

# ARTBEAT

Volume 1 Edition 1

October 2009



The Art Educators of New Jersey

**aenj**  
Art Educators  
of New Jersey  
[www.aenj.org](http://www.aenj.org)



## From the Editors:

In an effort to promote sustainability and an eco friendly world, AENJ launched several initiatives this year that focused on Planet Earth

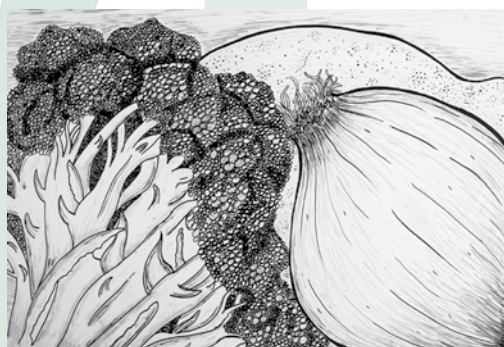
Artbeat went GREEN, the conference theme is Planet Art and the Youth Art Month theme for 2010 is Planet eARTh. Several of the articles in Artbeat reflect that theme.

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When we announced our intent to change artbeat from a newsletter to a magazine, we had no idea what the response would be; as you can tell, it was overwhelmingly positive!

There were over 30 articles submitted for Artbeat, and there were literally three times that many photographs. Our thanks to the editors and readers (all members!) who gave up more than one Saturday to discuss, edit and proof read the magazine.

Our thanks to the staff (see page 43) and the AENJ Executive Board for their support and enthusiasm as Artbeat took it's new form. And thanks to you our members whose support and encouragement are so important to our work.



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# Celebrate ART!!! Celebrate ARTBEAT!!

## A Message from the President: Linda Devlin

Today you have the opportunity to view AENJ's premier issue of ARTBEAT our professional magazine. This magazine has been a dream of the AENJ Executive Board for over a year. Our vision began as a three fold plan to strengthen our methods of communications through WEBBEAT an email newsletter, ARTBEAT the Magazine, and a new update to the AENJ website.



As we strive to be more conscious of the environment we have been communicating with you through our very informative WEBBEAT. You should have received this email about once a month for the past year. WEBBEAT is always filled to the brim with PD opportunities, information, and accomplishments of our AENJ family. We hope you have found this method of disseminating information useful.

As I write this article we are working hard to update and reconstruct our AENJ Website. If we stay on course you should now be able to view our new look at [www.aenj.org](http://www.aenj.org). Our site will be more user friendly. We will be able to get information onto the site in a more timely fashion and there should be opportunities for different groups within our organization to setup pertinent information on pages dedicated to their interests.

Now it's time to CELEBRATE the birth of ARTBEAT the magazine. Within these pages we celebrate the commitment that our members have to art education. In this magazine you will find articles that will challenge and enrich your professional perspective. Writing about their philosophies and discoveries, our members present us the opportunity to evaluate and evolve our pedagogy.

Congratulations to Kristin Osgood, winner of the cover design contest and to all of the AENJ members who submitted entries into our contest. Kudos to all of our writers, their dedication to art education is commendable.

Thanks you to Jude Harzer, Communication Chair, and her ARTBEAT staff of writers and editors. They have been working hard to bring this professional journal to you. Of course very little would get done in the AENJ without the vision and guidance of Dr. Debbie Greh and also the executive board.

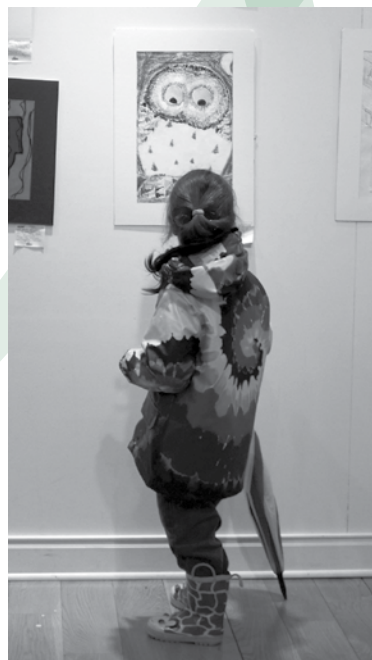
AENJ has grown and will continue to grow because of the dedication of its membership. Once an organization that only presented a fall conference in October, AENJ now fills the calendar with hundreds of opportunities to promote art education and our membership.

AENJ holds YAM events in every county in the state of New Jersey. It provides thousands of dollars in scholarship money for our members and their students to pursue their studies of art and art education. This year AENJ provided professional development workshops at The Metropolitan Museum of Art, The Newark Museum and the Paul Robeson Center for the Arts in Princeton. AENJ sponsors an annual student YAM contest, and AENJ Calendar contest. We have four student exhibits at the New Jersey Performing Arts Center in Newark. We exhibit student work at the Department of Education office in Trenton and we sponsor a membership art show at Kean University.

These are just a few of the opportunities that are there for you as a member of the Art Educators of New Jersey.

It's time to be an active member of AENJ. Take part in some of these offerings. Volunteer to help. If you have a vision we want to hear about it!

The Future of AENJ is in your hands.



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 program available to all members.

# ART-ECO Project

By Gina Yacovelli

## Faith In Action: A Story About Art, Turtles And Honoring 2 Pillars Of The Dominican Tradition - Service And Community

The diminutive Diamondback Terrapin (turtle) is found along the Eastern and Southern United States and is so named because of its distinctive shell pattern. The turtle became the focus of an eco-art project for the 5th grade students at St. Rose of Lima School in Haddon Heights. Their art teacher, Mrs. Yacovelli, proposed the project in response to an article she saw about the turtles and a Galloway Township golf course whose sand traps become nesting grounds for the turtles. Having seen firsthand the conservation effort with Leatherback sea turtles in Culebra, Puerto Rico, Mrs. Y, as she's referred to by students, wanted to bring the same spirit of ecological awareness and involvement to her students

While exploring the 7 mile wide island we found ourselves overcoming many obstacles just to get to a beach famous for being a breeding ground for LeatherBack sea turtles,

We finally made it to Zoni and absolutely fell in love with what we had seen. I had read the night before in a visitor guide that you must walk behind the high tide line when visiting Zoni so as not to disturb the hatchlings in the sand.

I still find it difficult to accurately express the feeling of knowing that there were baby turtles that would eventually make it to the ocean by way of the moonlight. To me, it spoke of a history on this earth that was something so real, natural and meaningful.

Their nests were marked with four wooden posts adorned with ribbon connecting them together along with handmade signs indicating not to disturb because there was a Leatherback nest there; I was in awe. It occurred to me that I could have my students make signs for the turtle nesting areas. There were handmade signs in place already but I figured it would be a great way for my students to get involved with a socially and ecologically beneficial art project.

So to put this idea into action I stopped by the Ecology School, a K-6 elementary school in Culebra. I was fascinated that they had an entire elementary school dedicated to ecology. But, as schools usually tend to be in summer, it was closed. But I was determined to make this happen.

## A New Course

When I came home I contacted the locals in charge of the signage and turtle nesting posts. I told them that I would be interested in having my students create signs and donate them to their organization. I was told that they only allow school children of Culebra to make the signs so that they learn early on how important it is to take care of their island. While I was a little crushed, I also understood.

A few weeks before school started I mentioned the situation to a fellow teacher and she told me about a similar setting she and her family had encountered in Florida so I decided to contact the Florida Fish and Wildlife Conservation Commission and offer our artistic talent as a donation to the conservation effort. They, too, were not interested but they did supply me with a massive amount of literature regarding manatees and sea turtles so I was grateful for that.

## Persistence and Determination Allow Dreams to Come True.

Every year my husband and I go to Puerto Rico for our vacation. Although not of Puerto Rican descent, we often feel that we are returning home. Having gotten to know a few locals, we feel as though we have become some ourselves. Every year we also visit Culebra, a smaller sister island of Puerto Rico. I am not sure there are words to accurately express the way we feel about Culebra but I hope it's a feeling that everyone has experienced at one time in their life - true happiness.

Our 2008 trip was different from years past. Instead of taking a day trip to Culebra we spent most of our vacation on Culebra.



ATTENTION GOLFERS!





In late September 2008, while surfing the web, I came across a local story about Diamondback Terrapins nesting in the bunkers at a golf course near Atlantic City. The photo the writer had connected with the article was of a make-shift cage with a letter-sized piece of paper stating not to disturb the turtle's nest. Talk about fate.

I contacted the writer of the story who then put me in touch with the Superintendent of Grounds for the Seaview Marriott Golf Resort in Galloway Township. I spoke with the gentleman in charge and we quickly began corresponding over email and sharing pictures and thoughts. A week or two later I found myself surveying the "space" where my students art would be on display (while enjoying a golf cart ride around the impressive golf course).

I knew right away that we had struck gold. My students would have a major role in an eco-art project.

## "Signs" of the Times

Now it was time to figure out which class would make these signs. I sent an email out to fellow teachers and quickly found out that 5th Grade Science explores Oceanography during the course of the year. Perfect! a project that would be relevant across multiple curricula with the added benefit of helping turtles.

When I first mentioned the turtle project to my 5th graders, I was excited by the enthusiasm they expressed. I told them all about the golf course in Galloway Township and how, in the springtime, Diamondback terrapins lay their eggs in the sand of the bunkers along the course. I told them about the efforts by the grounds crew to protect the nests by placing plastic cages over the nests to keep out predators as well as golf balls.

The cages were also adorned with a simple black ink warning on letter-sized paper cautioning of the delicate nature of the site. Although the signs are useful for their intended purpose, they are not very noticeable. What the cages needed were a splash of color and an artistic take on the warning sign. Voilà! Our project had a purpose and direction.

But this isn't simply going to be a beautification project. As an eco-art project, the turtle signs are meant to raise awareness of several key issues including changes in natural habitats, the sustainable balance of man and nature and our role as guardians for procuring a viable future for Earth and its inhabitants.

As of January 2nd, 2009, our donated hand-painted signs were delivered and are ready for use come the next breeding season this Spring season. When I showed the golf course Superintendent the signs all he said over and over again was, "These are beautiful." I had to agree. You can see how big our students hearts are and what a wonderful job they did making the signs. He also mentioned he would like to have the students who participated in this project (all of 5th grade) come to the golf course and take tours on the golf cart to look at the signs being used in the bunkers as well as viewing all of the ecosystems on the grounds. Sounds like a great field trip! By visiting my blog, you can view the student work from this project, along with others, as well as the Keynote presentation I used to introduce the project to the students and the original article from the Atlantic City Press.

A special "Thanks!" to all of you 5th Graders for making me so proud to be involved in such a meaningful project! Here's to making a difference!!!

Gina Yacovelli teaches at St Francis de Sales High School, Barrington NJ 08007

<http://web.me.com/casayac/MrsY/Blog/Blog.html>



# Environmental Sustainability

By So Yoon Lym



This past April 18-May 2, I had the fortune of participating in a teacher travel grant program to Costa Rica. This environmental conservation and sustainability teacher program was organized by the International Institute of Education and fully funded by Toyota Teacher International.

Toyota International <http://www.toyota4education.com> is a great supporter of teacher education and environmental sustainability in its practices. They also have a travel grant program to the Galapagos. 25 middle and high school educators were chosen from all across the United States in all subject area with the common interest in learning more about conservation and sustainability in Costa Rica.

This fully funded 2 week travel grant started off in Miami where we visited the Everglades National Park. We then all flew to San Jose, Costa Rica where we were quickly thrown into an adventurous and non-stop series of tours, lectures and visits. We had amazing lectures by prominent experts in the field of wildlife and conservation.



I was amazed that there was such universities as Earth University and Peace University in Costa Rica. Earth University specializes in teaching students about agriculture and farming. Students come from all over the world and are typically from low-income, rural families and so 50% come to the university on full and partial scholarship. Did you know that the bananas we buy at Whole Foods are produced at Earth University? Peace University is a masters program that specializes in teachings on conflict resolution with the aim of encouraging students to be proactive in social change.

We visited 4 different parts of Costa Rica, 4 different regions with diversely different topographical landscapes and climates: San Jose, Guacimo, La Fortuna and Monteverde. Most people are most likely familiar with the Costa Rica that is marketed as a rainforest nation in Monteverde. Very much a tourist destination, Monteverde and the Cloud Forest did not disappoint. The magnificent array of flora and fauna as well as diversity of biological wildlife were a feast for the eyes. I wish we could have spent more time than the few days we were there.



But, there was so much to see and do. We were even lucky enough this year to be assigned to homestay families. My homestay family was at a cacao farm named; Finca La Virgen. We got to plant cacao plants, see how they are harvested, roasted and ground into coffee. Another highlight was the night hike we took in La Fortuna to the El Establo Private Cloud Forest Reserve. Armed with a flashlight and hiking gear we were guided by knowledgeable tour guides who pointed out wildlife that we might have missed viewing on our own.



We also visited Nature Air, which is the world's first carbon neutral airline. They collect used cooking oil from many restaurants and reuse this as recycled fuel. We toured a banana plantation and paper making facility at Earth University. We had early morning bird watching tours guided by experienced bird watchers. We also visited an elementary, middle and high school combined called Colegio de Pocora in Guacimo. The school opened its doors to us to observe, meet with students and teachers and to ask questions. In Guacimo, we had a tour of the Guayabo National Monument, which is the largest archeological site in Costa Rica.

There was so much to do and see in addition to some fun activities that were organized for us including zip lining through the rainforests. We had 2 knowledgeable tour guides and a professor of geomorphology and Hydrology traveling with us; Tom Dunne from the Bren School of Environmental Science and Management at the University of California at Santa Barbara. They gave many informative lectures on current issues in conservation of geomorphology and hydrology.

I want to also point out how wonderful all the food was. I have never eaten so much food since my last teacher travel grant through the Japan Memorial Fulbright

Teacher Travel Program I participated in 4 years ago. Food is so much a part of the culture, and Costa Rica was so abundant in fresh fruits and vegetables. Toyota went all out with accommodations and in choosing some magnificent restaurants for us to dine at. They even gave us spending money! This trip in all aspects was a dream come true.

As an art teacher, I am always conscious of materials and waste, perhaps because there is so much waste in an art classroom. I am hoping that in the next few years that I can create art projects and lessons that will incorporate more natural and sustainable art materials. This is not a program that will happen overnight, as much of conservation touches on lifestyle practices such as food consumption that do not have a direct correlation in most peoples' imaginations to art making. One of my main projects for this Costa Rican Grant is a stained glass project using construction and tissue paper for the annual winter Art & Music Concert at John F. Kennedy High School in Paterson. The theme of this upcoming winter art exhibition will be wildlife animals and flora/fauna of Costa Rica. I am also working on a coloring book that I hope to share with other teachers later this year on Costa Rica.

## New Crystal Collage Posters



This easy-to-use set of posters introduces the art of collage with examples of collages as well as the tools and materials used. The posters describe the history of collage, techniques for creating collages, from paper collage to photo collages to partially and fully integrated collage. Printed on card stock with holes for hanging and a protective coating. 18 x 24 inches.

- Examples of finished work are shown for inspiration.
- Posters include step-by-step photographs to illustrate techniques.
- Each 18 x 24-inch poster is printed on heavy card stock with holes for hanging and a protective UV coating.

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# Unbounded by Place or Time

William Crow

*This article is excerpted from the recent book *Unbound by Place or Time: Museums and Online Learning* by William B. Crow and Herminia Din, with a case study by Susan Philp Bivona, published by the American Association of Museums.*

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Teacher programs at the Metropolitan Museum of Art (MMA) are designed to introduce K-12 educators to works of art through object-based learning, interdisciplinary integration, and inquiry. Museum educators encourage teachers to pursue further study and contemplation of works of art and direct teachers to the Museum's website for additional research. While the online resources are extensive—images, educator guides, a Timeline of Art History, multimedia Web features—in the past they had always been seen as separate from the in-person museum experience, or as supplemental information.

