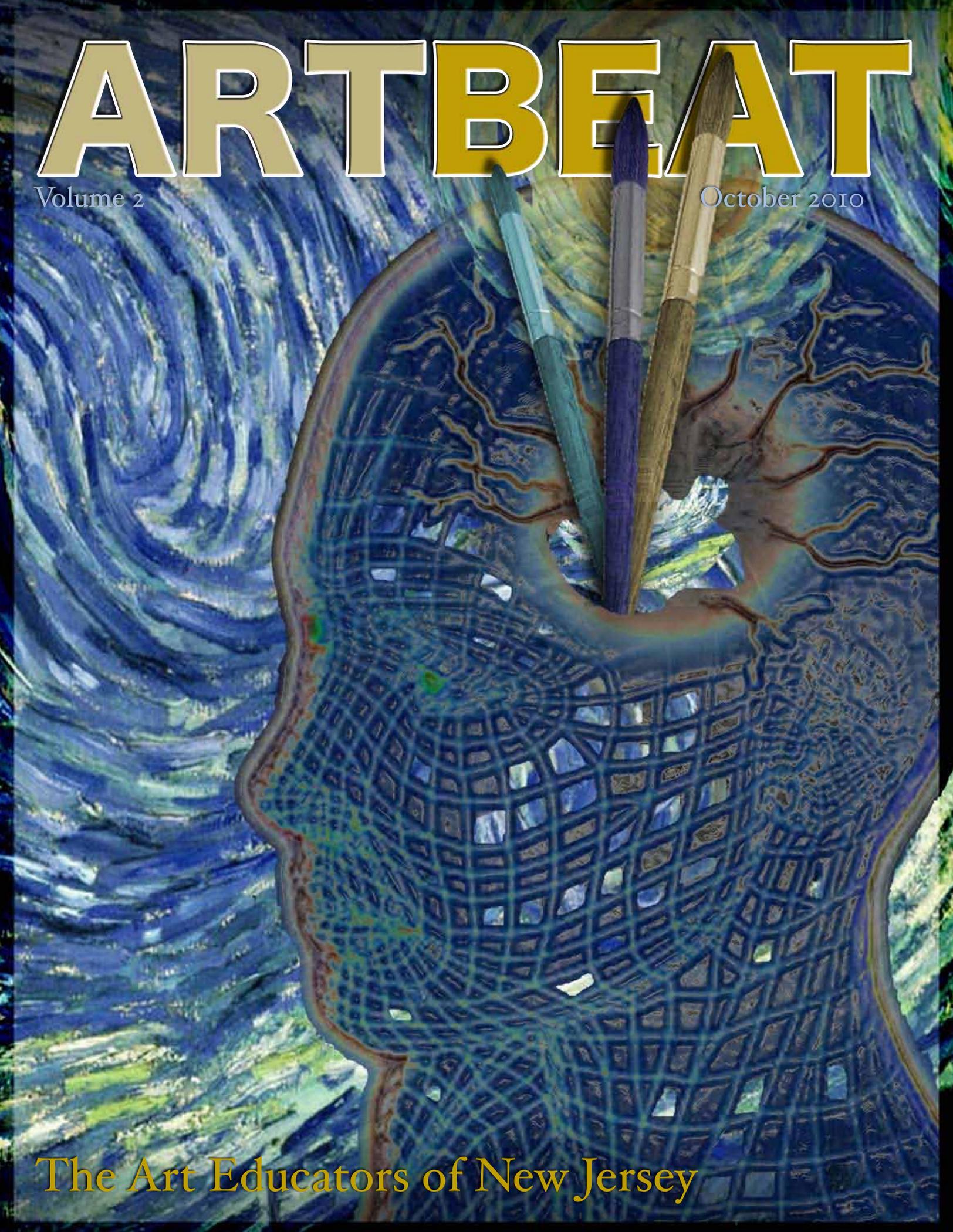


ARTBEAT



Volume 2

October 2010

The Art Educators of New Jersey

From the Editors:

Art Speaks Genius!

What an exciting theme for conference and Artbeat.

We are so excited about this, our second issue of Artbeat and to be able to publish it in full color! The response to our call for articles was again overwhelming! There were over 23 articles submitted for Artbeat this year and there were literally three times that many photographs. Our thanks to the editors and readers (all members!) who gave up more than one summer's day to discuss, edit and proof read the magazine.

Our thanks to the staff and the AENJ Executive Board for their support and enthusiasm. (See page 39) And thanks to you, our members, whose support and encouragement are so important to our work.

What moves those of genius, what inspires their work is not new ideas, but their obsession with the idea that what has already been said is still not enough. Eugene Delacroix

Cover submissions for Artbeat 2010



Allison Dressler



Maryann Baskinger



Karen Goldberg



Karen Kiick



Barbara Levine



Deborah Rosenthal

Table of Contents

Presidents' Message	by Linda Devlin, President, AENJ	p.3
Prehistoric Cave Painting—A Beautiful Oneness of Strength and Delicacy	by Donita Ellison	pp. 4-5
Just Entering the Classroom Was a Daunting Experience	by William Crow	pp. 6-7
Grants Available for an Antique Resource Kit!	by Cynthia Percarpio	p.7
Visual Art, Student Success, Public Relations	by Dr. Paula Valenti	p.8
The National Art Education Association Conference,	by Jennifer Tiongson	p.9
School and Community Spirit Mural,	by Michelle D. Dillon	pp. 10-11
More Musings from the Rocking Chair	by Eileen Scally	p. 12
Spring Symposium:	by Dr. Debbie Greh	p. 13
The Art Student's Workbook; A Classroom Companion	by Eric Gibbons	pp. 14-15
Art Connections	by Kristen Marino & Stephanie Romano	pp. 16-17
Interactive Art Helps Frame a Moving Experience	by David Steele	pp. 18-19
Turning Knobs and Shifting Paradigms	by Andrew Werth	pp. 20-21
Priceless Professional Development	by Jude Harzer	pp. 22-23
New Jersey Performing Arts Center	by Carrie Russoniello	p.24
Art as Muse	by Cheryl Parisi	p.25
From the Visual Arts to the Literary Arts: The Creative Process	by Cheryl Parisi	pp. 26-27
AENJ Scholarship and Grant Programs	by Susan Bivona	pp. 28-29
Children's Art Takes Flight at Newark Liberty Airport	by Jenifer Simon & Alonzrea Stewart-Austin	pp. 30-31
The Journey of a Painting,	by Fiona Weiss	pp. 32-33
Give a Little, Get a Lot!	by Ellen Hargrove	p. 34
Art Class "Artivism"	by Ellen Hargrove	p. 35
Collaborating with Collage	by Karen Kiick	pp. 36-37

Cover Design by Linda Devlin;
Cover Layout by Kristin Osgood

If you haven't received Web-beat you've been missing out on up to date information on events and activities! Make sure we have your email address, and take advantage of the workshops, dinners, exhibits, scholarships, grants and awards programs available to all aenj members.

Presidents' Message

by Linda Devlin
President, AENJ



As I look back on 2010 I can't help but think about the importance of advocacy to our programs. The strength of an art teacher goes far beyond the lessons which we choose to challenge our students. We cannot limit our jobs to the four walls that define our classroom.

From day one it is the unspoken part of our job that we must perform: promotion of Art Education. As art teachers we know the importance of Art Education in a child's life. What seems so obvious to us is not to others and we must work diligently to promote the arts and the programs which we work so hard to establish and maintain.

AENJ offers you many opportunities to get your student's work visible. Taking advantage of these opportunities can only strengthen your programs' station in the hierarchy of the educational ladder of your school.

Four times a year AENJ calls for submission of student art work to be shown at the New Jersey Performing Arts Center in Newark NJ. If you have never been to NJPAC I can tell you there are few places in the state of New Jersey that can hold a candle to the beauty and importance of this venue. AENJ's shows are hung in the lobby of the Victoria Theater, directly adjacent to the main lobby. All work is framed and displayed with museum lighting. The work hangs for several months and is viewed by thousands of theater goers weekly. AENJ holds an open reception honoring your students with certificates. Parents, artist, teachers, and administrators are invited to share in the celebration.

During the month of March, AENJ celebrates Youth Art Month (YAM) throughout the state of New Jersey but our preparation for this begins in December with our YAM contest. Submit your students' YAM Contest entries by December 1, 2010. This year, the YAM theme, "Art Sparks Genius" can inspire your students to make challenging, thought-provoking posters, which will be used to honor the celebration of art education in the month of March. Multiple winners are selected from all age categories. Winning art work is used for a state poster that goes out to all AENJ members, a state flag that offers the student and teacher a trip to Washington DC for a National Ceremony, a weekend trip to New York for teachers and students filled with trips to museums and a Broadway Show sponsored by Sargent Art. Winning art is also featured on buttons, billboards, invitations to the state YAM reception, and new last year for the first time, candy bar wrappers!

Of course, participation in each county's YAM Exhibit affords your students and your program the recognition of administrators, parents and community. If you haven't participated in YAM in the past, now is the time! Having work hang in the county show with the possibility of hanging at the state show is an art programs' dream come true. Promoting your students art will give your program an integral presence in your district.

Get involved with your parents and community and AENJ through your students' art.

AENJ is an all volunteer organization that can offer you opportunities to connect with your peers professionally, gain professional development, and promote art education locally and nationally. Get involved with the AENJ. Volunteer! Just a small amount of your time will come back to you tenfold. Your administration and students will appreciate your dedication and AENJ will become a stronger beacon for art education in New Jersey.

2010 Award Winners:

The Distinguished Achievement Award:

Dave Mackey, AENJ Past President

The Anthony A Guadadiello Award:

Jane Graziano

The John J. Pappas Recognition Award:

Sandie Bowie, VP education division, NJPAC;

Jeff Nathanson Executive Director of the Art's Council of Princeton.

The George DiBouno Recognition Award:

Mr. Joseph M. Ferraina, Superintendent of the Long Branch Public Schools

Divisional Awards

San D Hasselsman, High School Division

Ellen Hargrove, Middle Level Division

Beth Delaney, Elementary Division

Youth Art Month Awards

Linda Lora Pugliese Award Winner, Stacy Watson

Lynn Dodson Award Winners, Hackensack Art Teachers

Prehistoric Cave Painting— A Beautiful Oneness of Strength and Delicacy

by Donita Ellison

What can the cave paintings drawn by prehistoric artists 35,000 years ago teach students today in 21st century classrooms? Through the Aesthetic Realism Teaching Method I am fortunate to be able to show my students that the purpose of art—from prehistoric to a modern abstraction—is to like the world through knowing it, and that art says something about the questions of our own lives! The basis of my lessons is this principle stated by Eli Siegel: “The world, art, and self explain each other: each is the aesthetic oneness of opposites.”

Strength and delicacy, power and precision are opposites in both the technique and meaning of art from its beginnings, including the earliest known record of man’s visual expression that began some 35,000 years ago deep inside the earth on cave walls. Using large flat bones for palettes, red and yellow clay for pigment, animal bristles and reeds for brushes, these early artists painted horses, deer, bison, bulls, and many other animals, with such precision that their species can be identified today.

In order for my art history students at LaGuardia High School for Music and Art to get a sense of how these images were placed on the cave wall we looked at the main hall of the cave at Lascaux, France. Students were in awe of how carefully these animals were studied by the early artists who observed and depicted them with great feeling and accuracy. In our text book, Gardner’s [Art Through The Ages](#), Helen Gardner writes that the stone-age artist attempted:

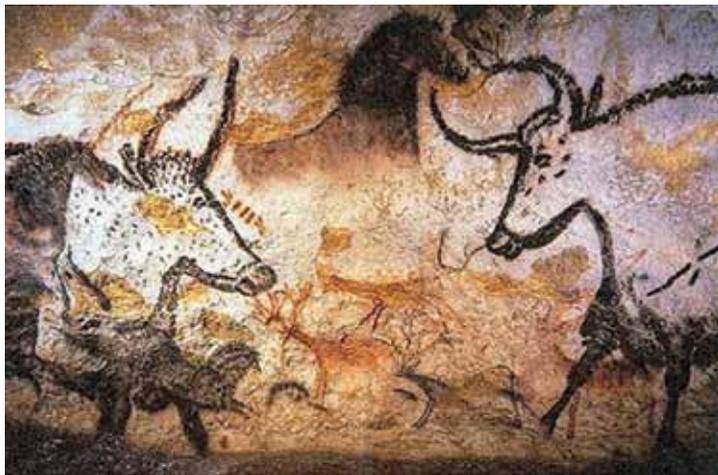


“to represent as convincing a pose and action as possible...The artist saw and recorded only those aspects that were essential to interpret the appearance and character of the animal—its grace, or awkwardness, its cunning, dignity or ferocity.”

We looked closely at a drawing from Niaux, France “Deer and Head of a Horse.”

