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Page 47: Photo by Marin Abell, CAEA Fall Conference 2019: ArtSource Guest Artist, Marin Abell by Anne Thulson
Page 50: CAEA Fall Conference Keynote Speaker

Cover Photo: Entropic System Artwork by Laleh Mehran,
What is your first memory of making art?

In elementary school, I vividly remember making marbleized paper and a clay handprint in kindergarten. When I taught elementary school for ten years, I always did a handprint project with my kindergartners.

What creative things did you do as a kid that might not be considered “art” but were nonetheless creative and imaginative?

I was always building and making things out of whatever materials I found. I loved being outside during the summers and would make forts in the trees in our backyard. My dad is a carpenter, so I always had access to scrap wood, nails, and other tools, but never to his power tools. So, I would use an old handsaw to cut wood planks. I would make ladders that I directly nailed into a tree. Then I’d climb to the highest fork in the tree and wedge a cut piece of wood into the fork and make a platform to sit on.

What teachers inspired you? Why?

Many teachers connected with me at different times during middle and high school. My first art teacher in middle school had taught my dad and aunts when they were in middle school. It was cool to be in his room for his last year of teaching.

One of my favorite teachers in middle school was my shop teacher, Mr. Roth. He was a huge mentor and helped me stay out of potential trouble. I loved his class. The two projects I really enjoyed were making a clock and a foosball table. One of my favorite memories of Mr. Roth was one day, after a hockey tournament, I was wearing an inappropriate shirt. We were middle schoolers after all and I thought why not? It would be funny to wear the shirts to school. Mr. Roth pulled me aside and suggested I go to the bathroom and turn it inside out. When I was awarded the 2012 Colorado Rookie Art Educator of the Year award and had my press release sent to my middle school district in Missouri, Mr. Roth emailed me his
congratulations. It was pretty remarkable that he had remembered me after all those years.

I loved the whole art department in high school, especially our ceramics teacher, Mr. Spaguza. I remember how funny he was, how loud he was, and how he pushed us constantly. He’s the main reason I love ceramics. Mr. Pratt, my drafting teacher in high school, was like a second father. If it weren’t for my crazy math teachers, I might have become an architect because drafting is a huge passion of mine.

These teachers all saw something in me that I did not see and I can honestly say that I became a teacher because of all the great teachers I had.

What artist did you admire when you were younger?

In high school, I was into Frank Lloyd Wright, DaVinci, Van Gogh, and the Wright Brothers. The Wright Brothers were not really artists, but I was and still am fascinated with aviation and inventing and building things. In college, I was obsessed with Jackson Pollock, Picasso, Cezanne, and Monet.

What artist are you really into right now?

At the moment, it’s Mona Superhero, a muralist based in Portland, Oregon. She does all the murals for Voodoo Donuts. All her work is done with colored Duct tape and colored masking tape. After working with her for an afternoon at our leadership conference, I was hooked on exploring her technique.
It must have been one of Walt Disney’s writers who had the idea. In Disney’s version, Cinderella tried to make her own dress for the ball, using a dressmaker’s instructional book and scraps of fabric. At the final hour, the friendly mice and birds add embellishments, pilfered from the stepsisters’ closets. Then the trouble starts. Most of us watched this part of the movie in horror, as the stepsisters rip their sashes and beads off the dress, leaving Cinderella in tatters. No worries. Soon the fairy godmother whips up a magnificent ball gown and Cinderella has a really fabulous time at the ball and meets a great guy!

I think about that first dress a lot, the one Cinderella painstakingly cobbled together as she studiously referenced that chunky dressmaker’s book, a book that maybe was a keepsake from her long-lost mother. The dress is a bit too pink, a bit too puffy, a little naïve; but I prefer it to the sparkling dress poofed into being by the godmother. Cinderella’s first dress is like the art we make in our own studios and the art that our students make in our classrooms. Unlike the instantaneous zing of the magic wand, real art takes time, research, and labor. Real art has a messy backstory. The fairy godmother’s magic is satisfying to watch, but that isn’t really how art is made.