However, in early 2007, the final phases of construction of the new Ruth and Harold D. Uris Center for Education at the Met limited the number of on-site education programs, yet expanded the new technological infrastructures that would deepen the possibilities for future online educational programs. This moment of crossroads—the simultaneous physical obstacle of construction and digital opportunity of expansion was the catalyst to investigate and eventually embrace Web 2.0 tools—blogs, wikis, threaded discussions and real-time interaction—to create an online workshop for teachers. This first MMA online teacher workshop would not replace the existing on-site encounters with works of art. Rather, it would harness these new technologies in a way that would immerse participants from many different geographic areas in the Museum's online resources, introduce them to inquiry-based teaching methods, and encourage them to create their own classroom materials all within the museum paradigm.

## An Online Encounter of a Unique Kind

From January until June 2007, we built the activities and frameworks for conversations that would occur during the workshop. Two online services were employed for both the development of the workshop and its implementation—Epsilon Global Learning System (for the asynchronous interaction) and Elluminate Live (for synchronous webinars). In early July, after receiving applications from potential teacher participants by promoting the workshop through e-mails blasts and online teacher

forums, Face to Face: Comparing Portraits launched. The group consisted of 28 elementary-level educators from 16 states in the U.S., and one educator in a school in Dubai, U.A.E. Participants possessed a broad range of technology skills, from the novice user of e-mail and Web browsing to others who had experience developing Web pages or online forums for their schools. During the two-week workshop, participants were engaged in a variety of experiences—synchronous and asynchronous, creative and responsive, personal and collective. Teachers wrote blog entries, contributed to threaded discussion topics, created hands-on art projects, collaborated in wikis to craft comparative questions about the works of art, gathered key pieces of information about portraits from across collection areas, and “met” one another in four live, synchronous webinar sessions. By the conclusion of the online interaction, the teachers had worked together to create several PowerPoint resources of images, inquiry-based questions and comparisons, and activities that they had adapted. All these could be used with their students and were created collaboratively by using materials, images and resources found on the Museum's website.

A third of the participants were able to travel to the Museum on July 31 to participate in a concluding in-person workshop at the Museum so that they could experience the original works of art in person. Because these teachers were familiar with the imagery and subject matter of these works, and had been immersed in information, activities, and inquiry-based questions, their conversations quickly moved to deep investigation of the objects. They noticed materials and textures, issues of size and scale, and the object's relationship to other works in the gallery environment. The teachers also were able to draw comparisons between objects that had been explored during the online workshop, and made reference to contextual information and classroom resources that they would either incorporate or adapt for their students. Primed for their experience in the museum by having participated in the online workshop beforehand, these teachers were prepared to take the conversation to many places and to many levels.

After the intensive two weeks of online interaction and at the closure of the in-person workshop, we re-read the teachers' blog entries and wikis, and watched recordings of the four live webinar sessions. We also spent time reviewing the classroom resources that the teachers had created. We began to see that the online workshop, with Web 2.0 tools as vehicles for our interactions, was not merely a means to create a different type of museum learning experience. It was a way to encourage reflection, collaboration and community building that could inform and even change our own museum education practice.



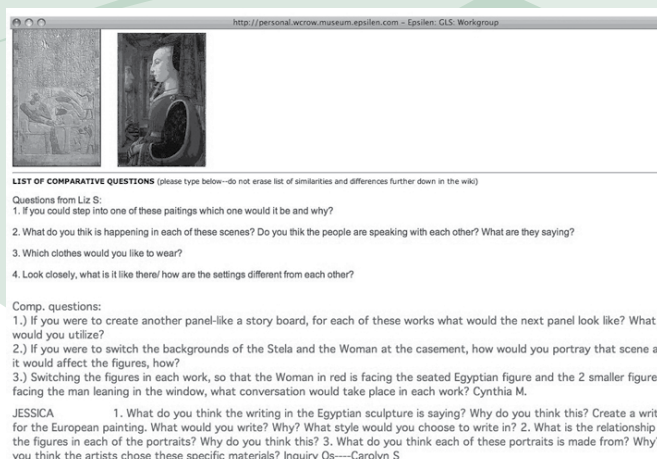


Fig. 1: Example of a wiki area in the Epsilon Global Learning System

A strong demonstration that the participants felt connected to a community of learners despite their geographic distance was a “virtual class reunion” that took place in the evening of November 14, 2007—three and a half months after the conclusion of the online workshop. During this live webinar session, participants were invited to create short PowerPoint presentations that showcased an activity that they had developed and completed with their students based on a work of art that had been explored during the summer workshop. This reunion provided the museum with concrete examples of how teachers and students are using MMA produced resources in their classrooms. Using synchronous webinar tools, the participants could instantly be brought back together regardless of their physical locations to demonstrate how they used our online museum resources.

## Learning from Learners

The interactive qualities of blogs, wikis and real-time online communication have caused us to consider the impact of Web 2.0 on our in-person teacher workshops. Could the reflective practice of blogging, collaborative wiki tools and live webinars expand and deepen the encounters that occur between teachers, museum educators, and our collections? Several AENJ teachers have participated in our online teacher programs, and we are grateful that their feedback has encouraged us to expand further into this area to continue to connect to educators from diverse geographic areas. As Susan Philp Bivona stated, “The experience of taking an online class with the Metropolitan Museum of Art has made this museum more accessible to me. Although, I have spent quite a bit of time at the Met both as a child and adult, I did not use it to its full potential as a teaching resource until I participated in this class. The Metropolitan Museum

of Art can be an overwhelming place, to say the least, even to someone comfortable in an art museum. This class has given me access to a contact at the Met and a wealth of online information I may never have been exposed to without this experience.”

Since our initial online teacher program in 2007, we have continued to offer online professional development for teachers. These have included multi-week online program with special exhibitions, a collaborative online program with the American Museum of Natural History, and now, 75-minute single-session webinars for educators. The process of creating and implementing these online programs for teachers has helped us see value in the multiplicity of museum experiences that may occur: online and in-person, synchronous and asynchronous, personal and public, individual and collective. We hope that you will join us!

For information about Teacher Programs and to participate in an online program, contact us at [teachers@metmuseum.org](mailto:teachers@metmuseum.org) or (212) 570-3985.

Epsilon is a new environment for learners and professionals that places social networking and ePortfolios at the center of eLearning, described by some users as an “Academic Facebook.” <http://www.epsilen.com>

Elluminate Live is a Java-based software application that provides live e-Learning and Web collaboration. <http://www.elluminate.com>

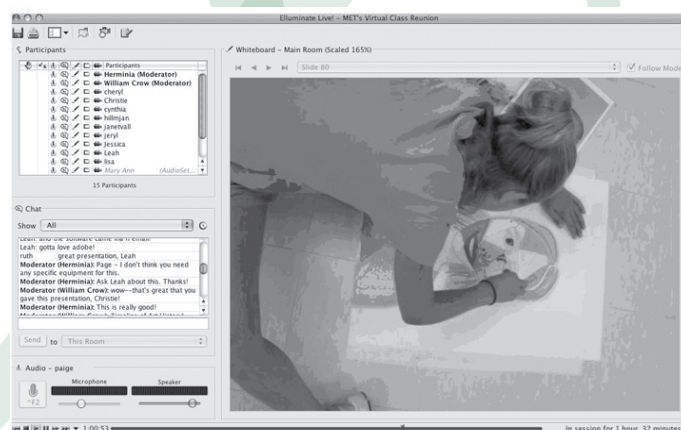


Fig 2: Image of virtual class reunion live webinar session in Elluminate Live, Nov. 14, 2007.

Note: For the past two summers, William Crow has conducted workshops for AENJ members. The latest was held on Friday, June 25th. Check Web-beat and the website for the latest offerings from AENJ

# “Art for Life” Art created to help improve the life of others.

By Joe Lanni, Columbia Middle School  
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I began with two main goals that I wanted to accomplish. The first was to get student artwork to be seen out of the school building. The second was to show students that creating art can make a difference in someone's life.

There is nothing wrong with creating art just for fun. Art can also be therapeutic for the creator as well as the viewer. My attempt here was to show a direct impact of creating. I wanted my students to learn a lesson on helping others less fortunate.

What we did here at Columbia Middle School was to partner up with a program called Water for Life brought to our school by one of our guidance counselors.

Water for Life is an international program that helps to provide drinking water for different villages in Africa. We were partnered with a village in Uganda. Many of the children in the Village are the same age of the students that I teach.

I started a program at school called Art for Life. I wanted to use artwork to help raise awareness and money to provide drinking water to our sister village. All of my students created water themed artwork. Each grade created different images. I created art lessons for each class. The purpose and end result of the project was discussed throughout the creative process.

The 6<sup>th</sup> grade classes created beach scenes painted with watercolors. The 7<sup>th</sup> graders created images based on the Impressionist Artists who often painted water scenes. They painted with Acrylics on canvas. The 8<sup>th</sup> grade classes created images based on the Hudson River School Artists whose landscapes often included water. They painted with Acrylics on Canvas.

I invited the entire school to participate. Daily announcements were made to the entire school. Posters were created by students and placed throughout the school advertising the program. I sent an article and photo that was published in the local newspaper. I kept the art room open after school several days per week for several weeks providing opportunity for students to participate that did not have art class.

We had 113 pieces of art created. I photographed each image with the help of some of our parents. The images were then downloaded and posted to a website called Artsonia. The artwork can be viewed and purchased as a customized art keepsake in the form of note cards, mugs, T-shirts, etc. The school receives 15% of all purchases. This entire amount was donated to the Water for Life Campaign and combined with monies raised from other fundraising efforts by the Guidance Counselor.

A water well is now going to be built in Uganda. My students and their artwork had a part in making that happen. I am very proud of them. I stressed the point that the dollar amount raised was not important, but the fact that they participated in the process of helping others. My goals of having the students' artwork seen out of the school building and using artwork to help others were both accomplished. I hope my students also learned some valuable lessons along the way. I know that I did.





# The Social Issue Accordion Book

By Karen Kiick

Adding a bookarts unit to my high school curriculum nearly ten years ago was a pivotal decision that continues to inspire some of my most challenging and dynamic lessons. While other classes read books to learn, mine create them.



As I was taking various workshops and university classes to learn how to make basic book structures, I was teaching my students how to make them too. At first, those beginning structures were new and exciting for all of us because the skills were fresh and fun. But after a while, the desire for complexity moved us beyond the blank book, past the pretty papers and into the rich territory of self-expression. The pages of a book are the perfect venue for students to demonstrate their skills, define their opinions and express a point of view. They are a place for them to be themselves.

I wanted to provide my third and fourth year students with an opportunity to express their opinions on a social issue. The students were required to take a stand, in support of or against their selected social issue, and then visually articulate their beliefs. Over the course of the project, we openly discussed their social issues, which included abortion, the death penalty, the Iraq war, gun control, gay marriage, equal rights for men and women and the ideal of the American dream and many others. Our discussions helped the students clarify their beliefs because they had an opportunity to talk through their ideas and feelings.

I placed the aesthetic focus of the lesson on the powerful usage of graphic imagery and text, and wanted my students to learn about contemporary artists who also explore social issues. To familiarize them with artists who use imagery and text to communicate a social message, I showed them a thorough sampling of Barbara Kruger's and Jenny Holzer's work. In addition to many images, my slide show also featured over twenty of Holzer's *Truisms*. As nothing more than text on the screen, her words stretched their definition of what art is and does to and for the viewer. It also generated interesting conversation as the juniors and seniors spoke freely, sometimes agreeing or disagreeing with what confronted them. It was one of those classes that no one wanted to end.

After each student committed to his/her social issue, their next task was to gather imagery that would be cut, manipulated and juxtaposed as they composed each

collage page. They collected things from magazines, newspapers and the Internet. I encouraged them to create a collaged image that was uniquely theirs that worked in unison with their text, making their message even more meaningful. The students created the collages to scale, fitting them to the exact size and shape of the book that they designed. The finished collage works were photocopied and were then ready to have the text layered on top. Their finished works were thoughtful combinations of imagery and text that resulted in direct declarations of self.

There are way too many students who go through each day feeling like they are completely unknown, and even more students who we, as teachers, *think* we know, but don't. I'm not sure which is worse, but I do know that an assignment like this makes it possible for each individual voice to be heard, by us and by many; because the real beauty of a book isn't in its cover, but in its pages.



Karen Kiick teaches at Haddon Township High School  
Westmont, NJ , Camden County

Contact Karen and view more of her students' work at [www.karenkiick.com](http://www.karenkiick.com) or email: [karen@karenkiick.com](mailto:karen@karenkiick.com)

# Back in the Arts Again

KABenevento

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Education philosophies have always included the Arts at some level of importance and research has shown that the Arts are an important component to student success. Citing as far back as the 1800's with Horace Mann, supporter of progressive education (Ornstein & Hunkins, 2004) to present day research by Robert Sternberg, Triarchic Theory of Human Intelligence (Sternberg, 2007), and Howard Gardner, founder of the Multiple Intelligence Theory (Gardner, 2004), the Arts have been noted for their contribution for student success and the psychological foundations on curriculum. Past curriculum design's focus has been subject centered and when budget constraints were needed, the Arts were the first subject to be cut. Today curriculum has moved from subject based to meet the challenges in today's society. The Partnership for 21<sup>st</sup> Century Skills was developed to create a framework that will meet the challenges of today's society.

## The Partnership for the 21<sup>st</sup> Century

New Jersey is one of the many states who have signed to the Partnership for 21<sup>st</sup> Century Skills. The frameworks for 21 Century Skills contain student outcomes that are determined by the Partnership for 21<sup>st</sup> Century Skills as the areas of focus for school to present to students today to be able to be successful in today's society. Included in student outcome #2 is the learning and innovation skills of creativity and innovation, critical thinking and problem solving, communication and collaboration. (Partnership for the 21<sup>st</sup> Century Skills, 2004) Communication and collaboration includes understanding cultures and global awareness. Curriculum designers need to realize the importance of the arts in this endeavor.

Curriculum designers must acknowledge the need for curriculum change without reducing arts instruction time or arts classrooms. Curriculum designers must acknowledge the new frameworks have brought us back in the arts again. Arts specialists must take an active role in advocacy and action in their school community.

Arts specialists may become the mentors for regular classroom teachers. Regular education

teachers are directed to implement student led learning centers with little or no professional development. Often arts specialist are disregarded and overlooked as an important contributor to curriculum instruction. Arts educators have the potential to coordinate arts integration in regular classroom curriculum while including other curriculum grade level objectives within their own art lesson. Arts educators are no longer to be viewed as prep givers. .

With the frameworks of the 21<sup>st</sup> Century Skills bringing us back in the arts again and arts specialists taking an active role in their school community, arts specialists will be viewed as:

the experts in meeting the various learning styles of students...the learning center activity designers  
arts integration experts of school curriculum  
and advocates for the arts with knowledge of empirical research on the arts and student success.

## References

Ornstein A. C., & Hunkins F. P. (2004). Curriculum: Foundations, Principles, and Issues (4th ed). Boston: Allyn & Bacon Publishers.

