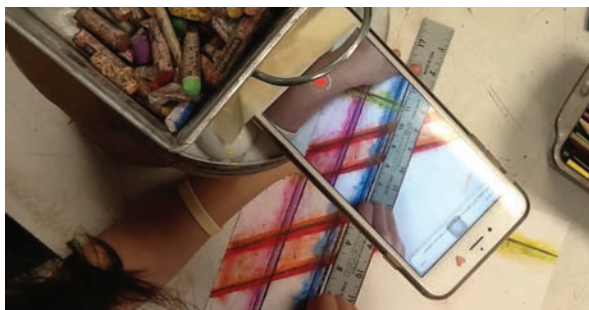
EXPERIMENTS WITH MEDIA: ART MAKING AS PLAY & PROCESS

By Margarete Hyer, theessentialclassroom.com

When was the last time you grabbed a handful of supplies and simply marked up some random throw away surfaces? When was the last time you “played” and “experimented” with a variety of stick and liquid art materials? Welcome to my 8th Grade Apprentice to Master class, where students get to explore a variety of materials, express themselves freely, embrace the process, and enjoy the challenge of compiling their experiments into a unique and unified abstract design.

What You Will Need:

Find a large plastic bin or cardboard box, and start collecting a variety of surfaces. I have dis-assembled old throwaway books, wallpaper from donated sample books, faded construction paper, fabrics, canvas, and random types of paper that I have gathered over the years. I save thin cardboard food boxes and just about anything else that lies flat and has an interesting texture. I also encourage students to treasure hunt for additional stick media, liquid media, and a variety of surfaces at home. It is very rewarding to see how enthusiastic students are when they bring in their own collection of materials.



Lesson Objective:

Students concern themselves with the properties and marking ability of stick and liquid materials, either by themselves or in combination. Through a series of experiments, students explore the nature

of these materials by covering as many surfaces as possible and by trying as many different applications as they can think of. Students do not create pictures or designs. They focus only on the media.

Part One: Stick Media

Any art material that is in a stick form counts as “stick media”. I place a variety of stick materials onto a cart for students to access: crayons, oil pastels, chalk pastels, charcoal, markers, colored pencils, gel pens, permanent markers, gel crayons, and more. Students spend two whole class periods using stick media to create experiments utilizing working possibilities such as: speed, erasing, stenciling, layering, scratching, and more.

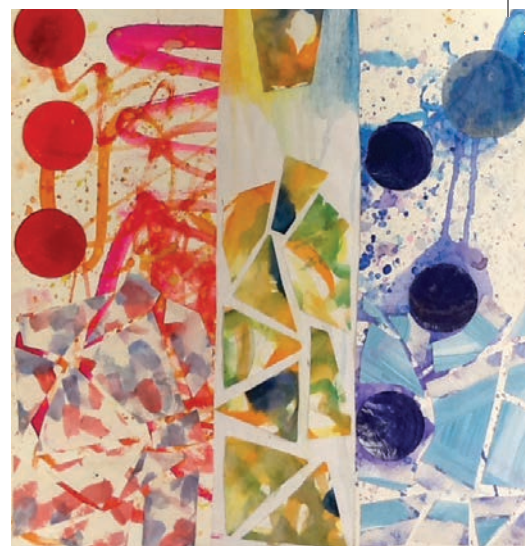
Part Two: Liquid Media

Creating with liquid media is pure joy for students. Liquid materials include: liquid watercolors, watercolor palettes, tempera paints, glitter watercolor paint, metallic tempera, tempera cake paint, inks, food dyes, glitter glue, white glue, water, acrylic paint & mediums. Throughout the duration of two full class periods, students will utilize working possibilities such as: speed, brushing, spraying, pouring, dripping, absorbing, splattering, brushing, dyeing, and more.

Part Three: Mixed Media

Students transition into working with mixed materials in combination over the course of three to four class periods. This is the point where students begin to feel safe in their own self-expression. They realize that there is no judgment from anyone, and because we are creating in an abstract fashion, just about anything goes. Students begin to feel a sense of freedom and experience the essence of being like a young child once again. The overall energy in the classroom shifts. This is where the magic starts to happen and beautiful abstract creations emerge. One year, I had a group of students go outside to paint, and they returned to the classroom with denim jeans beautifully covered in vibrant colors of splatter paint. These students embraced the process, created “outside the box”, and saw themselves as unique surfaces that warranted expressive design!

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BEST PRACTICE LESSON

By Marisal Finamore

Student teaching is quite the endeavor. You walk into a room that is not yours to a class of students with no idea who you are. Their wide eyes meet your wide eyes and if they belong to high schoolers, they all likely have some sort of mischievous glimmer to them. Despite this, you are absolutely determined to get to know these kids and to make a difference in their education and lives. For me, student teaching high school Ceramics it meant the creation of “Identity Tiles”.

“Identity Tiles” was an original, standards-based lesson that relied on what Howard Gardner would describe as a student’s intrapersonal intelligence— the sensitivity to one’s own feelings, goals, and anxieties, and the capacity to plan and act in light of one’s own traits (<http://multipleintelligencesoasis.org/>). The lesson began with a pre-assessment in which students were required to complete an “Identity Brainstorming” worksheet that asked a variety of questions: If you could be any animal you wanted, what would you be? Why? What are some of your hobbies/interests? What do you see in your future? Upon completing the worksheet, the entire class gathered in a circle to share some of their responses, myself included. This proved extremely beneficial as students got to know a bit about their peers in addition to the stranger at the front of the room.