(c. 15,000 – 10,000 B.C.). I asked the students if they thought it was beautiful. They did. And I asked them to describe what they saw. Students observed how the line is strong, thick and dark; how it delineated the contour of the animal’s back, yet is so delicate as it comes down around the deer’s tail. The precision of the line is powerful and also sensitive as it moves around the contour of the animal. It is never mechanical. It goes over soft flesh and hard

bones—goes in and out, moves up and down, gets thick and thin, breaks off and continues: all to show what that prehistoric deer was.



We saw that opposites are prominent throughout this drawing. The antlers have grace and power. There is a oneness with gentle curve and sharp point. The heavy body of the deer is supported upon slender, delicate legs. The thick strong line of the back is gracefully contoured. A graceful, sweeping

diagonal joins deer and horse. The line itself is both soft and firm.

I asked: “Is this drawing a beautiful oneness of strength and delicacy, power and exactness?” The class agreed: It is! It’s not delicate for two inches and strong for the next two inches. I told my students that these prehistoric paintings were beautiful for the same reason art of any age is beautiful. “All beauty,” Eli Siegel is the critic who explained, “is a making one of opposites, and the making one of opposites is what we are going after in ourselves.” And art, I learned, is the greatest opponent to contempt because an artist wants to see meaning in the things of the world and to express them with form and respect.

Seeing how strength and delicacy, power and precision were one in this cave painting affected my students very much, including several young men, who liked showing how tough they were. They thought being sensitive made them weak and vulnerable. Students long to be both strong and graceful, and they suffer because they feel they can't be. This is a question teachers have also. We feel we have to be strong and then feel awful because we don't feel we're kind. I was once asked in an Aesthetic Realism consultation: "Do you have a 'gentle' attitude and a 'fist' attitude? Have you been unkind in **BOTH** ways?" I had been! And I learned that in every instance of successful art, opposites are working well together.



opposites to people so far back in time, what was far away and strange came to have immediate meaning for their lives. They came to have a great care for these paintings and have a great respect for the mind of early man who painted them. And they began to think about the people they knew in a deeper, kinder way, including each other.

"When you think about how long ago these paintings were done," wrote Griselda, "and how they were trying to make sense of what they saw in the world, this gives me a feeling of closeness to people." And Tyshona was excited to see that "People thousands and thousands of years before me were trying to fulfill the same things I am."

I asked my students "Would it have been possible for early stone-age artists to paint these animals with that oneness of grace and strength, power and delicacy, 1) if they didn't have these possibilities in themselves; and 2) if they didn't observe these qualities in the animals?" The answer was a resounding, "NO!"

The ancient artist--like the modern artist and like us--was trying to put opposites together. What an artist long ago did beautifully in these cave paintings we now can learn from. The Aesthetic Realism Teaching Method has enabled my students and me—through the meaning and technique of art—to have large emotions about beauty, and to have a new respect for the world and for all people, of the past and now.

Students who can feel painfully separate from the people they see every day were moved to think about the feelings of a person who lived 35,000 years ago. As they saw they were related through the

This paper was presented at the 31st InSEA World Congress, International Conversations Through Art, New York City, August 2002.



Just Entering the Classroom Was a Daunting Experience

by William Crow

I always liked making things—drawings, models, and crafts from just about every activity book from the county library. It really wasn't until I reached high school that I understood I was interested in art, and I started taking painting classes after school with a local artist who taught me how to paint landscapes, usually ones that included a cloud made by dabbing a paint-dipped sponge onto the canvas or creating the effect of snow by using a palette knife. When I headed to college I think the idea of art as a career started to sink in because I received an art scholarship and immersed myself in studio art classes and some art history seminars—"The Ancient World," "Spanish Baroque Painting," "The Art of China." I remember sitting in those classes, the hum of the slide projector and my professors waxing poetic about objects from the Venus of Willendorf to Andy Warhol. So, after college when I took a position as a teacher of Art History, Studio Art and Spanish at an independent school in Morristown, New Jersey I had a goal to entrance the students with the wonders of art as I had experienced them—they would rhapsodize about dramatic Caravaggesque light or the exquisite carvings of Egypt, and they would start to see art and the world differently.

I was wrong.

Just entering the classroom was a pretty daunting experience—the high school seniors in my Art History class acted like they knew everything, and on top of it they seemed like giants, many of them football stars and twice my height. I had spent the summer thumbing through my notes from college and getting re-acquainted with Gardner's *Art Through the Ages*, and so I forged ahead with my plan to unveil the power and mystery of art to these teenagers. Instead, I was challenged with questions like "Why is this so special, Mr. Crow?" or "My kid brother paints really well—why is this guy

Pollock so famous?" I started to wonder what happened to the magic I had experienced with art—the moments of revelation that my college professors had proclaimed, or the excitement of adding the final touches to a painting that I had shared with my studio art teachers. In fact, the other classes I was teaching weren't going so well, either—two sections of Spanish III and a section of middle school drawing. Even my boldest attempts to translate the lessons I had experienced while in school failed, and I wondered how I could give these students the same joys I had experienced.

Spring arrived at the end of my first year of teaching, and I was exhausted. It's a common story to hear that teachers are stretched thin, as I was finishing a year as yearbook sponsor, faculty advisor to the Architecture Club and even middle school squash coach for a while, in addition to my teaching. I remember cleaning up after a class project in the Art Room on a warm day and talking with Father Beatus, a Benedictine monk and former headmaster of the



school who had recently returned from a semester-long excursion to Europe. He was showing my colleague Diane and I a portfolio of watercolors that he had completed during his travels—images of monuments and mountains and views of historic town squares. Diane and I admired his work, but Father Beatus sighed "Well, they really don't do justice to the beauty of the places I visited. There's really no way to capture it."

His words seemed all too familiar, since I knew that I was faced with a similar challenge in my Art History class: how to convey the profound meaning of a work of art to a group of students? Is it possible to translate my own experiences with art to my students, and how could I make them see the mystery and even sublime quality of a painting or sculpture? I didn't have the answer. I needed to find a way to reenergize myself over the summer, and hope that the fall semester would bring some new approaches.

In the faculty lounge I remember coming across a pile of brochures for various workshops and summer professional development programs. One that caught my attention was a flyer describing summer teacher workshops at the Metropolitan Museum of Art. Since I was sneaking away to New York City quite often on the weekends I thought this would be a good opportunity to reconnect with art, to enjoy the summer in the city, and hopefully pick up some ideas for the classroom. I signed up for two July workshops: "Portraits: Ideas About Identity" and "Latin American Legacies".

Now, at this point in the story the reader might anticipate the ending—that I enrolled in these two workshops, found them both provocative and even life-changing, and that I went on to become a model classroom teacher and finding all of the answers I had sought. Well, this isn't entirely true. To be honest, since I took these workshops ten years ago it's hard for me to remember many of the major points of discussion. In fact, I had to go through my files to even remember some of the art that we examined. But, I can say that those two workshops put me on a path that I'm still pursuing—the continuous process of questioning and discovering art and how it fits into the world around me.

I finished my second year of classroom teaching, and although I was still exhausted (does this ever go away?) I knew that I had started to make stronger connections with my own ideas and with those of my students. The Met doesn't get all of the credit here—I also figured out that it isn't a great idea to plow ahead with a lesson plan that doesn't work, or give students an exam the day they return from Spring Break. But, I began to teach in a way that encouraged discussion, that invited the sharing of others' personal experiences, and that kept the work of art as the centerpiece of our time together, and not as an illustration that I was attempting to explain or decipher for others.

I left my post as a classroom teacher to go to graduate school and pursue a career as an artist, and found some success, I might add. In the midst of this pursuit I found myself back at the Met, first seeking inspiration for my art, and then working as an instructor for weekend family tours. Later I began teaching for programs in Education at the Met: school tours, studio art classes and even some gallery talks for adults. In 2003 I accepted a full-time position at the Met, and I now oversee teacher programs, which include the types of workshops that I once attended myself.

I'm fortunate to still be teaching, albeit in a different context. I sometimes miss teaching in a classroom and I think back to the many questions that I had in that first year, and the questions I still have about finding the best possible ways to allow a work of art to open itself to the minds of others. Recently one of my colleagues was describing her own experience with this type of dilemma—of wanting to give students a powerful and profound experience of art. The solution wasn't clear, but instead my colleague told me the words she had come across from the educator and philosopher Maxine Greene: "Experiences can't be given. They can only be had."

William Crow is Associate Museum Educator at The Metropolitan Museum of Art. The Museum offers teacher workshops, staff development programs and publications for educators, in addition to programs for all audiences. For information please contact the Museum at teachers@metmuseum.org.

Grants Available for an Antique Resource Kit!

by Cynthia Percarpio, Glenwood School, Millburn

The Associated Antique Dealers of NJ offers grants to educate and promote an understanding and appreciation of antiques. Educators can use this grant to create a resource kit of antiques which relate to the curriculum. The grants are awarded each May and range from \$200-\$500.



My school was awarded this grant in 2010 for a wonderful program that I put together entitled "Timeless Treasures" which focused on a study of antique objects in grades K-5. We created a unique project in each grade level and topped it off with an outstanding and educational art show at the conclusion of our projects. We reached out to community members who lent their expertise and/or antique objects for the students to learn from. These included our Millburn Historical Society Director, Mrs. Lynne Ranieri and Mr. Rick Dawes from "The Antiques Roadshow", and others. Mrs. Ranieri was kind enough to bring various antiques from her personal collection including vintage children's clothing our second grade students wore for a special photo shoot.

Dena Gountis presented a hands-on workshop on Antique Jewelry Boxes at the conference. Dena was my student teacher last school year and she developed a wonderful lesson for our "Timeless Treasures" program.

For further info go to www.aadnj.org



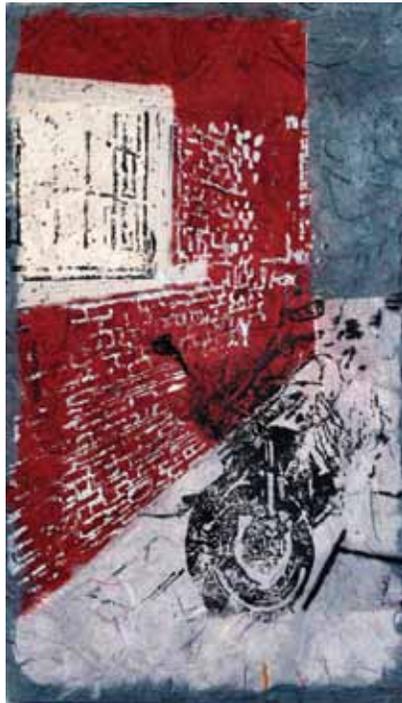
Visual Art, Student Success, Public Relations and the FRESH PERSPECTIVES Exhibition

by Dr. Paula Valenti, Principal

Principals and superintendents are always happy when students and teachers experience success. Success is a good thing for students, teachers and school programs. Success breeds program interest, student/teacher motivation, good public relations and these cannot be underestimated in an era of fiscal frugality and concern over property taxes and school funding. Now, more than ever, it is important for school art programs to maintain high visibility.

Art teachers, and those who work in the profession, know that sometimes achievement and success in the arts is overlooked. This oversight can sometimes be due to lack of awareness and sadly, sometimes poor professional relationships and lack of commitment to student learning in the art program. However, there are opportunities available in New Jersey where art educators can garner visibility and success for their students and art programs, as well as educate school leaders and inform the community, specifically, the Fresh Perspectives juried exhibition at The Morris Museum.

The annual Fresh Perspectives juried exhibition offers visual art students the opportunity to compete for the spotlight and accolades afforded to other school programs and sports. Fresh Perspectives is made possible with support from the New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the Arts and the Geraldine R. Dodge Foundation. The Fresh Perspectives exhibition began in 1989 to give artistically accomplished high school students a professionally organized museum exhibition experience and to recognize art teachers for their encouragement and the effective teaching of these talented student artists. This juried show is organized by the Morris Museum located at 6 Normandy Heights Rd., Morristown, NJ. Teachers from northern and central New Jersey are solicited to submit a maximum of four pieces of outstanding student artwork produced by their students during the current school year. Jurors



for the show include professional artists and representatives from colleges and universities, and a culminating reception was scheduled to celebrate the student

artists, their teachers and schools. The 2010 Fresh Perspectives exhibition is scheduled for April 28 through June 11, 2010. As the principal of a Junior-Senior High School I am delighted that the visual art teachers in my school submitted student art works for consideration of the jurors. We were fortunate to have two student art works selected for the exhibition and I was eager to attend the opening reception to celebrate the students and their teachers. To learn more about the Fresh Perspectives annual juried show and programs at the Morris Museum please visit the following website: www.morrismuseum.org.