Partnership for 21 Century Skills (2004) Frameworks for 21st century  
<http://www.21stcenturyskills.org/>



Students from Kathy's School; Kathy Benevento is the winner of a Youth Art Month Award



# 2009 Award Winners

Distinguished Achievement  
Dr. Kim Defibaugh

Anthony Guadadiello Service Award  
Carrie Davey

John Pappas Award  
Ocean County Library  
Somerset Environmental Center  
Monmouth Festival of the Arts

Master Teacher Award  
Marge Mayers

Professional Artist Award  
Wanda Klein

Division Awards  
Elementary  
Karen Blenner

Middle  
Heather DeConde  
Charlotte Banks

High School  
Karen Kiick

Higher Ed  
Winifred McNeil

Youth Art Month Awards  
Jean Johnson  
Lynn Dodson Award  
Kathy Benevento  
Linda Lora Pugliese Award



2009 Master Teacher: Marge Mayers  
with her Principal and students



## NAEA Awards

Elementary Art Educator of the Year  
Susan Bivona

Middle Level Art Educator of the Year  
Linda Devlin

Youth Art Month Award of Excellence  
Carrie Davey

If you would like to nominate someone for an AENJ Award,  
please go to [www.aenj.org](http://www.aenj.org) for information on our Awards Program  
and all the Resources available to AENJ members

## 2009 AENJ SCHOLARSHIP WINNERS

## High School Student Scholarship

### AENJ \$3,000.00 High School Scholarship

Alexander Nam

The Academy for the Advancement of Science and  
Technology (Bergen Academy)

Teacher: Joann Onnembo

### AENJ \$2,000.00 High School Scholarship

Lina Hsiao

Somerville High School

Teacher: Susan Shelton

### AENJ \$1,000.00 High School Scholarship

Irene Geller

Piscataway High School

Teacher: Dorothy Amme

### AENJ \$1,000.00 High School Scholarship

Angela Wang

Academy of Visual, Telecommunications & Performing  
Arts (Bergen Academy)

Teacher: Joann Onnembo

### AENJ College Scholarship

Rachel Powell, Rowan University

Wendy Born Hollander, Montclair State University

### AENJ Past President's Graduate Scholarship

Joseph Schwartz, Marywood University

Kristin Osgood, Moore College of Art & Design

Due: March 15, 2010

Send to Susan Bivona, [spbivona@earthlink.net](mailto:spbivona@earthlink.net) Or

Susan Bivona, 1 Knox Lane, Lebanon, NJ 08833

In 2008, AENJ provided \$12,000 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.

The deadline for High School scholarship applications is **March 15<sup>th</sup>**! You need to submit your student applications by March 15<sup>th</sup> 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 2010.

Information about all scholarships may be found on our website: <http://www.aenj.org/scholarships.html> 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

## Graduate and College Student Scholarship

Applications Due April 15, 2010

Due: April 15, 2009

Send to Susan Bivona, [spbivona@earthlink.net](mailto:spbivona@earthlink.net)

Or

Susan Bivona, 1 Knox Lane, Lebanon, NJ 08833

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 our website: <http://www.aenj.org/scholarships.html>. Descriptions of the AENJ Past Presidents' Graduate Scholarship and College Student Scholarship can be found on this page along with links for their application forms and a helpful check off list for both scholarship applications. Send all required paperwork to Susan Bivona by April 15, 2010.



Note: See back cover for a sampling of the artwork submitted for the High School Scholarship winners



Due: April 15, 2010:

Send to Susan Bivona, [spbivona@earthlink.net](mailto:spbivona@earthlink.net) Or  
Susan Bivona, 1 Knox Lane, Lebanon, NJ 08833

**D**o 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

**I**s 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?

**W**ould you like to attend our October 2010 conference in Somerset, NJ or the Spring 2011 National Art Education Association (NAEA) Convention in Baltimore/Washington DC? 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.

**T**he 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.

**T**he 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.

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

#### AENJ Student Grant

Grade 11

Anastasia Serdukova – Bergen County Academies,  
Hackensack, NJ

MASS Art

Grade 4

Vanessa Gomes – Sherman School, Roselle Park, NJ  
Artlab

#### AENJ Summer Workshop Grant

Jennifer Dietrich - Peter's Valley - Salt Firing

Marge Mayers - Art New England - The Ultimate Color  
Workshop

San D Hasselman - National Puppetry Festival

AENJ Conference Residency Grant

Jacqueline Marra

AENJ Rick Lasher Professional Development Grant  
to attend the

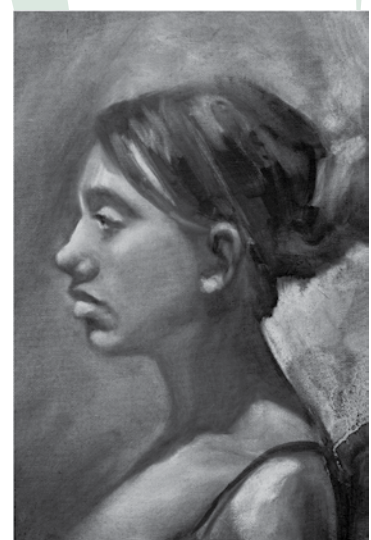
National Art Education Association (NAEA)  
Convention

Baltimore, MD – Spring 2010

Dawn Carson

Wendy Baston-Pasqua

Jennifer Tionsgon



# "All Kids Can...CREATE Celebrating Who I Am"

By Susan Bivona, Past President AENJ

At some point last fall, I sent home permission forms for the **CVS Caremark** "All Kids Can... Create – Celebrating Who I Am" Contest/Exhibit. Never did I think that my student Matthew would be selected to represent New Jersey in the Exhibit – but he was and the excitement starts there!

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This is the second year **VSA arts** has run the contest, and the first year that the artwork was submitted through Artsonia. Work was due in March and I had submitted 22 pieces of student artwork. Then in April, I received a call, I was told that Matthew was one of two finalists and that I had to send his work, framed, to the **VSA arts** office in Washington, DC – so, I did! Finally, I received the call we were waiting for, Matthew's painting, "*Biking Down the Street*", had been selected as the NJ finalist! Winners were selected from all 50 states & the District of Columbia.

This exhibit was held in the West Hall of Union station and opened in Washington, DC on June 1st it was on display until June 21<sup>st</sup>, 2009. Matthew & his family and my husband & I traveled to Washington the first weekend in June to see the display and go to the VSA arts Start with the Arts Family Festival at the National Portrait Gallery. WOW -- what an exciting weekend for everyone! We met at Union Station and took lots of great photos, and then we took the Metro to the National Portrait Gallery. When we arrived we were directed to the atrium, this beautiful space was filled with tables, FILLED with art supplies and plenty of willing teachers and assistants to help! So Matthew and I sat right down and started working! What a BLAST ~ and for a day, I did not have to be the teacher -- I got to enjoy and create! This exhibit will go on a 2-year national tour of children's museums in the United States. To see the artwork from this exhibit go to: <http://www.vsarts.org/PreBuilt/showcase/gallery/exhibits/CelebratingWholam/>

The experience of participating in this exhibit has been EXCELLENT! As you can see from the photos above, the work was framed beautifully; each piece included the artwork and the artist statement. VSA arts published a beautiful catalog of the exhibit, which provides a wonderful and lasting memory for all the children and their families! Each student whose work was submitted through ARTSONIA received a certificate of participation.

Art teachers - make sure to answer the Call For Entries for the All Kids Can Create Contest next year and your student's artwork just might be part of a national exhibit!

All the work was submitted through ARTSONIA, to see all the entries for this exhibit, [www.artsonia.com](http://www.artsonia.com) and look for the, All Kids Can Create Gallery!

## About CVS Caremark All Kids Can Create

All Kids Can CREATE! is part of CVS Caremark All Kids Can, a five-year, \$25 million commitment to support children with disabilities. The goals of CVS Caremark All Kids Can are to support children with disabilities by raising awareness in schools and in local communities about the importance of inclusion, creating greater opportunities for physical activity and play, and providing access to medical rehabilitation and related services. For more information, visit [www.cvscaremarkallkidscan.com](http://www.cvscaremarkallkidscan.com).

## About VSA arts:

VSA arts is an international nonprofit organization founded in 1974 to create a society where people with disabilities learn through, participate in, and enjoy the arts. VSA arts provides educators, parents, and artists with resources and the tools to support arts programming in schools and communities. For more information, visit [www.vsarts.org](http://www.vsarts.org).



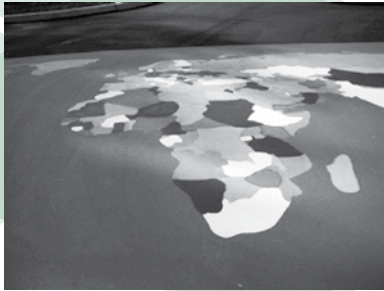


# From Tragedy Blooms Triumph

By Alonzrea (Lonnie) Austin

Out of the ashes of death rose a Phoenix of Hope and Tranquility.

On October 8, 2008 the students of Mt. Vernon School (MVS), the City of Newark and The Trust for Public Land, Inc. celebrated the official opening of the new playground located behind their school. The students, teachers, administrators and staff joined the new Newark State District Superintendent, Dr. Clifford B. Janey, Mayor Corey Booker and the parents of the slain college students, Iofemi Hightower, Dashon Harvey and Terrance Aerial, in a program dedicating the new playground to the future of the neighborhood. Natasha Aerial, Terrance's sister, also a victim, survived and was able to direct the police to the accused. The suspects were also from the neighborhood. One of the youngest suspects was a student in Mrs. Austin's art class.



The event was the climax for the Mt. Vernon Playground committee. The principal, Bertha Dyer appointed Alonzrea (Lonnie) Austin, art teacher, and Vice Principal, Marie Pinckney to act as liaisons with The Trust for Public Land and to lead the student playground committee. The committee consisted of sixteen students, four from each grade five to eight. The students met once a week for three months to design the playground. The Trust for Public Land, Inc. and the students of Mt. Vernon with input from the surrounding community, designed the playground. The committee provided insight as to what the students in the community needed from their playground. The committee designed a survey that allowed each student the opportunity to say what he or she wanted in the playground. The committee then decided what apparatuses would be used and where it would be placed in the park. The Students learned many things including the use of the computer CAD program that allowed them to see a 3-D model of the design. The million dollar playground has a Jr. football/soccer field, surrounded by a four-lane track, four basketball courts, an outdoor theater area, an outdoor classroom, a mural of the world, a primary grade play area and a upper grade area. Security was a major issue and cameras are all around the park. It is also a teaching park. The Newark Conservatory provided a living garden to be monitored by the students and the community.

A luncheon with Principal Dyer was held to thank the students for all of their work and dedication. Each received certificates, a portfolio, pictures, a TPL hat and a painting kit. A toast of Sparkling Cider was shared by all to celebrate the end of an exciting experience.

Playground committee 2008-2009.- Ahmad Rathore, Je'Lisa Burnett, Diane Akasike, Nene Diallo, Britzy Ramirez, Chaline Chatelier, Angelle Whavers, Daisy Ogbonna, Ahmad Lugman, Siaba Swaray, Saher Khan, Sabor Khan, Epiphany Pinto, Jo Ann Dumerand, Anna Smirnva, Shanna-Ree Jeudy, Sharod Graham, Kaishon Way, Katrina Jackson, and Alekzandra Jackson.



Did you know...

Aenj has an extensive scholarship and grant program. In 2009 over \$15,000 in grants and scholarships were awarded to AENJ members and/or their students. If you would like to take advantage of these opportunities, read pages 15 and 16 and go to our website [WWW.AENJ.ORG](http://WWW.AENJ.ORG), for the latest information and deadlines.

# Advancing Art Education at Kean University:

**Dr. Joseph S. Amorino**

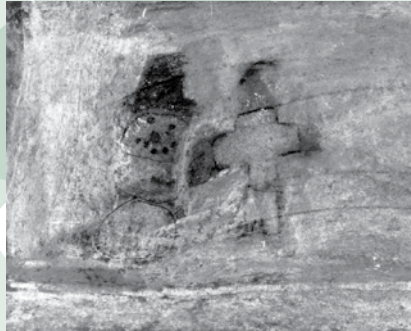
*Art Education Program Coordinator, Kean University*

As Art Education Program Coordinator at Kean University, I have often found myself engaged in conversations about two predominant

topics: the distinctive nature and philosophy of our developing Program and the loss of artistic expression in late childhood as observed by teachers and theorists for many decades. Interestingly, these topics are intrinsically linked, as the problem of artistic decline and its rejuvenation is a driving consideration which has shaped the current philosophy of our Program.

Isn't it curious that preschoolers enthusiastically make personally meaningful and expressive visual forms, inventively using whatever materials are available, and yet by third or fourth grade, most children have come to rely on seeing an example before making art?<sup>1</sup> When such art is made, it is generally "derivative" of a pre-viewed image produced by an adult artist. Indeed, it seems as if the growing child's creative intelligence and capacity for original idea formation actually become "de-educated" after only three years of formal schooling. Further, and perhaps most importantly, when this foreclosure of artistic engagement occurs, what other intellectual processes, habits of mind and human potentials are also lost for a lifetime?

As this article will demonstrate, the philosophy which underpins the Program at Kean University takes a rather analytical approach towards fostering future art educators who are highly cognizant of this topic. We prepare teachers to address these concerns by enabling them to understand the nature of artistic intelligence, establish insights about its infrastructure and complexities, and apply this knowledge to the enlivenment of *authentic*<sup>2</sup> artistic expression in young people. This article provides a broad overview of our Program as it speaks to these critical issues and invites continued pedagogical thought for mature and evolving art educators within our statewide community.



After more than twenty years of teaching art and earning a doctorate at Columbia University Teachers College in 1999, it became eminently clear that education –and particularly art education– had changed dramatically since my undergraduate days in a discipline-based certification program. Contemporary research was asserting that the artistic process embodies unique and complex components that are of high educational value. Hence, the field no longer needed to disguise itself in linear, formulaic classroom methods in an effort to look and feel like other "legitimate" subjects. In light of these issues, I sensed a strong responsibility for creating a university program that would more holistically inform the shaping of twenty-first century art educators. Historically, higher education as a whole has developed little commonality of thought about the nature of artistic intelligence as it pertains to teacher preparation.<sup>3</sup> There was work to be done towards advancing a scientifically grounded epistemology about the psycho-intellectual origins of the artistic process and making these ideas available to art educators. By 2004, the time was ripe for putting my research into practice, and auspiciously, the soil for intellectual growth was particularly fertile at Kean University. The existing Art Education Program was ardently interested in its own continued evolution and the acquisition of advancements in its pedagogical complexion.

With an entry plan well identified, the Program was advanced in concert with research that challenges us towards new ways of thinking about schooling, which include –but conceptually transcend– traditional concerns of test taking and skills acquisition. Pointedly, our students and faculty are challenged to think above the norm and beyond the standards. The Program views the artistic process as a psycho-intellectual behavior and asserts the need for art teachers to acquire understandings about the way actual, authentic art making occurs and what this process means to the global intellectual development and emotional literacy of young people. Just as the pediatrician must understand the physiological changes in the growing body, it seems logical that the art educator should understand the various facets of the human mind from which *real* art experiences emerge.

Stated succinctly, it is evident that the artistic process takes place under certain conditions in which sensory, emotional, kinesthetic, and cognitive ways of knowing become highly activated. The extent to which these various areas of feeling, knowing and thought operate as an afferent, co-informing whole signifies the global intelligence of an individual. Taken together, this phenomenon can be understood as an "Artistic Impetus Model," as titled within the framework of my research.<sup>4</sup> This Artistic Impetus Model is the foundation upon which



# Artistic Expression as a Global Intelligence

our students translate theory into practice as it provides the conceptual underpinnings upon which they create highly structured lesson and unit plans. Essentially, these lessons and units are intended to *recapitulate* the artistic process in the classroom.

