

# ARTBEAT

Volume 4, Fall 2012



**ART EDUCATORS OF NEW JERSEY**

## TABLE OF CONTENTS

### ARTBEAT:

Change	Ellen Hargrove	Page 3
National Art Honor Society	Sue Catrone	Pages 4-5
The Art of India	Cynthia Percarpio	Pages 6-7
Creativity Crisis	Emile Talerico	Page 8
A Horse's Tale	Cheryl Parisi	Pages 10-11
Rafael Tufiño	Donita Ellison	Page 12
AENJ Artists Show Their Work		Page 13
AENJ at NAEA in NYC	Lisa Conklin, Sandra Koberlein	Pages 16 & 17
Paintings on the Wall	Rachel Therres:-Stritmater	Pages 18 & 19
Advocacy is Important in the 21st Century	Genecie Camacho-Azzolini	Pages 20-21
In the News		Page 21
Indiro Bailey		
Paula Valenti Sandy Koberlein		
Art is Elemental	Karen Kiick	Page 22
Teamwork for a Common Vision	Ellen Hargrove	Page 23
Teaching with Contemporary Art	Lisa LaJevic, Kelsey Long, Matthew Pembleton, and Gabriel Randazzo	Pages 24 & 25
AENJ South Workshop		Page 25
AENJ Scholarships & Grants		Pages 26-27
AENJ 2012 Award Winners		Page 28
Artist in Education Residency Grants	Sandra Koberlein	Page 28
AENJ Sponsored Exhibits		
Student Art Exhibit at NJEA		Page 9
NJPAC		Page 14
NJPAC Anthology		Page 15

### YAMBEAT

Pages 29-36

Yambeat is the annual publication reporting on the Youth Art Month Events throughout the State. YAM is supported by the Art Educators of NJ, Donations and by members like you!

#### Cover Art Work from our High School Scholarship Winners

Student's Name: Irene Zhang  
High School: Bergen County Academies  
Art Teacher: JoAnn Onnembo

Student's Name: Emily Himles  
High School: Haddon Township High School  
Art Teacher: Karen Kiick

Student's Name: Shiza Chaudhary  
High School: Piscataway High School  
Art Teacher: Dorothy Amme

Student's Name: Melody Mesa  
High School: Carteret High School  
Art Teacher: Susan Catrone

Student's Name: Larissa Naegele  
High School: Wall High School  
Art Teacher: Mychelle Kendrick

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

***Cynthia Percarpio, Karen Kiick, Ellen Hargrove, Jen Tionson, Linda Devlin and Debbie Greh,  
and to all the authors and contributors***





## President's Message

*Ellen Hargrove*

### **Change.**

For some the word is exciting and full of possibility, inspiring ideas, bringing visions of transformation, and giving individuals the courage to try new things. For others, thoughts of change can evoke apprehension, even distress. In our profession, where the ground is shifting frequently, change, for better or worse, is a natural part of the landscape.

Since the beginning of my career, change has been my steady companion, and usually my friend. Large or small, self induced or extrinsic, change has moved me forward along the path to being a better teacher, and hopefully a more evolved human being. New situations have helped me to see what I didn't know and allowed me to grow, acquiring new skills, formulating new thoughts and opinions, and accommodating myself to a variety of circumstances, all of which have made me who I am today. I know that this will continue, although I can't predict all of the new challenges that may come my way.

One of the challenges that I knowingly, and willingly, accepted was to become more involved with the Art Educators of New Jersey. At first this was in small ways; presenting at our annual conferences, writing articles for Art Beat, helping our leaders out with small jobs that eased their load. Eventually came the time, and the call, to become more involved. I knew that accepting the nomination to be on the Executive Board would require change on my part. I knew there would be a quantity of work involved, and that I would have much to learn. I would be responsible for things, and to people, on a bigger scale than ever before. And in the midst of my excitement I did feel misgivings. But, I was committed to giving it my best. I also knew that I would be working with an amazing

group of people. People who give so much of their time, energy and creativity to us, we can't begin to truly imagine it-until we are in it!

It is part of my responsibility, as president, to identify when and where change is needed. I know the time is now. We, the leaders of the AENJ organization are all aware that we are in need of change. Like you, we are volunteers who find ourselves working in the most difficult of times for our profession. We are working more, and harder, than ever before. Our organization remains vital, but we find that the ways we have historically done things are no longer working as well as they have in the past. Budgets, systems, traditions, technology, events, policy-everything is being analyzed and discussed as we look for solutions and possibilities, not just for sustainability and improvement, but also for growth. It is becoming increasingly hard to attract new leaders who have not just the desire and skills, but the time, to do the work that needs to be done.

I know the work will get done somehow. Work worth doing always does. It's just that I'd like it to get done with the greatest imagination, flexibility, collaboration and boldness possible. For this we need leaders with the passion and vision to make things happen. Teachers are leaders in their everyday lives. It is a natural extension of that leadership to work to support our profession by volunteering in any way possible. And so I reach out to you, each member of AENJ, personally, and I ask you to consider becoming more involved. If you are already involved, even on a small scale, I thank you. If you are ready for a bigger change or challenge, and are prepared to accept a leadership role, I say go for it! Shoot me an email, send me your phone number and we'll talk. I hope to hear from you soon!

*Ellen Hargrove*  
President AENJ  
[ehargrove@aenj.org](mailto:ehargrove@aenj.org)



# National Art Honor Society-Committing to the Arts and Community

by Susan Catrone

When I first transferred to the high school 6 years ago, I had no idea of the impact that my new position would have on not only the students, but myself as well.

I discovered early on that if you give high school students enough credit for the things they know and add just a little bit of encouragement, they will continue to surprise you. I found this out when I reinstated a chapter of the National Art Honor Society, one that had lapsed over the years. As a viable chapter the goals are to educate, advocate, and serve through art.

To my delight I was rewarded with a group of inspired students who were up for the challenge. Beyond the classroom door, we found ourselves making a commitment to the community through the use of art. Of course, it has taken several years to get to this point. We started off small, working with one of the neighboring elementary schools in the aftercare program. Five years later, we are a welcomed group providing art activities to the students each month.

After a few phone calls to the mayor's office and with the help of some inspiring individuals, we started volunteering at community events that benefited the Mayor's Children's Charity. I think it's vital for the group to be recognized by not only the school community, but the community at large. And so, for this reason, we continue to help whenever and wherever we can.

We've stretched the definition of community to places beyond our town. How did this happen? Well the best advice I could give anyone looking to find programs to get involved in is networking and reading.

Networking with people...doesn't have to be people involved in art. I found myself talking to a woman while waiting in the doctor's office and as you can imagine we had quite a bit of time to talk. Through that one conversation, we were able to partner up with an elementary school in Newark. We have been collecting art supplies and working with the students there for 2 years now. It's no small task. There is a lot of work and fundraising to be able to pull this off, but not a single student complains, ever! Networking also led us to the Mama Passion Project out of Kibera in Kenya. We've



become their marketing and sales department for hand crafted jewelry and clothing. All the money generated is sent back to these women to help pay for food and educating their children.

Reading, everything-everywhere is another way to connect with projects you can get involved in. This past year I read about the Global Crutch Project. <http://globalartinitiative.org/> Although we did not participate in that specific project, we were able to address the shortage of crutches in Haiti by painting and decorating over 40 crutches. We then partnered with a local church that was willing to incur the cost of shipping for us. It was reading that also led us to the Empty Bowls Project <http://www.emptybowls.net/> During this project, members will educate themselves on the state of hunger in the world and help to raise money for a chosen charity. That will be our new project for this year!

Of course it's beneficial to join art organizations from which you can tap in to. The opportunities for student involvement will be magnified two fold by just getting involved in the art community. In doing this, I was able to tap into an ongoing project known as the Puzzle Art Project. [www.puzzleartproject.com](http://www.puzzleartproject.com) We will each be telling our stories on large puzzle pieces that will ultimately become part of a massive installation. The purpose of this project is to advocate for the arts, its power and importance.

What's the payoff?

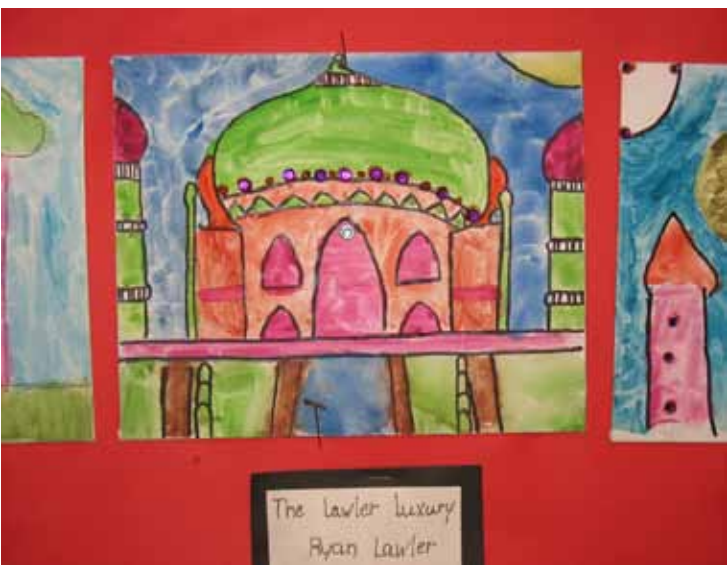
Students find satisfaction in the reaction from the people they're affecting. A thoughtful hug, a smile, and the satisfaction of truly making a difference is the reward most appreciated and serves as fuel to keep going. I have found my satisfaction in the attitudes of these dedicated students!