The National Art Education Association Conference, Baltimore, Maryland

by Jennifer Tionson
William L Dickinson High School
Jersey City, NJ

What an event! I was so excited to receive the Rick Lasher Professional Development Grant to attend the 2010 conference. This was the first conference that I traveled out of state to attend, so I was a little nervous leaving my students, daughter, and husband for five days of professional development. I weighed the pros and cons of going away (such a selfish act!), and went for the five days of workshops and celebrations of being an art teacher. Upon my return, all I can say is, if you haven't attended a national convention, put it on your to do list! The whole atmosphere vibrates in excitement, with art education professionals milling about from session to session carrying bags full of ideas, and notebooks full of inspiration.

I focused on high school and art history sessions during my stay, and all I could think about was wishing it was the fall so I could go back to my classroom and implement all these awesome ideas and techniques. I felt professionally reenergized, was creatively inspired, and met new friends at every turn. On Thursday, my first day at the conference, I attended a workshop by NAEA Secondary Art Educator 2008 (and author of *Experience Printmaking*), Donna Anderson. Her presentation, **Printmaking and the Visual Journal**, showed how her students created relief prints, and then hand bound a book that included a print from every student in the class. She also created one for her administrator and other officials as an advocacy tool for her program. What a wonderful idea to show the talents of your students.

Friday I started my day with **Color Theory Books**, presented by Rosie Riordan. This workshop showed how she taught her painting class in Kansas color theory, by creating a book of color exercises. Her students created poems about color and value to add text to their personal books. I wrapped up the conference experience by attending a two part session on Advanced Placement Art History, presented by Yu Bong Ko and John Gunnin. In **Bringing Art History to Life**, Ko and Gunnin illustrated the various methods of teaching art history, and incorporating studio experiences into art history classes.



NAEA Award Winners: Kim De-
fi baugh, Karen Kiick and Carrie
Russoniello



By the end of my stay I was completely ready to go back to my classroom energized for a strong finish. If ever the opportunity arises for you to attend a National Conference do it. It was one of the best professional experiences of my career.

Note: NAEA will be in Seattle in 2010, March 16-21, and in New York in 2012, March 1-4! Apply for a Rick Lasher NAEA Residency Grant yourself. It's not too early to start planning now! For more information go to <http://www.naea-reston.org/>.

School and Community Spirit Mural, NAEA Foundation Grant

By Michelle D. Dillon, Art instructor, Ocean Gate Elementary School

The day I met the Principal/ Superintendent of our small Pre-k through Sixth Grade school he shared his vision with me of a lively school that had multiple enrichment opportunities for students, including art and painted murals. Only two problems: where would the funding come from? How could it fit into the school schedule?

Since our school has scheduled articulation time, a co-worker and I decided to devote some of our meeting time to trying to win a grant. I had never applied for a grant before. We wrote three proposals; a science/ art proposal, an art/ music proposal, and an art proposal for a mural project. It was the mural project that received a partial grant from the National Art Education Foundation, the Mary McMullen Fund For Art.

Winning the grant was one thing, proceeding was another! The intent of the murals was to highlight the rich history, beauty, and spirit of the community and school, encourage community involvement, offer enhanced art opportunities for students, and reinforce the standards for art education. Ocean Gate is a small community situated along the Toms River with a view of the Seaside Bridge and bay. There used to be a railroad station here and the one and two-room school houses are still in use on school property. Many of the people living in town had relatives that either went to the school or were otherwise directly involved in the school. As there is no mail delivery, the post office is still a place for neighbors to socialize. Oh, and not to forget the infamous first town in New Jersey to use a Wind Turbine.

Enthusiasm by the Administration, School Board and student body



was inspiring. First, I surveyed students, community members, and school staff as to what they wanted in the mural. This included a class assignment for students to make sketches of their ideas. While I was gathering ideas, the Board of Education approved matching the Grant to start an after school art club. Next, I researched recent community mural projects

done across the nation. I hadn't made a mural since High School, although my background as a graphic designer (my career before becoming a teacher), helped because I had been trained to problem-solve, working a concept through to completion. I discovered an artist named Michael Schwartz. I was inspired by the process he used when he worked with the community on large murals. This style of working became the prototype for our large mural.

The process was that I would combine some of the submitted sketched ideas and historical photos to design one large 8x12 mural for an entrance area. It was decided that this area should be developed into a historic photo gallery as well. It would be a welcoming area to highlight the uniqueness of the school. I got experience in establishing a committee to handle the photo gallery. As if that wasn't wonderful enough, the students in the Art Club were to design mini-murals to be painted throughout the school to piggy-back on a "Go Green" theme picking up on the excitement of the Wind Turbine (which can be seen and heard from the school yard). Their murals ranged from pictures of the school mascot recycling to a "save the rain forest" mural.



If I were to say there were no problems, I'd be lying. To ensure permanency, instead of painting on a cinder block wall, we decided to paint on plywood panels. The Fire Marshal determined we needed fire resistant wood. It wasn't easily obtained and it cost more, but it could be delivered free. After priming the boards, and sketching the designs out, the wood started to warp. The boards eventually had to be wet down. They warped again and started

braking apart. They had to be thrown away. Weeks of time and work were lost! Time was becoming an issue. We had to go back to painting directly on the wall. This meant that children could not do the upper portion because it was too high for them to reach. Another challenge became knowing what colors I needed to order. Don't assume all primary colors can be mixed to make satisfactory secondary colors. There are cool and warm blues, reds, etc. It may not be the color you are looking for. Better to order professional quality acrylics in several pigments of the primary colors, plus black, brown, and white. A slightly anticipated problem was how to select students, how to supervise all these various murals and when the other murals were done who to let go and who would remain to help with the large mural.

On the other hand, the positive rewards were so numerous I can not list them all here. I think I grew professionally as much as the students grew in artistic knowledge, ability and confidence. The entire school population has witnessed seeing the process of a mural being developed from start to finish. Two comments I found particularly endearing were, "Hey, Mrs. Dillon is drawing on the wall!" and "Wow, I didn't know my art teacher is an artist!" I discovered all the posters in the world can't educate like personal involvement and witnessing of the process of art. Many children were fuzzy on the word "mural" until they saw it happen, even with the wonderful posters the grant afforded us to acquire. The club members engaged in the process of analyzing art for meaning, fine-tuning sketches, adjusting them in the enlarged space and reevaluating them for color harmony, contrast, detail, texture, etc. when painted - all the things we needed to do on the large mural as well. Two parent volunteers helped to supervise the smoothing of image edges and to create the lettering (The age level with which we were working: fourth through sixth grade, proved to be much too young to successfully complete the lettering and clean the lines).

The small murals are now all completed. The large one was almost complete at the time of this writing. I have committed to finishing by graduation. I have been fortunate to have been able to spend extra time painting, as it has become time consuming completing all the finishing touches. Students proudly say they recognize the ideas they contributed in the completed mural. They spend time considering the gull, butterfly, train, rainbow, beach, school house and more. Not a day goes by when someone doesn't say how beautiful it is or how cheerful all the murals look. This art has enlivened the environment and brought people together...truly creating further school and community spirit! I have felt very proud to be part of something so valuable!



More Musings from the Rocking Chair

by Eileen Scally

Well, I haven't spent much time in this old rocking chair lately, what with visiting my mom, traipsing off to Boston to see the grandkids and taking painting classes there hasn't been much time. Painting classes? Yes, I am a student again.

When I was in school, I never had much training in the art of painting. The one class I had as a freshman actually had a dramatic influence on my teaching. But, not in the way you might think.

The professor I had in that freshman class liked to work with students who already knew how to paint. The most feedback I would get was a few grunts as he passed by my easel. At the end of the year, the students had to set out all their canvases for the professor to comment on. Now, we all know that one does not wait until the end to give summative evaluation of work, but to provide ongoing feedback so that the student could make changes and apply knowledge learned. And you all do that, right? But I digress... Well, when Professor B came to my work, his only comment, after a year of grunts, was "Miss Mackey and I have discussed this and we have decided that painting is not her medium." I have to tell you, its 45 years later and it still smarts to remember those words. Worse, still, I came to believe them, and never tried to paint again. The power we teachers have!

Another situation that affected my teaching was the philosophy of the art department of that time which could be summed up as "learn by doing". The theory being that if one was trying to make a clay pot and it continually collapsed, one would eventually figure out a way to make it work, and that knowledge would be more "valuable" than if one were taught the basics. The idea was that somehow one would have a more intrinsic knowledge of a subject by making discoveries independently. Well, following that theory, it would take me a year to learn how to make that pot before I could begin to create works of my own. A dear friend and fellow student who came into the program as a sophomore had a different instructor who demonstrated and taught the basics to students, challenging them to master those basics before moving on. My



friend was able to spend the rest of her year free to apply her own creativity to the lessons learned.

As a result of these experiences, I started my teaching career determined to show my students the basics and give them the building blocks upon which to build their own ideas. As I noted in my article last year, I was really good at task analysis and at breaking down a lesson into its components. Because of this every student could, and did, create a masterpiece. So many good "projects"! So many "never fail" lessons! But the doubts began to creep in. If every student's work was a masterpiece, then whose was it? Was it theirs because they faithfully followed my instructions? Or, was it mine, because I created the idea? I would go home at night exhausted from having "solved" creative questions all day. "What color should I use now, Mrs. Scally?" "How does my drawing look now, Mrs. Scally?" Now I ask, "Whose success were you building, Mrs. Scally?" It was clear to me I needed another way to go. I was open to new ideas, and influences can come at any point in a career.

Through my involvement with AENJ's Hands & Minds, I found teachers whose teaching was not about projects, but about ideas. I watched a brilliant teaching mind turn a Bugs Bunny poster into a discussion of how to discern a civilization through the icons they leave behind. Another mind, just as brilliant, used a space age stapler to show how archeology can define a civilization. These approaches enlivened my teaching. I began to look for ways to show students how to think beyond the usual. It was important to provide situations that would give each student an opportunity to create personal works, based on a synthesis of ideas from history, from the influences of their own environment, and a working knowledge of varied art media. The results were exciting, not only to me, but to my students. There was one time we had such a ball learning about the relationship of the design of Greek vases to their function. One example was the creation of their versions of lekythos. This is a small jar with a narrow neck designed to control the flow of precious oils. The students were challenged to create a clay vessel designed for something that was precious or important in their lives. The result was a roomful of wildly varied pots of all shapes and sizes, uniquely individual. Thereafter, their willingness to follow me down unknown paths proved they understood the validity of this individual approach to art.

I challenge you to think of your influences. Be aware of them and deliberate the effect they have had on your teaching. One always has the right and the privilege to keep or reject those influences. Be mindful of the effect your decisions have on your teaching and on the lives of your students. Will they be empowered by what you choose to do? Will they go on because of you, or in spite of you? What will be your effect on genius?

Spring Symposium: The Most Special Artist in your Class

by Dr. Debbie Greh



The AENJ 2010 Spring Symposium was held May 1, 2010, in Princeton NJ at the Paul Robeson Center for the Arts. The theme of this years event was : "The Most Special Artist in your Class" which focused on Children with Special Needs. Our Keynote Speaker was Peter Geisser, Chair of the Special Needs

Interest Group of NAEA, along with a panel of teachers and experts to discuss and answer questions on strategies, law and methods of successful inclusion in the artroom.

Peter Geisser

Peter's experience includes teaching language, philosophy/ critical/ creative thinking at the Rhode Island School for the Deaf. He is the chair of NAEA's Special Needs in Art Education (SNAE) Issues Group

Panel

Maura Geisser: Collaborates with husband, Peter, at the RI School for the Deaf

Ann Holmes: Chief Clinical Officer for the Eden Family of Services, Autism specialist

Cindy Hamilton: Art therapist, Jersey City Public Schools

Moderator: Lauren Parmelee Murphy

Spring Symposium 2011

The next Spring Symposium will be held May 21st at Mercer County Community College and will focus on using Technology in your Artroom. Check Web beat and the AENJ website for more information. Space will be limited and we are asking hat you BYO laptop! (Bring Your Own)! OR Come with a fellow art teacher who has a laptop!