With research, theory, and practice neatly in place, and a clear philosophical identity established, the pedagogical development of the Program played out with great success in every sense! Our students embrace this internalized and grounded approach with fervent interest, a natural response for artists who are discovering more about the psycho-intellectual origins of the artistic process. With the added input of five field supervisors, the Program's academic structure is continually being refined and its admission and retention requirements heightened. Despite the Program's intellectual rigor and intensity, our graduate and undergraduate student enrollment has more than doubled in the past four years, demonstrating the propensity of future teachers to undertake stringent studies when they perceive a worthwhile goal. Additionally, our philosophical approach has become more clearly apprehended and well supported within the general educational community and our graduates are consistently obtaining teaching positions.

It is worthwhile to consider the implications of this philosophical approach to the practice of art education and its status within the broader educational arena. First, it evokes art making at its point of origin, thereby enlivening authentic artistic expression in all or most students, not just a "gifted" few. Second, it identifies elusive aspects of sensory, emotional, kinesthetic, and cognitive learning and enables a structured translation of these into the studio classroom. Third, it frames the artistic process as a model which can inform art (and non-art) teachers about ways to integrate exploratory, multidimensional classroom methods with the concerns of skills, testing and standards.<sup>5</sup> Fourth, it engages the classroom as an exciting arena of learning and exploration for both teachers and students. Fifth, it recognizes art as a cerebral process which embodies the global intellect, thereby redefining it as a truly academic subject. Sixth, it teaches young people to process emotions in productive ways that lead to visual aesthetic forms, thereby demonstrating the profound contribution that art can make to emotional literacy, a critical concern within our present educational and socio-political arena.

Doesn't it seem rather remarkable, that art, a subject which has been traditionally marginalized and which once disguised itself in search of acceptance, may ultimately inform general education about the nature of global intelligence and contribute to its understandings about excellent teaching?

## (Endnotes)

- 1 This reliance appears to be an acquired trait, generally resulting from the use of pre-viewed images as springboards for student art making in very early schooling. However, other causes can factor in as well, and this article does not purport to speak for every educational scenario.
- 2 "Authentic" artistic engagement signifies the most important contribution that artistic learning can impart to young people, specifically the ability to identify and give intelligent, productive, and aesthetic voice to personal concerns. This embodiment of global intelligence stands in contrast to the effects of having students create images derived from artwork made by professional adult artists. This concern is raised by a wide variety of researchers, theorists, and artists. At the 2005 AENJ convention, Christo and Jeanne-Claude very insightfully urged educators away from having students make art based on adult-produced images. For a practical treatment of this topic, see Theresa Roberts, "Teaching Real Artmaking," *Art Education*, 58(2), pp.40-45.
- 3 The lack of conceptual understandings about the origins of the artistic process as provided for pre-service art teachers has been observed by various theorists. For a more holistic account of sensory-emotional concerns as they interface with teacher education, see Robert Witkin, "The Intelligence of Feeling" (London: Heinemann Educational Books, Ltd, 1974).
- 4 For a more analytical account of this topic, see Joseph S. Amorino, "The Artistic Impetus Model: A Resource for Reawakening Artistic Expression in Adolescents," *Studies in Art Education*, Spring 2009, pp.214-231.
- 5 For further information about the potential of art to inform general education, see Joseph S. Amorino, "An Occurrence at Glen Rock: Classroom Educators Learn More About Teaching and Learning from the Arts," *Phi Delta Kappan*, November 2008, pp.190-195.



# Musings from the Rocking Chair: Eileen Scally

Time to think.. a luxury in short supply when you're teaching, but more available when one retires. Along with eating chocolate and reading books, I've been treating myself to this luxury since my retirement recently from 30+ years of teaching. So come to white haired Grannie's house and sit a spell by the rocking chair on her front porch. Listen to her words of wisdom and think on them....

OK, so I don't have a front porch- and while my hair is red, not white, I really have been thinking about what it means to teach art. Follow along with me, compare and contrast your beginnings with my own.

At the time I was graduating high school, one became either a nurse or a teacher. My father encouraged me to become an English teacher because schools hired lots of English teachers, but only one or two art teachers. But I rebelled, I wanted to be an art teacher. I'd always "liked" art. Loved to draw. To this day, I can still remember the deep, exciting reaction in my gut when I created a "gold" color by putting the yellow crayon over the orange crayon to make a gold crown for a princess in a coloring book. So I went to college to be an art teacher and got my first job.

Way back when I began, lady teachers all had to wear skirts and stockings. Pants came along soon after and made much more sense in an art room than mini skirts! For 3 1/2 days each week, I had my own art room in a converted basement classroom where I taught 4th & 5th graders. It was heaven! I loved that it had lots of pipes in the ceiling- perfect for hanging mobiles. And being next to the boiler room meant we didn't have to worry about making too much noise. The end of the week was spent teaching art on a cart- without the cart- in self contained, elementary K-4 classrooms. Eight classes a day, thirty minute classes. I got so good at lesson organization that I could teach fingerpainting monoprints to 3rd graders start to finish in that time. I guess that's when I learned that negative situations were really positive lessons in disguise.

I was proud that my art teaching was grounded in the elements and principles of design. We talked about art using the language of those elements and principles. There were no "pumpkins in October" in my classes, just a lot of pure design. Even then, in a small way, I was thinking about the ideas behind art. We worked hard at applying those principles,

learning the basics of elements, and developing skills. I emphasized craftsmanship. I was so good at task analysis, at breaking down a lesson into its components that every student could, and did, create a masterpiece. So many good "projects"! So many "never fail" lessons!



But was I teaching art?

After 7 years of teaching in a large city district, I had amassed a variety of teaching experiences: self contained art classrooms, in class support, "traveling" art teacher. When my own children came along, I was happy to leave teaching to stay at home. But of course, teaching did not leave me. I ran after-school and summer art classes, did projects for church, did Vacation Bible school.

But was I teaching art?

After my children had grown up a bit, without even looking for it, a teaching position found me. It was in a parochial school in a nearby town; 3 days a week, 900 students, with budget of \$500 a year- remember those negative situations that were really positive lessons in disguise? I taught many of the same lessons I had before, using materials donated from Shop Rite and local families. The classes were small, the students enthusiastic, and teaching art was fun again.

But was I teaching art?

Getting "back in" teaching meant lots of new situations. I filled in for maternity leave in one district, and later got a 3/5th job in a high school. So exciting! So terrifying to go to a new teaching level. But I had a curriculum to follow, and I tried to apply concepts I had learned from my own high school years. For the first time, I was teaching with two other teachers, not just on my own as the only art teacher in the school (Dad was right about the ratio of art teachers to English teachers!) And for the first time, I had to deal with a situation of some difference of philosophy among teachers. I learned to listen to others, to go quietly about my business without creating conflict. Another positive lesson in disguise.

Surely now I was teaching art- after all, it was high school, right?



Ahh, but all good things come to an end. I was RIFF'd. What now? The situation turned out to be a blessing in disguise, because now I was free to take on another maternity leave at a K-8 school that became my dream job for 20 years. I had my own art room again, this time in the "attic". There was much support from administration. I was free to carry out plans of my own choosing. I was alone again as the only art teacher in the small district. But being the only art teacher meant no opportunity to bounce ideas off other teachers. There was no one to watch and learn from. In some ways, it became one of those negative situations. That's when I did the smartest thing I ever did as an art teacher. I joined a local art education association. I began to go to state AENJ conventions. I put up student work in area art displays, and walked around with my little notebook, writing down project ideas sparked by seeing the art work of others. I went to hands on project workshops. Always on the hunt for that next big project.

It soon became clear that there were art teachers who were working differently. Their teaching did not seem to be about projects. Their students were involved in ideas. They were teaching art! Now the question was, how could I do it, too?

*Watch for more Musings from the Rocking Chair...*

By: Elisa M. Waller



The Shore Institute of Contemporary Arts in Long Branch is a NJ State approved and registered provider for Professional Development. They have special rates and accommodations available for groups of 6 or more. There is possible college credit available, and a wide range of classes offered throughout the year for all levels. You might come out and volunteer some time to work in the gallery, and help at the many art shows and events. The Shore Institute of the Contemporary Arts (SICA) is a non-profit corporation whose purpose is to establish a uniquely stimulating and creative environment in which to experience the contemporary arts. The primary goal of the center is to increase the general publics' accessibility, awareness and appreciation of the contemporary arts in central New Jersey.

Please check out our web site : <http://www.sica.org>  
Lots of Summer classes available!

AENJ would like to thank Artsonia, Crystal Productions and Blick Art Materials for advertising in our premier issue of Artbeat, the Magazine!

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# Art Teacher AND Artist

By Eric Gibbons  
Northern Burlington Regional H S, Columbus NJ.

As an art teacher I find the one thing that keeps me fresh is to remain an artist. I have the luxury of not raising a family, so I can make the time for myself. I think any art teacher can benefit by doing some art for themselves at least once a week. If you can do more and exhibit, there is the opportunity for some additional income as well.

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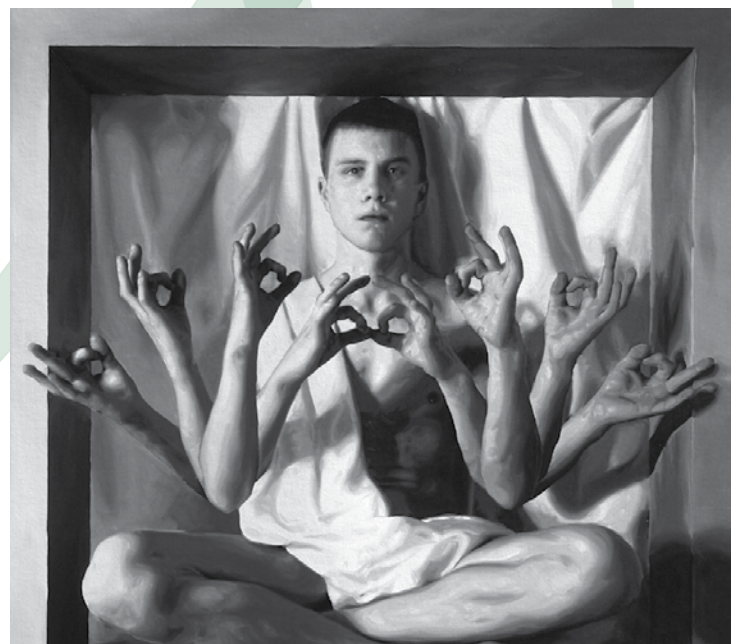
This can take the form of a once-a-week class, or dedicating one afternoon a week to your own work. Some may be able to carve out one hour a day, exercise for the creative body.

Remaining an active artist keeps you exposed to the art-world. Exhibiting forces you to attend openings and see the work of others. It is all too easy to live as if in a cave, but art is invigorated by exposure. Personally my own trip to Paris in 2004 completely changed the way I paint and my subject matter. After spending days and days in the Louver, I have re-committed myself to figurative painting with a Neo-Classical flair. Since that trip I have exhibited in several countries, and have regular representation in Philadelphia, Boston, Fort Lauderdale, New Hope, St. Louis and most recently, Manhattan.

I am more excited about my own work and art in general. This excitement translates into better ideas in my classroom and helps motivate my own students to consider a career in an art related field. I am sometimes inspired by my students. This year I took some time to draw a few portraits of them. It reconfirmed in them that I had a skill worth learning from and an incentive to keep them on task.

I share my own exhibition stories, the good and the bad. I encourage them to be professional in how they care for their art. I make sure we exhibit throughout the school and give out invitations to people to see the work ... all experiences I have had as an exhibiting artist.

It is too easy to say: "There is not enough time in the day," and this may be true, but there are occasional free periods, time after school to quietly create, weekend mornings or a quiet evening. It's good for the students, keeping your skills tuned but also good for the soul of the art teacher.





# Keeping the Green in your Budget

By Eric Gibbons [www.firehousegallery.com](http://www.firehousegallery.com)  
Northern Burlington Regional High School, Columbus NJ.

These economic times are really hard on families which is, in turn, hard on budgets. We all know one of the first departments to be hit with cuts is ART.

We understand as art teachers, the intrinsic value of a rigorous fine arts curriculum. A good art class will incorporate history, writing, geometry, using tools like rulers, creative problem solving, literature and math too. I know I have read articles saying that art students do better in other classes because of the incorporation of multiple disciplines within the school. It is hard though to find solid numbers. This might be because one program is generally different from the other, as it should be; there are many different approaches to art.

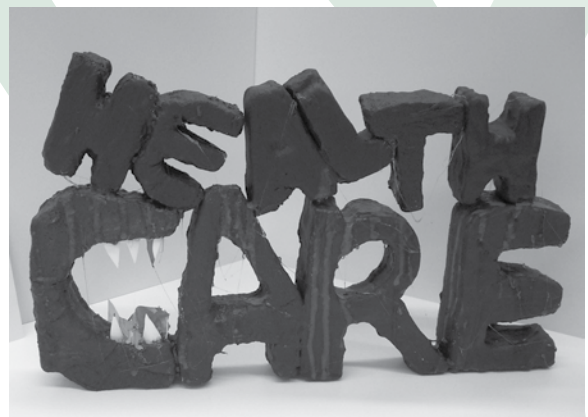
Knowing this I contacted a person in my own school's guidance department (a friend) and asked if they could look at passing rates of students taking the 11th grade state test, HSPA. The general population has an 80% passing rate. When we looked only at students who had 2 years of art the passing rate was 91.5%.

We have been more conscientious to include writing to begin or end projects, to really teach and use rulers in lessons, to include rigorous vocabulary and include it in tests, to have detailed history for every project and include how it "fits" into what was happening in the world at the time. Without such inclusions, you may not see the same improvement in scores we did.

If results come back showing no improvement with students taking art, it might be a good time to start making some changes into how you present projects. I think in a short time, improvement will be noted. These changes may mean you have a little less project time, but I have found that projects actually improve with the additional information.

Once you have some hard figures, offer to make a presentation to your Board of Education, your principal or superintendent. They know passing these exams can influence the money they get from the State and Federal Government. Talk is cheap, but hard numbers speak volumes and may help you keep the iGREENi in your budget.

For more information from Eric Gibbons  
[www.firehousegallery.com](http://www.firehousegallery.com)



# Becoming a Better Art Teacher by Becoming a Student

By Kathleen Harte

Last year I was honored to receive an AENJ Past President's Graduate Student Award as I prepared to begin the Limited Residency MFA in Illustration through the Hartford Art School at the University of Hartford. This award helped me to embark on an adventure that has enhanced my personal growth as an artist as well as the quality of teaching I am able to offer to my students the in Advanced Placement Studio Arts program at Millburn High School.

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Prior to entering the teaching profession five years ago, I had been working as an illustrator in the fields of toy and gift design, greeting card illustration and children's book writing and illustrating. When I became an art educator, I realized that much of what I had learned as a professional artist actually enhanced my teaching in the classroom. Whether I am helping the students to learn about the creative process, or introducing new technical skills, the students benefit from understanding how it all relates to the "real world". Now that I am involved in my MFA program, the students can also see that I am a student who is experiencing similar challenges in the development of a major, long-term project.

Just as the students in the AP Art program must create a cohesive body of work for their Concentration, I too am developing a unified body of work for my Masters thesis. Through this parallel experience, students can see that we are following similar paths. Recently I explained to the students that I began my thesis with one idea, but a few months later decided to change my focus. Fortunately, because I had begun so early, I have still been able to meet my deadlines. This example helped the students to understand the importance of beginning their Concentrations early enough to allow them flexibility in their decisions. I also explain that, just as the students are required to communicate with me regarding their Concentration, I too am required to interact with my thesis advisor, Bill Thomson, to get feedback regarding my project as I go along. I also must show concept sketches, meet benchmark deadlines and participate in individual and group critiques of my work.