For information on how to start our own chapter log onto <http://www.arteducators.org/community/national-art-honor-society>









# The Art of India

By Cynthia Percarpio

Indian art has a colorful and magical quality that is enticing to students of any age. The metallic touches, bright contrasting colors and intricate details are some of the wonderful characteristics of Asian Indian Art.

Our school district, Millburn, has an influx of Asian Indian families that have moved here most recently. Since many people in our community are not knowledgeable about the Asian Indian culture, I felt that it would be most appropriate to focus on the Art of India for my school's annual K-5 art show.

My first step was to develop a committee of Asian Indian parents in order to accurately and honestly represent the art of India. I wanted to choose art that represented each general region of India, and be most respectful to the culture. My committee turned out to be around 8-9 moms who were very happy to help and advise. We met twice and discussed possible projects to represent the regions of India (North, South, Central, East, and West). After each meeting, I would research further on the internet in order to accurately develop age appropriate projects. The parents brought in many examples of these projects which was a tremendous help. As I developed ideas for projects, I appreciated having a 'lifeline' to the Indian parents for feedback on the projects.

Meeting with the moms was enlightening for me. I enjoyed hearing first hand experiences with the creation or obtaining of the art objects...very interesting. I had one mom who explained how her mom would prepare pipul leaves for painting and how the leaves were now a beautiful reminder of her mom who had since passed. Others brought examples of blue pottery that they used in their homes, a beautiful heavy pottery that has bold cobalt blue colors often with touches of yellow-orange. I saw examples of intricate batiks with lovely floral designs and learned how these garments were given as precious gifts to the bride.

I ended up doing two projects per grade, with 500 students that was 1000 projects! Insane, I know. I was so excited about all the wonderful possibilities and projects that I tried them all. Luckily I had parents to help me hang the show otherwise I would still be working on it!

When displaying the art show, I created informational signs for each project. One of the parents provided a beautiful map of India which was posted with interesting facts about the country includ-

ing some pictures. My Asian Indian students were beaming! Since this was an evening event, many of our Indian families dressed up in saris and traditional clothing. One of the moms even dressed me up in a sari!

Students also attended the Art Show during the day where each class signed up to see the show during a 25 minute time slot. I provide a simple Q & A form as a guide to ensure that the students are reading the posted informational signs for each project. The projects were a huge success and were greatly admired by all at the art show. The PTO and the principal were very supportive and managed to obtain an assembly mid-way through the year on the Dances and Culture of India for further impact. Most of all, our students gained valuable information on the Art of India which they very much enjoyed.





# Creativity Crisis

by Emile Talarico

Bronson and Merryman (2010) delineated how creativity in the United States has been declining, what went wrong, and how to fix this growing crisis. This has come to light partly as a result of a 50-year study of 400 children conducted by E. Paul Torrance and how the results of his Torrance Test for Creative Thought, which had predicted future career outcomes for the children, have fared (Runco, Millar, Acar, & Cramond, 2010). What is surprising is how extremely well the Torrance Test for Creative Thought forecasted the children's creative accomplishments as adults. Bronson and Merryman noted that this Creativity Quotient (CQ) index is more than 3 times stronger than the Intelligence Quotient (IQ) index in predicting future creative accomplishments.

Conversely, the Flynn Effect is defined by the *APA Dictionary of Psychology* (2007) as the gradual rise of IQ levels of 10 points that has been observed for each generation from the time records of IQ results were first kept. However, the CQ trend is reversed and scores are falling with an alarming rate for children in the United States (Bronson & Merryman, 2010).

In a larger study of nearly 300,000 children to adulthood who completed the TTCT from 1966 to 2008, Kyung Hee Kim reported that creativity has had a steady decline from 1990 to 2008 (Shellenbarger, 2010). Shellenbarger (2010) added that researchers attribute this decline to schools dedicating time to rote learning in order to achieve higher scores on standardized tests. In 2010, Runco, the Professor of Creative Learning and Gifted Studies at the University of Georgia, stated that students have always had creative potential; however, he would assign the United States' elementary, middle, and high schools a grade of "D" at best on promoting this way of thinking. He noted that the school systems in the United States are doing a very poor job in recognizing, encouraging, and supporting creative thought (Shellenbarger, 2010). She infers that this information indicates that the lack of creativity may have a direct effect on our nation's future.

In a related study of 1,500 CEOs, representatives of International Business Machines found that the number one future leadership quality trait was creativity (Shellenbarger, 2010). Creative solutions are not only tied to economic growth but for a wide variety of national and international issues. Europe with their European Year of Creativity and Innovation and China with their educational shift to problem solving rather than the "drill-and-kill" style of pedagogy, are going to graduate the future innovative thinkers of the world (Shellenbarger, 2010).



Bronson and Merryman (2010) offered that creativity, a higher level thinking skill, requires a change from divergent to convergent thinking, which is combining old information with new information. They noted that the blending of new information with past ideas, in a two-pronged approach, can energize creative thinkers. This type of

consistent challenge, if practiced over time, can foster neurological development that results in higher level thinkers who are creative problem solvers (Bronson & Merryman, 2010). Carter (1998) noted that pursuing the development of nonemotional mental tasks, as promoted by state testing, inhibits the amygdala, the emotional processing part of the brain. However, opportunities provided for student choice, engagement, and self-regulation provide stimulation of diverse parts of the brain such as the occipital lobe, which is involved in visualization, the thalamus, the prefrontal lobe involved in memory, and various neurotransmitters that are released resulting in positive feelings (Carter, 1998).

Bronson and Merryman (2010) noted that the United States has long been known for innovation. However, there is no national plan to correct the dramatic reduction in higher level thinking. They posited that the future might bring problems that demand creative solutions. Schools must do more than just wish for solutions. The United States has the means to educate the way to a more creative future (Bronson & Merryman, 2010). Art education can play a significant role in this endeavor.

## References

- American Psychological Association. (2007). *APA Dictionary of Psychology*. Retrieved from <http://www.atkinsmrdeathpenalty.com/2009/06/flynn-effect-apa-dictionary-definition.html>
- Bronson, P., & Merryman, A. (2010, July 10). *The creativity crisis*. *Newsweek*. Retrieved from Newsweek website: <http://www.newsweek.com/2010/07/10/the-creativity-crisis.html>
- Carter, R. (1998). *Mapping the mind*. Berkeley, CA: University of California Press.
- Runco, M. A., Millar, G., Acar, S., & Cramond, B. (2010). *Torrance Tests of Creative Thinking as predictors of personal and public achievement: A fifty-year follow-up*. *Creativity Research Journal*, 22, 361–368. doi:10.1080/10400419.2010. 523393
- Shellenbarger, S. (2010, December 15). *A box? Or a spaceship? What makes kids creative*. *Wall Street Journal*. Retrieved from [http://online.wsj.com/article/work\\_and\\_family.html](http://online.wsj.com/article/work_and_family.html)



# What's Your Taste in Art?

Triarco. 2013 Art Contest

A fantastic opportunity for  
teachers and students to win great prizes!

See page 405 in our upcoming 2013 Triarco Arts & Crafts catalog for details.

What's Your Taste in ART?

Triarco

Handy Art

CANSON

SARGENT ART

1-800-328-3360 • eTriarco.com

## Art@NJEA

The Art@NJEA exhibit, now in its fourth year, has quickly become a highlight of the NJEA convention. The show features K-12 student work from around the state in a professional and inviting display.

And here's the best part – the only thing you have to do to be part of it, is submit student work!! AENJ makes it easy... no matting, no framing, no wires, no tape, no nothing...just ART. The rest is all done for you!

The postmark deadline for mailed submissions is October 6, so there is still time for you to be part of this year's show. All you have to do is follow the directions that were emailed to you in the September Web Beat, or go to the AENJ website, download the back label form and mail it along with the work to Lisa Conklin. The work must be mailed flat and postmarked by October 6. The form requires parent permission, so if you do it right away, you can still make this year's show!

*We hope to see your students Art @ NJEA!*



# A Horse's Tale Inspires Students' Creativity

by Cheryl Parisi

**What's The Most Beautiful Thing You Know About Horses?** This is the question asked by the author, Richard Van Camp in the book by the same name.

I came across this book several years ago in a local children's book store. The book captured my attention for several reasons. First of all, its author, Van Camp and illustrator, George Littlechild, are both Native American. Van Camp is a member of the Dogrib nation in the Northwest Territories of Canada. Littlechild is a member of the Plains Cree Nation. This book is a nice addition to my multicultural art library. Secondly, and most importantly, the illustrations are bright and beautiful and very child friendly.

The first time I used this book was about five years ago with my second grade classes. Their horses came out looking sweet and very child-like and, why not, they were children. But, this time I wanted to do more and expect more from my students.