Crystal Productions Back-to-School Catalog

- ▲ DVDs
- ▲ Posters
- ▲ Display Cards
- ▲ Stamps
- ▲ Books
- ▲ Timelines
- ▲ Color Wheels
- ▲ Games
- ▲ Postcards

Call 1-800-255-8629 for a free color catalog

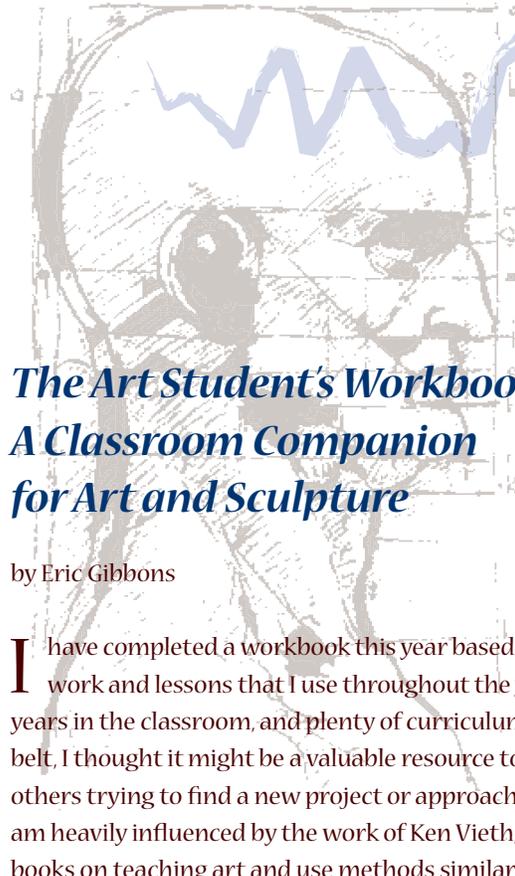
www.crystalproductions.com

Essential Art Products.com

FREE
Shipping on orders
over \$200.00

Email Us For FREE Samples
Of Our Block Printing
Products!

www.essentialartproducts.com



The Art Student's Workbook; A Classroom Companion for Art and Sculpture

by Eric Gibbons

I have completed a workbook this year based on all the paperwork and lessons that I use throughout the year. With my 20+ years in the classroom, and plenty of curriculum writing under my belt, I thought it might be a valuable resource to new teachers and others trying to find a new project or approach to their course. I am heavily influenced by the work of Ken Vieth, author of many books on teaching art and use methods similar in approach.

I have made two versions of the book available, first a teacher's edition will more than a year's worth of lesson ideas. My second book, the student edition could be purchased for a low cost for all students to avoid unauthorized photocopying. All are welcome to use the ideas in the book and re-form them to your own or just buy annual student editions.

Lessons are easily adjusted to accommodate special needs students and material availability in many environments from the school classroom to a fine arts camp program. I created the book with grades 6 and up in mind. I use these in my introductory courses.

The book includes more than a year's worth of lesson ideas, project samples, vocabulary, worksheets, sample tests, research paper samples, grading rubrics, sketch/note taking pages, and short creative 5 minute writing assignments. It is designed to work with Crystal & Davis Publications' materials and the textbook, "The Visual Experience" but may



be used alone as well.

This book is also a helpful aid in fulfilling State and Federal accommodation requirements (504, IEP) by providing special needs students additional documented & written material that may be taken home.

Every lesson is designed to be personal and expressive Fine Art. There are NO "crafty" projects or "cookie-cutter" lessons where everyone has the same outcome. This book stresses a "Divergent Thinking Processes" approach and creative problem solving, with an art therapy undertone. All lesson suggestions may be done in different media to work within tight budgets.

Teachers and schools that would like to purchase multiple copies may contact Firehouse Publications for "Student Editions" at a much reduced rate. Information has been included on the book's copyright page. (Student copies DO NOT contain lesson suggestions or internet art references) I can accept purchase orders through my home based business, The Firehouse Gallery. Please direct questions to email

LOVSART2@aol.com





For readers of ArtBeat, you can go to the publisher's webpage and order a copy for yourself with 30% off using code: VTK94ME4

<https://www.createspace.com/3412518> <-- for the teacher's edition

<https://www.createspace.com/3435591> <--for the student edition

I will be holding a workshop or two in the fall at the AENJ Conference, and will make some books available there as well as go through the main points of the book. I look forward to sharing, what I hope will be, an important addition to any art classroom.

Publication Date:Mar 01 2010

ISBN/EAN13:1449916376 / 9781449916374

Page Count:144

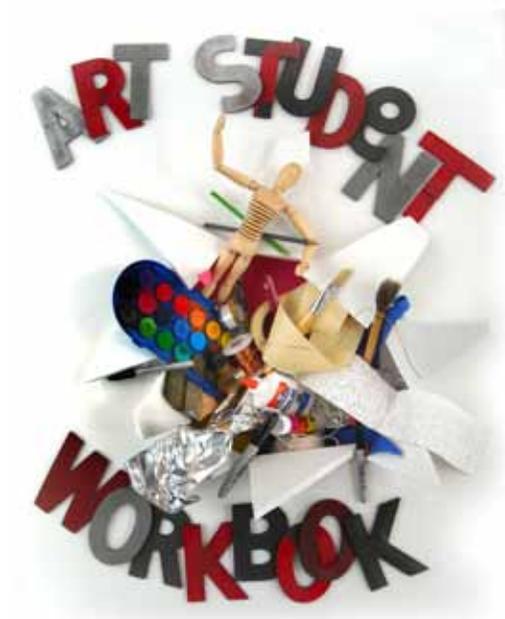
Binding Type:US Trade Paper

Trim Size:8" x 10"

Language:English

Color:Black and White

Related Categories:Art / Study & Teaching



Art Connections

By Kristen Marino & Stephanie Romano
Frank R. Conwell MS #4, Jersey City NJ

The Frank R. Conwell Middle School #4 in Jersey City has made great strides in developing unique art programs offered to 6th, 7th & 8th graders. Art therapist and educator, Kristen Marino, and art educator, Stephanie Romano have been integrating the arts with 21st century life and career education to expand students' thinking about what art can be. With the support of administrators, colleagues and parents, two unique art programs have evolved during the 2009-2010 school year.

The Urban Arts Program is offered to students who want to develop drawing, painting, computer and design skills related to urban/graffiti style art. The program developed out of a need to tap the interest of at-risk children through alternative arts not typically offered in our school district. Computer animation, graffiti, silk screening and airbrushing are desired mediums that tend to "hook" students' interest in school. It gives them the opportunity to develop artistic skills, apply them in the market place, and engage in positive educational activities. This can directly impact their high school choice, motivation to stay in school, and future career paths. Over the past two years, four of our six 8th graders were accepted into the media arts and visual arts high school, and two were accepted into the general arts high school.

Classes meet 1x/week during the school day for a 90 minute block in groups of 5-10 students. Class size is kept small so students can receive more individualized attention and guidance. Programming focuses on utilizing the skills and talents of

professional artists and art therapists within the community, along with using professional supplies, equipment and computer software. Students have the ability to learn design skills using Adobe Photoshop and Illustrator, computer animation using 3D Studio Max, airbrushing and silk screening. Students also learn

how to create a digital portfolio and website (www.ms4urbanart.weebly.com), how to market and sell their ideas and designs, and participate in local art shows and festivals. Trips include visits to local galleries and professionals in the industry, art supply stores, and participation in community art events.

Continuing our desire to make positive connections with the arts within our community, the second art program spotlights the importance of public art and the environmental concerns of recycling. Working with local artist Pollie Barden, Ms. Romano and her 8th grade students spent months collecting water bottles for Ms. Barden's Bottled V.2 (www.bottledproject.org).

Bottled V.2 was an installation of a low-resolution landscape motif made up of more than 2,000 discarded water bottles collected from school waste receptacles, the beachfront along the Hackensack and Hudson rivers, city streets and neighborhood parks. The installation was housed in the windows of the Mack-Cali building in downtown Jersey City. In addition to collecting bottles, students also participated by attending Ms. Barden's artist talk at the Jersey City Museum, where they delivered over 1300 recycled water bottles. Students

also experienced her finished installation when they attended the opening reception.

Because of their involvement and interest, Ms. Barden asked the students of MS #4 to redesign her bottled project in the same window space her original installation occupied. Beginning in the classroom, students from the Artistically Talented Class and Art Club brainstormed, sketched, and created numerous prototypes until they decided on the idea of a log cabin design. There were two constraints they had to work around: 1, the bottles had to remain recyclable so adhesives could not be used and, 2, there was no budget for extra supplies. Despite these constraints, students



came up with an inventive way to connect the bottles by cutting off the bottom of one and inserting it over the top of another. Once they figured out how to successfully make connections they got to work cutting 2,000 more to be used as their logs.

Students then took a trip to the actual window space to build their life-size log cabin. Working with Ms. Barden and Ms. Romano for two 4-hour sessions, students learned what it takes to build an art project on such a large scale, work within time constraints, work as a team, and problem solve. Because the window space was narrow and could only fit four people at a time, students took turns stacking the logs inside the window space and assembling them in the adjacent parking garage. In addition to the log cabin, a flower garden was created in front of the house and flying birds and bugs were hung over the cabin. In the end the only supplies



used to create the installation were plastic bottles and fishing line. An opening reception was held at the window space for the students to celebrate their accomplishment and share their art with friends and family (and anyone else who happened to walk by). To view more photos of the Bottled V.2 Redesign, visit www.stephanieromanoart.com.



At Grounds for Sculpture, Interactive Art Helps Frame a Moving Experience

by David Steele

I'm sure that readers who are arts educators already have experienced that art possesses a quixotic power and, because of that, has numerous positive effects, sometimes even profound ones. Art is capable, without it explaining why or how, of expanding your horizons both emotionally and then, equally inexplicably, intellectually. Art secretly helps you deal with anxiety, fear, sadness and depression. It can become a dependable emotional transfusion. It offers tolerance and compassion and bridges cultural differences. Through public art we celebrate our greatest accomplishments and find meaning in our greatest tragedies. Art can exhilarate and transform us. It can stimulate emotional memory and creativity and, thus, rejuvenates us.

Believing in this sends an important message to me and I think perhaps to more and more of us engaged in exhibiting art. What I increasingly find myself intent on doing is trying to help visitors overcome individual resistances or fears they may acquire and develop about their relationship to art in a hope that each and every one can, a step at a time, share more abundantly in art's wonders.

Too many people have not shared, have not partaken of this elusive feast. They view others from afar going to museums, theaters, sculpture parks, concerts or dance performances and somehow assume that the experience that those others embrace and extol is somehow exclusive, probably 90 percent intellectual and, thus, personally intimidating. They then feel themselves to be outsiders, not knowledgeable enough to comprehend it, to get it. So, in order to not expose and embarrass themselves, they sadly avoid the attempt of discovery. Therefore, they retreat.

At Grounds For Sculpture in Hamilton, New Jersey, we try to shatter that syndrome. Our goal is to make the visitor's experience a deeply felt, personally owned one-of-a-kind developing relationship with art. We start with an introductory film that says there is no right way to meet or confront art. You've got to follow your

own nose and, intuitively, wend your own way across 35 beautifully landscaped acres through your own sequence of experiences, almost unconsciously building a unique pattern of cumulative, very personal responses. Much of the art, hidden within nature, separates each introductory experience one from another, many of the choices blind, instinctive, ones that have nothing to do with the knowledge of the art that lies ahead. We urge visitors, where feasible and safe, to touch and physically, socially or emotionally interact with the sculpture. Nobody has an advantage and just as importantly, no one is at a disadvantage.

The Grounds For Sculpture experience is entirely individual and so, if you are moving as a group, move slowly! Allow each person to make their own discovery and make it in their own chosen sequence. Allow each and every one to slowly fill their own well of cognitive, emotional response, their own fingerprint of sequential experience. Part of their experience may be people-watching, seeing others experiencing the same process.





This can be done on days when there is the purity of just sculpture and nature intermixed, sequentially, unconsciously, challenging or seducing one's sensibilities, or on days when there is another art form or activity to interweave with the sculpture and nature. For us this requires great diversity in our more than 250 works of sculpture, from the most accessible, representational of works to the most challenging and abstract. That gives us the best chance at capturing the viewer's imagination and opening doors to greater possibility. We hope you will find that we take great care in the placement of sculpture and try to use nature to frame it, invite you to it, and even startle you but also give you space for intimacy and contemplation. You may find it is also why we try to create multiple "portals of entry" that do not rely solely upon the sculpture. Where the secondary attraction is music, dance, poetry, fine dining, theater, or a business or family event, visitors discover new harmonic combinations because the art, in whatever form, surrounds you. This, you may find, reverses resistance and opens hearts, individually or shared with another, further enriching the memory and making it easier to carry home or to work to enrich the following day.

I have come to believe that the more individual the package of emotional responses you take home, the richer, deeper and more durable the penetration and enrichment you will carry with you. These effects constantly both amaze and humble me, especially when I see them in children. They also feed my art and an ever-evolving vision of Grounds For Sculpture. The creativity of so many has made it what it is, including the creativity of every visitor who, by a simple stroll, has been joined in a unique, but common experience. This just has to end up being a source of strength.