Critique is a major part of our AP Art program and the students always enjoy hearing the feedback I receive when my own work is assessed. Recently I told the students that my professor had advised me to remember that all parts of my piece must "speak the same language". I explained that his

comment meant that I should be aware of the need to have a unified approach throughout the entire work of art. Soon afterwards, we had a group critique in the AP Art class. One of my students raised his hand and commented that he felt that the student's piece was strong in many ways, but didn't "speak the same language throughout.". He was entirely correct, and the best part was, the whole class understood what he meant.



Every step of the way, I demonstrate that I actually utilize the same skills and techniques in the development of my own projects that I have taught the students in our course. I show my concept sketches, thumbnail sketches, original reference and finished pieces. Students also see my own observational sketchbook and get to hear the comments that my professors make concerning the importance of drawing from life to keep your skills sharp.

The Limited Residency MFA in Illustration also offers me the benefit of interacting with other secondary and college art teachers from around the country. We share ideas and learn from each other regarding best practices in the classroom, and I am currently discussing a long distance collaborative project with an art teacher in Florida for next year. The teachers at the college level also are able to share insights into the skills and knowledge needed for students to succeed in their post-secondary studies in art. This information helps me to make sure that my AP Art program is preparing my students to become excellent candidates for the top art programs available throughout the country.

Another way in which the MFA program is enhancing my teaching is through my interaction with the seasoned professional artists who organize and teach the program. Murray Tinkelman, a renowned artist and educator, has designed the Limited Residency MFA to expose the students to the best professionals in the fields of illustration and animation. Through these experiences, I have become much more aware of the current possibilities in the art fields and I am able to communicate this information to my own students who are considering careers in the visual arts.



# The Environmentally Conscious Art Show

By Elisa Hirvonendale



In addition to all of these ways in which my teaching is enhanced by my involvement in the MFA program, another benefit is the continued communication to my students that I understand what it is like to be a serious art student. I freely share my artistic successes and struggles with

them. They hear about times that I have worked hard on a piece, only to feel in the end that I made some major mistake and had to begin again. They understand the long hours I put into my work, and they see the pride I feel in a job well done. I believe that my involvement in the MFA program enables me to serve as a role model for my students to help them understand that being an artist is an exciting life-long process of setting goals, working hard and always being ready to embrace the opportunity to learn. When I complete my program in July of 2010, I will have become a stronger artist for having taken on the challenge of becoming a student again. In the process, my own students will benefit from the fact that I will have become a more effective art educator as well.



The annual art show is the highlight of the year in most art programs. It is possible to make the occasion both an example and promoter of good environmental practices. The process of getting artwork ready for the show involves making its presentation attractive. What are some methods of presenting art that do not necessitate increased paper use? How can one use less paper or find ways to recycle materials for later use? Some teachers do not mount work—and that is certainly an option. Many art teachers mount the 2D work on a larger piece of colored paper. If you do wish to mount art, several approaches can cut down on paper usage. Cut down paper dimensions by 1-2 inches before creating art so as to be able to use the standard size paper for mounting with the 1-2 inch border. Use mats and re-use. Size art projects to fit in standard mats. Bulk ordering of pre-cut mats in standard sizes is quite affordable—check your supplier. The colors offered are usually limited to neutrals, but some prefer a neutral museum-style framing even for children's art. No backing is needed; just masking tape each corner on the back for smaller work and a bit more for larger pieces. Hang by pinning into the wall around the mat rather than making holes in the mat or use removable two-sided adhesive to preserve the use of the mat for another year. Use "pop-in" frames with Plexiglas. A white or other neutral backing board with artwork centered and lightly tacked with glue or tape can serve as a floating mat. Attach name labels so as not to damage the mount or mat so that it can be reused. Either attach to the back suspended below the mat or attach the label directly to the wall. Where the work is displayed can sometimes involve heavy paper use. Many school cover bulletin boards with roll paper. There are other options. Paint the bulletin boards gallery white. Attractive, but more expensive, cover with fabric stapled to the boards. This semi-permanent solution could use small-patterned or solid colored fabric, more appropriate perhaps for elementary schools, or a neutral linen type cloth in upper level educational settings.

Use the art show event as not only an art but as an environmental education opportunity. If your art show is in the spring, have it coincide with Earth Day. Collaborate with other teachers who teach ecology and earth science to expand the focus of the show, perhaps out into the school grounds. Host art show activities e.g. origami with recycled paper, junk sculptures with recycled materials, creating environmental posters, etc. Inform and educate the community with signage alongside art displays that highlight environmentalist artists or environmental issues in your art curriculum. Other suggestions for reducing, reusing, recycling or incorporating environmental issues into art shows? Share your ideas for inclusion in the next issue of Artbeat. Email: [hirvonendale@verizon.net](mailto:hirvonendale@verizon.net)

# Listening to the Mind's Eye

By Carol B. Saylor

It was becoming very clear. There was something terribly wrong with my hearing and eyesight. It turned out to be a progressive disease of deafness and blindness that was later diagnosed as Usher Syndrome. In deep despair, I resigned my dream job.



I was teaching Jr. High art and humanities, after working for seven years to earn my BFA, while raising my family and teaching in many art programs. I shared all of the stereotypical fears of blindness, but the most haunting fear was that one of my children may inherit my disease. The question was, since there was no cure, "What the heck am I going to do now?"

The answer came like a distant ray of light in the darkness. My children needed to watch me achieve everything I could, but most importantly, they needed to see me find happiness.

I took advantage of the opportunities to learn touch typing, computers, Braille, mobility with a white cane and a guide dog. It was most exciting to realize that what seemed to be an ending could be a new beginning, as I learned more about the additional levels of art and teaching than I could have learned as a hearing and sighted artist.

During the next twenty-five years my eyesight progressed from tunnel vision and night blindness to seeing only light. I was startled to discover that I was seeing beautiful colors and shapes that moved, vibrated and often became recognizable forms. I kept this a secret for years, but I painted many canvases and water colors of this phenomena. Recently, I have researched synaesthesia and the Charles Bennet Syndrome, which includes stories about the color visions experienced by people who have retina diseases.

I changed from a visually impaired painter, who needed bright light and strong contrast to a sculptor who primarily used the sense of touch. It was wonderful to understand that the principles of drawing and design taught to me as a two dimensional painter directly relate to three dimensional media such as wire, papier mache, clay, wood, plaster, and bronze.

Years ago, sixteen four foot fluorescent tubes hung low over my drawing table, and I painted standing with my eyes about ten inches from my work. I experimented with a limited pallet, mixing color on wet paper, and various masking techniques. When the stiffness in my back felt like tight rubber bands and my eyes began to burn, I moved to the other end of the studio where I had a papier mache sculpture on a stand. As I relaxed and dipped my hands into the smooth and sticky wall paper paste, I felt a sense of peace as I closed my eyes and smoothed the wet paper strips on the opposite side of the piece. My brain was making a transition; I was seeing with my fingers and my hands.

The mind's eye became very real to me as my sense of touch created pathways to my brain resulting in images. As visual detail slowly faded away, my mental pictures became sharper. Now, I can see through the walls of a clay form as I put my hand inside to build it up or hollow it out.

At first fingers were my only tools, but, like the way the mobility cane sees a step, tools began to tell me information. I started by feeling with the fingers of one hand while I controlled the tool with the fingers of the other. When I needed a third hand to feel, while one hand held a chisel and the other held a mallet, I learned to hold the base of the chisel between my thumb and forefinger and reach out with the middle and ring finger to feel my way. I independently coordinated each finger as I gave the chisel a whack. A vice, bench hook, clamps, or a rubber mat is also a great substitute for a third hand. A friend made me a saw guide for my workbench, which enabled me to cut a perfect right-angle. When my fingers cracked open with too much looking at rough raku clay, I learned to see with surgical gloves. Scissors are frustrating; I cut pieces and feel the edges as I put them together to form shapes.

I took more art courses for the blind and the sighted, and eventually, I began to teach workshops for the blind, the sighted and teachers of the blind. My constant goals for myself and my students are to develop techniques to be independent, and to appreciate the additional levels of sculpture that can only be seen tactilely.

Note: Carol Saylor spoke at the High School Youth Art Month Reception in Trenton, March 2009



Not only do different parts of the body provides different information, but wet or dry, fast or slow, and different degrees of pressure will add to the mental imagery. My studio is always equipped with a large bowl of water to rinse my hands and towels to dry them as I work in order to achieve the ultimate with touch. When I teach, I think it is important to provide these tools for rinsing and drying.

Some of my sculpture includes a series of large hollow shapes containing additional sculpture with openings meant for a hand to reach into and explore. I invite the sighted to have the courage to close their eyes and experience another level of looking at art.

I have learned that many of my fears are just frustrations, my world is never dark. And my most important teachers are other blind people. We have shared many stories, especially the ones that make us laugh about the funny things the sighted people do and say as they grab us with a disabling grip or make strange comments about what we can or cannot do. We want them to know that our vision has nothing to do with our body's eyes and listening can come from an inner voice that everyone can hear.



Carol B. Saylor, BFA, will exhibit her sculpture in a two-person exhibit in November, December 2010 at Villanova University, Villanova, PA, with Richard Earl Goldberg, MD, retired retinal surgeon and painter. Exhibit will include a seminar, iVisualizing the Visual Arts, November 9, 2010, 5 pm to 10 pm. Attendance and parking at no charge.

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“[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

View the website: [www.artsonia.com](http://www.artsonia.com)



# 10 Tips for Getting the Most Out of a Class or Workshop

by Nancy Ori

[www.nancyoriphotography.com](http://www.nancyoriphotography.com)

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1. Listen for the gems. Look for what you don't know. Sounds simplistic but don't waste note paper on stuff you already know. Listen for six things you can use tomorrow. These may impact you forever. If you can walk away with 6 new ideas, you won! They may not even be about photography. I am always giving out 'life tips' at my sessions that people love. This week I found out how to lower my cable bill and shared it with a group of artists at a lecture and they loved it. Find the "ah-ha's" and convert them to your work. Leave with new things that will help you, not the same information you came with.

2. Evaluate yourself in relation to the info that you are hearing that you already know. Don't just say: "I know that." Instead, ask yourself, "How good am I at that?" Try to make yourself better at it if it is a major topic for the session. Self-evaluation is the only way to get real and get better.

3. Stop talking and listen. You came to the session to learn and get better. Listening is a big skill that is highly under rated. Listen with the intent to understand. Don't cut off the thought too soon. The best way to do this is take notes and be quiet.

4. Get out of your comfort zone. Try the things that are being presented. Try things in a new way and see how you can add this into your way of photographing or painting.

5. Don't be a copy cat. Adapt my ideas and words to your personality and style of working. Focus on yourself and your art and how this information may impact both.

6. Ask questions. But only after you have really listened to what is being delivered. I often have people who are so busy thinking about the next question they are going to ask that they miss the real explanation. This is not only frustrating for me, since I just explained the concept, but frustrating to the other people in the class who listened and got it and now have to hear it all over again. Once you have listened, it is important to challenge any thing any time. If you don't understand, ask why. Write down questions as they occur to you and ask them at the first appropriate moment. You may be asking a question about what is going to be discussed next.

7. Do your homework. Isn't this what you told the kids? We know this works.

8. Take the general information and adapt it to you and how you like to paint or make photographs. It would help if you try to adapt the principle to you as soon as you hear it. All info won't work all the time. So what? Pick out what WILL work and concentrate on that.

9. Make new friends. I am constantly connecting people at my workshops. It is a great place to meet people who like to do the same thing and maybe someone that you can go photograph with after the class sessions are over. We all know how difficult it can be to photograph with a significant other, especially if they are waiting in the car!

10. If you have any kind of learning disability for this type of info....you know who you are. You have had trouble with this info before. Take great notes or tape record them for later. All the great info and ideas that you will get here will fall victim to your everyday life that is waiting for you at home. If you record your notes and listen to them for a couple of weeks after your workshop or class, you are more likely to do the things you said you would like to do while you were here. You have to make a commitment.





# Smiling Can Change Your World



Have you ever noticed that some people have the best smiles and they seem to literally light up a room? As a photographer, I often hear people say that they don't look good when they smile so they don't want to smile in the photographs that I am doing. After thirty years of photographing people, I can tell you that this is not true. EVERYONE looks better when they smile. It changes your eyes and gives them life. Beyond making it a better photo, a smile can change the world around you. Here is an interesting exercise.

What you are seeing when someone lights up the room with their smile is actually something very unique. Smiling, when done on a regular basis, continues to activate a specific part of your brain. If this part of your brain is naturally activated, you are a positive thinker, people are drawn to you and enjoy being around you.

If it is not activated, you tend to be more negative, discouraged, or even depressed. Take it from a professional observer of people, you are probably not a fun person to spend time with.

Here is a great tip for a life-changing outcome. This is a scientifically proven way to activate this 'feel good' area of your brain. Try to smile until you get crinkles around your eyes. Force yourself in the beginning to do this. Hopefully, it will come more natural to you the more you do it. This will physically turn on this portion of your brain. Not only will you feel better - but you will get more positive responses from the people around you! Another way to trigger this part of your brain and get that smile going is to have a really good laugh. Watch more funny movies and enjoy a good joke and laugh out loud, even if you are alone. Especially if you are alone!

And in the meantime I hope you have a happy day, whatever the circumstances are around you and keep smiling.

Nancy Ori is the owner and director of all projects produced by NJ Media Center LLC. She has an interesting blend of a creative fine art photography background combined with the corporate photography she has done for over 30 years. She was Manager of the Photography and Video Services Department for Ciba-Geigy Corporation and Novartis Pharmaceuticals where she worked for 25 years. Her fine art background includes teaching at the Ansel Adams Workshop series for 8 seasons, founder of the New Jersey Photography Forum in 1994 and the Digital Arts Groups at the New Jersey Center for Visual Arts in Summit, NJ, founder of the New Jersey Heritage Workshop series in 1990 and being on exhibition regularly in numerous museum, corporate and commercial galleries throughout the state.

New Jersey Media Center LLC in Berkeley Heights, New Jersey is a quality still photography and video production facility specializing in fine art photography exhibitions and sales, painting and photography workshops and has become an art coaching resource for emerging artists and high school students preparing a portfolio for college entrance interviews. All of the photographers, videographers, curators and instructors represented by NJ Media Center LLC are top notch; hand selected and have been in their area of expertise for many years. Being able to work with experienced artists and photographers who fully respect your vision in order to help you achieve your goal is unique. New Jersey Media Center LLC values innovation, service and quality.

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Throughout the year Webbeat brings you information on workshops at arts centers, museums and schools. If you haven't been receiving Webbeat, please contact Barbara Calvo at [bcalvo@aenj.org](mailto:bcalvo@aenj.org), and make sure we have your email address.

# Creating a Top Notch Art Show

by Cynthia Percarpio Millburn Township Schools

Art shows are our best advocacy tool; what better way to show the importance of the arts than by displaying the work of our children. Parents, staff and administration need to see the art of the children in order to understand, appreciate and support what we as art teachers do.



Every year I create a school wide art show in my building, Glenwood Elementary School, a K-5 school. It is quite an endeavor...each year has a separate set of challenges depending on the types of projects. There are over 500 students in my building and each child has at least one project displayed. A theme is chosen by me at the beginning of each year. I typically chose something that I know the students will enjoy as well as something that I am very excited about. Sometimes my PTO gets a visiting artist of my choosing or sometimes it is based on something else.

Last year's show focused on weaving and nature. Artist Annie Hickman, "Bug Lady" was the inspiration for many of our projects. Annie was hired as our resident artist and worked with the third graders. She performed for the entire school with her bizarre woven costumes that transform her wiry figure into giant insects or lizards. She is very unique.