Last fall I read *What's the Most Beautiful Thing You Know About Horses* to my third grade classes. This time after reading the book I showed the students many poster examples of how other artists tackled the effort of drawing or sculpting a horse. They were shown Frederic Remington's *Friends or Foes*, a horse painted by Neo-Expressionist Susan Rothenberg, a horse sculpture created by Deborah Butterfield as well as a sculpture from the Tang Dynasty in China. To round out the variety, they also looked at a Greek Amphora vase utilizing horses as part of the design, in addition to horses painted by George Stubbs and Edgar Degas. Before the end of the class, they were asked (without looking at a drawing or photo) to draw a picture of what they thought a horse looked like. They would be able to compare these later on with their finished product.



The following week I passed out sketches of several different types of horses to each student. They could choose which one they wanted to work with to learn how to study the shape and musculature of a horse. Some art teachers may feel that this is not being creative. However, barring bringing a live horse into the classroom, this was the only way to show them how to get started. After a few weeks of practice on scrap paper and feeling successful enough to draw the horses on 12"x18" white paper, they began their adventure into the creative part of this extended lesson.

Once they drew the horses lightly in pencil, I showed them posters of several paintings that might be helpful in their use of **color, shape and repetition**. Robert Delaunay's *Simultaneous Windows (2<sup>nd</sup> Motif, 1<sup>st</sup> Part)*, Hans Hoffman's *Fall Euphony* and specifically Vasily Kandinsky's *Blue Mountain* played a part in helping the students understand the importance of the repetition of color and shape. Kandinsky's painting also helped with their understanding of the use of **emphasis** in an artwork.

When I felt that they understood the concept, I removed Hoffman's and Delaunay's work but kept Kandinsky's up for inspiration and well as displaying George Littlechild's illustrations.

The students used Sakura Cray-pas oil pastels to color in their drawings. Due to the detail involved and the emphasis on making the colors very bright and vivid, it took longer than anticipated.

In all, it took from eight to 10 weeks to do the entire extended lesson. Some students who didn't finish during this time period came to the art room during recess to complete the work. But, the final results were well worth it and something that each student was very proud of.









# Rafael Tufiño: The Oneness of Intensity and Calm that We Want!

By Donita Ellison

Rafael Tufiño, 1922-1980, has been described as embodying the “heart” of Puerto Rico. His feelings about its land and people are in his prints and paintings of harvesting coffee, peeling coconuts, dancing the bomba. In her essay on the artist, Dr. Teresa Tió writes that he created “images full of rhythm and human intensity” that also have “internal order and structure.”

How do we relate our desire for excitement and stir to our desire to take it easy and rest? I was troubled, as people are, by how I could be lazy and then have bursts of energy. In his landmark work of 1955, “Is Beauty the Making One of Opposites?,” Eli Siegel, the 20<sup>th</sup> century critic and educator who founded the philosophy Aesthetic Realism, asks:

*“...can both repose and energy be seen in a painting’s line and color, plane and volume, surface and depth, detail and composition?—and is the true effect of a good painting on the spectator one that makes at once for repose and energy, calmness and intensity, serenity and stir?”*

Tufiño’s 1951 linocut, “Sugarcane Cutter” – “Cortador de caña,” has a beautiful relation of intensity and calm, serenity and stir that we can learn from, as he depicts the rhythms of earth and the activity of work.

We see two men, their bodies bent toward the earth, cutting sugar cane. Behind them, thick stalks of cane with sharp leaves create a densely compact rhythm of lively short, black and white curves and points. Across the ground beneath their feet, the uncut cane spreads horizontal and low. The machete in the man’s right hand creates a graceful upward curve that is countered and completed by the downward curve of the cane in his left hand. These two curves move our eye up, down and around the composition. In this rhythm from high to low to high, from the earth to man, we feel the dignity of these men.

The artist sees these gracefully sweeping curves as of the same reality that can be hectic and difficult. They’re part of a complex line that is choppy *and* fluid, starts *and* stops, moves fast *and* slow. At the point of the machete, the line descends swiftly to the man’s hand with its tight fist and knuckles. It then abruptly changes direction, curves down the arm, over the shoulders, juts back on an angle, falling downward to the hand holding the cane. Every detail is at rest, even as it moves our eye around the composition. We see this in the man’s bare feet placed tenderly and firmly upon the earth. Placed on short opposing diagonals, we feel the motion of his body moving forward and back in the rhythm of his work. As his forward foot stabilizes his body, it also moves our eye into the depth of the print to the man in the distance in bright white, whose diagonal arm leads us back up to the machete.



Growing up in Missouri, while I never saw men cutting cane, I did see farmers working in fields, including my own father. But I was often bored, and felt painfully separate from other people. I learned from Aesthetic Realism that the cause of boredom isn’t that the world is dull and uninteresting, but that we get

an importance in feeling that nothing is good enough to stir us. Art is the greatest opponent to *contempt*, “the disposition in every person to think we will be for ourselves by making less of the outside world.” An artist wants to see reality, not lessen it.

A beautiful detail is that straw hat, with its eternal circular form. Different from how we can go from hectic energy to lethargy, it is a oneness of serenity and motion. A pivotal force in the composition, Tufiño uses this hat to show something deep about the full reality of this unknown man, his energy and thought. This is the effect, the purpose of art itself, which Eli Siegel described as arising from the “being together of repose and energy in the artist’s mind.” Feeling that energy and repose in ourselves can make sense is what every person hopes for, and what art shows is possible.

#### Bio:

Donita Ellison is a sculptor who taught sculpture and printmaking at LaGuardia High School of Music & Art and Performing Arts and is an Associate at the Aesthetic Realism Foundation, both in New York City. She gives professional development workshops on the Aesthetic Realism Teaching Method, most recently at the 2012 NAEA conference. This article is part of a recent talk on Realist Art, given at the Museo del Arte De Puerto Rico, together with Dr. Jaime Torres, titled *Aesthetic Realism Explains Art and Our Lives*.

Photo Credit: Courtesy of El Museo del Barrio





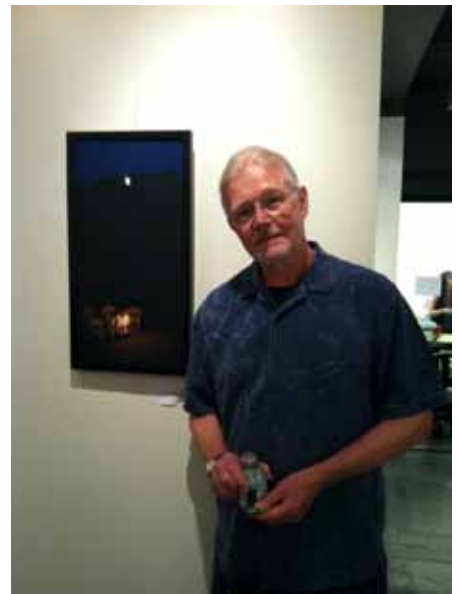


## ***Kean University: AENJ Artists Show Their Work***

The Kean Show Featuring the work of AENJ Members, ran from June 6 to July 25. The closing reception, held July 25th, was attended by the artists and their families.

Close to 30 works were featured in the Gallery; the artists are featured in the group shot below! Be part of this exhibit next year; watch for information through Webbeat and on the website: [www.aenj.org](http://www.aenj.org)

Thank you to Kean University for offering us this wonderful space for the AENJ Members' Exhibit, and to Genecie Camacho-Azzolini for organizing it!



# New Jersey Performing Arts Center



The New Jersey Performing Arts Center and AENJ are again collaborating to bring the visual and performing arts together. Your students' artwork could be displayed beautifully in the Victoria Theatre lobby and be viewed by thousands. This year NJPAC also used artwork from members' students for their CD and Anthology covers.

## 2012 Fall Reception

Sunday October 28th, 11:00am-12:00pm

## 2012 Winter Art Exhibit

Artwork is due by November 20, 2012. (Theme): Collage and 2D Mixed Media

Artwork must be 2D for framing purposes

Setup: Saturday, December 8th, 10am

Opening Reception: Sunday, December 16th, 11:00am-12:00pm

## 2013 Late Winter Art Exhibit

Artwork due by Monday, January 28, 2013

Setup: Sunday, February 10, 10am

Opening Sunday, Reception: February 24th, 11:00am-12:00pm

## 2013 Spring Art Exhibit

Artwork is due by Monday, March 25, 2013

Setup: Sunday, April 7th, 10am

Opening Reception: Sunday, April 14th, 11:00am-12:00pm

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

NJPAC provides frames...so size is MANDATORY!

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

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

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

The AENJ Permission Label must be completed and attached to the back of each piece. Labels can be found at: <http://www.aenj.org/pages/njpac>  
Information on when work is due to Genecie Comacho Azzoline can be found on the AENJ Website: [www.aenj.org](http://www.aenj.org) and in WebBeat





# NJPAC Anthology

by Jamie M. Mayer

The anthology has been published since 1997. AENJ has provided the front and back cover images for the anthology since 2009. The anthologies are given to the students whose works are published, as well as their classroom teachers, school administration, and a couple copies for the schools' libraries. Copies are also given to senior staff at NJPAC, supporters of NJPAC's Arts Education programs, and the many other individuals who help make the anthology possible - not least of which are some of the art teachers with AENJ and their incredibly talented students!