Turning Knobs and Shifting Paradigms

by Andrew Werth

There are different ways to think about creativity, from the “small-c” creativity of thinking outside the box when you finally come up with a way to do a task differently to the “Big-C” Creativity of someone like Einstein whose insights completely changed the way the entire world thinks about physics. Douglas Hofstadter thinks of creativity as “variations on a theme” or “knob-twiddling”. In his book *Metamagical Themas* (a collection of articles he wrote for *Scientific American* in the 1980s), he writes that, “Making variations on a theme is really the crux of creativity.” (Hofstadter, 1985)

What are these knobs that we’re twiddling? Consider the knobs on a (pre-touch-screen) stereo system. The knobs let you change things like volume, bass, and treble. When using this metaphor to describe creativity, you’re turning the knobs on a concept rather than a stereo system. For example, the abstract idea of “device that plays music” might have knobs that represent dimensions such as “how the music is stored”, “how the music is played back”, “how the music is acquired”, “fidelity of stored music”, etc.

In the past, most commercial music was “stored” on vinyl disks as spirals of tiny physical bumps in grooves, purchased at a record store, played back on a device that spins those disks and converts the little bumps into vibrations of sound. Over the years, inventors have tweaked those knobs in many ways. Storage moved to cassette tape, then to digital compact discs, and now to hard drives and memory cards. For a long time music was purchased primarily in retail outlets, though other venues appeared such as music clubs, mail order, and Amazon. These days, there’s often nothing physical that moves when music is purchased: it’s just downloaded onto a hard drive (and subsequently transferred to a memory card on a digital music player). Note that knob-turning doesn’t always need to make things better: many audiophiles prefer the fidelity of old-fashioned vinyl records to digital MP3 players. But each time these knobs were turned, a new product and a new market was formed and we witnessed a form of creativity in action.



Andrew spoke at the Youth Art Month Reception for High School Students, Trenton State House, March 2010

In my own paintings, some of the knobs that I twiddle relate to palette colors; design strategy; the physical support’s size, shape, and material; or how the marks that make up my paintings are applied (e.g., in one layer or in many layers separated by glazes). By varying these (and many other) knobs, I have a large space in which to explore and produce new paintings. If I feel that I’m repeating myself, I can either try twisting some knobs further than I have in the past or in different directions, or I can look for a new knob altogether. For instance, most of my abstract paintings to date have been informed by my interest in cognitive science and the philosophy of mind. But at some point, I know that I’ll want to change “subject matter” from a constant into a knob and turn it to something else. I have a list of other possible knobs that I might someday call upon in order for my work to continue to grow and go off in new directions.



In order to make knob turning a creative act, however, one has to figure out what the knobs are. This requires thinking abstractly. One type of abstraction is generalization, where an analysis of a concept's common attributes helps you figure out the knobs. Perhaps the most creative and satisfying aspect of software development (my previous career) is designing the abstract model for the objects in a system and deciding what their knobs will be. Another type of abstraction is metaphor, the "understanding and experi-



encing of one kind of thing in terms of another." (Lakoff & Johnson, 1980) For instance, once you recognize the common metaphor that "life is a journey", you might reason about how to resolve being "stuck in a rut" by changing direction and giving yourself a little push.

Another kind of creativity - "Big-C" Creativity, the kind that leads to what we call a paradigm shift - usually requires more than just twiddling some knobs. It may mean changing the set of knobs completely. Einstein recognized that there were problems with the Newtonian picture of physics, where space is absolute and time moves along evenly for everyone, and saw that minor tweaks wouldn't solve the problems. Through clever thought experiments, superior visual-spatial imagination, and sheer hard work, he changed the worldview of physics to one where time and space aren't fixed but are curved in the presence of matter and energy. Pablo Picasso, Martha Graham, and Igor Stravinsky are examples

of others who changed the paradigms of their respective fields through Big-C Creativity. (Gardner, 1993)

While most of us probably won't be changing paradigms on the scale of Picasso or Einstein, we can look for and cultivate opportunities for discovering and turning the creative knobs in our own work and for encouraging those we teach to do the same.



References

- Gardner, H. (1993). *Creating Minds*. New York: BasicBooks.
- Hofstadter, D. (1985). *Metamagical Themas: Questing for the Essence of Mind and Pattern*. New York: BasicBooks.
- Lakoff, G., & Johnson, M. (1980). *Metaphors We Live By*. Chicago: The University of Chicago Press.



Priceless Professional Development: Receiving the Geraldine R. Dodge's Visual Arts Initiative Fellowship

Dollars, Dodge and a Dream!

by Jude Harzer

I recall sealing the envelope containing my completed application for the Geraldine R. Dodge's Visual Arts Initiative Fellowship with a kiss and a wish before mailing it! That's right...a kiss and a wish! Although I had never before applied for such an award, I felt particularly hopeful about the possibility of receiving this grant. The purpose of this program was to provide NJ public school art educators, who actively produce and exhibit their own work, funding which would allow them to rejuvenate themselves as visual artists during the summer months! \$ 5000 would be awarded to each recipient to pursue a project of their choice. I was overwhelmed with ideas and excited by the possibilities!

One thing I have learned as both a visual artist and educator, is that my best work results when I trust my own instincts. During the application phase of this process, my confidence waivered and I responded to the essays with the review board, rather than myself, in mind. Upon completion, I handed my efforts to my daughter, a gifted writer, to critique and "approve." I nearly cried when she basically suggested that I trash the application and begin anew. She explained that my answers revealed nothing personal about who I was as an artist and as an individual. I believe she used the words, "boring, impersonal and excessive use of educational rhetoric." Her advice, "Be genuine and tell them your story!" I desperately wanted this fellowship and so considered her wise words. I spent many hours rewriting the entire application. The kiss and the wish were actually for my daughter, who reminded me to be



authentic and to trust my own thoughts and abilities.

In order to apply for the grant, I also needed to seriously consider how I would effectively use these precious funds to advance the content and direction of my work as a visual artist. I entertained thoughts of painting in Italy or studying pattern and textile design in India. Both were viable options but my main objective was to explore, in depth, my own painting. My proposed "project" was to live and paint in New York City as an artist in residence at the School of Visual Arts during July and August of 2009. I was attracted to this program because it offered the opportunity to for uninterrupted, intensive painting, under the guidance of accomplished professional artists. I would have my very own studio space, with 24 hour/7 day access. The culminating event, would be an open studio exhibit at SVA, with artists, critics and gallery owners in attendance. Perfect!

Living the Dream!



The great news is that the kiss, the wishes and the application revision worked! My proposal was approved and fully funded! I did in fact paint at SVA in my very own, well lit 4th floor studio on 21st Street and lived at the George Washington residence hall on Lexington Avenue in a single dorm room for 5 entire weeks! It was like a dream!

There were approximately 25 other artists participating in the same painting/mixed media program. These emerging artists were from very diverse backgrounds and cultures, most not being from the United States. I was privileged to meet and interact daily with students from Austria, China, France, Spain, Estonia, Turkey and Japan. The cultural and ideological versatility of these artists and their works, made for incredibly interesting and intelligent interactions and critiques.

Did I mention critiques?

The critique process was one which I secretly dreaded. I wondered if they would expose me as talentless and suggest I pursue an alternate profession! :) I awaited the pain of scrutiny conducted by a panel of renowned artists including, Alois Kronschlager, Amy Myers, Peter Hristoff, Danica Phelps and art critic, David Gibson. I nervously welcomed their guidance. The first was indeed the most painful. My initial assessment by faculty member, artist, Alois Kronschlager, was the most definitive and memorable. He indeed challenged my confidence. After a few tear filled encounters, I realized that he wanted little more than for me to "BELIEVE" in myself as an artist and in the intention of my work! These critiques were meant to inspire growth, not diminish spirit. Once I was able to embrace them as such, I felt freer to focus on the improvement of technique, skills and composition. The work and the "worth" after all, are in the process.

It's showtime!

My experience at SVA, culminated in an open studio exhibit, held on the evening of August 6, 2009. Each participant was responsible for transforming their studio space into a gallery setting. The objective was to create an environment that best showcased selected works. The space had to then be returned to its original state within 24 hours, post exhibit. I prepared walls with a distressed faux finish, painted the floor and designed literature for advertising, business cards, and invites. Preparation for the exhibition was the final stage in the creation process and reinforced the notion that our efforts truly become "Art", when shared. The event was well attended and a great success! It yielded additional exhibition opportunities for me in the fall and winter months. Attending critics and gallery owners invited select artists to exhibit in Chelsea. Several of my works were featured in the "Essential Art and Music Show", last October in NYC.

Priceless!

The greatest gift I can offer my students, is my enthusiasm and passion for my discipline. My appreciation for last summer's opportunity, afforded by The Geraldine R. Dodge Foundation, is immeasurable. It was undoubtedly, the most valuable form of quality professional development that I could have experienced. I lived and painted as a fine artist in New York City! My nearly 700 Kindergarten art students at the Brick Community Primary Learning Center, also benefited from my efforts as I was awarded an additional \$2000. grant for the purpose of implementing a relief printmaking program in our school. This project promoted collaboration and community awareness. Their art was created with the purpose of being shared. Volunteers, staff members, administrators, children's book author, Alyssa Satin Capucilli, and others, received beautiful prints and cards designed by my students.

Unfortunately, due to financial cutbacks, the Dodge Foundation has suspended availability of this fellowship program until further notice. However, here is a truly priceless link that I would like to share! Colleague and Dodge fellow, So Yoon Lym, sent this comprehensive link featuring grants, fellowship and residency opportunities for artists and art educators, compiled by Jeanne Brasile, curator of Seton Hall University Galleries <http://jeannecurates.com/#/links/4534099946>. Unleash your artistic genius by considering one of these worthwhile professional development opportunities!

<http://judeharzerfineart.blogspot.com>





The New Jersey Performing Arts Center

by Carrie Russoniello

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.



2010 September AENJ Calendar Exhibit
September 12th- NJPAC Set-up, 10am to 12pm
September 19th- NJPAC Student Art Reception, 11am to 12pm

2010 Winter Exhibit
Artwork must be received no later than November 3rd
December 5th- NJPAC Set-up, 10am to 12pm
December 18th- NJPAC Student Art Reception, 11am to 12pm
Free KWANZAA Festival to follow reception at 2pm

2011 Winter Exhibit
Artwork must be received no later than January 5th
February 6th- NJPAC Set-up, 10am to 12pm
February 13th- NJPAC Student Art Reception, 11am to 12pm

2011 Spring Exhibit
Artwork must be received no later than February 28th
March 27th- NJPAC Set-up, 10am to 12pm
April 3rd- NJPAC Student Art Reception, 11am to 12pm

2011 September AENJ Calendar Exhibit
Artwork must be received no later than June 3rd
Look for more info at www.aenj.org and in Web-beat in the upcoming months!



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

NJPAC provides frames...so size is MANDATORY!

Artwork will mount to 12x18 horizontal image or 18x24 vertical image.

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

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

The AENJ Permission Label must be completed and attached to the back of each piece. Labels can be found at: http://www.aenj.org/files/AENJ_Permission_NEW_10-11.doc

Mail all artwork in FLAT packaging to:

Carrie Russoniello
EJF, Jr.-Aldene School
339 W. Webster Avenue
Roselle Park, NJ 07204



Art as Muse

by Cheryl Parisi

Since the time of the ancient Greeks, a muse has been considered to be a source of inspiration for an artist's genius. By the late Hellenistic period, there were considered to be nine muses. However, they were meant to inspire epic poetry, history, lyric poetry, music, tragedy, choral poetry, dance, comedy and astronomy. What happened to the visual arts? Well, if the visual arts didn't have a muse, they can at least take credit for playing muse to some 450 students at the Nellie K. Parker Elementary School in Hackensack.

Two years ago, Lillian Whitaker, principal at Parker School and a former music teacher in the Hackensack School District, approached me and asked if it was feasible to combine the visual arts and literacy in an intriguing way. She proposed an art show where all of the students in our school (grades Pre-K through Four) could choose their favorite piece of artwork which they created during the school year and write about it. The literary work would either be a piece of poetry or prose. It could describe the artwork, let the viewer know why the student chose this specific art piece to write about, or the young artist could create a story based on his or her art. The writing could be serious or whimsical. In the end, it would be the culmination of what our students learned about the literary arts during the year and their inspiration would be one of their own visual creations.

The inaugural show, "Celebration of the Arts," took place on May 20, 2009 and was a great success. Reading Coach Arlena Jones co-chaired the event with me. Children in all classes, including those in special education participated. Artwork from the year was sent to the students' classrooms. The young artists chose which piece of art they wanted to write about. Students and teachers spent several days brainstorming and then refining the writings. Once the written word was put down on paper, the artwork, poetry or prose were mounted together and displayed on the main level of the school in the auditorium, cafeteria, gymnasium and hallways. Invitations were sent out to the parents, administration, the Hackensack Board of Education, and the Hackensack City Council. A brochure was created to discuss the purpose of the program as well as display a map of where the pieces of art would be found.

The display of each child's work was a wonderful sight. Each parent in attendance marveled at their child's work as well as the work of other students.