Providing a new theme each year forces me to research new projects for my students. Finding these projects takes time energy and creativity. Sometimes I get ideas from books or from looking up projects on Artsonia. Often I see something that looks

interesting and then change it entirely to make it suit the needs of my program. Sometimes I examine existing materials in the nooks and crannies of my storage area and work from there

Projects are started as early as November and not displayed until the week of the art show in April. That may seem a bit early, but it can be a big stress reliever when projects are ready for hanging in time for our big show as opposed to finishing just prior to the show. This past year I delayed in starting art show projects because it took me a bit of time to conceptualize projects which fit the theme, my curriculum and the interest of the students. I was thrilled with the projects once we got going but by then it was mid-winter and we had to cope with lost time due to the winter break and snow days. So plan early.

I have an art show checklist which I refer to each year. Included in the list are reminders and time lines. The list looks something like this:

*Put art show on school calendar-September*

*Get parents to help mount work- 3 weeks prior*

*Send notice to staff regarding bulletin boards on the first floor which will be used for the show-one month prior*

*Create informational signs for each project-2-3 weeks prior*

*Put up signs for art show -1-2 weeks prior*

*Create flier-2 weeks prior*

*Send flier home to parents re: art show- one week prior*

*Have first floor bulletin boards cleared – one week prior*

*Send home notice re: student greeters-one week prior*

*Remind music teacher to locate and review student musicians for art show-3-4 weeks prior*

*Have students write name tags/title work- 1-2 weeks prior*

*Send Email to staff re: sign- up sheet for art show- 1 week prior*

*Work on program- 1-2 weeks prior*

*Create Q&A sheet for students*

*Copy & distribute Q &A sheet to teachers-3 days prior*

*Copy program-one day prior*

*Assign someone to take picture at shows-one week prior*

*Send a picture & caption to local paper-day after the show*

The PTO in my school has a parent in charge of getting volunteers to help with the art show. We typically have a team of 6-10 parents who help display the 700 + pieces in the show. This is invaluable to me since I only take one professional day prior to the show.



There are many musically gifted students in my school and the art show is a lovely venue to display their talents. We get about a dozen young musicians to take turns playing a song or two over the period of one hour. The music teacher in my school directs the musicians for the evening of the show. It is a great opportunity for these children to perform to a live audience.



The show takes place in the evening for all the parents and children alike. Earlier the same day I have teachers sign up to take their classes to the show during the school day so that each and every child has the opportunity to see their work. I create a questionnaire to encourage students to take a closer look at the work of each individual grade level. Teachers appreciate this effort because it gives their tour of the show more structure.

My show takes place in mid-April on School Board Elections Day. I prefer to have it on the first floor of our 2 story building because it looks more compact and colorful in a condensed area. Sculptural projects are put on tables and everything else is put on any possible wall space. The impact of the array of unique projects is quite stunning.



Bug Lady did a strolling performance to add to the excitement this past year. She brought extra costumes for any staff members who wanted to dress up at the show that evening. We had approximately one dozen people dressed up that night- it was so much fun!



I was told dozens of times that it was the best show ever. That is a great feeling indeed after all the hard work and planning that goes into the creation of a successful show.

The New Jersey Performing Arts Center and AENJ are again collaborating to bring the visual and performing arts together. Student artwork is displayed beautifully in the Victoria Theater lobby and is viewed by thousands.

## 2009 September: AENJ Calendar Exhibit

September 13th- NJPAC Set-up, 10am-12pm

September 20th- NJPAC Student Art Reception, 11am

## 2009 Winter Exhibit: The Color Purple

Submit Artwork by November 8th:

December 9th- NJPAC Set-up, 10am-12pm

December 20th- NJPAC Student Art Reception, 11am

## 2010 Spring Exhibit

Submit Artwork by January 8th

February 7th- NJPAC Set-up, 10am-12pm

February 28th- NJPAC Student Art Reception, 11am

## 2010 Summer Exhibit

Submit Artwork by April 1st

May 2nd- NJPAC Set-up, 10am-12pm

May 16th- NJPAC Student Art Reception, 11am

## 2011 September: AENJ Calendar Exhibit

Submit **Themed** Artwork by June 5th

Look for more info at [www.aenj.org](http://www.aenj.org) and in Web-beat



NJPAC provides frames, so Size is Mandatory:

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

You may mount artwork out to these 2 sizes (and these sizes ONLY)

10, 18 x 24 and 20, 12 x 18 images are selected.

Be sure to have the AENJ Student Exhibit back label completed and attached to the back of each piece. Labels are available at:

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

Mail to Carrie Davey:

EJF, Jr.-Aldene School

339 W. Webster Ave.

Roselle Park, NJ 07204



Members are welcomed to help set up the exhibit on the Sunday Morning preceding the Reception. Contact Carrie Davey for more information

# Highlights from the Spring Symposium 2009

By Dr. Jane Graziano, AENJ Advisory Council

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It was the Advisory Council's pleasure to present *The Art of Craft and the Craft of Art* for the 2009 Spring Symposium held at the Art Council of Princeton's Paul Robeson Center. Think we can all agree that "craft" is important to the arts. Whether you define craft as a *skill* or use it to describe a particular art, you must have noticed by now there is a renaissance going on. The symposium's keynote speaker, Bruce Metcalf, spoke wittingly and enthusiastically about *inde-craft*, a grassroots movement driven mostly by individuals with little or no training in the craft they are marketing. The Internet is filled with inde-craft webpages, blogs, zines, and podcasts showing how to make anything from 2 man tents of upcycled bags to magazine box briefcases and backpacks.

Metcalf is a studio jeweler. His work has been included in more than 300 national and international jewelry exhibitions in the past 39 years, including "Ornament as Art: Avant-Garde Jewelry from the Helen Williams Drutt Collection" now touring the United States. His work is in many public collections, including the Metropolitan Museum of Art in New York City, the Renwick Gallery in Washington, D.C. and the Montréal Museum of Fine Arts in Quebec, Canada. He has also written extensively about contemporary jewelry and craft issues, and is co-author, with Janet Koplos, of "Makers: 20th-century American studio crafts." Metcalf's choice of images contrasted the "mainstream craft" fair for which he described as an aesthetic of uniformity and standardization of "neatness" in keeping with our culture's sense of good taste or present aesthetics. Inde-craft fairs are, on the other hand, unpredictable, free of standards, and undeniably "kitschy" in their presentation. Metcalf explained his own term for these under 35-ers as "urban hipsters" who find their roots in "Punk" and "street fashion" and stated they are making their mark on the future of craft.

The symposium included two panels that furthered the dialogue started by Metcalf. The artists' panel, moderated by Dr. Jane Graziano of Rowan University, spoke of "craft" in terms of their own experiences as artists. Jill Gower, is a metalsmith whose works have been in many juried and

invitational exhibitions nationwide in addition to being published in books and periodicals such as 500 Enameled Objects and Metalsmith magazine; Paul Wandless is a ceramicist, who combines clay and printmaking techniques to create his own brand of storied imagery. He is the author of *Image Transfer on Clay* (2006) and co-authored *Alternative Kilns & Firing Techniques* (2004); and Paul Elyseev is a glass artist, whose works are an exquisite testament to the education he received in glassblowing from the Pilchuck Glass School and Penland School of Crafts. He spent a year working with Master Erwin Eisch at the prestigious Eisch Factory in Germany and one month working at the Minden Glass Museum. Paul is one of the founders of The Hot Sand Studio, the Jersey Shore's first public-access hot glass studio.

Our second panel, moderated by Dr. Deborah Greh from St. John's University, consisted of art teachers: Karen Kiick from Haddon Township School whose works reflect a passion for altering surfaces and textures, she is well known for speaking on issues of the arts and public education; San D Hasselman from Union County, is a puppet-maker and puppeteer and presents her art regionally and nationally; and Harry Bower, retired from the Toms River Regional School District, whose books and bookmaking workshops are well known throughout New Jersey's districts. Specifically these art teachers addressed the all important practice of infusing "craft" into the art curriculum and ended the morning on a high note of discussion as they invited the audience to take part in expressing their views and experiences on the "teaching of craft".

Afterwards our guests were invited to sample the many eclectic restaurants of Princeton and take in the sights at their leisure. It is my hope that next year's symposium will be as successful. For next year's symposium topic and schedule visit [www.aenj.org](http://www.aenj.org). Of course Constant Contact will be coming your way when registration is available. Next spring's symposium, like this one, should not be missed.

Websites available for more information about:

Bruce Metcalf: [brucemetcalf.com](http://brucemetcalf.com)  
Jill Gower: [www.jillbakergower.com](http://www.jillbakergower.com)  
Paul Wandless: [www.studio3artcompany.com](http://www.studio3artcompany.com)  
Paul Elyseev: [www.hotsandap.com](http://www.hotsandap.com)  
Karen Kiick: [www.karenkiick.com](http://www.karenkiick.com)





# MIX AND MATCH (6<sup>th</sup> grade)

By Jodi Csaszar Zielinski, Fair Lawn School District  
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To recycle test prints from my college photography class, I began painting directly on the black and white prints. I used the photograph as my template and played with color, matching the values of the print as I painted. I discovered this would be a great method to teach students how to mix tints and shades for their own artwork. In order to motivate students to take their time and enjoy the process, a self portrait project seemed appropriate when students learn that their portrait will be displayed in the school hallway for the entire year. This lesson is not designed to teach students how to draw or paint a self-portrait but to focus on mixing tints and shades while mastering control of a paintbrush.

I begin the lesson by showing slides of fine artworks, asking students to identify the direction of the light source (based on highlights and shadows). I made a game out of the slides, dividing the class into teams by table, assigning points to teams that can also identify the artist, the title of the work and the art style or period. Although students may not be familiar with many of the artworks, they're able to make educated guesses; for example by identifying the lighthouse in Edward Hopper's "The Lighthouse at Two Lights." The purpose of the game is to not only expose students to artists and artworks but to foster critical thinking skills.

To integrate technology and keep the students engaged, the use of digital photography and Adobe Photoshop begin the art making process. Prior to the lesson, students shoot digital photographs of one another in a spotlight to create more contrast. After the introductory slideshow game, I demonstrate with one of the students photographs, how to posterize their portrait in Adobe Photoshop. The photograph is cropped to focus only on their face, then gray scaled and finally broken into four values (levels) by using the posterize filter.

The next step is to print the portrait and slip it inside an acetate sleeve. The students use white oil pastels for their highlight, a peach color for their midtone, a brown for their lighter shadow and black for the darkest shadow. They color on the acetate with the oil pastels, over the posterized portrait, which is similar to a paint-by-numbers technique. This step helps students understand where on the portrait to place each

tone. Once the oil pastel portrait is completed, students flip the posterized print inside the acetate sleeve and prepare to paint on the other side of the acetate. Before they begin painting they must first mix a midtone color that is close to the students' own skin tone. Basic color theory is introduced through the demonstration of mixing complimentary colors to achieve different values of brown, adding white or other colors to achieve the desired effect. Students put their skin tone paint in a small container and label it for use on their final monochromatic painting.

The acetate sleeve is a perfect material for painting practice. If students make a mistake, they can wipe it clean with a damp paper towel. We use Tempera paint because the paint can be scratched off when it dries, allowing students to master brush skills. It also encourages experimentation with high and low contrast tints and shades by allowing students to adjust the amount of white and black paint. Every tone must be made from their midtone (skin tone) so that students may not use straight black or white paint on the portrait, which is a difficult concept when it comes to painting the teeth and eyes.

Once students demonstrate that they understand the process, they take the print out of the acetate and can paint their final portrait directly on to the posterized printed paper. Through repetition and trial and error, students learn that being a good artist isn't necessarily an inborn talent as much as it is a skill that can be developed. This project can be extended for students who finish early. They are encouraged to paint a portrait with full color range using only primary colors and white, and following the same highlight, midtone, shadow pattern.



# NAEA: A Report from a Veteran Teacher

By JoAnn Onnembo

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One of the most fascinating things I discovered during my visit to Minneapolis this spring was that it is one of the quietest cities I've ever visited! There are lots of tall office buildings, hotels and restaurants, wonderfully connected by covered walkways, but, where are all the people? Is there ever any traffic? A rush hour, perhaps? Even the ongoing construction was mute. I'm sure the buildings are full of working folks but, from a visitor's view, none are seen. Outside of the hotel, its personnel, and conventioners, there are few people visible on the streets. The quiet is confusing to someone like me who equates "city" with the hustle bustle of U.S. cities like New York, Chicago and LA. The really nice thing though, is that most natives are extremely congenial and those that visit, adopt that attitude very quickly. But, don't let that quiet fool you! Inside the Convention Center, amazing and exciting things were happening! There were more things on the schedule than one could ever experience...especially a "first timer" to Nationals. For one whole day, I only left the Convention Center once....to go to bed! Until I met up with fellow Jersey girls (+ one guy) who convinced me that dinner was definitely a better choice.

Each day, I found myself quarreling with eliminating workshops, demos, or speakers from my agenda just to catch lunch! The range of offerings for pre-service teachers to retirees was more than generous; workshops and demos were enriching, abundant and significant; notable speakers had exciting things to share in powerful presentations; and ample opportunities for interaction with vendors as well as educators from other states was readily available. The topics for discussion covered issues from the past, current initiatives and future concerns. An arena of academics and creative thinkers joining forces to advocate and secure arts education and its value to the individual, social and cultural audiences was most evident. But, more than anything else, the most significant thing I took away was the collegiality of fellow arts educators. Sharing casual conversation with strangers and familiars alike, was comforting, stimulating, eye opening and validating. Sharing a simple little act like more than one person whipping out their camera to photograph a really interesting architectural element or pattern



of repetition (from varying perspectives, of course!) or, stopping in the middle of dinner to photograph what appeared to be a perfect still life (Wait! Don't touch that bread!), not getting any weird looks for doing it, and then having it spur conversation immediately activating our secret (visual vocabulary!) language, extends a right of passage to be a guest at the table. Surely, others (non art educators) seated nearby thought we were some kind of extra terrestrials exchanging lively conversation about foreign matter (composition and light sources anyone?) as we frantically share images on our cameras, phones and Blackberrys! The by-product of flipping through the images is that you just might get lucky enough to get a glimpse into the life of someone you have said hello to at our own NJ Conference for years and never got the chance to get to know. Visiting Minneapolis this year for the NAE Convention proved to be all I expected and more. Friends for now or friends for life, being with like-minded wonderful people, sharing passions and perturbations proved to be cathartic, empowering and motivating both personally and professionally. As if that wasn't enough, 50 states plus were represented but, **everyone** knew when the Jersey Girls (+1) were in the house...notoriously proactive arts educators and advocates, **and** tons of fun... it was an honor to be among them... "First timer" turned "lifer" – DONE!



Group Shot at NAEA, Minneapolis

Note: The National Art Education Association Convention will be in Baltimore, April 14-18.



# NAEA: The Students' View

By Ashley Boccitto, Rowan University



After attending the 2009 NAEA National Convention held in Minneapolis, we felt educated and well informed. As first time attendees and future educators, it was an amazing experience and more

than we could have imagined a national conference to be. The conference is a professional development opportunity to update oneself on the view of art materials as well as to advance visual art instruction. The convention included thousands of workshops, research reports, exhibits, and tours by world-acclaimed educators, artists, researchers, and scholars. This is an annual opportunity to meet in a major American city and speak with colleagues from all over the world. We are highly motivated art education students, so we decided to take advantage of the opportunities for professional growth by attending this conference and by receiving a grant from AENJ to do so.