From here, students were required to utilize 2-3 aspects of their identity in the creation of a ceramic “Identity Tile”. Students were provided a teacher-led demonstration regarding use of the slab roller as well as techniques for hand rolling slab. I even sketched out a possible design of my own tile so that students could begin brainstorming some ideas themselves. Along with the same rubrics to be utilized in the grading process, students were provided “Project Planners”. These delineated the exact expectations and objectives written in my lesson plan as well as established a designated space for sketches. While the lesson allows for a great deal of student-choice, it was imperative that clear requirements were established such as tiles could be no larger in size that what would fit in a gallon Ziploc bag (used for storage) and had to exhibit both an additive and

subtractive component. With these resources provided, students sketched a few tile designs to be shared one-on-one with me. This interaction not only allowed for formative assessment of student understanding and progress but an additional opportunity to learn more about each individual student. Once their designs were approved, students could finally begin working.

Employing student-choice and self-expression in this lesson guaranteed each individual’s investment in their artwork. Students who had proved to be more reluctant learners earlier in the school year diligently worked on their projects. These tiles became reflections of their creators and students made sure they were the best reflections they could be. It grew to be a work that every student was proud to share in our end of the lesson “gallery viewing”.

As students completed their pieces and before they were fired in the kiln, they were required to write an artist statement that reflected upon their work. In an effort to eliminate the overwhelming feeling this task could induce,

each student was provided a worksheet outlining a few bullet points that the artist should work to answer: What is the title of your work? Your artwork was inspired by whom or what? What did you learn through the art project? Why is this piece important to you? These, paired with the same rubric provided to students at the very start of the lesson, facilitated the grading of the works up until the greenware stage. A separate rubric would later be discussed and employed when it came to glazing. This

two step / two grade summative assessment was one established by my cooperating teacher and continued in my own instruction.

These statements, as well as the works, illustrated a great deal of student growth. At the same time that students were learning about themselves, whether in regards to personal traits or future goals, I was learning alongside them. I was learning about them as the unique individuals they are beyond the classroom. Ultimately, I am grateful for this lesson and its ability to foster the same types of relationships that lead me to pursuing art education in the first place.

If you have any questions or would like to learn more, please email me at finamom1@tcnj.edu or visit my online teaching portfolio at marisalfinamore.weebly.com.



FIRE SAFETY MURAL: CAMBRIDGE SCHOOL AND HOPEWELL VALLEY FIRE DEPARTMENT

By Melissa Mack

Students were invited by Andrew J. Fosina, Fire Official - for the Hopewell Valley Bureau of Fire Safety, to paint a Fire Safety mural at the township building. Over the course of two weeks students painted during their scheduled Art class. Students in grades 6-7 worked alongside Melissa Mack, Visual Arts Teacher/Coordinator, to paint the mural. They used the elements of art to paint and mix colors to complete the project.

The mural consisted of three fire safety rules for children follow: In case of a fire: Get out fast and Stay out!; Know 2 ways out: Go to your family meeting place. Each rule was illustrated and designed using Adobe Photoshop then projected and drawn onto a 6'x6' wall outside the health department office in the basement of the building. Students worked together to coordinate the painting of the mural.



I am so proud of the hard work and dedication from my students. We all worked together to create a lasting, inspiring piece of art that will educate the community for years to come.

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Part Four: Design

I meet with each student one on one to review their experiments and support each student in the selection of experiments and beginning stages of the design process. Students play with all of the "pieces of the puzzle" and assemble their experiments on a 12 x 12 inch corrugated cardboard surface. The entire surface must be covered and the following materials for assemblage may be used: wire, string, white glue, hot glue, brass fasteners, staples, rubber bands, and more. Students must organize their designs with at least three principles of design. The design process may take up to three full class periods to complete.

Digital Portfolio Component:

Students create a digital portfolio in Google Slides featuring the design process of creating individual art media

experiments along with assembling them together into a unified and cohesive design. They include photographs and video of their experiments, the techniques that they employed, and written reflections that describe the process of how the experiments were brought together to form a unified design.

Art Making as Play and Process

Students should feel a sense of safety, security, and freedom in the art studio. Often times, we may recognize that some students have a limited belief about who they are as an artist. Experimenting freely and working in a purely abstract fashion will without a doubt, raise the level of creative confidence in all students who participate in this essential art experience.



LIFE LAYERS

By Robin Rudy

As an Advanced Placement Studio Art teacher for the past five years I am constantly trying to find new ways to motivate my students. I spend a lot of time searching for processes that can reach multiple types of learners as well as fulfill the Advanced Placement Studio Art curriculum standards. This particular unit developed from me finding some interesting mixed media pieces online as prompts for AP Studio Art students involving different types of surfaces.

We start this unit by viewing a TED talk video by the artist Zaria Forman.

We talk about her work in reference to a few different things including: art as activism, personal practice, nature as a catalyst for creating. We can see in her work that she is interested in drawing attention to a big idea through her exploration of materials, surface, and references to nature. We discuss how she works physically with the material to generate large pieces that command attention and have rich color. We also talk about how her personal connection to her subject matter informs the power of her work. Students are excited to see how they can effect change in the world by creating work that is personal and profound.

After we watch the video we talk about how they will be looking for natural objects to use as references for the work. They are encouraged to seek out objects that can be drawn from life. I keep a small library of natural objects in the room for them to access including branches, leaves, shells, and animal skulls. I warn them that finding a rock on the way into class is not going to cut it in terms of providing inspiration and power to their work.