To add to this gallery-like atmosphere, Parker teachers volunteered to create finger sandwiches. Several teachers then walked around the "gallery space" with trays of these delicious offerings, serving the invited guests.

To top the evening off, several musical members of the community volunteered their services to entertain the guests with interludes of vocals and piano solos in addition to other entertainment.

This year, the second annual "Celebration of the Arts" was held on Thursday, May 27th. We followed almost the same procedure as last year. As with any initial project, there is always some room for improvement. This year, to make the event even more gallery-like,

we sent out a "Save the Date" postcard to parents and other invited guests with one of our fourth-grade student's art designs on the front and pertinent information on the back.

This year, students made their selection of the artwork they wanted to write about in the art room instead of sending their art to the homeroom teacher. This made the selection process go more quickly. The artwork and writing pieces were displayed on 18"x24" black construction paper or the construction paper was cut smaller to accommodate a smaller picture. This made it easier than trying to decide what colors should be chosen as background paper. With approximately 450 pieces of student work, this became a necessity. This was also a great help because it cut down on the space where the artwork was to be displayed. This year, the gym didn't have to be used as a display area. Although masking tape was used on the cafeteria windows (the outer wall is made entirely of glass windows) to cut

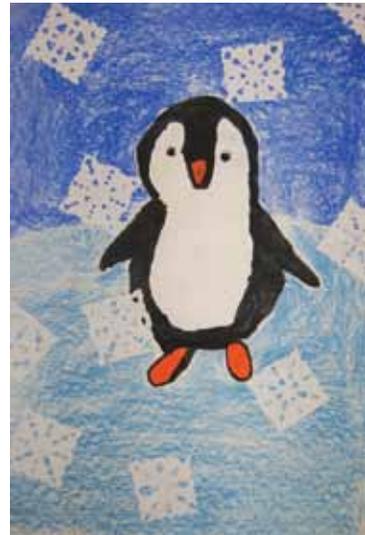
down on residue, we used a lot of Fun-Tak™ to hang the artwork in the auditorium and the hallways when there weren't any bulletin boards for displays. Teacher volunteers placed the work from each class together. Last year, the hope was that parents would walk around the entire gallery area looking for their child's work if the student's art was completely separated. However, it made it more difficult to place the work in a way that made it easier to organize. Still, to everyone's surprise, parents this year still wandered around looking at the rest of the artwork.

As part of May 27th's show, we still had those delicious sandwiches and other treats. And our musical guests this year ranged from an opera singer to jazz musicians. But, the real stars were the students' artwork: the muses for the beautiful, thoughtful and at times humorous writing which adorned this show.



The Lonely Penguin

There was a little penguin named Victoria in Antarctica. She wanted friends more than anything. Everyone but her had friends and that made her sad. She looked around and then she saw a lonely penguin like her. She went to the girl and asked her name. Her name was Latoya and they said lets be friends!



Third grade students' work ranged from prose to poetry to a combination of both:

Nia's underwater scene inspired her to write:

What Do Humans Look Like?

"Hey!" yelled Star to Darty.
"Hey!" answered Darty in a deep blue ocean voice.
"I heard there's a big new museum," said Nemo.
Darty interrupted and stated, "We should go this afternoon."
Star replied in a squeaky voice, "Lets go get Shark, Hammer, Eelie, Crabie, and Jelly."

Once they were all together, Nemo explained that the museum is showing the fish what humans look like. "Wow! Wow! Wow!"



From the Visual Arts to the Literary

Arts:

The Creative Process

by Cheryl Parisi

The artwork chosen by the Parker School students to inspire their literary creativity ranged from a Kindergartener's unique elephant based on David McKee's book "Elmer" to paper weavings done by second graders influenced by the work of Jackson Pollock, and even a design project influenced by the work of Romero Britto (Thank you Carrie Russoniello for your inspiration at the 2009 AENJ Conference).

Since kindergarten students are just learning how to write, the kindergarten teachers needed to keep the writing within a manageable format while still allowing the children to use their imaginations while exploring their writings. One way to do this was for me to read a picture book, also a part of their classroom curriculum, to the students.

By the end of first grade, the students have more opportunity to work independently, as shown here by Andreas' "The Circus Horses" and Adjowas' "The Lonely Penguin":

The Circus Horses

At the circus lived a horse named Rex and his family. Rex is white with brown spots and he likes to run in circles. When he was running he looked away when he was going up the ramp. He flipped and got hurt. His family helped him to get up and kept the show going!



Hands

blurted the hammer fish. The star fish suggested that they go and take a look.

"Look at those humans. That one over there has short blonde hair. The other one has short red hair. Why are all their noses pushed against the glass?" questioned Eelie.

"Hey!" asked Darty. "Why are they wearing those dresses? Why are they so dressed up?"

"I know," gasped Jellie. "We are in the museum and they are looking at us."

A luscious looking cupcake drawn by Afua evoked this idea:

Sweet Cupcake

The creamy silky goodness
That's swirled up all on top
So sweet like candy
It's hard to keep from tasting it.

The zigzag orange wrapper
Holds all that yum inside.
I'm peeling back that orange skin
So I can taste its sweet delight.

I'll wrap my teeth around it
And let them sink in slow
Icing will coat my lips
And maybe the tip of my nose.

Gianna incorporated poetry within her story.



Elizabeth and the Poem

One hot summer day a girl named Elizabeth went to her friend Mary's house. "Mary, Mary, Mary," Elizabeth shouted miserably. "What?" Mary shouted. "I need to write a poem but I don't know what to write a poem about," Elizabeth answered terribly. "What can I do?" asked Elizabeth, worried. Elizabeth was as worried as a mother fish about to be eaten. "Well, you can write a poem about something useful you use everyday," Mary answered. "Pencils, books, elbow..." "Stop" Elizabeth shouted. "I will write a poem about hands" Elizabeth answered.

Saturday morning Elizabeth worked really hard on her poem and was so excited. Here is how Elizabeth's poem goes:

So many different people
So many different hands
Your hands can help you when you fall.
Your hands can even catch a ball.
Hands are used for many things.
I am so glad to have my hands.



Several fourth grade students were inspired to write poems about their work. Emma wrote the following about her rabbit design:

Meet Running Bunny

*My friend Running Bunny
He runs all around
Look, there he is
Jumping on the ground!
He can change into different colors,
Multiply by the numbers.
What else can he do?
I think he can change into different patterns too.
First he looks like chocolate.
And you will love it when he turns into a rainbow.
He's amazing, soooooo...
Go and meet him!
Mr. Running Bunny
He is very funny.
He is always happy like a clown,
So don't even try to put him down.
Red, green, purple and blue
I'd like to meet him,
How about you?!*



AENJ Scholarship and Grant Programs

by Susan Bivona, AENJ Past President - Grants & Scholarship Chair
spbivona@aenj.org

Scholarship Winners:

High School Scholarship Recipients:

\$2,000.00 Nicole Pivinski Piscataway High School

Art Teacher: Dorothy Amme

\$2,000.00 Xizi Chen Academy for Visual & Performing Arts

Art Teacher: JoAnn Onnembo

\$1,000.00 Cindy Chan Academy for Visual & Performing Art

Art Teacher: JoAnn Onnembo

\$1,000.00 Barbara Yang Academy for Visual & Performing Arts

Art Teacher: JoAnn Onnembo

College Scholarship Recipients

Kathryn Petrillo = \$1,500.00

Susan Mitrano = \$500.00

Past Presidents' Scholarship Recipients

Alicia Bynoe = \$2,000.00

Joseph Schwartz = \$500.00

Lauren Parmelee Murphy = \$500.00

Senior High School Student Scholarship Applications

Applications Due: February 21st, 2011

New for 2010 - 2011

Attention High School Teachers - the DUE DATE for the High School Scholarship has been moved back to February 21st, 2011.

ALL Applications and Portfolios will be completed ONLINE!

In 2010, AENJ provided \$17,000 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 21st! You need to submit your student applications by February 21st, 2011 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 2011.

Information about all scholarships may be found on our website: <http://www.aenj.org/pages/scholarships>. The link for the high school applications form can be found at the bottom of this page as well as descriptions of all scholarships and the link to a helpful check off list for all scholarship applications.



High School Scholarship Award Winners
See more photos on back cover



AENJ Grants

Money available for AENJ Members and their Students

Applications Due: April 15, 2011

NEW for 2010 - 2011

The entire process for applying for an AENJ Grant has been put ONLINE. This makes applying for a grant even easier!

We encourage ALL members to apply!

Do you have a student who would like to take an art class after school or on the weekend? 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.

Is there a workshop you would like to take this summer? 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 2011 conference in Somerset, NJ or the Spring 2012 National Art Education Association (NAEA) Convention in New York City? AENJ recognizes attendance at these events as important to the professional growth of our members. Two grants are available to help you defray the costs of participating in these two annual events.

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

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

Pre-Service Teachers would you like to attend the National Art Education Convention? Apply for the NAEA Convention pre-Service Teacher/Student Professional Growth Grant. Grantees receive \$500 to financially support their attendance at the NAEA Convention. The application for this grant only is due: December 31st, 2010.

The AENJ Special Events Grant, This grant was established to support events that promote quality art education outside the traditional school setting and bring art education to a community of people. A maximum of \$500.00 will be awarded to the grant recipient. If you have a community event that needs financial support this grant just might be for you!

A full description of ALL the AENJ Grants as well as all the necessary forms can be found on our website at: <http://www.aenj.org/pages/grants>

2010 AENJ Grants Recipients:

Summer Workshop	
Global Explorations INDIA (7/29 - 8/15)	\$500.00
Lisa Schustak, Florham Park	
Summer Workshop	
SCAD - Art Educators Forum (7/25 - 31/2010)	\$450.00
Amy North, Manchester	
NAEA Professional Development Grant	\$500.00
Karen Kiick, Collingswood	

Graduate & College Student Scholarship Applications

Applications Due: April 15, 2011

New for 2010 - 2011

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

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

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

Children's Art Takes Flight at Newark Liberty Airport

(Students Display Murals – A collaboration of state, school district, art organization & community organizations)

By Jenifer Simon and Alonzrea (Lonnie) Stewart-Austin

Passengers from all over the world travelling through Newark International Liberty Airport Terminal B will be greeted with a collection of murals created by children from nearby Mount Vernon School in Newark, NJ. The exhibit, *Art Beyond the Horizons*, is a unique project by Arts Horizons, a New Jersey arts-in-education organization that has brought the joy and vitality of the arts to over eight million children since 1978.

The murals were unveiled to the public in June 2009 in the Airport's Terminal B on the departure level. The opening ceremony commenced with a performance by the Mount Vernon Choral Ensemble and include remarks by Susan Bass Levin, Deputy Executive Director of the Port Authority of New York and New Jersey; Nina Mitchell Wells, New Jersey Secretary of State, who presented a Proclamation; and Carol Herbert, Chair of the New Jersey State Council on the Arts. Community organizations, The Essex County Chapter of the Links, Inc., The Zonta Club of Essex County and The BUS Shop, Inc. supported the event by providing tee-shirts for the students. The exhibition will be on display on the temporary walls of Terminal B which have been erected while the terminal is undergoing renovations.

With funding provided by The Port Authority of New York & New Jersey and the Aviation Development Council, Arts Horizons provided a 10-week artist-in-residence program for seventy-seven fourth through eighth grade Mount Vernon students to create twelve acrylic murals. Arts Horizons' Artist-in-Residence Kit Sailer led students through the mural-making process in collaboration with Mount Vernon School art teachers AENJ/NAEA member Lonnie Stewart-Austin, Laura Salley and social worker Charles Webb.

Ms. Sailer explained, "The children, many of whom arrived at the airport when immigrating to the United States, were inspired by its global connections and history, as well as their own experiences. The themes for the murals selected by the students were based on their own research about what airports do in addition to flying planes. The themes of the murals include cultural diversity, im-



migration, transportation, aviation engineering and the Tuskegee Airmen."

Fifth-grader Jocelyn Alvarado described the mural making process. "We started with sketches. I made a train and a plane. When it was done, we transferred it on the actual board that the mural is on."

Soon, the painting would begin. "It was hard painting the small details like faces, small plants and building details," Jocelyn explained. "It helped to use different brushes and mix colors to make them look different than the others."

Fifth-grader Yousaf Khan reflected on the opportunity to display student art work. "Newark Airport is a great place for kids to show their work – it will grab people's attention of what youngsters can do and this makes me proud to be a Mount Vernon School student."

The idea for *Art Beyond the Horizons* developed after Carol Herbert expressed interest in seeing more artwork at Newark Airport. In 2003, Arts Horizons held its first exhibition of children's murals at John F. Kennedy International Airport's Terminal 4 in New York and was interested in developing a similar exhibition at Newark Airport. Arts Horizons selected Mount Vernon School to create the murals due to its commitment to art education, student development, and community outreach.