Creativity researchers call the fairy godmother’s act the “idealist” version of creativity, a belief that art is made instantly in a burst of inspiration by a genius with little preparation or effort. The opposing type of creativity is the “action” version. Cinderella’s sewing is action creativity, where art is made by regular mortals, through incremental steps of thinking and labor. Creativity psychologist Keith Sawyer explains:

“What makes a person creative isn’t a single insight or idea, but it’s the bigger conceptual frameworks within which ideas emerge, are interpreted, and are given life and elaboration….This doesn’t happen in a sudden insight. Exceptional creativity is the work of a lifetime. (Sawyer 2006)
Which model of creativity guides us as we ask our students to make art? Do we expect them to just suddenly have a burst of insight on that blank paper (idealist creativity)? Or do we scaffold challenges that help our students ideate, grapple with emerging ideas, and interpret those ideas (action creativity)? I’m an action believer and I choose the first dress as the real model of how art gets made. Learning how to teach art this way is a lifetime of work. I’m still figuring it out.

So here’s to the art made by misidentified and misunderstood scullery maids and the birds of the air and the mice in the attic. Here’s to the art that exemplifies:

Brain Work
Improvisation
Resourcefulness
Research
Tinkering
Collaboration
Persistence
Trial and Error
Hand Labor
Whimsy

And here’s to mere mortals making magical things.

Reference
Integrating mindfulness into school culture expands students’ capacities to engage, stabilize emotions, manage stress, build resilience, maintain a positive outlook, and more.¹

Let’s integrate mindfulness into our teaching culture, too. We can increase all of these capacities FOR OURSELVES, THE TEACHERS, thereby bolstering our capacities to practice mindfulness with students.

I firmly believe that teacher wellness mirrors student wellness, and vice versa. I also firmly believe that mindfulness and creativity are profoundly intertwined.

Mindfulness (Creativity) is being awake, moment to moment. Mindfulness (Creativity) is observing, listening, and feeling, and then wondering about what you’ve experienced. Mindfulness (Creativity) is experimenting and being present with the process. Mindfulness (Creativity) is noticing novelty and potential, being curious, and following that curiosity. Mindfulness (Creativity) is a practice; it is playful and never-ending.

I invite you to PLAY with the following Mindful Moment Ideas. Tweak them so they work for YOU. Practice them with students and other teachers. Maybe create a Mindful Teacher Group!

### Mindful Moment Ideas:

1. Find QUIET, during your commute, while prepping for class, or….
2. Take DEEP BREATHS. Notice your breath going in and out.
3. SET INTENTIONS. What do you want to accomplish? How do you want your class to go? How do you want to feel?
4. REFLECT. Check in with yourself and your intentions often.
5. GET CURIOUS. QUESTION & INVESTIGATE. Did you meet your intentions? If yes, why? If not, why not? Try reflecting without judgment. We’re all doing the best we can, and everything is a
6. DEEPLY OBSERVE (without judgment). For example, you could deeply observe and wonder about:
   a. Your emotions. How are you feeling and why?
   b. Your body. Where are you tense and why? Could you breathe relaxation into that tension? Could you do simple, helpful movements such as rotating your neck from side to side, relaxing your jaw, or rolling your shoulders?
   c. Student work.
   d. One student each day.
   e. Your classroom. How could it function and feel better?
   f. Your tone, facial expressions, and word choices.
7. **JOURNAL.** Even a few words of reflection will help you process and evolve.

8. **CREATE REMINDERS.** Place an object in your classroom that reminds you to pause, breathe, set an intention, stretch, etc.

9. **PRACTICE GRATITUDE.** What sparks a smile or sense of gratitude from your day? Keep a running list and read it when you need a boost.

10. **INSERT YOUR IDEAS HERE.** Thank you for reading. I am grateful for the wonders that are the teacher and artist.

Here’s to many creative and mindful moments.

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This year I discovered the inspirational artwork of oil painter Adrian Cox. Mythologizing personal experiences, Cox builds a narrative world full of questions through the development of recurring characters. How do we relate to nature as an individual and a culture? What sets one group apart from another? How does embracing the other and ourselves affect experiences? By asking questions inherent to modern life, Cox is able to open a deeply personal story to a broader audience. Story is the lifeblood of his work, allowing each image to simultaneously investigate life and show the viewer part of his narrative.