We then move to creating a surface to work on as the ground surface for this natural object still life drawing/painting. Students are provided with as many different materials as I can find that may work for this step. I ask them to bring in materials to make the project special and unique. I provide the following to get them thinking: old books, old art postcards, liquid watercolors, gesso, and old magazines. I also



tell them to seek out old maps, building plans, handwritten letters, and anything else they might have that could add layers of texture to the work. I provide them with a piece of illustration board about 11"x14" that they can build their surface on. Students will need glue, paint brushes, and scissors/ exacto knives in order to attach and alter the illustration board.

I encourage them to seal the surface with either gesso or matte medium as a final step. Matte medium creates a nice surface for painting on. Gesso is an amazing surface to use charcoal, chalk pastel, and oil pastel on top of. Students may want to create more than one surface if time permits so that they can have one to experiment on top of as they move forward.

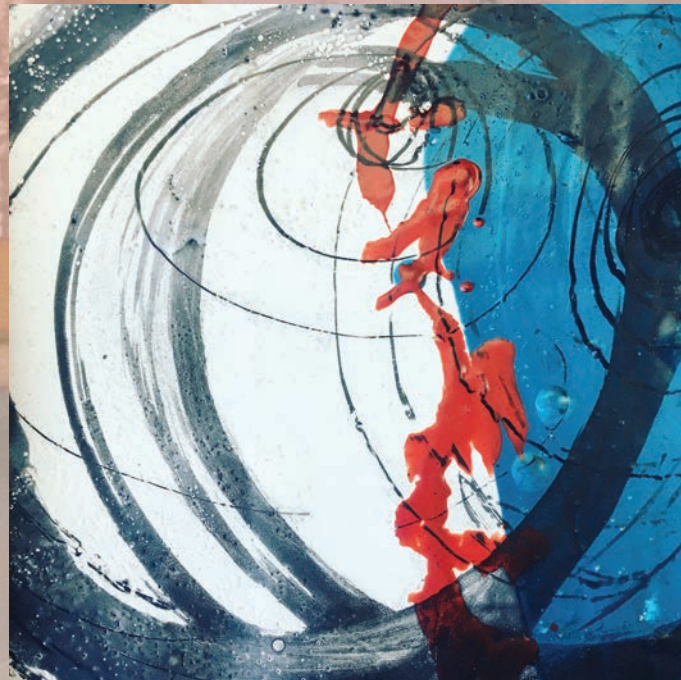
After the surface has been developed they can move forward similar to any life drawing or painting project. They should lay out a composition and then layer the materials of their choice on top. This is when things get really exciting while you see them discovering the unique properties of whatever they have chosen to work with. Some kids will run into issues with materials as they layer, but this can be a great learning opportunity in terms of being flexible and allowing for happy accidents. Every single students work will look different through the choices they have made including the subject matter.

I find that some students return to this process again during their independent work later in our AP Studio Art course. This unit lets them see that work is not just about thinking about perfect chronological time.

The pieces develop through an organic process that activates nonlinear thinking. My students found great success in this unit and I cannot wait to try it again with another group of students.

Zaria Forman Ted Talk Link:

https://www.ted.com/talks/zaria_forman_drawings_that_show_the_beauty_and_fragility_of_earth?referrer=playlist-powerful_art_activism



SANDRA KOBERLEIN: LOCAL GREEN ARTIST

South Jersey-based artist Sandra Koberlein paints abstractly, creating a dialogue between color, shape and material. Her paintings show her interest in mark making, pattern and texture. Her artwork is inspired by nature and travel and is composed in many intriguing layers, similar to the layers of her life.

Koberlein recreates imagery of places she has seen, in keeping with the experiences she's had in those places. Her current painting style is primarily encaustic—from the Greek word enkaustikos, meaning “to burn in”—due to the materials' sustainability, its ancient history, uniqueness and the creative challenges it brings to her work.

The process involves melting natural bees wax with dammar resin (crystallized tree sap) in creating an encaustic medium. It can be used alone for its translucent qualities or colored with pigments. The historic technique has been used since before 500 A.D. and remains a sustainable medium due to its environmentally friendly qualities.

She was first drawn to encaustic painting while viewing Jasper John's paintings in a college art history class. The approach offers an appealing range of options to explore: the ability to layer, to obscure and excavate, to engrave and inlay lines, variations in transparency and opacity, saturation and subtlety of color, and the transitory liquidity of the heated bees wax medium. It's a very rich material.

Koberlein's artworks are composed of multiple layers, including original drawings, photos, handmade papers and ephemera. Occasionally she attaches found objects in creating what she calls constructs. Her paintings become complex, enticing the viewer into further investigation. As an artist, she is particularly drawn to abstraction that encourages discovery of the artists' story.

She exhibits her work in competitive galleries and art centers, both locally and nationally. Her work has won numerous awards and is held in private collections. She is a certified K-12 art teacher and encaustic instructor, and conducts workshops at art centers and in her Woodstown, New Jersey studio. She serves on several nonprofit boards, supporting visual arts and arts education.

She earned her Associates Degree in Visual Communications from the Art Institute of Pittsburgh, and two Bachelor of Arts degrees in Art and in Art Education from Rowan University in Glassboro, New Jersey. She added a minor degree in Early Italian Renaissance Art History at the Studio Art Center International in Florence, Italy. Most recently, she earned her Master of Art degree in Art Education from the University of the Arts in Philadelphia.

For more information, email SandraKoberleinArtist@gmail.com or visit SandraKoberlein.com

ART AS A MEANS OF BUILDING CHARACTER AND COMMUNITY

By Suzanne Pasqualicchio

This year we used art as a means of character building and creating community connections. Teaching visual art to students age five to twelve, we took the opportunity to explore art as healing, and as a means of creating a kinder, more connected world, even if only one project at a time.