Principal Bertha Dyer remarked, "We're honored to have been chosen for this project among all the schools in Newark. It's a testament to our school's dedicated faculty and exceptional students."

In order to honor the students hard work, plans are being made for the murals to be permanently installed on the school grounds.

about Arts Horizons

Arts Horizons, located in Englewood, NJ is a premier arts-in-education organization that provides live professional performances and artist-in-residence programs to students grades PreK-12 throughout the entire tri-state region. The organization works to transform schools into vibrant, exciting places where children gain appreciation for the arts, fulfill their need to create and use the arts to improve their proficiency in reading, writing and math. Its mission is to foster development of the whole person and to improve education by delivering quality arts programs and activities that engage schools and communities. Contact Jenifer Simon, Director of NJ Programs, Partnerships and The Artist/Teacher Institute, email jenifer@artshorizons.org www.artshorizons.org

About Newark Liberty Airport

The Port Authority of New York and New Jersey has operated Newark Liberty International Airport (EWR) under a lease with the City of Newark since March 22, 1948. As of 2008, Terminal B is being renovated to increase capacity for departing pas-

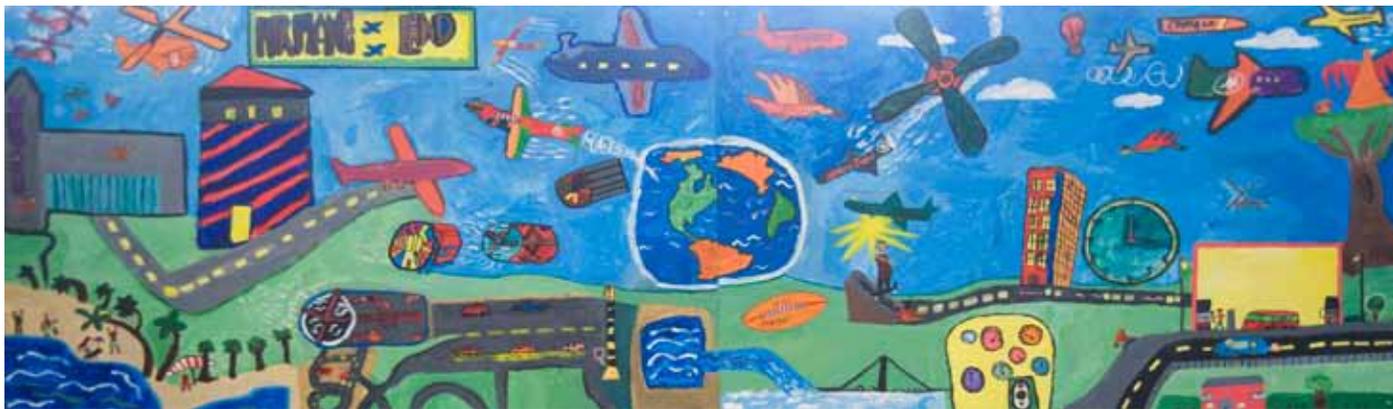
sengers and passenger comfort. The renovations include expanding and updating the ticketing areas, building a new departure level for domestic flights, and building a new arrivals hall.

About Kit Sailer

Kit Sailer is an experienced fine art painter and muralist. She has created group murals with children of all ages as a teaching artist and artist-in-residence with Arts Horizons, the New Jersey State Council on the Arts, The Jersey City Museum and The Boys and Girls Club of Newark. Ms. Sailer teaches adult students at the Visual Arts Center of New Jersey, The Newark Museum and The Artist/Teacher Institute.

About Mount Vernon Elementary School

Mount Vernon Elementary School has a population of 730 students from Pre-Kindergarten through 8th grade and is located in the West Ward of Newark, NJ. The vision at Mount Vernon School is to empower all students to become life-long learners by forming active partnerships with parents, staff, and community. The school's staff and student body represent a diverse background of individuals from more than 50 countries.



Imagination gone WILD!

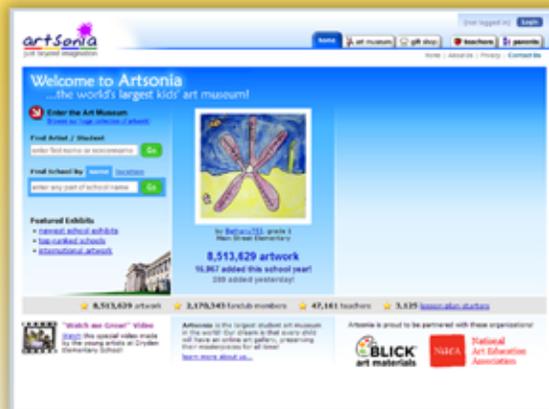
@ www.artsonia.com

Join our vibrant community of art teachers who have now displayed more than **8 MILLION** pieces of artwork in our online gallery!

- ★ ARTSONIA.com is the world's **largest kids art museum** on the internet.
- ★ Participation is **FREE** for everyone!
- ★ **Thousands of lesson plans** available from other Artsonia teachers.
- ★ **Fundraising opportunities** available through keepsakes featuring the students' artwork.

“ [My] student's **work ethic has improved** because they know they will be published online, and they have surprised themselves at what they have created. Truly the concept of Artsonia and the easy access to the site has **boosted the interest** in the arts at our school. ”

... M. Burns, excited art teacher



www.artsonia.com


artsonia

Kean Exhibit

The Journey of a Painting

By Fiona Weiss

This year's AENJ members exhibit was an exciting and new experience for me; it was my first real exhibit outside of the college experience and was also the first time I had an opportunity to gallery sit and welcome visitors.

The painting I chose to display was my most recent work and one that has a rich story all its own. As I entered the James Howe Gallery at Kean University and saw my large heavy piece hung and lighted in such an elegant setting, my mind traveled back to its inception, as I whispered to her, "You've come a long way baby."

If you did not make it to the exhibit at Kean this summer, you missed out on a wonderful opportunity to view firsthand the talented work of New Jersey's educators. I felt humbled by the talent displayed and privileged to be joining the ranks of such a dedicated organization.

The piece I put on show was an approximately 3 ft x 3 ft acrylic painting on 1" thick pressed wood. The subject matter was a portrait of a Baroque artist you undoubtedly will be familiar with, named Artemisia Gentileschi. Due to her passionate life and strong spirit I have found myself fascinated with her story for quite some time and had already made some smaller wood paintings of her, but for this particular painting I wanted to go BIG.



My rendition of Artemisia began its journey on a beautiful sunny day in May while out driving with my teenage daughter. When one ventures out to find something it generally eludes but on this particular day the stars must have aligned, for within minutes I spied it: a very large piece of flat wood board sticking up from a dumpster situated outside a local country club. I stopped the car and my daughter and I got out and proceeded to scramble around the container to investigate further. It was perfect: it had some knots, some roughness, would support a lot of rusty metal and appeared to be exactly what I was looking for. Unfortunately, it was jammed in with piles of discarded refuse. Undeterred and after much concerted effort, we managed to pull the seemingly, unending piece of wood up and out, freeing it from its tight crevice of rancid company. In doing so we must have caused a good deal of fracas because we suddenly realized we had amassed an audience. The kitchen staff, dressed in white uniforms, were standing, arms folded, nonchalantly staring at us as though encountering a new type of species. Embarrassed, I apologized for pilfering through their garbage and explained I was planning on seeking permission before carrying anything away and that all I had wanted to do was inspect the wood to see if it would be suitable for my art. It appeared this was the magic word, they smiled and offered to help me get the cumbersome piece into my van, even refusing to accept any compensation for their efforts.

Artemisia shows no signs of her lowly beginnings. One week later, after some cleaning, sanding, sawing, hammering and painting she was transformed into the aesthetic loveliness she is today and has become such a part of my collection that when asked for a price I can only respond, 'there is none'. Perhaps the staff who helped me that day were also artists or perhaps they just felt sorry

for me. I prefer to think that as fellow humans they understood the word 'art,' what it means, what it does and the universal language it speaks. I could never part with this piece, it is my reminder that art continues to open doors, open minds and connect us on all levels. I am grateful AENJ gave me the opportunity to display her and I am beholden to the helpful individuals I encountered that sunny day that helped make this story and her journey possible.



AENJ Artists

"I enjoyed seeing my painting hanging on the wall surrounded by many lovely works of art. Interacting with the other artists was a pleasure. Everyone was happy to discuss what motivated them to create, their love of art and their feelings about their work. Being a part of the Kean exhibit was fun and inspiring. Thank you for allowing me to be a part of the Kean exhibit." ~ Celeste Caparulo



"I would like to thank all of the AENJ art teachers who made the Kean Exhibit possible by putting all the aspects of the show together. I feel very empowered to have my work shown amongst the fine artwork of teachers from AENJ. As teachers we are always striving to teach our students something innovative and new. Often we do not have time to share our own personal work with them, let alone have time to create on our own time. This show gave me the impetus to focus on me and my craft. I was proud to have it shown in a show with variety, talent and artistic pride. Thank you for the opportunity and I look forward to next years exhibit." ~ Helen Frees



My Personal AENJ Motto: Give a Little, Get a Lot!

by Ellen Hargrove

I've been an art teacher for 11 years. For the first year or two I didn't even know that the AENJ existed. Then one day a brochure appeared in my mailbox. Luckily I didn't toss it right into the trash with the other junk mail; instead I took it home to look over. I didn't just read it-I perused it front to back, and back to front. It was, of course, the Art Educators of New Jersey's annual conference catalog. I was excited and intrigued by the thought of hundreds of my peers gathering together in one place (at that time I was an elementary school art teacher working in what seemed to be almost overwhelming isolation), and by all the opportunities the conference promised. I decided I wanted to attend and was fortunate enough to get the okay from my administration.

My colleague (the other elementary art teacher in our district) wanted to go too, so we completed the paperwork and made our plans. We drove up together Monday night, registered and dove right in with an evening hands-on workshop. I'm pretty sure that her experience was the same as mine. For two hours we listened, learned, talked, played, and created. We were hooked! The next two days found me whizzing from here to there filling a steno pad with priceless information, and a tote bag with a plethora of handouts and freebies. I've attended nine consecutive conferences and I still feel excited to be going, engaged while I'm there, and re-energized for the return to work.

Of course, over the years things have changed, especially me. At a certain point I began to want, and need, more than the conference gave me. No, it wasn't a shortcoming on the part of AENJ-it was me. I realized that I needed to do more than attend, absorb and take away from these precious professional development days. I needed to give back. It was time to show my gratitude and commitment to our wonderful organization.

At this point I was teaching in our high school alongside an amazing and award-winning colleague. She was a step ahead of me, already presenting and giving back to the profession in many ways. She encouraged me, and I was able to ease myself into things as her co-presenter. Was I nervous! Looking out at a sea of faces I wondered if I would be able to deliver pertinent and interesting

information. What if I was boring? What if what I had to offer wasn't what anyone needed? At this point there was no backing out, it was a "just do it" moment, so I did it and it was amazing. I felt a strong connection with the audience, and they were responsive and appreciative. The rest as they say, is history. I've branched out into solo presentations and have presented at the last six state conferences (and at five out of the last six national conferences as well).

In addition to the great feeling I get from actually delivering each presentation I find that I am a better teacher because of presenting. Nothing makes you hone your skills and know your stuff like knowing you will be sharing with other teachers-teachers who in turn will possibly be using your offerings to teach their students. I know I've definitely become more thoughtful about sharing with others away from the conference, whether it's by giving informal workshops to peers or signing on more frequently to be a cooperating teacher. The confidence and pleasure I gained encouraged me to volunteer for AENJ in other ways, so among other things I've manned the information table, worked at a booth to collect student art for a show at the NJEA convention, and written for and helped to edit our new *Artbeat* magazine.

I know that the AENJ has enriched my professional and personal life quite a bit. I've never been such a cheerleader before but the inspiration I've been given, and the many ideas I've come away from the conferences with are just the tip of the iceberg. The camaraderie of this organization, from those at the top down, is very special, and the warmth of each individual I've dealt with over the years has added to my feeling of being cared about and encouraged. I've made new friends and feel I have an extended support group. It certainly has urged me, and many others, to want to play a bigger part in AENJ. Perhaps the time has come when you too are looking for something more. If so, jump in! I know you won't regret it. If you're not ready to give a presentation that's fine, there are many, many ways to be more involved. Just ask. It will be worth it. Remember my motto, give a little and you will certainly get a lot!



Art Class "Artivism"

By Ellen Hargrove

As art teachers we give our students skills. We teach them tactics for idea generation and instruct them in self-assessment. We make a safe place for them to speak their minds, to question and to create. We challenge them and we give them assignments. We also need to give them ways to find a genuine voice.