Cox refers to the grotesque and attractive figures he paints as the Border Creatures – appearing at the border of human, animal, plant, and mineral. Existing in between psychological and physical boundaries, these creatures both repulse and attract in equal measures. In a 2019 interview with PRØHBTD, Cox said, “For me, [ornamentation] is an act of visual praise for my subject matter and a way of elevating and enriching the figures I paint. The empathy I feel for the characters in my work is very important to my practice, and it’s part of why I spend so much time striving to paint them beautifully.” By empathizing with creatures who appear as the monstrous other, Cox shows viewers a pathway to overcoming otherness we encounter in everyday life. His work shows us the beauty in difference.

Set in a fairy-tale landscape of unending beauty, the natural settings of Cox’s stories are rendered
with as much saturated detail as his figures. This intricate attention to flora combines with the ambiguity of his figures to imply a connectedness between those who live on the land and the land itself. Rather than representing his creatures as separate and distinct, Cox makes his characters part of their landscape – situated in natural contexts and visually tied together through vegetative references in their bodies. This connectedness brings up questions regarding our own connections to the natural world and the ways we depend upon it.

Cox’s process is fascinating to me as he frequently sketches, builds maquettes, and constructs digital collages in the process of creating final images. He shares pieces of his process on social media accounts, giving a glimpse behind the scenes of where the true art lies – in the creative journey of transformation. He begins with the first quickly written idea, then moves to thumbnails and more fleshed-out sketches, building into sculptures and gouache backgrounds which are photographed and uploaded for digital compositing. Digitally painted details are added before the final grisaille underpainting is even begun. Throughout this many-layered process of image generation, Cox has many steps to consider, including his story, composition, and color work.

By making room in his process for careful consideration of each piece of visual creation, Cox designs exquisite imagery which captivates the viewer and opens the door into deeper questions of humanity. In the words of Neil Gaiman, a fantasy author, Cox’s visual fantasies are “stories [that] may well be lies, but they are good lies that tell true things.”

Over the course of his Terra Incognita series, Adrian Cox reveals the pitfalls of violence and hostility, ways to empathize with the monstrous and connect with nature, all the while bringing wonder into our lives.
In my classroom, student agency is of the utmost importance. For students to have an authentic experience when they make artwork, students need to have ownership over their content and process. To better achieve this, I have focused on strategies for metacognition and student reflection. A natural time for this is at the end of a project when I have my students write a reflection on their artwork.

In my choice-based classroom, students finish their projects within their own time frame. I needed to develop a system where students could reflect on their work independently. I began the process with students writing on paper, but it was difficult to keep the reflection and artwork together. Instead, we have transitioned to using Google Forms (“Forms”), which students can access from desktops or iPads.
in the classroom, or their classroom laptops if needed. Student buy-in increased with the use of technology and made assessing work easier for me.

I begin by introducing the process in a whole-class lesson to my third through fifth graders, where the class helps me to fill in a Form, followed by a practice reflection from each student during their work time. Each grade level has different expectations for their writing; the number of sentences corresponds to their grade level and each sentence has a prompt. As students are introduced to the process, I have them generate ways to respond to the prompts and I collect these in another document as sentence stems they can use later.

The Form first collects the student’s name and classroom teacher (I use class codes, which can be chosen from a drop-down menu), then the Form caters to the student’s grade level depending on the teacher class code chosen. This can be done by using the section feature in Forms. On the reflection section of the Form, there are guides for students to follow, along with links to the sentence stems they generated as a class.

Once they finish their reflections, they are saved to a Google Sheet (“Sheet”) that I can access as I assess turned-in work. I feel these reflections enhance the viewers’ understanding of the artwork, so I take the additional step of copying the students’ writing from the Sheet and printing the reflections to hang with the artwork in the hallways or art shows.