We attended countless lectures and workshops. After each one we would share what we had learned as well as our notes. We tried to choose the workshops that pertained to college students that are getting ready to teach or first year teachers. We received many helpful hints from listening to teachers from all over the country speak about what had worked for them when they first started teaching. There is no better way to learn than by experience and these teachers definitely had experience. Two workshops that stuck out for us were "The Clay Lady" who taught about 50 different clay projects you could use in the classroom in less than one hour and Debbie West who is an art educator in the south and taught a collage to canvas project.

Another great part of the conference is all the vendors that come and give out samples of art supplies. Who doesn't love free stuff? We received all kinds of "freebies," including different types of clay glazes, markers, crayons, pencils and any new kind of art supply that has just come out. This is not only beneficial for us but for them because it gets art educators using their products in the classroom. Receiving numerous supplies was overwhelming yet made us both excited that shortly we will be ordering materials and equipment from certain companies.

A few blocks from our hotel was the Minneapolis Sculpture Garden at the Walker Art Center as well as

the Walker Museum. Being future art educators we had to check that out. With the conference being in a different city every year you get to see different parts of the country and all the museums and art that city has to offer. Seeing art up close rather than seeing it in a book or magazine are two totally different experiences and the location of the conferences help art educators to experience art in the real. Two pieces in the sculpture garden that really stuck out for us were the Spoonbridge and Cherry by Claes Oldenburg and Standing Glass Fish by Frank Gehry.

Being part of this conference was such a great experience for both of us. Meeting art educators from all over the country and seeing what they do in the classroom was so neat. When people found out we were still in college they were so excited because we are going to be the future of art education. Everyone was so friendly and welcoming and meeting the board of AENJ was such an awesome opportunity. Seeing how passionate everyone we met was about teaching art was so refreshing. We will definitely be attending the National Conference again next year which is being held in Baltimore, Maryland.



For more information about the AENJ Student Chapter contact Ashley Boccitto Student Chapter President ([boccit27@students.rowan.edu](mailto:boccit27@students.rowan.edu)), Dr Jane Graziano ([graziano@rowan.edu](mailto:graziano@rowan.edu)) or Jan Wilson ([janie918@optonline.net](mailto:janie918@optonline.net)).

# A Case for Solid Drawing Foundation Skills...

by Joann Onnembo

*"Drawing reveals an artist's depth of understanding, thus good drawing skills are the indispensable foundation of an art student. However, good drawing is not 'copied correctness.' It requires selective seeing because relevant information is not apparent. It must be learned. Once students begin to 'see' correctly, the world becomes a rich source of symmetry, planes and dimension."*  
Nelson Shanks

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Long before I learned of this quote by Nelson Shanks, I was a firm believer and dedicated advocate for strong Foundations, particularly drawing skills.

I believe all ideas begin to take their shape with a single line. Learning to manipulate that line and developing techniques (traditional and non) create pathways to confidence, technical mastery and refined ideation. Through exercise and an understanding of good design elements and principles, students can create strong compositions and interesting, expressive artworks. However, only with confidence in their own abilities will students have the courage to develop their own original artistic voices, the one critical element that elevates well executed imagery to a unique body of work.

To me, the single most unquestionable confirmation and motivation for students to stay the course is the visible proof of their growth derived from comparing prescribed pre-instruction drawings to fully developed compositions (post instruction and process exercises, of course!) Offering students a variety of mark making techniques, exercises, approaches, and perspectives, allows them to discover at least one with which they are comfortable, particularly when we are thinking of basic drawing with pencil or charcoal.

With serious thought and consideration of learning styles and multiple intelligences, philosophies and pedagogies of those far wiser than I, my tool box of successful offerings includes but, is not limited to, the following mark making exercises/approaches: blind contour, modified contour, gesture, grid, simple geometry, positive/negative, subtractive, frenetic, quick study, cast study, simple objects, single line, blending, hatching, photo reference, and most importantly, lots and lots of drawing from life! Mindful compositional considerations of dramatic perspective and light sources come to the forefront as we move further along through technique development and good design ideas.

Amazing, confident compositions can be created whether they are locked in line, gestural, pure creative expression or, rendered photo-realistically with every measure of the value scale. Cross hatched or blended, drawn, inked or painted, when students "see" where they began (individual baseline/pre-instruction) and compare it to where they are at a given moment (post), their growth is immediately evident and assessment is "in your face" authentic! Oftentimes, words seem unnecessary. It is crystal clear where they "are" and more importantly, where they need "to go" to achieve the level of mastery which they desire. Discussing and diagnosing student strengths and coaxing them through weaknesses maximizes potential for mastery of technique (or media) and frees them to focus their energies toward deeper, more mature content. Their accomplishments reverberate in a skill set backed by a confident belief in their abilities (every mark matters), the sensibility of originality and visual communication (everyone's mark matters), a smile on their faces (it's my best mark today), and a thirst for more (there are more marks to be made.) As students, artists and educators, isn't that what we are really after anyway?

Editors Note: Joann received the Master Teacher Award from AENJ in 2007



Irene Zhang, Grade 9, Bergen County Academies, Hackensack, NJ

Image 1 - Pre-instruction Drawing, self portrait, Sept. 2008

Image 2 - "Feet", 16" x 20", pencil, Jan. 2009

Image 3 - "Self Portrait", 18" x 24", pencil, May 2009



# The FUNDRED Dollar Bill Project

by Susan Bivona

The FUNDRED DOLLAR BILL PROJECT wants you and your students to get involved in an exciting nationwide project:

- The project is easy to implement and can be done in 30-60 minutes in your classroom
- It allows students to create art and make a difference
- Their art will become part of a national collection of millions of students' drawings
- The project supports the healthy rebuilding of New Orleans and cities across America to help end lead poisoning

The FUNDRED DOLLAR BILL PROJECT engages students in a simple, fun, and rewarding nationwide service learning project that has a serious and profound commitment. This innovative art/science project has a critical mission to transform the environmental conditions of lead contamination that threaten the health of youth. Lead contamination is an issue in most American cities, and lead poisoning affects hundreds of thousands of kids. Lead poisoning places children at risk for severe learning disabilities and behavioral problems, including violent crime.

FUNDRED supports a citywide solution to lead contamination in New Orleans, which will provide a model for every affected city to help end lead poisoning. In as little as 20-60 minutes, students can create their own hand-drawn FUNDRED DOLLAR BILL on provided templates to contribute to the project. A FUNDRED DOLLAR BILL is a student-designed and created \$100 bill. These drawings are a wonderful way for students to not only express themselves, but also connect with artists across the country who want lead-safe environmental conditions for all children.

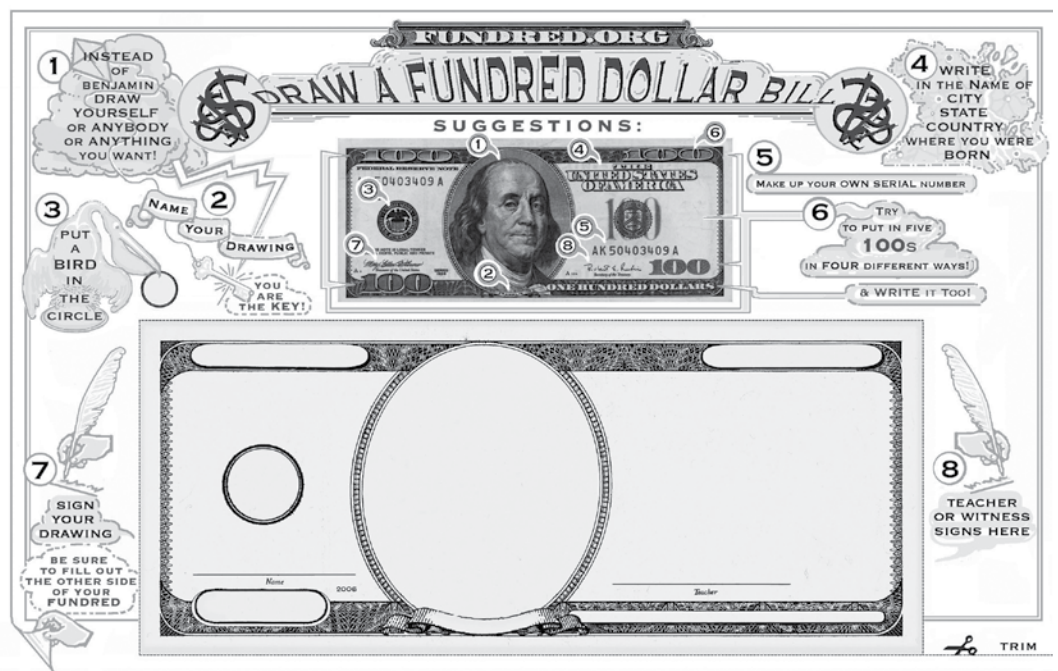
The FUNDRED DOLLAR BILL "artworks" created by students will be collected by armored truck and delivered to Washington D.C. There we will request an even exchange of the value of their art currency for actual funds and services to support a city-wide solution for lead remediation in the city of New Orleans. This project is appropriate to introduce though any number of subjects including social studies, science, community service, history, political science, or art and design.

FUNDRED is organized by artist Mel Chin, though the real artists here are the 3 million students and teachers across the country who are contributing their drawings to support the health of children! Ultimately we hope students' contributions will demonstrate that their creative actions can make a difference.

The project is currently being implemented in schools across the country and we are hoping to mobilize schools across New Jersey in FUNDRED making. The armored truck will leave New Orleans this November to begin a 15,000 mile trip around the country to pick up each and every FUNDRED created! The truck will stop at New Jersey collection centers in late February, so get involved now and stay tuned to see the truck progressing.

Find lesson plans, print or order FUNDRED templates, and more information about the project at [www.fundred.org](http://www.fundred.org)

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# Our Art Installation: A Classroom Transformed

By Ellen Hargrove

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All at once you're surrounded by the crackling sounds of footsteps through the underbrush. Dull brown and dry "leaves" crunch underfoot and the lockers have been replaced by the textured surfaces of tree trunks, large and small. You rub against rough bark as you pass through what used to be the doorway of art room #12 into...what exactly? Gone are the tables and chairs, easels and bookshelves, sketchbook bins, paint cart, and other detritus that not only exists in, but also defines our normal working space. White drop cloths blanket the room, hanging from the ceiling to the floor, defining a new space and creating a blank canvas for projected imagery. The space itself has become a piece of art—our installation, "The Nature Effect".

You follow a defined path, through a stand of trees (eight-foot tall graphic paintings on acetate suspended from the ceiling), to the first projection area. A semi-circle of actual tree stumps invites you to sit and experience the sights and sounds of a walk through the woods. The sun is shining; bird song trills and leaves crackle underfoot. As you look upward through the tree branches, your eyes focus



on a small brown bird sitting alone, its tiny movements drawing your attention and making it visible to the eye. For several minutes you sit, immersed in the sights and sounds. You glance down, ivy curls around a tree trunk, and bark remnants and stones litter the floor. You spy a turtle shell and a small skull, complete with antlers, peeking through the plants off to the side.

Eventually you are ready to move on, the sound of running water calls to you. You walk toward it and rest your hands on the railing in front of you. Water sparkles and moves, rushing and dancing in the light. It is loud here, a noisy crescendo. All that is missing is the slight mist of water carried on the breeze, but if you close your eyes you can almost feel it.

Continuing your stroll you come upon a park bench and sit down. A series of beautiful

landscapes appear before you in the form of digital photographs. As they sequence along you are transported through fields and woods, visit the mansion and out buildings of the centuries old Batsto Village, and watch an incredible spring day unfold. Buds and blossoms, lake and land, wildlife (birds, bees, ducks, geese, turtles and rabbits, even snakes!), and the ambient sounds of nature pull you into the experience. Poetry, inspired by all this beauty, accompanies many of the images. You pass through the trees once more, rub against the bark, crunch through the dry leaves, and your "trip" is over.

Immersive and thematic, installation art is designed to give you a complete sensory experience and frequently invites your interaction in some way. It is also site specific and sensory engaging, you are essentially "installed" in the experience. At the beginning of the school year I discovered that not a single student in my Art I-IV classes had ever actually experienced an art installation in person. It was time to broaden their horizons. We decided to create a group installation as a final project and offer this experience to the public at our end of the year Visual and Performing Arts Extravaganza.



On a warm, sunny day in April we bussed down to Batsto Village, in the New Jersey Pinelands, and spread out in small groups. Armed with site maps, handouts of required activities, sketchbooks, digital cameras, video cameras and sound recorders we captured our experiences. We spent hours hiking, strolling, sketching, journaling, photographing, recording and sometimes just sitting quietly and soaking up the sights, sounds and smells of the day.

In the following days we uploaded our photos and edited videos and sound recordings. We wrote poems using our images as inspiration. We researched art installations and developed concrete plans. We measured the classroom, gathered and purchased required materials, made arrangements for storage of furniture and items that would need to be removed to empty the space and began making the "trees", bark, leaves, etc.

The Extravaganza was on a Monday evening and we started to set up the Friday before. Student volunteers also came in over the weekend. Challenges included figuring out how to hang one of the projectors from the ceiling (we made a sling) and angling mirrors just so to get



## Dr. Margaret T Burroughs: What Will Your Legacy Be?

the water projection right. On Monday we worked in shifts, as classes came and went, and we were actually ready by 6 pm when people started to arrive. The Installation was included in our program, but it was still a surprise to the viewers who came down the hall and ventured in. Most had never seen an installation piece and had no idea what to expect.

From the positive comments of our district superintendent, to the toddler who told his father that he wanted to “stay in the park”, it was exciting and gratifying to see and hear the reactions of the audience. In post-installation discussions the students were able to articulate what they felt the purpose of the project was, what they had learned, what they believed we had done well, and what we might have improved on. It was clear they felt an ownership of this collaborative piece and their pride was evident. As for me, I was pleased, proud, and exhausted!



For the past 11 years, NJ based fine artist and activist, Faith Ringgold, has hosted a Garden Party at her home to benefit “The Anyone Can Fly Foundation.” The mission of Faith Ringgold’s not for profit organization is to “expand the art establishment’s canon to include artists of the African Diaspora and to introduce the Great Masters of African American Art and their art traditions to kids as well as adult audiences.”

On Sunday, June 28, 2009, I was very fortunate to attend the Anyone Can Fly Garden Party in Faith’s Englewood home, along with two other AENJ Board members, Teri Trumpbour and Barbara Calvo. Each year at the event, one esteemed guest is formally recognized with a lifetime achievement award. The recipient is an artist of exceptional ability and passion who has created a groundbreaking body of work that changed the course of art history. The 2009 awardee was Dr. Margaret T Burroughs. My colleagues and I knew, as we viewed the exhibit of Dr. Burroughs’ art displayed in Faith Ringgold’s studio and while we listened to her discuss art, life, politics and purpose with Faith, that we were witnessing an art historical moment and were truly in the presence of a living art legend.

At 93 years of age, Dr. Burroughs is sharp, witty, passionate and active as an artist and an advocate for arts education. Her extensive and impressive resume includes artist, educator and founder of the DuSable Museum of African American Art and History in Chicago. Dr. Burroughs says of her work:

“I wish my art to speak not only for my people but for all humanity...my subject matter is social commentary and seeks to improve the condition of life for all people.”



One of the most personally inspiring moments of the event came when Dr. Margaret Burroughs read to the audience a poem that she composed in 2005 entitled, “What Will Your Legacy Be?” She implored everyone to consider their own contribution to this world. She said, “What will your legacy be? When you have finally cast off these mortal coils? When you have crossed the great divide?”