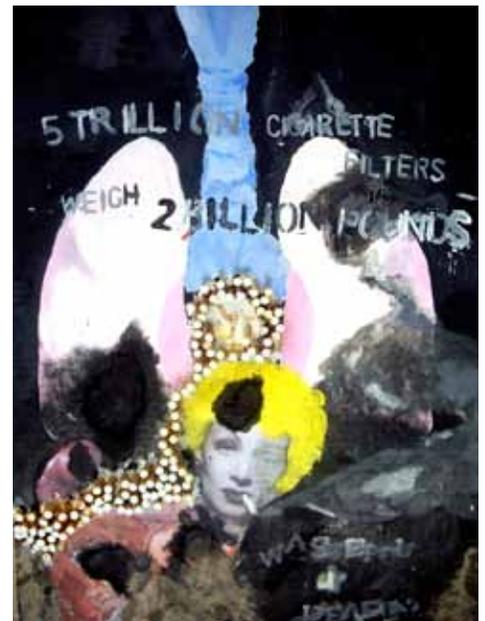
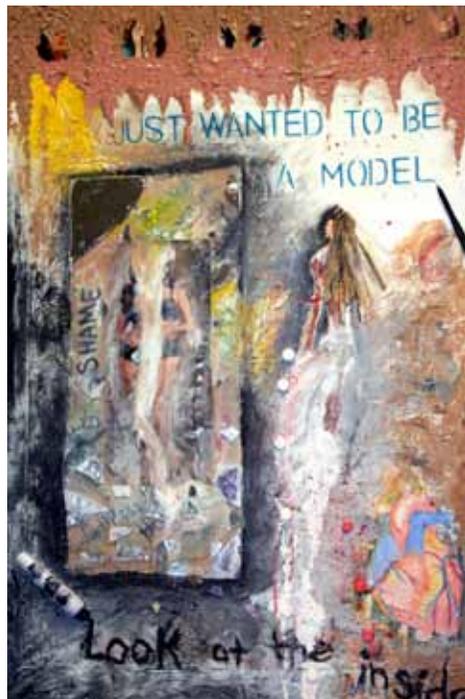
In my high school classroom I hear lots of opinions, but rarely do I hear anything backing up those opinions. I wanted to teach a lesson that would force my students to not only voice a strong opinion, but to also do it in a meaningful way, with the goal of informing and possibly influencing the viewer. Our focus was to be on social, political and environmental issues, and while investigating artists to share with my classes I came across the term "Artivism". This new word, joining art with activism, captivated me. I decided my students would all become Artivists. The resulting lesson was one of those rich opportunities for the students to genuinely express themselves through their own authentic art, meaningful discussion and thoughtful writing.

We spent time looking at, and discussing, the work of contemporary artists such as Chris Jordan, John Robertson and Banksy. We read and dissected their artist statements. I asked my students to think about issues they felt were important enough to inspire them to create their own art. Everyone was expected to come up with a short list (at least 3 issues) and then, in a group, we brainstormed and compiled a long inventory of possibilities. The resulting list included issues that impact students on a daily level (peer pressure, education, the economy), issues that were cultural (stereotyping, discrimination, animal cruelty) and also global (poverty, war, the environment). Each student was expected to carefully consider and investigate the idea that most interested them.

The students then answered a series of questions, in writing, about the ideas they ultimately chose, and why they decided on their specific issues. This was important because it helped them to crystallize why they felt compelled by their chosen issue, what they wanted to express, and how they planned to communicate this in their pieces. Students continued planning, sketching and researching for several days, and then started to work as soon as they felt ready. We spent almost a full marking period on this assignment and had two important in-progress critiques. Students came to these critiques with completed self-assessment sheets and questions they planned to ask their peers. After the second critique I set a date for a third and final critique at which each student would be expected to share their completed piece, and their own artist statement.

The atmosphere during class each day was electric. Students were even more driven than usual to work and eagerly went through all stages of the assignment. Some students seemed to know exactly what they wanted to do, and how they would do it, while others went through a series of trial and error type experiments until they were satisfied not only with their idea, but with its execution. There was a great deal of peer-to-peer discussion and assistance. The amount of trust the students placed in each other, in their own abilities, and in me was tremendous.

The resulting art works, created in a vast variety of media, processes and styles, were strong, compelling and intensely personal. The class discussions that took place during the brainstorming, creation and critiquing of these pieces were the most animated I've ever facilitated, and the students' artist statements and post project writings were exciting, informative and real. During the final critique, as each student stood and shared their work, it was evident that they were proud of what they had to say, and what they had done. It was a long and intense journey but along the way we found our voices, and they are worth listening to.



Collaborating with Collage

By Karen Kiick

Collaborating with other teachers and students across the curriculum is a fun and enriching way to help kids learn, and it's pretty fun for the teachers too! This year was the fourth year that I've worked with our 10th grade honors English teacher and his students on an exciting project called "My Personal War." It's amazing what young people can create when they are invited to look inside themselves. Our students are encouraged to see, identify and accept vulnerabilities without judgment.

Pat McCloskey, the English teacher, spends several months discussing the concept of personal war. For this thematic unit, his class reads and discusses three novels, *The Things They Carried* by Tim O'Brien and *A Separate Peace* by John Knowles and *The Road* by Cormac McCarthy. All address the human conditions of struggle, grief and overcoming physical and mental obstacles, which may be real or perceived. The students are engaged in the topic from a variety of perspectives and Pat brings the experience to a climax by having each student write an essay about their own personal war.

The students' essays are everything it sounds like they would be... they're *personal*, some are intense, some are painful. The topics range from things that have happened to



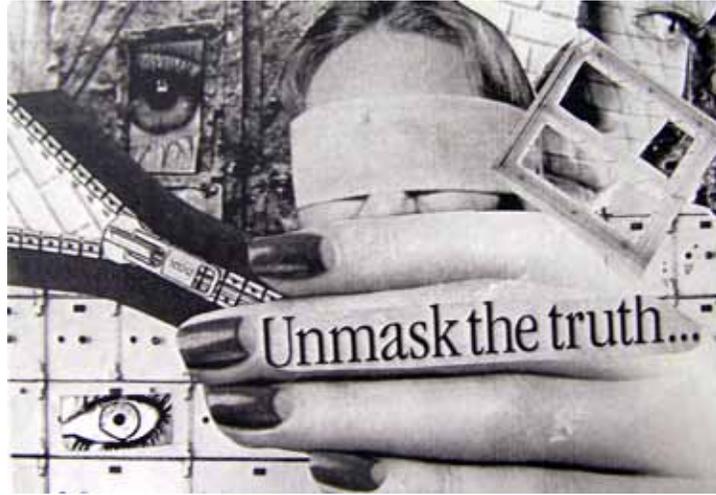
them, (death in the family, illness or abuse) to things that happen *because* of them (pressure to be the best, overachieving or being unable to prioritize) or things that they perceive as personal shortcomings (weight issues, shyness etc). Many of the students have experienced some sort of closure or resolve to their war, while others are still actively dealing with the issue, and will continue to do so long past the tender age of sixteen. For a few of the students, this essay may be the first healthy exploration into guided introspection that they have been asked to have.

Due to either a class swap or class coverage arranged by our amazing secretary, I enter his English class right after they hand in their papers to introduce what will be the double-whammy to the assignment – a collage. My role is to guide the students to visually articulate the topic of their essay using imagery instead of text. Basically, they must now say the same thing, but in a whole new language! Since many of these kids are non-art students, I show numerous examples of collage, talk about the process and give them pointers and websites to look at to assist their understanding. I also explain how to successfully juxtapose interesting pictures to create visual metaphor.

Four days after I introduce the lesson, I come back to his class for a general critique, where we discuss what's working and why. I invite the students to come talk to me outside of class to discuss their collage, their process and progress. Many take me up on that offer, which allows me to personally meet students that I might not have ever encountered in one of my art classes. Two days after the in-class critique, the finished collages are due. It's fast, furious and fantastic!



Mr. McCloskey hands me the students' essays *unread*. I photocopy the collages and create what will become the cover sheet to each student's essay. I print their name and title underneath their image and staple the cover sheet to the student's written work. After all that, I get to read them! That's right, the art teacher reads the English papers before the English teacher. The students give Pat permission for me to read their work, (a few decline). I enjoy the opportunity to read the writing that honors level students submit to their English teacher. It helps me know what I should expect from my own students when I require a writing assignment.



Mr. McCloskey spends hours writing back to each of his students, validating them and acknowledging that his or her voice has been heard. He grades the piece of writing as an English teacher, while simultaneously treating each individual like a courageous war hero. It's one of his strengths and a true gift that he brings to his interactions with his students. I feel honored to be a part of it. I grade the collages based on the overall aesthetic success of the work and consider their effort. The students receive two grades for this cross-curricular experience - one from him and one from me.



Our collaboration began when I approached Pat after reading one of our shared student's essays. I was so moved by the comments that he took the time to write to her, that I told him that I thought it would make a great collaborative project. It's been that and so much more!



Every collaborative lesson that I am a part of teaches me how to be a better teacher. And it's free! In our current world of scores, standards, testing and AYP, I feel like Pat and I are on the same page. We are two different teachers, teaching different disciplines, who together guide students through the art of being human.

92%* of teachers spend their own money on supplies for their classrooms.

We think that's unacceptable.

**National School Supply and Equipment Association*

Only BLICK offers
ArtRoom Aid
so you can:

- Get all the supplies you need for your art lessons without digging into your own pocket!
- Enrich your students' art, learning and life experiences.
- Involve the ones most interested in helping your students ... parents, families and friends!

STEP 1)

Go to www.dickblick.com/ArtRoomAid

STEP 2)

Sign up as a new "registered customer" or simply login if you're an existing customer. Then begin building your art supply wish lists — by project, by class or for the entire school year.

STEP 3)

Customize your message and immediately email your wish list with a simple click!

STEP 4)

It's easy to track your progress — just click to view/edit your wish list. You can change quantities, add new listings, resend or create new wish lists as often as you'd like!

Involve Your Local Community!
Make your list "Public," so other Blick shoppers can get involved too!



BLICK® art materials

DickBlick.com • 800.447.8192
CATALOG • WEB • STORES



Visit Artally.org for information about the importance of art education.



2010-2011 Calendar

November 3	AENJ @ NJEA Art Exhibit Atlantic City
December 1:	YAM Design Contest Entries Due
December 4:	AC Planning Meeting
December 18:	NJPAC Opening Reception 11 - 12 Kwanzaa Festival
January 25:	Pre - Yam Dinner
January 29:	Breakfast and a Workshop
February 13:	NJPAC Reception 11 - 12
March:	Youth Art Month
March 1:	High School scholarship applications Due
March 11:	Trenton Reception:
March 15:	Conference Proposal Deadline
March 16-21	NAEA Seattle WA
April 2:	AC Planning Meeting
April 3:	NJPAC Reception 11 - 12
April 15:	Scholarship, grant and award nominations due
May 21:	Spring Symposium (Focus:Technology, Mercer County Community College)
June 15:	Artbeat deadline
October 4-6:	2011 Conference Hold these Dates!

Don't forget additional NJPAC dates

(see page 24 and at www.aenj.org)

And Youth Art Month Dates!

(posted in Yambeat and at www.senj.org)

Artbeat Editorial Board and Staff

Editor-in-Chief: Jude Harzer

Assignment Editor: Linda Devlin

Contributing Editor: Jane Graziano

Advertising Editor: Karen Blenner

Layout Editor: Debbie Greh

Editorial Staff: Denise Sala, Cheryl Parisi, Susan Bivona.

Linda Devlin, Carrie Davey, Joann Onnembo, and Barbara Calvo

Layout Staff: Eileen Glynn and Ellen Hargrove

Editorial Statement:

The editors reserve the right to edit all submitted articles and releases.

Photos will not be returned unless specifically requested. Articles, photos and ads received after the deadline may not be considered for publication.

Executive Board 2009-2010



Linda Devlin
President



Sussan Bivona
Past-President



Gene Neglia
Treasurer



JoAnn Onnembo
Vice-President



Barbara Calvo
Member Services



Jude Harzer
Communica-
tions



Debbie Greh
Historian



Terri Troumpour



Carrie Davey
Advocacy Chair

To contact a member of the Executive Board please visit our website at: www.aenj.com/
For more information on these or any articles in Artbeat, go to www.aenj.org

If you would like to write for Artbeat, deadline for submissions is June 15th.

COVER:

The Cover of Artbeat was designed by Linda Devlin; the Layout was done by Kristin Osgood.



Barbara Yang: \$1000 Scholarship



Cindy Chan
\$1000 Scholarship



XIXI Chen \$2000 Scholarship



2010 High School
Scholarship Winners!
for more information
on these and other
scholarships, grants
and awards available
to members and their
students,
go to www.aenj.org



Nicole Pavinski
\$2000 Scholarship