The amount of work included in the anthology varies from year to year, as does where the students are from. The writings in the anthology are created by students who participated in any of the following In-School Theater Residency programs: Explore-A-Story, Poetic Justice, and Devised Theater. NJPAC's In-School Residency Programs serve students in grades Pre-K through 12 and are available to any students throughout the state of New Jersey. This year's anthology included works by 4th and 5th grade students who participated in the Explore-A-Story and Poetic Justice programs. Students were from Deerfield School in Mountainside, NJ, Sara M. Gilmore Elementary School and Hudson School in Union City, NJ, and Lady Liberty Academy Charter School in Newark, NJ. I've attached a poem that you can use.

Jamie M. Mayer  
Program Manager, In-School Programs - Theater  
New Jersey Performing Arts Center | One Center St. | Newark, NJ 07102



a selection from the Anthology

## Wolf

The sun walks across the sky as the trees go to sleep and the moon wakes up, the wolf's time has come.

He is preparing to sing through the dark starry night in hope of finding his lost love.

He opens his mouth and sound comes out, his love song has started.

The wolf steps out onto a rock, hoping his song rings out through the land.

The moon walks away and the sun wakes up, the wolf has to go in search of his love for he will never stop searching.

Anthology Contest Winners:

Front Cover: Leonia High School Student

Back Cover: Aldene and Sherman Schools Student





*This was the “highlight” of my year and a first for me! I give it four stars!*

By Lisa Conklin

I was extremely fortunate to receive a grant to attend the NAEA Convention in NYC. I started out my trip with guest speakers, Peter Max, Chuck Close and John Maeda's S.T.E.M. to S.T.E.A.M. whose ideas inspired me to look more closely at the impact of art and the creative aspect on other fields.

There were interesting speakers from different states and concentrations. I took back a lot of ideas and useful materials that I can apply to my classroom. I took lots of notes and made sure each day that my schedule didn't overlap so I didn't miss out on anything. The demonstrations on the convention floor were interesting and I did not miss my students' artwork shown on The Big Screen which was sponsored by Artsonia. This was a first for me to be able to get one of my student's artwork up on the big screen. To be there and experience families from Delaware, Maryland, and even as far as Florida was so exciting and created a very special experience. This slideshow showcases a lot of great art from students k-12 nationwide. I would recommend to any art teacher to get involved with this spectacular showing of art on the "Big Screen".

The trip would not be complete without an early morning stop at Good Morning America. With our Triarco hats on from the "Hats Off" activities the previous night, my good friend and roommate, Susan Bivona, were off with our signs to Times Square. Mission Accomplished: We got on TV!

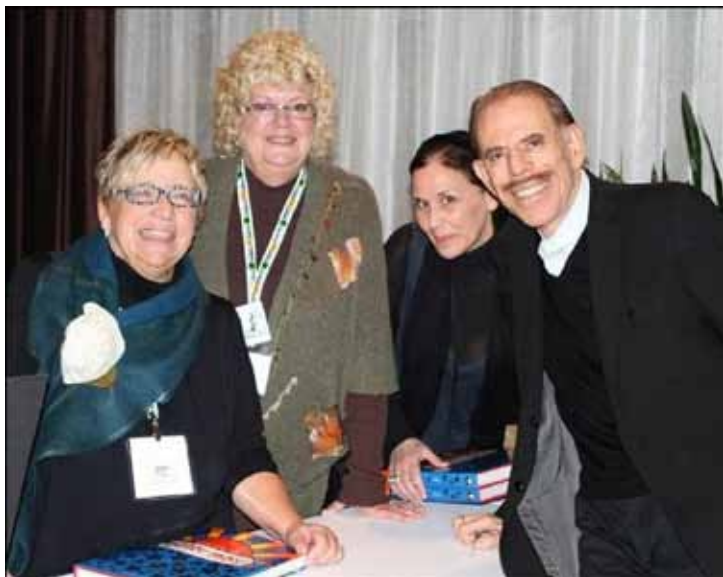
I took lots of pictures and can always look back and remember the great people, workshops, and memories that were made.

## AENJ at NAEA Convention





## New York City, March 2012



## The City That Never Sleeps!

By Sandra Koberlein

How can something be both energizing and exhausting? With countless workshop opportunities, tons of creative resources and a handful of intriguing keynote speakers all in the heart of Manhattan – *anything is possible!*

This past spring, with the help of the AENJ Rick Lasher Professional Growth Grant I was able to attend the National Art Educators Convention in NYC – along with over 7000 other creative like-minded people. What an experience!

On opening day, I co-presented a lesson titled "Weaving Words of Understanding" – a collaborative anti-bullying weaving project with Dr. Jane Graziano of Rowan University. Since NJ has recently implemented an anti-bullying initiative, many art teachers came out to attend our presentation. One person in particular sought us out after listening to our presentation at AENJ Fall 2011. This very thoughtful art teacher explained that after learning about our project, she returned to school and started the project with her students. The anti-bullying weavings were such a success that she showcased them and created a binder documenting the process. She carried it with her to NYC so that she could share her student work and present us with the binder as a thank you for sharing our creative ideas. What a wonderful gift!

This sort of experience is what conventions and conferences are all about! Making connections, getting inspired and being inspiring. One of our greatest challenges as art educators is to develop meaningful art making experiences and enriching our students' minds with ways they can become creative thinkers in society. By attending conferences and making professional development a priority I am able to fulfill this role as an art educator.

Dr. Jane Graziano and I also presented at the AENJ Fall Conference taking our presentation to a workshop experience where participants created their own "Weaving Words of Understanding" anti-bullying art piece!



# The Paintings on the Wall

By: Rachel Therres-Stritmater

Since the beginning of time, people have been marking on the walls of everything from caves to castles. Murals have continually evolved into an enduring way for artists of all ages to express themselves. At All Saints Episcopal Day School in Hoboken, New Jersey, students have used this format to express a variety of concepts, collaboratively, creatively and visually.

In the Spring of 2010, Head of School Jill Singleton expressed to me the need for the rising Seventh Grade class to participate in a variety of service projects as part of their curriculum. Her idea was for students to create a Mural for the St. Matthew's Parish Center with "creation" as the theme.

The following Spring, students were posed with the theme and got to work sketching. Each young artist came up with their version of the theme with everything from animals emerging from a glowing sun to a swirl of seasons and planets dancing across the pages of their visual journals. After discussing the strongest points of each sketch, we puzzled together a composition and worked tirelessly on drawing out and carefully painting the piece. The final mural was installed at St. Matt's in the Fall of 2011 and was met with the praise of the school and greater community alike.

The success of the project spurred the mural project for the next year. It was determined that All Saints required a permanent art installation to honor the variety of service projects completed within the school community. The students were presented with images of Dr. Martin Luther King Jr. and one of his lesser known quotes "Everyone can be great because anyone can serve". From there students yet again arranged ideas that represented this powerful message. The mural includes vignettes of our Annual Blood and Shoe drives in addition to the 'Sandwich Squad', where in which students create and distribute bag lunches at the local soup kitchen. This piece was installed in the school's Desmond Tutu Library this spring and will remain as a monument to the service completed by students and faculty alike.

Additionally, during Martin Luther King Jr. Day this year, the artistic efforts of All Saints and two other schools, Mustard Seed and Steven's Cooperative, were combined to create murals inspired by Dr. King. Approximately 50 students designed, planned, and painted six four-foot by six-foot panels in a mere two and a half hours. These panels were then displayed during Black History Month at City Hall and subsequently rotated between the three schools who participated in the project.

Most recently, the Junior Art Honor Society at All Saints decided that they too wanted to make yet another impactful, visual expres-

sion in the community. Once they determined that the unfinished mural in the school's play yard was in desperate need of a face lift, they worked to write a proposal to launch their project. After creating a timeline, budget and detailed sketch of Hoboken, the Hudson River and the New York City Skyline, they promptly scheduled a meeting with the Head of School and received a full endorsement. In just eight afterschool

sessions and one Saturday of work, students were able to successfully complete a vibrant scene on the twenty-five foot fence. Yet another demonstration of the motivation that young people have when they are empowered through art.

These murals may not last the test of time as the Caves at Lascaux, but the impact they leave upon these students will be carried throughout their lives. Positive art experiences like these offer students an opportunity for flexibility to respond in their own way at their level of skill, while working collaboratively with their peers, building on skills that will serve not only their lives but also the greater world. Kids at All Saints know they can speak through the paintings on the walls and will continue to paint their world for years to come. The question is, what will they say next?







# Advocacy is Important in the 21<sup>st</sup> Century

by: Genecie Camacho-Azzollini,

It is important for all teachers to put effort into developing and enhancing their art programs for their district, even if it requires additional work outside of school hours. Advocating for visual arts could help everyone in the school understand the meaning of art education. Art Education has evolved through time and the public needs to be aware about what art education means in the 21<sup>st</sup> century. If the public is not educated then the appreciation and value for art education is lost.