For instance, we used the school-wide character education initiative as a starting point for an exterior mural. We focused on five character traits: respect, responsibility, service, perseverance, and integrity. Using three grades of the school, we divided up the challenges and created designs for each word, using their traits.

Fifth grade students laid out the design, spanning the length of the school building. Fourth grade students selected colors and applied them to each letter. Third grade students added patterns and embellishment to enhance the design.

This project brought together our entire school community, with many hands joining in the project. Our secretary researched materials, Maintenance showed students how to use a chalked straight-line, a classroom aide tested and applied a protective seal, Tech Support documented the process. Our principal and assistant superintendent were supportive and aided in the development of the concept. The teaching faculty was flexible with schedules since we could only work with good weather as it arrived — it was November! We all found using art in collaboration strengthens community.

For another project, we created a community painting during one of our evening, outreach celebration events. Students, families, staff, and neighbors came together to create a Unity In Our Community painting on canvas. Prior to the event, paints and a sketch on canvas were prepared. Then everyone dove in, many hands painting on one canvas. The process helped cross lines and brought people from different positions together in a one canvas. The process helped cross lines and brought people from different positions together in a common activity. Art creates connections in community.

Something we do all year in the art studio is create thank yous, with students using their art energy to thank others. Throughout the year the students are encouraged to use their abilities to design a thank you card or other work of art letting someone know they are appreciated. They focus on their connection with the chosen person during the completion of the project. Thus, art builds and strengthens connections.

As an outreach service project to an even larger community, students this year joined in with a non-profit to use art as a means of healing. The Memory Project, a non-profit organization, facilitated our students in creating portraits of children who had faced a substantial dilemma, this case the natural disaster in Puerto Rico. The students, using their creative energy, helped use art for healing. The simple creation of a portrait allowed my students to be a source of service to a larger community and touch the lives of students in another part of the world. We were sent video footage of the excited children receiving their portraits. It was a moving moment and watching it, my students felt the power of their impact and compassion. Art can heal, art can connect, art can empower.

Making thoughtful, focused project choices this year expanded the reach of art and its possibilities in my classroom and beyond. Art has always been a means of exploring, connecting to, and expressing human experience. At a time when the washing down, boxing in and minimizing of art education is more and more evident, it was refreshing to find our way back to meaningful, shared experiences and the expression of our unique selves in projects that were not one size fits all. Art enables the development of a child and remains a powerful and integral part of education.



AENJ 2018 AWARD WINNERS

HIGH SCHOOL SCHOLARSHIP WINNERS



Jon Lewis
SCVTS Academy at
A.P. Schalick HS
Kimberly Bunting



Iris Brudi
Somerville HS
Lynn S. Bielicky



Shane Young
Clearview Regional HS
Sandra Koberlein

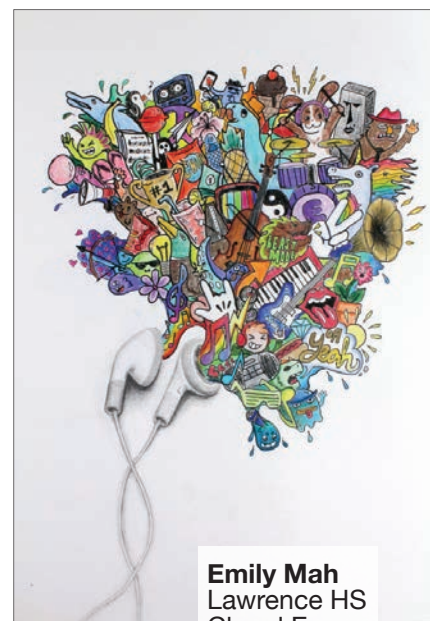


Alexandria Salvitti
Clearview Regional HS
Sandra Koberlein



Alexis Haurey
High Point HS
Erin Meyers

Avia Hurley
Piscataway HS
Dorothy Amme



Emily Mah
Lawrence HS
Cheryl Eng

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.

Gene Neglia

GEORGE DIBUONO RECOGNITION AWARD

Established to honor former President, George DiBouno, whose dedication to arts education in New Jersey was marked by a realization of the power of leadership in education to move the arts to the forefront. This award is for those who are "within" the field of education, but not Art Educators.

Keith Brook

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:

Christopher Boehm

Middle:

Nicole Lawlor

High School

Jennifer Braverman

ANTHONY 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

Lisa Confora

JOHN J. PAPPAS RECOGNITION 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.

Abbie Kasoff

COLLEGE SCHOLARSHIP WINNER

Amy Haws

Kutztown

AENJ SUMMER WORKSHOP GRANT

Kim Bunting

SCVTS ACADEMY at A.P. Schalick High School

SCHOLARSHIP INFORMATION

HIGH SCHOOL SCHOLARSHIP APPLICATIONS DUE: FEBRUARY 22, 2019

ALL APPLICATIONS AND PORTFOLIOS WILL BE COMPLETED ONLINE!

In 2018, AENJ provided \$7,000 in scholarships to students at all levels. Take advantage of this opportunity to help your students further their education; they are the future of our profession. Candidates for this award include high school seniors interested in pursuing the study of visual art or art education in any public or private school of higher learning. It is our intention to select a student whose submission is diversified. The nominator must be an active member of AENJ for a period of not less than two years.

The deadline for High School scholarship applications is February 22! You need to submit your student applications by February 22, 2019 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 2019.

GRADUATE & COLLEGE APPLICATIONS DUE: APRIL 15, 2019

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: 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.