After several years of using Forms for reflection, students now view it as part of their art-making process. Complaints about writing in art are now few and far between. I often catch them helping each other with the process or with spelling. Last fall, after introducing Forms for the first time to a group of third graders, I noticed a few reflections submitted that evening. An excited boy had gotten to the Form through my classroom blog and written a few practice reflections from home.
A Project Slice

by Amy Kahn
Aurora Central HS, APS

“Fair Trade Project”
High School
Jewelry

What’s the Point? This lesson from my classroom introduces students to the context of jewelry production and sales before they start doing this process themselves.

Instructional Steps

Timed Challenge: Students collaborate to make a “collection” of pieces. In groups of three or four, they work together to create a grouping of wearable pieces from recycled materials under the following constraints:

- Students have five minutes to discuss how they will make the pieces.
- Students have twenty minutes to make them.
- Students can only use five items for each piece.
- The items have to be wearable.
Thinking Through Role Playing: Students play out the transactions from the art world, particularly the jewelry business.

- Students place wearable pieces on a display table.
- Students choose roles:
  - The artist
  - The wholesaler
  - The buyer
- The wholesalers are given play money to purchase jewelry that they will then re-sell to the buyers.
- The buyers are given play money too so they can then purchase jewelry from the wholesalers.
- (Please note that the wholesaler comes out the bad guy in this exercise.)

Discussion: After two different sales, we look at who made the most money.

- Was it the wholesaler or the artist? How does that work in the art world? Sotheby’s? Tiffany’s?
- How does that work with artists in our country?
- How does this play out with artists in other countries that may not have as many resources?

**Standard (Colorado Visual Art Standards 2019)**

Observe and Learn to Comprehend

2. Interpret, analyze, and explain the influence of multiple contexts found in visual art and design.

Additional Resources: “The Price of Everything” (https://g.co/kgs/M4zBgS) is a film that, according to the website thepriceofeverything.com, “dives deep into the contemporary art world, holding a mirror up to our values and our times — where everything can be bought and sold.”

**Materials:**

- Recycled 3D mixed media from RAFT
- Glue guns
- Drill press
- Scissors
- Saws

**What’s next?** All of this leads into my students creating a jewelry product on their own or a collection of jewelry pieces in a group to be sold at a sale. When creating the project, they have to do a worksheet for the cost of their time and materials (sustainability). Then they have to plan a jewelry sale. Who is their audience? Who are their buyers?
IDEATION WORKOUT
Illustrating the “Hundred Languages” – A Professional Development Ideation Exercise for Teachers
by Claire Chien
Assistant Professor, Art Education, CSU

The Reggio Emilia approach (REA) represents an important topic in art education at the early childhood level and is an important learning theory in the art education program at Colorado State University. One ideation exercise that I utilized is to ask art education students in ART 326: Art Education Studio to make an illustration for the poem, “No way. The hundred is there,” by Loris Malaguzzi, the founder of REA. This poem (Edwards, Gadini, & Forman, 2012, p. 2) describes Malaguzzi’s observations of children’s learning and could be said to be the spirit of REA.

Before reading the poem, students had already finished two readings (Griebling, 2011; Malaguzzi, 1993), which provided them with a basic idea about how educators facilitated learning using REA. Then, when students came to class, they contemplated the poem and made an illustration for it. It was my goal that, by doing so, students contemplated what the “hundred languages” of children meant in the poem, and how this concept connected with others addressed in the readings.

At the end of the exercise, we engaged in a large-group discussion during which students shared their illustrations and described how they connected to the poem and to REA. Many students captured REA’s core value by saying that educators should value students’ voices because they would become future leaders of the world. Some students also shared that it was essential for cultivating young lives to create an environment for free exploration and creative possibilities. Social and collaborative experiences should be valued. Most importantly, students should learn with joy during a playful process. These expressions were evident in their illustrations. (See Figure 1.)

This illustration exercise successfully probed students to interpret the “hundred languages” and depicted their understandings about REA expressively and metaphorically.