While completing my Masters in Art Education at Boston University, The College of Fine Arts, I researched and found that in the past art education focused on the technical skills and copy designs which lacked artistic originality. Every line and shape had to be exact in drawing as a training purpose for job opportunities. This was a huge surprise to realize how art education was viewed and taught in the past. I became curious on how many times art education has evolved historically. I was surprised to find out what kind of experiences others have had in art since the teaching styles continued to evolve. My research helped me find out the artistic experiences people have had in their own schools. The people were from different age groups, both male and female. They shared with me whether or not they felt art education was important in schools. Their opinions were based on their past experiences. The results proved that not everyone had positive experiences in art education. For example, one adult mentioned how disorganized their teacher was and that he learned very little about creating art. Their experiences, whether positive or negative, helped me realize that it is up to the teachers to enhance positive artistic experiences in their art program. The more effort and time spent on advocating for your art program the more the community, students, administration, and teachers will find art education valuable enough to keep it alive in the district.

Becoming involved to make great changes for the art program could bring others to experience for themselves the positive benefits of art education. Think about what schools would be like without art education? How will it affect the students and community? Answering these questions



should help the public discover the meaning and importance of art advocacy.

Art teachers are leaders for their programs by continuously making positive changes. The changes could include participating in student exhibits, updating their districts curriculum, becoming involved with state and national art organizations, and developing professional growth through workshops. Making positive changes to art education programs will help members in the community, school board, and students understand the positive benefits of having visual arts in school while increasing value to the program. Being an art teacher is hard work, and is worth it when respect, recognition, and value are gained for the program. An art teacher's motive in art leadership should be accompanied by "patience, a focus on long-term objectives, ability to tolerate short-term foolishness, a passion for excellence... firmness in making decisions, a desire to be liked, and the ability to be serious while not taking one's self too seriously" (Feldman, 1996, p. 54). An art teacher's role is to become a leader by discovering ways to enhance their program no matter how difficult times can be such

as threats on layoffs, cuts to art programs, and too much focus on testing. Time will allow others to change their ideas if teachers continues to advocate why art education is important. It is important to advocate for art education since schools are currently cutting back on costs due to budget constraints and forcing them to eliminate programs.





Ask yourself:

Does the district understand the purpose of the art program?  
Do they understand how cuts to art programs affect the school?  
If the school does not display enough evidence to show support and value art education the art teacher needs to advocate more for the program. If art advocacy is not present in the school district it could lead school administrators and teachers to weaken the value of the art program, therefore leading them to consider diminishing art programs.

In conclusion, it is important for all art teachers to become leaders by making positive changes as advocates for their art programs. Discovering ways to enhance art programs could lead to success by making strides to help everyone understand the positive benefits of art education. It is up to the art teacher to develop positive experiences in every student's life so that they grow to value art education. Positive experiences will allow people to remember their past art programs, and hopefully understand how art education has made a positive effect in their lives enough for it to continue in history. If people value art education it could lead to fewer cuts to the program. An art advocate is a leader and teacher that establishes ways art can remain beneficial to their school district without ever surrendering their passion for the arts.

Genecie Camacho-Azzollini,  
Maywood Avenue School Art Teacher and AENJ Advocacy Chair

#### References:

Daichendt, G.J. (2010). *Artist Teacher: A Philosophy for Creating and Teaching*. Intellect Bristol, UK/Chicago, USA. 3-149.  
Feldman, E.B. (1996). *Philosophy of Art Education*. Upper Saddle River, NJ:Prentice Hall, Inc. 54-64.

## In the News

AENJ member, Indira Bailey is Essex County Teacher of the year for 2012-2013 and in the running for New Jersey Teacher of the Year. Ms. Bailey teaches Art & Design at Essex County Vocational Schools/Bloomfield Tech in Bloomfield, NJ. Many of you may have taken Indira's workshop, "South African Bead Making" at the annual AENJ Conference in October. Last year Ms. Bailey received another Fulbright Scholarship to Morocco for six weeks. This fall, Indira be given a discussion on Arts Every Day: Arts Intergration & Student Learning at the NJEA Conference on Friday, November 9<sup>th</sup>. Ms. Bailey will present "South African Bead-

*Indira sculpting at a Tile Co-op in Fez, Morocco*



## In the News

### DR. VALENTI NAMED 2012 VISIONARY PRINCIPAL OF THE YEAR

The New Jersey Principal and Supervisor Association announced April 18<sup>th</sup> that Dr. Paula Pelak – Valenti has been named 2012 *Visionary* Principal of the Year. After being named a finalist in the awards program NJPSA conducted a site-visit to the high school campus, touring classrooms highlighting special programs, and met with representatives of Central Office and school-based administrators, students and teachers.

Dr. Valenti is a Fellow of the Art Educators of New Jersey and served two terms as AENJ President. She is a Co-Founder of the Hands & Minds Institute; a professional development program and Co-author of *A Curriculum Armature*; published by the AENJ. Dr. Valenti has served the National Art Education Association as a member of the Professional Materials Committee, NJ Delegate Assembly member and as an Eastern Region Elementary level representative.

Dr. Valenti has implemented successful programs in a number of areas to raise test scores, reduce bullying, and enhance 21st century skills. She also co-teaches a Middle College Arts & Humanities-based course where students attend museums, theater performances, operas and symphonies. Dr. Valenti has created an environment where teachers feel empowered to try new ideas, share their best practices with other teachers, and feel supported from every direction. This type of leadership and support is critically essential to a fully functioning school where students themselves feel empowered, eager and ready to learn.

The NJPSA Visionary Leadership Awards program is designed to recognize all levels of educational leaders, with each award recipient receiving a \$3,000 award for his/her school, as well as a personal award. Chosen from among many excellent applicants by a committee of fellow educators/NJPSA board members, Dr. Valenti is one representative of all that is great in education. Possessing an understanding of and commitment to the need for family/community atmospheres and for true relationships among students and faculty makes the visionary leader one who will propel education into the future. In September, Dr. Valenti will participate in the MetLife – NASSP National Principals Institute in Washington, D. C. where she will meet with members of Congress and the Senate to discuss current issues in education. A formal gala to honor all state Principals of the Year will be held at the Kennedy Center.



# Art is Elemental

## Earth, Water, Fire, Air. Environmental Education Through Art.

By Karen Kiick

In 2010, I began rewriting our middle school curriculum based on an environmental theme, and called it Art is Elemental. We delve into topics like population, sustainability, waste and wastefulness, pollution, recycling and upcycling, and single use disposable plastics. For the past two years we have ended the school year with a collaborative, school wide art installation. It's been a rewarding culminating experience, and so much fun!

Our school wide theme changes yearly, and all 500+ sixth through eighth grade students experience the same unit but create different art works. Our 2010 theme was earth, and they learned about artists who use the earth as their material, canvas, or conceptual motivation: Robert Smithson, Christo & Jeanne Claude, Andy Goldsworthy, Nils Udo, Alan Sonfist, Marc Dion, Chris Jordan and others. The students created art inspired by the earth, and participated in discussions about why it is an important topic.

Our 2011 theme was water. We investigated artists who use water as their subject matter, their muse and their material. We looked at and/or revisited the following artists: Claude Monet, Christo & Jeanne Claude, Stanley Meltzoff, Wyland, Chris Jordan, Edward Burtynsky, and Richard Lang and Judith Selby Lang. Our art show had a lot of blue and was dripping with visual interpretations inspired by our oceans. They learned about gyres (the swirling vortexes in

our oceans), the great pacific garbage patch and some startling facts about how our oceans' marine life is being harmed by our trash.

Each year, I start the school year by asking the students to think about what they throw away. Thinking about it head on is the only way we might be able to think differently. In 2010, I asked my students to save the plastic utensils they used at lunch. (I have an incredibly cooperative custodian named Donna!) The kids "threw out" their dirty utensils in a special container so they could be washed and ready for their new life as art. Admittedly, it was kind of gross, but worth it in the end! Our installation, "when TRAsh becomes ART" was conceived of in August 2010, and thousands of utensils hit the wall for two days in June 2011. Check out our video on You Tube: [http://www.youtube.com/watch?v=1pPMoZEAw\\_8&feature=plcp](http://www.youtube.com/watch?v=1pPMoZEAw_8&feature=plcp)

In the 2011 school year, the items my students were asked to save were the lids from water bottles and the bottles themselves! In June 2012, "Tapped - a message from a bottle" hung for three days and depicted our society's obsession with bottled water. It featured over 750 water bottle flowers and thousands of lids strung together to create the chains of running water. One of the best parts, is we reused the same sticky tack from our 2011 installation! Check out our video for our "Tapped" installation on You Tube: <http://www.youtube.com/watch?v=30GHEak2Eow&feature=relmfu>

The 2012 theme is fire/air. Our next installation is scheduled for June 2013. To learn more about The Art is Elemental curriculum and to follow along with the projects, visit [kiickstart.com](http://kiickstart.com)





# Teamwork for a Common Vision

By Ellen Hargrove

**Delegates:** One of the important jobs of our leadership at the national level is the development, adoption and review of NAEA Position Statements. These statements should define topics or issues related to the profession or field of art education. They should also support and advance the mission of the Association. Position statements are important and useful to NAEA members and to the national office. As a strong and clearly defined view of the visual arts community, they can be used when dealing with or responding to the media, parents, school boards, and administrators, as well as legislators, Congressional offices and other policy makers. Position statements also give direction for the planning of NAEA programming and activities. Affiliate associations, like AENJ and those in other states, not only have input into the development of these statements, but also use them in their own governance.