# The Sculpture of Deborah Butterfield:

By Donita Ellison

In his definitive 1950 lecture on sculpture, Eli Siegel the 20th century critic and educator who founded the philosophy Aesthetic Realism, explained that "Sculpture is trying to get to oneness through all kinds of variability...And earth, materials, are used to show emotion and the meaning of the world." The variability of earth and material, together with emotion and meaning is what we see in the work of the contemporary sculptor Deborah Butterfield. From inert matter—mud and sticks, salvaged steel, copper, dried wood cast into bronze—she creates life-size figures of horses that, in their physical stature, grace of form, nuance of gesture, convey qualities so alive.



yet...gentle and interested in communicating." And they are fragile. That "interest in communicating" is movingly expressed in Butterfield's sculptures, as a delicate tilt or a subtle curve of steel conveys a shake of a head or flick of a tail. "In order to be strong," said Mr. Siegel, "we have to be graceful and delicate." Every person wants to feel powerful, in control and also feel at ease, and be kind. But if we exert strength without sensitivity, we are cruel, and grace without something vigorous, substantial, is awkward and frail.

Grace and strength working for the same purpose are present in the 1986 work titled *Atiyah*. Standing 6 feet in height, rods of rusty steel, bent and hammered into shape, define her form inside and out. How is it that this jumble of winding thin and thick steel bar and wire becomes the power and grace of "horse"? Surprisingly, lines of metal, with all their twists and turns are suggestive of internal organs and a delicate circulatory system. The thin legs are rigid, yet a slight curve in the back right leg seems to counter a shift of weight created as the head extends forward. Subtle undulations outline the neck and delicate rounded wire forms the mouth. The beauty of this work is in how *Atiyah* trembles between graceful gesture and chaotic tangle. She trustingly stretches forward as if to take a carrot from a hand. It is this sensitivity of gesture that makes for the life here—and "accurate sensitivity," wrote Mr. Siegel, "is power."

The horse is one of the oldest subjects in the history of art, beginning in the caves of Lascaux 15,000 BC, to the American Wild West. The beauty of its form—that oneness of power and grace, has been immortalized in clay, marble, and bronze, and inspired artists such as Verrocchio, St. Gaudens, Degas.

Deborah Butterfield has been described in *Scholastic Arts Magazine* as using "the form of the horse as a way of exploring the human experience." I think a central aspect of that exploration is to see how can we make sense of ourselves as strong, forceful and also, hoping to be graceful in the minutes of our lives? The importance of Butterfield's work is how strength and dignity are at one with gracefulness, even fragility, in a way that makes us have more respect for reality and more hope for ourselves.

## The Power In Art is Also Delicate

Deborah Butterfield's "palette" of material surprisingly consists of tons of metal scrap and dried wood sorted by color and spread over an acre at her Montana studio and ranch. From these she creates sculptures of horses delicate and strong hoping to convey, as the review of her 2004 exhibition states "the very spirit of equine existence."

Born in San Diego in 1949, she was affected by horses as a child. She now trains horses in the sport of dressage, known as horse ballet—in which horse and rider training together develop a communication so that the animal performs requested movements with a dignified and effortless grace. Horses, she said are "large and powerful,

What can the way power and delicacy or grace are together in this work teach us about ourselves? I know from my own life that women have used their delicacy politically—to have spurious power over a man; and women have also been forceful in a way that lacked kindness and true grace. Both of these ways—and I've had them—arise from a use of oneself to have contempt for the world. Art doesn't make this mistake—because its purpose is respect for the world and how it's made.

## Two Ways of Going After Strength

Growing up in Springfield, Missouri, my parents and I lived in the beautiful region of the Ozarks. I loved its gentle rolling hills and how when cut through by a highway, you could see curves of green earth supported underneath by solid limestone. Like Deborah Butterfield, my father Don Ellison, loved horses from childhood, and with the help of my mother Beverly Burk, bred, trained and raced thoroughbreds. I saw horses running and grazing in our pasture, and was in awe watching my father befriend a new foal—gaining its trust with assuring tenderness and a strong, steady hand.

But I also wanted to have my way and when I didn't get it would throw tantrums. I was competitive, feeling



# A Thrilling Study of Strength and Grace

that horses, not me, were the center of my father's life. I complained that friends went on vacations to "fun" places like Disneyland, but we only went to racetracks—like Kentucky's historic Churchill Downs. In an early Aesthetic Realism consultation after describing my father's care for horses with some resentment, my consultants asked, "Why does he care for them so much? They explained that a horse "has tremendous strength and stamina to run as hard as he does and he also has grace." And they asked: *Have you granted yourself much sensitivity and awareness that you find inconceivable in your father?*

I had! It never occurred to me that my father, who I preferred to see as uncultured, was affected by beauty—the power and grace of reality itself, in the equine form; he was trying to make sense of these opposites in himself.

In college I began to study sculpture. I felt proud working in the studio carving and constructing with plaster and wood, sanding a surface or refining a contour to create a smooth and delicate form. But in everyday life, I equated strength with my ability to be sarcastic and have a big effect on men. I saw no relation between my determination to get a man's utter adoration, and the hollowness I increasingly felt. Though outwardly I tried to act graceful and confident, inwardly I felt unsure, and was scared I'd never have large feelings about a man.

Aesthetic Realism taught me that it was my own contempt that had me feel dull, inert and often mean. As I began to see that contempt made me weaker, not stronger, I began to have a different purpose with men. When I met Jaime Torres, who is a podiatrist and advocate for justice in health care, I was affected by the way he was strong and serious, yet had an easy manner and was a graceful dancer. And his criticisms of me, often humorous, have strengthened me and enabled me to be more sincere.

## Art Has the Power We Want

Eli Siegel explained that "The ability to be affected by true power, is power. That is the thing that people have to realize—that to be unaffected by true power, is weakness." Deborah Butterfield said her goal is "to gain insight by attempting to understand another creature." The 2007 work titled *Conure*, an assemblage of salvaged steel, is a beautiful drama of wreckage and nobility. At almost 8 feet in height we are forced to look up and as we do we see power at one with grace, even elegance. Every fragment is carefully placed. A blue diagonal beam denotes a proud neck, as its crest is defined by a delicate curving arc of thin steel. Its lowered head has a graceful humility. There is a slight turn to the head as if reacting to something we can't see.

Grace is in the curving line--so true a horse's physique --that begins at the head, rises and falls, up the crest, down the back, over the rump. This beautiful arabesque is at one with and supported by the force of diverging diagonal forms that create the neck, shoulder and body. The legs of thin double bars of yellow steel bend subtly and curve, as if responding buoyantly to the weight they support. Yet they are fragile, thin, tentative, and we feel that all the parts will shift with the slightest movement. "Vulnerability and impermanence" said Deborah Butterfield "are a large part of the work" explaining that the legs are a "precarious moment on earth." Though the work is about horses, she's stated that in many ways the work is "not about them at all" and that she was expressing her own feelings "in the shape of an animal".

We can ask: Is Deborah Butterfield dealing in her art with a question she has in life about strength and weakness, power and uncertainty? I think she is. Strength and fragility are together in Aspen as pieces of weathered timber in all their decayed roughness and gnarled confusion become the enduring equine form. In Aspen, each piece of wood, worn by elements and time is individually cast into bronze. Strength and vulnerability are one in the artist's technique—based on the ancient bronze casting method of *cire perdue*. A mold is created around each piece of wood and as hot molten bronze is poured in, the wood burns out, leaving a permanent replica in metal of all its texture, frailty and weathered irregularity. In this work there is no smooth arrangement, like the kind of arrangement I once tried to have in my life. Grace, strength and permanence of form are at one with a tumult of vicissitudes--the confusing, the prickly, the awry. I love the way that rough, gnarled wood defines strong and graceful curves, like the upward sweep of the body and the arc of the head. Wood seems to take on a quality of muscle and flesh, as its rigidity becomes a quiet prance, a reverent bow of the head.

Strength, Eli Siegel explained is a oneness of "permanence and flexibility", and "whenever these two things are met rightly, we also have beauty and we also have happiness." In the work of Deborah Butterfield reality as fragmented, at its most fragile, broken down, takes on form that is both force and delicacy, strength and grace—opposites that every person is yearning to make sense of in our lives, and through Aesthetic Realism can learn how!

*This paper was presented May 7, 2009 in a seminar titled "Does Art Answer the Questions of Your Life?" at the Aesthetic Realism Foundation, New York City.*

# Kean Exhibit

# Bringing the Art Home

By Barbara Calvo

**“Children are very aware of whether or not you cherish their work”**

This quotation really made me think of all the artwork that comes home during the year that our students create to share with parents. As we begin another year, here are some solutions how to sort, save and surrender the work that you can share with your parents.

- **HANG IT:** beyond the refrigerator, try hanging a clothesline in your child's room or playroom. The work can be hung with colorful clothespins and rotated easily.
- **FRAME IT:** No need to purchase expensive frames (well, maybe for some pieces), but the dollar stores and art supply stores have ready-made frames and some come with a mat, too.
- **STORE IT:** The best of the pieces can be stored, rolled in wrapping paper or paper towel tubes (closed with plastic wrap or wax paper and a rubber band at each end) or mailing tubes. Label outside with the date and subject. Work could also be stored flat in a portfolio found in any art supply or office supply store. Stash in a closet or under a bed.
- **PHOTOGRAPH IT:** You, as the teacher can photograph the work on a digital camera and upload to Artsonia ([www.artsonia.com](http://www.artsonia.com)) where the artwork is published online and parents can purchase keepsakes such as mugs, t-shirts, note cards, etc with the image of their child's work.
- **MAIL IT:** Artwork can be sent in a mailing tube to grandparents, former babysitters and friends.
- **MAKE IT DISAPPEAR:** Involve the child in this process. Explain that artists have portfolios that hold only their best work. Have them keep what they like, not what you like, and discard the rest. Try using the more colorful pieces for wrapping paper or as a background for scrapbooking. Three-dimensional pieces can be stored in plastic shoe boxes if not already displayed around the house. Remind parents to think twice before they throw away their child's precious creation and to try these alternatives. Remember how important it is to the child that their work is cherished.

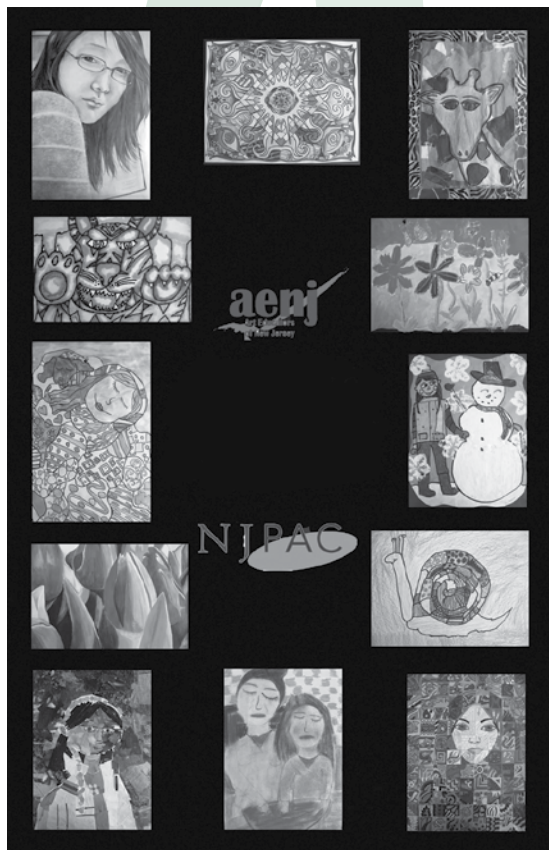


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Being at the AENJ Members' Exhibit at Kean University two years in a row now, I am understanding how important it is to still promote my own work as a teacher. I am attending Kean University for my Master's degree and my plus 30 right now, so most of the artwork I create right now is the sample that I begin work on with my students in the classroom. It is always nice to look back at some work that I have done in the last 5 years and decide which one I will display. In addition, it is nice at the reception to understand how much I may have in common or may learn from the other art teachers in the show. I like to look around and see all the different mediums and techniques used. It also gives me the opportunity to possibly learn a new skill to introduce in the classroom.

Marina Monteleone, Millburn Middle School

## Preview: AENJ 2010 Calendar



Check out the 2009 full-color edition of YAMBEAT in your conference folders, and always check [www.aenj.org](http://www.aenj.org) for the latest updates



## Dates to Remember

**October 10:** Marie Natale, Watercolor in people and buildings (AENJ South)

**November:** NJEA convention. AENJ will have 9 valuable sessions at NJEA this year running both Thursday and Friday

**November 14:** Carol Barton Pop-Up Structures (AENJ South)

**December 1:** YAM Design Contest Entries Due  
**Januray**

**February 27:** Mosaic workshop, Wendy Scheid-Lempa (AENJ South)

**March 1:** High School scholarship applications Due

**March 15:** Conference Proposal Deadline  
Division Dinner/Workshops

**March 19:** Trenton Reception:

**March 27:** Beading workshop with BH Claysmith (AENJ South)  
YAM County show runs through out the month

**April 14-18** NAEA Baltimore, MD

**April 15:** Scholarship, grant and award nominations due

**April 22:** Reeds, Bamboo, and Walnut Ink, A Nature and Van Gogh inspired workshop with Eoin Kinnarney (AENJ South)

**May** Spring Symposium

**June 15:** Artbeat deadline

**October 4-6:** 2010 Conference

Don't forget NJPAC dates (see page 31)  
And Youth Art Month Dates!

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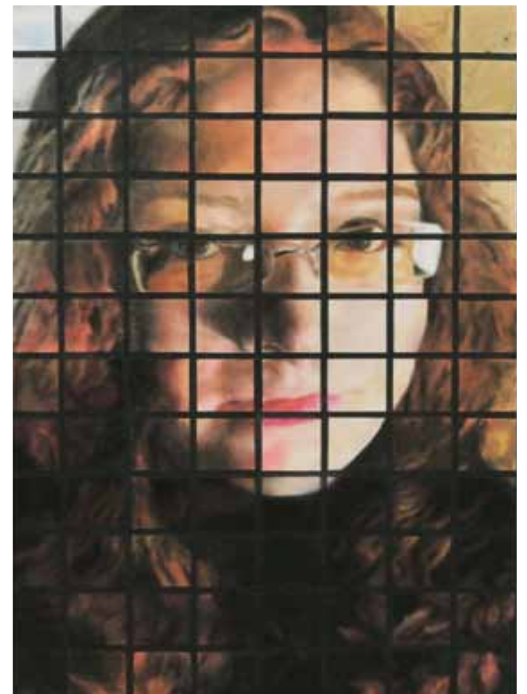
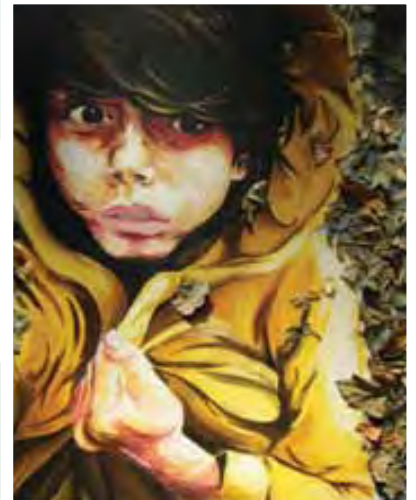
The editors reserve the right to edit all submitted articles and releases. Photos will not be returned unless specifically requested. Articles, photos and ads received after the deadline may not be considered for publication.

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For more information on these or any articles in Artbeat, go to [www.aenj.org](http://www.aenj.org)

If you would like to write for Artbeat, deadline for submissions is June 15th to: [jharzer@aol.com](mailto:jharzer@aol.com)

# Images from 2009 High School Scholarship Winners



For more information on the AENJ Scholarship Program, go to <http://www.aenj.org/scholarships.html>