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

AENJ GRANT INFORMATION

APPLICATIONS DUE: APRIL 15, 2019

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 2019 conference in Long Branch, NJ or the Spring 2019 National Art Education Association (NAEA) Convention in Boston? AENJ recognizes attendance at these events as important to the professional growth of our members. Two grants are available to help you defray the costs of participating in these two annual events.

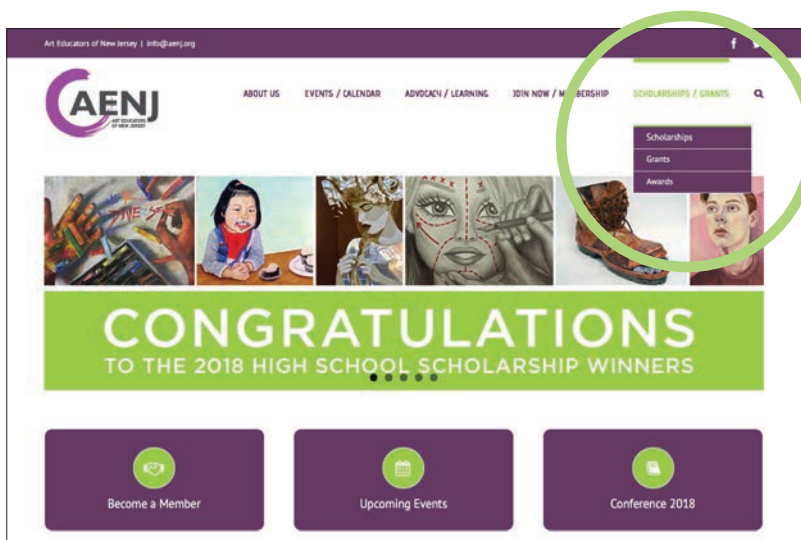
The **AENJ Residency Grant** presents members the opportunity to spend extended time at our fall conference. Grantees are reimbursed for ONE night's stay in the hotel to encourage their full participation, including evening programs and activities, as a part of their professional development experience.

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

Pre-Service Teachers

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

The **AENJ Special Events Grant** was established to support events that promote quality art education outside the traditional school setting and bring art education to a community of people. A maximum of \$500 will be awarded to the grant recipient.



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

We encourage ALL members to apply!

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

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





2018



YAM BEAT

For a couple of weeks during March, Senators, Legislators, and Government officials at the Trenton State House enjoyed the work of our New Jersey State YAM student's work from 20 counties in a well-organized exhibit throughout the State House. Every year, the Art Educators of New Jersey sponsor this warm-welcome exhibit of Youth Art Month state winners in the State Capitol of Trenton.. Due to the large number of guests and students expected, YAM Chairs Kristy Lopez and Karen Mannino prepared for two ceremonial Youth Art Month receptions on March 9, 2018.

The first reception was devoted to the high school YAM award winners. As students entered the Committee Room for the awards ceremony, they were given a t-shirt which was based off of this year's YAM theme, "Building Community Through Art." Students were also given gift bags, made up of donated art supplies from various companies. A prominent donator this year was Sargent Arts, who donated gift boxes that were awarded to the winning teachers and students of the "Building Community Through Art" poster design contest! The parents and art teachers looked proudly at the art exhibit, featured works, and proclamations from esteemed government leaders, especially from our governor, Phil Murphy. Before the YAM Awards were given out, New Jersey based artist, Sharon DeLaCruz spoke to our high school attendees. Students were engrossed in her power-point presentation, where she shared slides of her high school portfolio; and shared with them all of the STEM activities she was currently working on at Princeton University. After the awards were given out, guests enjoyed



refreshments and cake.

The cake featured the winning HS students' designs from "Building Community Through Art" poster contest. Activity tables were set up around the room so that everyone in attendance could enjoy creating. The ceremony concluded with one lucky winner walking away with a gift basket.

The second reception was devoted to the elementary and middle school YAM award

winners. As students entered the Committee Room for the awards ceremony, they were also given a t-shirt and gift bags. Room was scarce, but the mood was joyous as parents, grandparents, siblings, and other family members squeezed in to view the ceremony. Activity tables were set up around the room so that everyone in attendance could enjoy creating. There were notepads, puzzles, magnets, snap bracelets, and masks for guests to choose from. After the awards were given out, guests enjoyed refreshments and cake. This cake featured the winning elementary and middle school students' designs from "Building Community Through Art" poster contest. The ceremony concluded with one lucky winner walking away with a gift basket.

Many members of the AENJ Executive Board and art teachers not only attended the receptions, but many also offered to help with the set-up, take-down of the exhibit, and facilitated with the overall running of the event. As we left, after a full day of celebrating students and their artwork, many people who worked in the State House thanked us for bringing such beautiful artwork, and hoped to see us again next year.

ATLANTIC/CAPE MAY COUNTIES



The Noyes Arts Garage of Stockton University graciously opened their doors on Saturday, March 10th, to host this year's Atlantic/Cape May County Youth Art Month exhibit.

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

The central gallery space features student art throughout the year. During the month of March our 2 counties were showcased for the YAM celebration. We collaborated with local schools and teachers whose love for the arts really showed through in their student's artwork and enthusiasm. There were over 120 artists, family, friends, & teachers in attendance. There were 150 pieces of art hung that represented grades 1-12 including special needs students. We had a wonderful outpouring of donations! A big thank you to those teachers who so thoughtfully brought food/drinks which helped to make this such a successful reception, and of course to the amazing artwork of super talented students.