In March of 2012, Linda Devlin (AENJ Immediate Past President) and I attended the Delegates Assembly at the NAEA Convention in New York. Set up much like a mini United Nations, there were representatives from arts associations in all fifty states, plus Washington, DC, in attendance. Directed and presided over by officers at the national level we spent a day and a half reviewing and discussing potential Position Statements. Toward the end we voted to come to consensus on which statements we recommended for consideration by the NAEA Board of Directors. If approved by the Directors they then become an official "position" of the Association. What an amazing and empowering experience. It felt good to be working with so many others toward a common goal, on a part of something that has a real purpose, and can eventually have the power to impact the way art education is considered by the public. For more information on position statements, or an alphabetical list of statements go to: <http://tinyurl.com/cx8dxx8>

**Team East:** Karen Kiick, Kelly DiGioia, Kim Defibaugh and I were privileged to join a smaller group of state and national leadership at the end of June for continued work on these statements during our "Team East" retreat in Burlington, Vermont. This time we actually were able to join in some collective brainstorming and put forth issues that we believe should be considered for development into new Position Statements. This was very exciting. It was an enriching experience to discuss topics near and dear to our hearts and to be able to voice opinions, and be heard, by leadership that we, as state members, look to in our own leadership. This reminded us of our interconnectedness. Barry Shauck (NAEA Past President),



Barbara Boswell Laws (NAEA Supervision and Administration Director), Linda Kieling (NAEA Middle Level Division Director), and Linda Popp, (the new Eastern Region Vice President) provided background information, facilitated discussion, participated in large and small group activities and shared their thoughts and ideas on leadership, our shared mission, and responsibility. They were also good listeners! Working with them was an enjoyable part of the process.

My Team East experience was also rewarding in other ways. In addition to our position statement work we spent time on other worthwhile activities, like making our own journals, Fleming and Shelburne art museum tour, gallery visits, and sightseeing. The beauty of our surroundings, and the organization and hospitality of our hosts VATA (the Vermont Art Teachers Association) were impressive. It was inspiring and invigorating to have so much time to talk, and compare notes, with the volunteer leaders of our sister organizations from other states.

I know I came back with a sense of renewed purpose and some energy to help me along, as well as new friendships, ideas and pleasant memories. I feel a true sense of accomplishment, and a comfort in knowing that there are so many hard working, like-minded individuals committed to a common vision-quality art education for all.



# Teaching with Contemporary Art: Exploring Rhode, Calle, and Moose

By Lisa LaJevic, Kelsey Long, Matthew Pembleton, and Gabriel Randazzo  
The College of New Jersey

The art education program at TCNJ has been undergoing revisions that reflect recent developments in the field. The curricular shift emphasizes the importance of contemporary art, big ideas, and teaching-artists. Often exploring big ideas (i.e., broad conceptual or social issues), contemporary art investigates interdisciplinary themes that are prevalent in everyday life/culture, and challenges viewers/students to examine worldly issues and formulate their own beliefs (Mayer, 2008). Teaching with contemporary art not only promotes interdisciplinary learning/teaching, but also highlights the process of meaningful artmaking (Walker, 2001) which facilitates deep levels of engagement, thinking, understanding, and reflecting.

Underscoring this philosophy, the remainder of this article showcases research performed by three preservice art teachers. Each paragraph briefly introduces a contemporary artist, a big idea woven throughout her/his artmaking practices, and an innovative lesson idea for the art classroom.

The first artist, **Robin Rhode** (b.1976), is a South African performance artist. Sourcing inspiration from growing up under apartheid and not having access to general privileges (Ilesanmi, 2003), Rhode draws common objects with chalk or soap that were inaccessible during his youth. Using the street as his canvas, he interacts with the images as if they were real. In *Classic Bike* (1998), Rhode attempts to physically ride a drawn image of a bicycle. His artwork is not only the act of performing, but also photographs that document his actions (resembling stop-animation).

Performance Art, an art form that focuses on the body as art material, is often absent from K-12 curriculum. Working toward making meaningful experiences for viewers, performance artists challenge the commodification of art objects, and seek to create art that is ephemeral and conceptually rooted. Exploring Rhode in the classroom encourages students to experiment with performance art and blur the line between what is possible and impossible. For example, students can draw chalk images that actualize impossibilities on the playground surface, parking lot, or large paper, and then photograph the performances (Figures 1 & 2).

The second artist, **Sophie Calle** (b.1953), is a French conceptual artist who explores documentation. Collecting and displaying information/evidence that serve as a "record" of people's lives, Calle challenges the notions of private and public, and intimacy. In

*The Hotel* (1981), she worked as a hotel maid and photographed the guests' suitcases and personal items. Published as a book (1984), it contains photographs accompanied by a diary-like narrative that tracks their habits, activities, and predictions about their personalities.

Extending Calle's practices to the classroom, students can explore documentation by investigating and recording one's life. By following a friend, family member, stranger, or even themselves, students can photograph items around one's house or school that visually narrates a life story. The photographs can also be accompanied by a written summary (e.g., of what they think this person is like based on their belongings) and displayed as a series or book (Figure 3). Relating the lesson to topics such as "following" friends and posting or "documenting" photographs/words on Facebook can encourage thought-provoking discussions that blur the space between private and public (and photography and art).

The final contemporary artist we introduce is **Paul "Moose" Curtis** and his work with reverse graffiti. Reverse graffiti is the process of cleaning or removing dirt from polluted surfaces in order to create temporary, contrasting positive and negative spaces that create visual images. Exploring ecological themes, Moose creates eco-friendly public artworks. For example, *Green-works* (2008) was created on the concrete wall of the 140-ft long Broadway Tunnel in San Francisco and depicts a forest of indigenous trees and plants using a reverse graffiti cleaning process of powerwashing and stencils (Curtis, n.d.). Teaching about Moose in the art classroom encourages students to take a proactive "green" stance from a young age, as his works make social statements regarding pollution and the destructive or negative effects humans have on the environment. Challenging students with the task of "cleaning" images on dirty cars (a mobile piece of art), walls, or sidewalks using q-tips, sponges, soap, and/or paper towels, students can create public works that promote social awareness of ecological issues using reverse graffiti (Figures 4 & 5).

In conclusion, it is important to keep art education current with the changing world and provide students with an opportunity to experience contemporary art. We hope this article inspires teachers to seek out contemporary artists (through reading magazine/journal articles, attending conferences, or visiting art galleries/museums) and incorporate their meaningful artmaking practices and artworks into classroom teachings.

## References

- Calle, S. (1984). *L'Hotel*. Paris: Editions de l'Etoile.  
Curtis, P. (n.d.). *Symbollix: Ethos*. Retrieved on June 28, 2012 from <http://www.symbollix.com/>  
Ilesanmi, O. (2003). *How latitudes become forms: Robin Rhode*. Retrieved on June 14, 2012 from <http://latitudes.walkerart.org/artists/index3ebc.html>  
Mayer, M. M. (2008). *Considerations for a contemporary art curriculum*. *Art Education*, 61(2), 77-79.  
Walker, S. R. (2001). *Teaching meaning in artmaking*. Worcester, MA: Davis Publications, Inc.



# ***AENJ South 2012-2013***

## ***Workshop***

***October 20th 2012***

### **Ken Hamilton workshop**

In this energy filled workshop participants will be encouraged to loosen up and have fun painting the human figure while at the same time gaining confidence adding spontaneity into their work. Attention to gesture, attitude, connecting the figure to the background and lighting tips will be examined. Emphasis will be placed on the setting while leaving other areas left more unstated. Experiments with various color combinations and use of a limited palette will be explored. Artists will have the opportunity to work from their photo reference or Ken's before we continue with the live model.

For more information about Ken Hamilton, please visit: <http://www.kenchamilton.com/>



8:30 a.m. - Light breakfast provided.

9:00 a.m. - Workshop starts

12:00 p.m. - Lunch provided.

3:00 p.m. - Workshop ends

Room 437 in the Instructional Center at Gloucester County College Sewell, NJ Parking Lot F

Directions & Campus Map: [http://www.gccnj.edu/about\\_gcc/directions.cfm](http://www.gccnj.edu/about_gcc/directions.cfm)

New Jersey Teacher Professional Development Certificates available for attendees

For more information on workshops

Call: (609) 970-3222 or

Email: [aenjsouth@yahoo.com](mailto:aenjsouth@yahoo.com)



# AENJ 2012 Scholarships and Grants

## **AENJ Past Presidents Graduate Scholarship**

No recipients

## **AENJ College Student Scholarship**

Samantha Parlow \$1,500

Bryan Borut \$500

## **AENJ Senior High School Scholarship Award**

Irene Zhang

Bergen County Academies

Art Teacher: JoAnn Onnembo

\$1000

Shiza Chaudhary

Piscataway High School

Art Teacher: Dorothy Amme

\$2000

Larissa Naegle

Wall High School

Art Teacher: Mychelle Kendrick

\$1000

Emily Himles

Haddon Township High School

Teacher: Karen Kiick

\$1000

Melody Mesa

Carteret High School

Teacher: Susan Catrone

\$2000

## **The AENJ RICK LASHER Professional Growth Grant (NAEA)**

Suzanne Tiedemann \$500

## **AENJ NAEA Convention Pre-Service Teacher/Student Professional Growth Grant**

No Recipient

## **AENJ Conference Residency Grant**

Sandra Koberlein -1 night Conference

## **AENJ Summer Workshop Grant**

No recipients

## **AENJ Student Art Enrichment Grant (1st - 11th Grade)**

Grades 5 - 8 - Student Julia Celeste \$300

Teacher: Wendi Cohen

## **AENJ Executive Board Youth Art Month Grant**

No recipients

# AENJ Grants

***Applications Due: April 15, 2013***

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

We encourage ALL members to apply!