References
No way. The hundred is there

The child
is made of one hundred.
The child has
a hundred languages
a hundred hands
a hundred thoughts
a hundred ways of thinking
of playing, of speaking.
A hundred always a hundred
ways of listening
of marveling, of loving
a hundred joys
for singing and understanding
A hundred worlds
to discover
a hundred worlds
to invent
a hundred worlds
to dream.
The child has
a hundred languages
(and a hundred hundred hundred more)
but they steal ninety-nine.
The school and the culture
separate the head from the body.
They tell the child:
to think without hands
to do without head
to listen and not to speak
to understand without joy
to love and to marvel
only at Easter and Christmas.
They tell the child:
to discover the world already there
and of the hundred
they steal ninety-nine.
They tell the child:
that work and play
reality and fantasy
science and imagination
sky and earth.
reason and dream
are things
that do not belong together.
And thus they tell the child
that the hundred is not there.
The child says:
No way. The hundred is there.

– Loris Malaguzzi (translated by Lella Gandini)
(Edwards, Gadini, & Forman, 2012, p. 2)
Angus MacGyver (from the 1985 television show *MacGyver*) gave the world a perspective on problem solving as it relates to space and objects. MacGyver could repurpose the items and spaces on hand to solve problems in ways that were both genius and absurd. I've always been fascinated with the ways in which people “hack” spaces and objects to solve problems, much like MacGyver.

During my first two years of teaching, ingenuity and absurdity became my best friends as I embarked on my journey as an “Art from a Cart” teacher. In a world where a website dedicated to DIY life-and-storage hacks was just a click away, I still struggled to find tips online that would help me organize a cart that catered to my specific teaching needs. Sure, there were some useful tips out there about storing supplies on a cart, but this was just one factor in a much larger problem that I needed to solve.

On average, I would move among three to four classrooms each day. The classrooms varied in the amount of storage space I could use for my students’ work. Additionally, my schedule included a mixture of messy studio art classes and digital media classes. The digital media classes required a MacBook cart to be transported from one room to the other; one of the rooms was on a different floor.

In hindsight, I don't know how I didn't go crazy with the mess of it all. I recall one of my MSU Denver professors talking about the “third teacher” in a classroom being the environment: the physical space in which your students are learning. While lying on my office floor on multiple occasions, I felt...
overwhelmed by all these problems that I couldn’t MacGyver my way out of. I kept thinking about how little control I had over that third teacher.

From talking with other cart teachers, I’ve concluded that there is no one magic solution to teaching art from a cart. No matter what your particular circumstances, however, I think the best hack to teaching art from a cart is to keep your eyes and ears open to all the possibilities that lie in objects and space.

If you don’t have a physical space to really call your own, rely on digital spaces like Google Classroom to be your “third teacher.” Although this isn’t a solution to the physical challenges I’ve mentioned, it grants you some peace of mind to know that your “classroom” can be anywhere a computer is and that you have total control over this classroom.

As for some real MacGyver solutions that I’ve had over the last couple years, my personal favorite is pictured. I like to call this one an iPad Octopod. My sixth graders used it to film their cut-paper, stop-motion animations. The supplies are two standard classroom chairs and a clear storage container lid with a quarter-size hole drilled in the middle. Easily stackable and cheap!
After years of struggling with a decent cleanup routine, I finally stumbled on this easy solution for rewarding positive cleanup behavior. It happened accidentally one afternoon when I misplaced the packet of reward tickets. Desperate for a quick fix, I grabbed a green marker and drew a mustache on the index finger of a student. He was thrilled to show off this new green honor to his class and his teacher. This quickly became a standard routine in my class and I even created a nonsensical super hero: Super Bean.

Now Green Beans are my simple way of rewarding positive cleanup behavior at the end of each class for Grades 1 – 5. (Speaking from experience, I warn against doing this with kindergartners unless you are prepared to handle all the crying caused by the emotional trauma of not being chosen.) I start the game/cycle at the beginning of the trimester by choosing two Green Beans, then they will each choose someone who exhibits great behavior in the next class. Each Green Bean knows what to do as soon as they hear my cleanup alarm: they clean up their own art mess and then observe other students. When they make their selection, they say why they are choosing them. For example, “I choose Kiah because she was a good friend during art and she helped clean up the paint around the sink.”