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

BERGEN COUNTY

This year Bergen County held their Youth Art Month Art Exhibit at the One Bergen County Plaza in Hackensack. The art exhibit was organized this year by Jennifer O'Brien, Genecie C. Azzollini, and Karen Bloch. Over 200 Art pieces from grades Kindergarten to High School were displayed at the buildings conference room. The room was filled with parents, teachers, superintendents, freeholders, and more. Our Bergen County Executive, Jim Tedesco spoke about the importance of Art programs so that our students can strive in all educational areas and career opportunity.

Our sponsor this year was Blick Art Materials. They donated over 200 shading pencils to our students. We also held a raffle for our students. Students received goody baskets filled with art materials. They were extremely excited to hear to here their name and number called. Teachers received certificates for their schools from the Bergen County Executive office. All teacher was called up to the podium to receive their certificate of commendation.



BURLINGTON/CAMDEN COUNTIES

An exhibition of student artwork was shown at the William G. Rohrer Branch of the Camden County Library System to celebrate Youth Art Month. Fifty-nine artists, kindergarten through Grade 12 students, had their works on display and a reception was held in their honor at the library on April 14, 2018. Over 130 guests, including artists and their families, attended the reception.

Led by their teacher and professional violinist, Cheryl Van Buren, The Haddon Township Public School Strings performed several

musical compositions to the delight of everyone gathered.

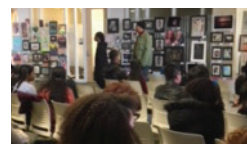
Families were encouraged to be creative throughout the reception, by drawing on the paper table covers and reading the artist quotes that were written on each table.

Each artist received a certificate of participation for the event, which were presented by the teachers in attendance.



HUDSON COUNTY

St. Peter's University and General Pencil Company generously sponsored this year Hudson County's Youth Art Month reception. The student's art work was exhibited on the fifth floor gallery of the MacMahon Center. The exhibit included 85 students from Kearny, Harrison, Jersey City, West New York as well as Union City. General Pencil donated sample bags for all of the student artists.



CUMBERLAND/GLOUCESTER/SALEM COUNTIES

The Greater Bridgeton Family Success Center in Bridgeton, New Jersey hosted the Art Educators of New Jersey Youth Art Month Exhibit for Gloucester, Salem, and Cumberland Counties. The art exhibit featured student artwork from grades K-8. This show ran from March 2 to March 17. The exhibit featured student artwork from class of Ms. Lampropoulos at Janiver Elementary School in Gloucester, Ms. Rehm's art class at Dr. John H. Winslow Elementary School in Vineland, Ms. Nehrbauer's art class at Maurice River Twp. Elementary School in Port Elizabeth, and Dr. Pai's art class at Broad Street School in Bridgeton.

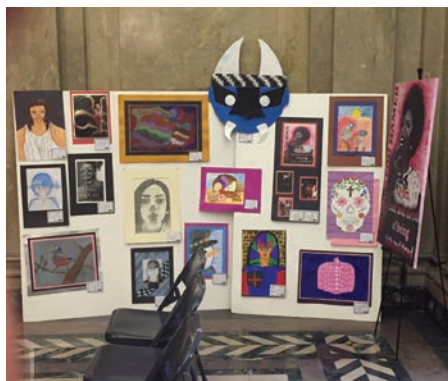
A closing reception was on March 17. At the reception students spoke to the invited guests about the techniques used to create the artwork on display as well as their source of inspiration. Each art teacher had an opportunity to express their enthusiasm for arts education and their joy of teaching the students. Ribbons and certificates were awarded to participants. Broad Street School's, Ms. Carrasco and hers students provided a community service message about the need to conserve water to protect the watershed of Cumberland County. She and her students encouraged attendees to conserve water for the sake of the Golden Lion Tamarind. This is an STEAM project students in grade two are working on at Broad Street School.

Students who were honored at this event: Dilma Mendoza Lorenza, Anahy Reyes, Nayeli Alavez Hernandez, Axel Perez Perez, Montserrat Leonides, Moelyn Merida, Israel Schwed, Joseph Egbeh, Maliah Powell, Katelyn Bergamo, Ryder DiRaddo, Harrison Swider, Meredith Foy, Natalia Scapellato, Leonardo Diaz Carrillo, Kayleigh Veach, Mason Cassidy, Anastasia Curtain, Gabrielle Vazquez, and Olivia Cronk.

A huge thank you to the Greater Bridgeton Family Success Center, teachers, young artists and their families for participating in this annual event.



ESSEX COUNTY



For the month of March 2018, the Hall of Records in Newark, NJ was turned into a vibrant art gallery. Nearly 115 pieces of student generated artwork were exhibited for the entire month from students all across Essex County. Participated schools ranged from technical schools to public schools to parochial schools. Students, parents, caregivers, administrators, and teachers were invited to attend a gala reception at the end of the month hosted by AENJ in conjunction with Essex County Executive Joseph DiVincenzo and almost 300 people were in attendance!

On hand to provide remarks, as well as presenting certificates of achievement to Essex County students were Essex County Executive Joseph DiVincenzo, Senator Theresa Ruiz, and Freeholder-At-Larg Patricia Sebold. In addition to being called up individually to receive their certificates, students were also provided with a goody bag of art supplies, courtesy of General Pencil Company, Nasco, and Jerry's Art Supply in West Orange.

A professional photographer was on hand to take photos of the students and teachers with their families, as well as with the Essex County government officials. At the conclusion of the awards ceremony, all in attendance were provided with a lunch. A week after the program took place, students and teachers were provided with copies of all the photos, generously donated by the county.