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

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

Would you like to attend our October 2013 conference in New Brunswick, NJ or the Spring 2014 National Art Education Association (NAEA) Convention in San Diego? AENJ recognizes attendance at these events as important to the professional growth of our members. Two grants are available to help you defray the costs of participating in these two annual events.

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

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

Pre-Service Teachers: the NAEA Convention 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, 2012.

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.

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



## High School Scholarship

**Applications Due: February 21st, 2013**

The DUE DATE for the High School Scholarship is February 21st, 2013. ALL Applications and Portfolios will be completed ONLINE!

In 2012, AENJ provided \$11,000 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, 2013 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 2013.

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.

**Over \$10,000  
worth of  
Grants and  
Scholarship  
awarded  
last year!**



## Graduate & College Student Scholarship Applications

**Applications Due: April 15, 2013**

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.



# Award Winners for 2012

## Congratulations to:

**Linda Devlin, Gene Neglia, Karen Kiick and Ellen Hargrove**

**Distinguished Achievement:** Established to honor a member of the association whose long term dedication to the visual art profession and dedication to AENJ goals, leadership and teaching experiences are recognized as exemplary

**Teri Trumbour**

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

**Sandy Taylor - Monmouth County Arts Council  
Anne Marie Miller - Arts Pride**

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

## Division Awards:

**Elementary** Patricia Branche  
**Middle :** Debbie Paragone  
**High School:** Mychelle Kendrick

**Susan Catrone**

**National Art Honor Society Award**

**Dr Jane Graziano and Jan Wilson  
Special Executive Board Award**

- Do you know someone who deserves recognition as an outstanding art educator?
- Does your Principal or Superintendent support the arts?
- Is there a community leader in your area who has been supportive of your art program?

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

# Artists-In-Education Residency Grant Opportunities

By Sandra Koberlein

New Jersey State Council on the Arts partners with Arts Horizons and Young Audiences NJ in offering Artists-In-Education grants. *I applied for a grant and got it!*

The application process was tedious and time consuming but worth it. Recently I was notified that my grant application was approved! During the 2012-13 school year, Clearview Regional HS students will get the unique opportunity to express themselves as artists in our current society as they work with a professional mosaic mural artist who uses their art making as a form of communication.

Using the theme of "Anti-Bullying" and being an "Up-Stander" to bullying rather than a by-stander, students will explore different ways of looking at both the spoken and written word while creating a school wide ceramic mosaic mural as a form of self-expression and communication through visual story telling.

Please join me at AENJ 2012 for my presentation titled ***Grant writing is not as scary as it seems!*** On Sunday, September 30, from 2-2:50pm in Regency DEF

Sandra Koberlein teaches at  
Clearview Regional High School Visual Arts Teacher  
[slkoberlein@msn.com](mailto:slkoberlein@msn.com)



2011 Award Winners: Jude Harzer, Jen Tiongson, Kris Bakke and Debbie Greh



# Youth Art Month

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

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

This year's state reception was on March 30th, and the high school and elementary receptions were packed with student artists, families and teachers. Each student received a generous bag of art supplies donated to NJ YAM by Nasco, General Pencil, Sax. The artists also received a YAM button, a state YAM shirt! The refreshments were generously provided by AENJ and Costco of Union.

At the high school reception, artist Bernard Solco painter, shared with us his view of art. Mr. Solco, whose main focus is painting bar codes and pop art images and portraits in black & white. He encouraged the high school artists to always pursue their dreams and to never give up. Also this year, we had the pleasure of honoring Jim Weissenborn of General Pencil as our Honorary Youth Art Month Chair. This award was bestowed to Mr. Weissenborn and General Pencil for their generosity of donating supplies to the various county and state YAM shows.

Some very important people made the YAM celebrations special. Governor Christie and US State Senators Sweeney and Sarlo, and other local and state officials showed their support by proclaiming March as Youth Art Month. All in all, it was a very special day for the young artists and their families.

## **2013 Youth Art Month Reception Date:**

March 22, 2013 at the State House in Trenton  
Go to [www.aenj.org](http://www.aenj.org) for more information

Make YAM a huge success in 2013: participate in your local county YAM!!

You can view the YAM artwork by visiting [www.artsonia.com/schools/aenj](http://www.artsonia.com/schools/aenj)

Also remember to check out the Artsonia sponsored YAM exhibit and be on the lookout for the 2013 YAM Design Contest!



# YAMBEAT 2012





## Hudson County

The Hudson County Youth Art Month exhibit returned to the historic CRRNJ Terminal Waiting Room at Liberty State Park for an extended two week exhibition. We were very glad to welcome Huber Street School from Secaucus as first time participants in the YAM celebration. Hudson County YAM continues to be supported by Liberty State Park and received a generous donation of gift pencils from Jersey City-based General Pencil for our participating student artists, for a total of \$3739 in in-kind support!

## Sussex County

This year was one of change for Sussex County as our annual YAM Exhibit was moved to a new locale - the Gallery at Sussex County Arts & Heritage Council, 133 Spring Street, Newton. We hosted two artist's receptions and both were well attended by families, teachers and administrators. Students loved having their work on display in an authentic gallery. Many thanks to Mary Jo Mathias, Executive Director and the wonderful staff at SCA&HC who helped to make our exhibit a pleasure!



## Atlantic Cape May Counties

Atlantic/Cape May County Youth Art Month Exhibit 2012 was held at the Noyes Museum of Art in Oceanville, NJ. The Noyes Museum has graciously opened their student gallery to YAM for the past several years. There were over 200 in attendance. The Youth Art Gallery was alive with artists, their families and friends. The event was also attended by Atlantic County Special Services Superintendent, Lizbeth Buoro, who commented, "Wonderful exhibition- What talented artists!" Guests snacked on food and drinks donated by participating teachers, businesses, and organizations. Students received beautiful certificates designed and donated by graphic artist William Ezell. The Sweeney family of Atlantic County summed up the day's events in their comment; "Love this show!"



## Bergen County

This year Bergen County had a new location for the Youth Art Month event. The new venue took place at The Bergen Community College Ciarco Learning Center in Hackensack. The Art Director of the Ciarco Learning Center, Paul Ragusa, spoke during the reception about the importance having an art exhibit for Bergen County. He mentioned that the artwork was so beautiful that he would not mind having some as part of his permanent collection in his offices. He was extremely impressed by the high quality artwork our AENJ teachers displayed.





teachers making sure the public understands why art is beneficial to the school, communities, and students". – Genecie Camacho-Azzollini

Jennifer O'Brien thanked Nasco, Blick Art Materials, Entamenn's, and the PTA for their kind donations to YAM event. Students received raffled art materials from all of the donations received by Nasco and Blick.

The art exhibit was successful and continues to grow with more art teachers willing to be part of AENJ Youth Art Month events.

## ***Burlington County***

Burlington County Youth Art Month was held at the historic Lyceum Hall Center for the Arts in Burlington, New Jersey during the week of March 17-23rd. The location was a perfect fit for our parents, family, and young artists as they filled the space adorned with their artwork against the architectural landscape of windows on that Friday March 23, 2012 from 7-9pm. Nine Art teachers participated this year throughout the county as well as donated refreshments for the evening. The opening was made special by the presence of Art Educators of New Jersey acting President Ellen Hargrove and incoming President Karen Kiick who gave a welcome from our organization and set the tone for this beautiful evening.

The reception included beautiful cupcakes provided by the Willingboro High School Culinary students again this year. Hoagies that were provided by Wawa Food Market hit the spot! The biggest contributor of donated gifts came from Dick Blick Art Supply Company who gave students a gift bag filled with art utensils given with their certificates as they came forward to be acknowledged. Proclamations and Endorsement letters were prominently displayed from townships which included Willingboro, Hainesport, Eastampton, and Moorestown signed by Mayors and Superintendents. The students were so appreciative of their awards during the show. The room was filled with smiling faces as the students names were called and photographed with their Art Teacher; "job well done" was heard as parents exited the show that evening. The show was a huge success with the help from our teachers, art work from our students, and support from the families in Burlington County.

## ***Camden County***

This year the 2012 Camden County Youth Art Month Exhibit was held at the Cherry Hill Public Library. Student artwork was on display in the gallery from April 30th to March 25th. A reception for students and their families took place on March 25th from 1:30-3:30 to honor students, their families, art teachers and friends who support art education. It was a wonderful closing reception and all of the participating students received certificates. Everyone at the reception enjoyed the artwork and refreshments. We were honored to have such an outstanding and successful show!

## ***Hunterdon County***

Hunterdon County celebrated their Sixth Annual Youth Art Month Exhibit at the Hunterdon Health and Wellness Center in Clinton, New Jersey on Saturday, March 28th. Over 120 pieces of artwork from nine schools across the county were proudly displayed from March 11th-March 24th. Artists and families totaled over 200 throughout the afternoon; viewing the wonderful art and dabbling in the hands on arts and activities table. Attendees enjoyed a closing ceremony and reception from 2-3pm on the 24th where each participant was honored with a certificate. The Shop Rite of Clinton generously donated plenty of bakery style cookies, apple juice and water bottles for the artists and their guests.