I make sure each child is chosen at least once but, as I tell my students, sometimes people deserve to be recognized more than once if they are extra super Green Beany. I can also assist students in their choices if I feel that students are being overlooked.

Items on the Green Bean menu include: mustache finger, Super Bean, heart, star, and “I love art!” Sometimes kids ask for custom drawings, which is fun, but I have learned that my artistic skills are challenged and this can sometimes lead to disappointment. I only use a green marker so parents and teachers know where the drawing came from.

Yes, I have a student or two who prefers a high five or fist bump to a small drawing but, most importantly, kids are recognizing each other and it provides a small, but important connection with me and my students.
Helpful Green Bean Tip: I wrote a quick note on my website for parents and told my principal about this reward system. I would also recommend telling the classroom teacher about the rewards.

Bonus Tip: This reward system is also a great way to reinforce new vocabulary, skills, or concepts. Instead of only looking for students who are cleaning well, I might ask the Green Beans to look for students who are trying the new concept being taught or using new vocabulary in their work or routine. For example, “I choose Damian because he was brave and explored a new way of mixing colors for his portrait.” That would also boost any teacher’s evaluation if an administrator would happen to be observing this routine.
Do-overs!? We have all wished for do-overs at one time or another. That feeling of needing to do something more or something different, thinking “If only….” The idea of a do-over is really a bit of a misnomer. We teachers continuously do and redo and redo. It is wanting to teach it better. It is seeking to layer learning to create the greatest impact, to create the strongest connections. It is trying to fit in as much as you can, as much as you feel you need to. So much to teach, so little time!

My focus on do-over is more of an “add-to.” I feel more and more strongly that one of the best things I can give my students is to immerse them in the art and work processes of other artists. I would like them to identify themselves as fellow artists engaged in the same processes as the professionals. I already share about artists; I run slideshows of artworks; students have Tool Book pages about artists – but still, this all feels inadequate.

I want the process and work of artists of the world to connect with the process and work of my student artists. For me, this is so important. I want kids to start to see their work in the context of the larger world. What does it mean to work as an artist?

In my TAB art room we have three questions that are used for both students and professional artists:

- What is the artist curious about/care about?
- What skills does the artist need?
- What does the artist want to share/connect?

Asking the same questions for students as I do of professionals begins to make them, in a way, like colleagues. These three questions, incidentally, were my do-over/add-to for last year.

The do-over/add-to this year will be to add more encounters with other artists, more continuously, in any way I can think of. I am saying it out loud to you as a form of commitment. I recognize that this will take time to implement.

The following are additional ways for my third to fifth graders to engage with the work processes of other artists:

1. Create anticipation with students so they will come in with ideas. I will make posters to put in their classrooms one to two days prior to their art class. Posters will include a Big Idea/Essential Question, visuals of artist(s), and art-making possibilities. The goal is for the posters to intrigue and engage.
2. Have at least one artist featured with something about the artist’s work process per center, in addition to my existing resources. The focus is on work process.
3. Have students reflect on an artist that they find in classroom resources and compare their own work with their selected resource artist. They will address one of our three questions.

Wish me luck!

(This is part of my CAEA session: So much to teach, so little time!)
Student art exhibitions can be opportunities for heightened and more comprehensive learning about the process of creating art, including the cognitive engagement that happens during art making. For those not intimately involved in making or studying art — non-arts educators, school administrators, and parents, to mention a few — this understanding can be elusive when they only engage with a completed work of art.

Art educators regularly display their students’ art within their schools, in annual district shows, and occasionally in venues outside their school. Putting an art exhibition together is certainly a many-splendored thing and most of those involved in presenting student art would agree the task can consume enormous amounts of time and energy. Exhibitions of student art can serve a multitude of purposes. They can be a platform to advocate for visual art; serve as an evaluation of the art program; educate the public and other school constituents about art; and invite and promote a connection with the larger local community.
Considering the role and purpose of exhibitions became a focus for a group of art teachers in the Poudre School District during the 2018-19 school year. Under the direction of district visual art coordinator Kimberly Noel, a group of ten art teachers formed a committee to consider exhibitions in the district. Throughout any given school year, art instructors in the district exhibit student art at a city-owned arts center, in commercial venues, at the district’s administration building, and at the Hatton Gallery in the Department of Art and Art History at Colorado State University. The gallery hosts the district’s spring art show: Designs & Images.