HUNTERDON/WARREN COUNTIES



The 2018 Warren and Hunterdon County YAM Exhibit reception was held on March 24, 2018, at the Hunterdon Health and Wellness Center, Clinton. Six schools and almost 80 student artists in grades K-8 participated. We were extremely honored to be the host counties for the YAM poster winner, Nathalie Whitehead-Nudd, whose poster was prominently displayed, along with our 3 state exhibitors.

Approximately 80 people attended the reception, which featured arts and crafts tables for students, and an awards ceremony and photo op. Each participating teacher handed out award certificates to their students, while guests munched on refreshments provided by Shoprite of Clinton. Several administrators attended. The arts and crafts tables were such a hit, several children didn't want to leave, even after the artwork was taken down! It was a lovely afternoon.

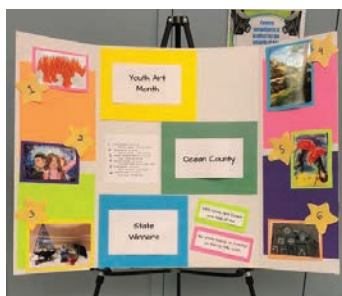
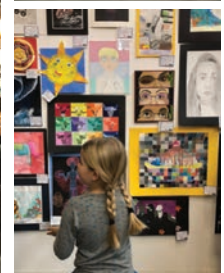
MERCER COUNTY

The Mercer County Youth Art Month Exhibit enjoyed continued success again this year at Artworks in Trenton. The exhibit opened on March 10th showcasing student artwork ranging from K-12.

Visitors were invited to share their talents as they contributed to a large scale collage "Building Community through Art", also this years' YAM theme.

Student Exhibitors each received a certificate of participation and at each grade level, Elementary, Middle, and High school, had a chance to win a door prize consisting of art supplies, some of which were supplemented by Cascade School Supplies. Wegmans donated food and drinks and Heidi Furman donated a vegetable platter from Shop Rite.

With the continued support of AENJ, The chairs, participating art teachers, the students and their parents/guardians, and the generous donation of gallery space from Artworks, we are on a path to continuing a long standing tradition of student art exhibits with YAM in Mercer County.



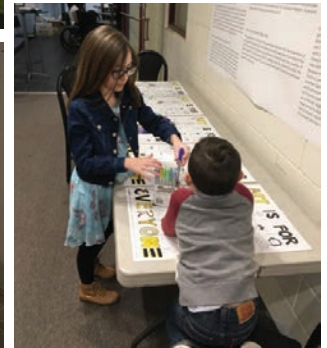
OCEAN COUNTY

Ocean County celebrated Youth Art Month during the month of March. There were 46 students, from 7 schools, who exhibited artwork in the Brick Branch Library of Ocean County. An Artist Reception was held following the conclusion of the exhibit on March 29th; where 200 people attended and awards were distributed. Six students were chosen from this distinguished group to have their artwork displayed at the State Show in Trenton on March 9th, 2018.

MIDDLESEX COUNTY

Lights, camera, George Street Playhouse! The 2018 Middlesex County Youth Art Month Exhibit shined as we celebrated our fifteenth year in artistic style! Proud students and parents were full of smiles as photographs were snapped to celebrate the many artistic talents of the students of the county. Presented by co-chairs Susan Catrone and Kristen Barth, each participant received an award certificate and goodie bag with materials donated by General's Pencil Supply, School Specialty, and Sargent Art. Throughout the week, visitors signed the Guest Book with positive accolades.

Hosted on a Thursday night with over a hundred guests, another successful year commenced to a standing-room-only crowd because of the hard work and dedication of the educators and students of Middlesex County. Seventy participants, kindergarten through twelfth, exhibited artwork from Carteret, Colonia, East Brunswick, Edison, Metuchen, New Brunswick, North Brunswick, Piscataway, Sayreville, and South River. Thank you to the hard working and dedicated educators, students, principals, and community members of Middlesex County!



MONMOUTH COUNTY

The County of Monmouth celebrated Youth Art Month on Saturday March 24th at the ChaShaMa gallery in Matawan, NJ. Thanks to our partnership with the ChaShaMA gallery and the generosity of the gallery, we were able to host over 300 people from 11 am-2 pm to celebrate and recognize 100 incredible artists across Monmouth County. Thanks to the awesome advertising of ChaShaMa, as well as a promotional re-tweet from Monmouth Arts, we had not only artists and their families but local residents and families from nearby attend the art show. Of the artwork displayed, the students ranged from Kindergarten all the way up to Senior year of high school. The mediums ranged from simple marker to complex mosaics.

After the students viewed the artwork there were exciting art making stations thanks to SAX, photo backdrops and even refreshments! The event concluded with an award ceremony where students received a certificate of recognition for their accomplishments. Monmouth County Co-Chairs Alison Wallace and Colleen Ford look forward to Youth Art Month 2019!



PASSAIC COUNTY

This year's winter weather was crazy for all of us and following suit the original date set for the Passaic County YAM show was canceled due to snow. Because the Louis Bay 2nd Library in Hawthorne New Jersey was closed a snow date was created for the YAM reception. Passaic county YAM members gathered on the new reception evening with 23 students and their families to celebrate the student artists work.

In Passaic County the art show is up most of the month of march, this year the students artwork was displayed at the Louis Bay 2nd Library in Hawthorne from March 4th to March 29th. Artwork from 37 student artists ranging in age from kindergarten to high school and from all around Passaic County. Because of the snow date from March 21st to March 29th not all of these students were able to attend the final reception but many did with their parents and teachers. The snow date reception was a shortened version of the original so some activities were cut but all students and teachers in attendance received their certificates and enjoyed refreshments. The Clifton High School Quartet that was scheduled to play on the 21st was unable to attend the new reception date.