## Middlesex County

Our fourth year hosting YAM at Middlesex County College was a time to celebrate. With a growing number of student artists and a record number in attendance, this year's YAM reception was paramount.

Visitors to this year's reception got a first-hand look at how truly talented our students in Middlesex County are. It is a testament to the dedication of teachers and the hard working students.

We were fortunate to have the Mayor of Edison, Mayor Antonia Ricigliano in attendance along with teachers and administrators from over 35 of the county's schools. In addition, administrators and mayors showed their support by signing declarations which were displayed on the walls outside the gallery. Members of Carteret High Schools National Art Honor Society were there to help students create their own buttons and scratch art as make and take activities to remember the day.

Student artists were recognized for their work during a presentation which was attended by over 200 parents, teachers, and guests. General's Pencil Company once again donated sketching sets for each of our deserving artists. We are very thankful for their generosity, especially in these economic times. Most importantly, we would like to thank all the teachers that participated this year. We would like to recognize Gayle Ford, Jennifer Peppe, and Colleen Ford who assisted with the refreshments and set up. We look forward to working with everyone next year and continuing to grow our show even more!

## Morris County

Morris County's 2012 Youth Art Month Show was a huge success. We should extend many thanks to St. Clare's Hospital for hosting this fabulous occasion. In addition to the many school art programs displayed, we added two fine Musical Ensembles from Randolph High School. Gift bags and sketch books were provided by SAX and Dick Blick. Guest artist Hannah Frustol (Randolph HS 2015) completed charcoal portraits and generously donated her proceeds to the Mary Gill Scholarship fund. We were also fortunate with the appearance of Dover's Mayor James Todd. Our goal for the 2013 YAM show is to increase the participation of more Morris County Schools as well as continue to showcase our students work at this wonderful event.



## Ocean County

To recognize Youth Art Month, the Ocean County Library scheduled student art exhibits in 5 branches: Lacey, Brick, Jackson, Point Pleasant, and Toms River. The 2012 Ocean County Youth Art Month exhibit was hosted by the Lacey Branch. Twenty-one Ocean County Art teachers submitted 96 works of art for the exhibit which was on display in the Meeting Room throughout the month of March. A reception was held the evening of March 28th. Crowds of students and their families who attended the reception enjoyed viewing the artwork and eating the snacks provided by the Art Educators of New Jersey. Not only did student artists receive certificates for participating in the exhibit, they also received a goodie bag that contained a sketch pad and pencil donated by Kris Bakke of NASCO. Six students had their artwork selected to represent Ocean County in the NJ YAM exhibit at our State Capitol in Trenton the week of March 23-30. These students received framed prints of their artworks at the reception. They traveled 2 days later to Trenton where they viewed their artwork displayed in Capitol hallways and received certificates during the state reception. YAM Co-Chairs were Elisa Waller, Dawn Wagner and Kim Huyler Defibaugh, Ed.D.

## Passaic County

Art Teachers and their Art students celebrated their talents during the March Youth Art Month Exhibit. The Exhibit was displayed from March 1st until March 26th followed by a reception at the Louis Bay II Library in Hawthorne, N.J. The Library has been hosting the Art Educator's of Passaic County since 2006.

This year's display featured over 120 pieces of Art work in many different mediums. The works from over 20 towns embellished the rooms of the library, giving the whole affair a certain magic. At the reception, a local Paterson artist sat with the guests and drew their portraits, Ms. Katherine Benevento made the students Artwork into wearable buttons, a local pianist made a surprise performance, and certificates were rewarded to each participating student. There was also a 50/50 raffle for an art easel which was sponsored by a non-profit Art organization.

Co-Chairs Kelly Wenz, Karen Sudol, and Katherine Benevento supplied refreshments and activities, while other Art Educators contributed to the evening by taking pictures, and helping with activities.



## Somerset County

The Somerset County Youth Art Month Exhibit was hosted by the Center for Contemporary Arts in Bedminster, NJ (formerly the Somerset Art Association) and in partnership with the Art Educators of New Jersey to celebrate Youth Art Month. The chairs for this event were Susan Bivona & Lisa Conklin. The Somerset County Youth Art Month Committee includes: Kimberly Ace, Alicia Bynoe & Stephanie Moench. The team worked together to create another very successful YAM event!

Part I of the showcased works created by Somerset county students in grades K-5 and ran March 1-11, 2012 with an artist's reception on Sunday, March 11, 2012.

Part II showcased works from Somerset county students in grades 6-12 and ran March 15 through March 25, 2012 with an artist's reception on Sunday, March 25, 2012.

Over 16 art teachers from Somerset County participated from the following schools: Cedar Hill, Liberty Corner, Mount Prospect, Oak Street, and William Annin Middle schools in Basking Ridge; Central Elementary School from Warren, Gill St. Bernard's School in Gladstone, Hillsborough Elementary in Hillsborough, Montgomery Upper/Lower Middle schools in Skillman, Bound Brook High School, and Somerville High School.

Since 1970, the Somerset Art Association now the Center for Contemporary Arts has been a strong advocate of quality, educational visual arts programming for children, teens and adults. We welcome Elie Porter who has supported our efforts to make YAM a successful event filled with activities, workshops and a raffle.

## The Union County

The Union County YAM exhibit celebrated its second year at the Plaza @ Elizabethtown Gas Company/Liberty Hall Center in Union, NJ. The exhibit was held from February 28th through March 16th.

This year, 101 pieces of K-12 student artwork were on display in the Plaza atrium! Student artists, families and art teachers came out in record numbers to the closing reception on March 16th. Union County Freeholders, Bette Jane Kowalski and Vernell Wright also attended the reception to present YAM proclamations signed by all of the Freeholders. Dr. Deborah Greh, AENJ Historian, and Jenn Tiongson, AENJ State YAM Chair also stopped by to show their support.

At the reception, each student artist received a special YAM award and tons of art goodies donated by Blick, Chroma, Faber-Castell, Nasco, Pacon, Sargent, and Sax-School Specialty. Artsonia also donated some gifts from their online gift shops for parents to view.

Delicious refreshments were generously donated by Elizabethtown Gas Company and Costco of Union. A huge thanks goes to Timothy Williams from Elizabethtown Gas Company and Joseph Suttle from the Plaza for helping us secure the exhibit space and for help with the food donations.

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

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





## NON PROFIT SPONSORS



Art Educators of New Jersey  
 Art Administrators of New Jersey  
 Art Educators of New Jersey -CENTRAL  
 Art Educators of New Jersey -NORTH  
 Art Educators of New Jersey -SOUTH  
 CMMS School  
 ACSSD  
 P.B.A of Paterson  
 New Jersey State Park Service  
 Warren County Cultural & Heritage  
 Commission  
 Independence Municipal Building  
 Nellie Parker School Staff  
 Lyceum Hall Center for the Arts  
 Willingboro School District Maintenance  
 Carteret Public Schools  
 Jersey City Public Schools  
 Saint Clare's Hospital  
 Ocean County Artist Guild  
 Hamburg Education Association  
 Roselle Park School District  
 New Jersey Performing Arts Center  
 Middletown Art Center  
 Burlington County College  
 Hunterdon Health & Wellness Center  
 Essex County Hall of Records  
 Sussex County Court House  
 Millville Public Library  
 Cherry Hill Public Library  
 Hawthorne Public Library  
 Middlesex County College  
 Center for Contemporary Arts  
 Noyes Museum of Art  
 New Jersey Transit  
 Washington Academy of Music  
 PATH Trains NY/NJ



Liberty State Park  
St. Ambrose School  
Maywood Avenue School Student Council

## **CORPORATE SPONSORS**

Artsonia  
NASCO  
SaxArts & Crafts  
Shoprite of Garwood  
Elizabeth Town Gas Co.  
Left Lane Designs  
General Pencil Company  
Harp Academy  
Jerry's Art Supplies  
Young Brothers  
Entemann's Bakery  
Abbeyville Press  
Sargent Art  
House Doctors  
Dick Blick Art Supply

## **INDIVIDUAL SPONSORS**

Walter Eres  
Carrie Russoniello  
Debbie Greh  
Ellen Hargrove  
Charlene Caputo  
Joseph Dino Jr.  
John Judge  
Kelly Heneberry  
Cheryl Parisi  
Many Anonymous Donors including parents, teachers  
and Friends of the Arts







## Executive Board 2011-2012



Ellen Hargrove  
President



Karen Kiick  
Vice President



Linda Devlin  
Past-President



Gene Neglia  
Treasurer



Barbara Calvo  
Member Services



Debbie Greh  
Historian



Teri Troumpbour  
Secretary



Kelly DiGioia  
Communications



Genecie Commacho-  
Azzolini  
Advocacy

To contact a member of the Executive Board please visit our web-site at: [www.aenj.org](http://www.aenj.org)

For more information on these or any articles in Artbeat, go to **[www.aenj.org](http://www.aenj.org)** and remember: to receive the latest updates and announcements from AENJ, make sure you are receiving **WebBeat**

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