Teachers participating in this years Passaic County Youth Art Month Gallery Show were Donna Aceino from Eastern Christian High School, Catherine Bethon from Clifton High School, Julie Chrobak also from Clifton High School, Jennifer Lally from High Mountain School, and Memorial School North Haledon, Shari Merola from School #12, Clifton, Lisa Miller from Passaic Arts and Science Charter, Jesse Wright from Eastern Christian High School and new member Tawnya Stojakovic from Stars Academy, Paterson.



UNION COUNTY

The Union County YAM exhibit celebrated its eighth year at the Plaza @ Elizabethtown Gas Company/Liberty Hall Center in Union, NJ. The exhibit was held from February 28-March 23, 2018.

This year, 110 pieces of K-12 student artwork were on display in the Plaza atrium! Student artists, families and art teachers came to the closing reception on March 23rd to view the beautiful artwork and to be honored at the award ceremony. YAM Proclamations from 17 mayors and all of our local assemblymen and freeholders were on view for guests to view. Christian Bollwage, the mayor of Elizabeth, attended the reception

to honor local artists. Kristy Lopez, one of the State YAM Co-Chairs, also attended the event.

At the reception, each student artist received a special YAM award and an additional award from the Union County freeholders! Students also received a bag filled with tons of art goodies donated by Bare Books, Blick, Chroma, Davis Publications, Faber-Castell, General Pencil, Nasco, Pacon, Pencil Grip, Royal Brush, Sargent, School Specialty-Sax, and Sketch for Schools. Artsonia also donated some gifts from their online gift shops for parents to view and color prints of State YAM artists. Goodies were also donated by the Art of Education and Crystal Publications for the participating teachers.

Delicious refreshments were generously donated by Elizabethtown Gas Company and Deli King in Linden. A huge thanks goes to Tina Earley from Elizabethtown Gas Company and Rodney Atkinson from the Plaza for helping us secure the exhibit space and for help with the food donations. It was a wonderful night for all who attended. Everyone enjoyed the exhibit and the food.

Many comments were made on the beauty of the natural light of the exhibit space. Kudos for another great year of YAM in Union County!

To view the Union County YAM exhibit online, go to www.artsonia.com/unioncounty1



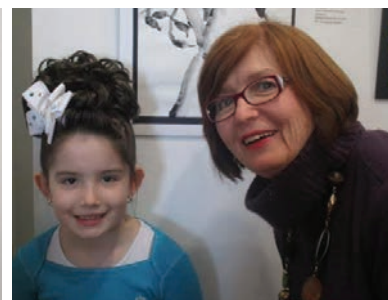
SOMERSET COUNTY

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

Part I of the exhibit showcased artwork created by Somerset County students in grades K-5 and ran from March 5 – March 11, 2018 with an artist's reception on Sunday, March 11, 2018. Also had a record breaking reception with attendance of 384 attendees!!! Part II showcased works from Somerset County students in grades 6-12 and ran March 14 - 25, 2018, with an artist's reception on Sunday, March 25, 2018.

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

Over 20 art teachers from Somerset County participated from the following schools: Bound Brook High School in Bound Brook, Branchburg Central Middle, Stoney Brook & Whiton Elementary Schools all in Branchburg, Hillsborough High School in Hillsborough, Somerville High School, Somerville Middle School, 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 18 years, we are so fortunate to have their support!

SUSSEX COUNTY



Under the chairmanship of Kate DeVecchio and Elizabeth Wassel, Sussex County celebrated YAM with a gallery display and reception. The Sussex County 2018 YAM exhibition had been hosted by the Sussex County Arts & Heritage Council Gallery in Newton. Over one dozen schools participated in the county event, with nearly sixty student artwork showcased at the gallery.

The exhibit, which ran from March 13 - 23, honored student artists with an evening reception on March 16. Student artists, whose work had been showcased at the gallery, received a YAM certificate and were treated to light refreshments. Elementary school students were recognized at a reception from 6:00 - 6:45 pm, while middle and high school students were recognized at a 7:00 - 7:45 pm reception.



This year, each student received a raffle ticket upon arrival to the gallery reception. The ticket was an entry for a chance to win basket of art supplies. Two basket prizes were offered - one for each student artist reception. Students loved the basket raffle, and eagerly awaited the winning ticket number to be called! Although only two students departed with prizes, a fun time was had by all in attendance - students, families, and teachers!

Each year, we are awestruck by the creative talent exuded by our students! We eagerly anticipate the 2019 YAM!



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 9, 2018	Install	10AM
Saturday, October 14, 2018	Reception	11AM

Winter Exhibit

Deadline for submissions:	Friday, October 26, 2018
Sunday, November 11, 2018	Install 10AM
Sunday, December 9, 2018	Reception 11AM

Late Winter Exhibit

Deadline for submissions:	Friday, December 28, 2018
Sunday, January 14, 2019	Install 10AM
Sunday, February 17, 2019	Reception 11AM

Spring Exhibit

Deadline for submissions:	Friday, April 12, 2019
Sunday, April 28, 2018	Install 10AM
Sunday, May 19, 2018	Reception 11AM

Fall 2019 Exhibit and Calendar Contest

Deadline for submissions:	Friday, June 7, 2019
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Some things to remember to participate in the NJPAC/AENJ Student Art Exhibits:

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

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

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

The AENJ Permission Label must be completed and attached to the back of each piece. Labels can be found at: www.aenj.org/pages/njpac
Information on when work is due to Jennifer O'Brien and can be found on the AENJ Website: www.aenj.org and in WebBeat