The committee decided to focus on this spring exhibition and demonstrate the connection between some of the art on display and the eight “studio habits of mind” (Develop Craft, Engage & Persist, Envision, Express, Observe, Reflect, Stretch & Explore, Understand Art Worlds). Posters were hung in the gallery; educational brochures and posters were produced and available to gallery visitors; and the exhibit was arranged by a guest curator who organized artwork by theme, subject matter, or aesthetics (color, scale, etc.) rather than by school or grade level.

Finally, the ten art teachers on the committee created videos and support materials that provided insight into some of the artworks on display. This information was loaded on a website and linked to a QR code that was displayed next to the appropriate artwork. Gallery visitors could use their phones to see artist statements, sketches, or plans and, in most cases, videos of the student artists talking about their art. Participating art teachers decided on which studio habit of the mind to highlight so all would be represented in the exhibit. The videos are generally a minute long but provide the opportunity for the student artists to discuss their art and inform the public. Examples of the documentation created for the exhibition can be found at: https://poudreschooldistrictstudiohabits.wordpress.com/

Providing opportunities for the art process to be more visible in this exhibit was well received. Art teachers from all over the district attended the opening and were enthused about the focus and curious about how to participate next spring. District officials and parents enthusiastically embraced the new approach to seeing a “behind the scene” look at the creation of their students’ art work.
I'm up to my ears in collage work. For a change, I'm immersing myself in a specific media and making loads of images, watching to see their evolution and the direction to go next. They always start with something — an image, a color, a scrap of interesting paper — and then the work evolves from that. Found figurative poses often suggest an action and then a story.

My composition and design sense kicks in and I keep going, experimenting: trying different papers, moving stuff around, determining a focal point. The concepts I taught in the classroom are automatic but, from time to time, I note their conscious use, and note their truth, considering myself lucky to have them at my disposal. A narrative often develops which demands further clarification/additions to the work to give depth to the story. I found some beautiful rusted paper I made in a Penland class thirteen years ago. What was I saving it for? This!

I remind myself this isn’t precious, to take risks and ask, “What if I…?”

Did my classroom work make me a better artist? Am I more thoughtful about what I do, the process, the steps? Did all those years of teaching store and cement the techniques, principles, and theories for my concentrated retirement making? Yes, it was and is a retirement asset/investment.
It’s like we ship a Tech with every KM Kiln

Current Sensors ship with every KilnMaster Kiln. KilnLink is an optional upgrade.

www.skutt.com/kilnlink  503-774-6000
RedLine’s EPIC Arts Program was initiated in 2010 in response to the need for increased support for arts education in Denver schools and a desire expressed by RedLine’s artists to work with under-resourced students in the Five Points neighborhood and beyond. This semester-long project is designed to engage students K-12 who are living in stressed communities and would otherwise have limited or no access to quality arts education.

The EPIC Arts program provides opportunities for students to explore social issues through contemporary art. Each semester, RedLine Resident Artists and Denver community artists are matched with educators and students, resulting in unique art collaborations. In 2018, the EPIC Arts program worked with thirteen schools ranging from third to twelfth grade and served 223 students.

“Participating in the EPIC program helped me introduce bigger questions surrounding social justice issues into my classroom. It also helped me let go of more skill based projects and opt for idea driven projects. The skills following the ideas, not the other way around.”

– Kristen Emerling, Academy of Urban Learning

2018/2019 Highlights

Kunsmiller Creative Arts Academy

Coat Drive for Those in Need
Grade 2

The second graders at Kunsmiller Creative Arts Academy created pillows for individuals experiencing homelessness. They felt like the world was too hard for people living on the street and wanted to offer them something soft. Their generosity did not end there. They started a coat drive that ran throughout EPIC Arts program Fall Exhibition and collected more than fifty coats! The coats were donated to The St. Francis Center after the exhibition ended.
Social Justice Song
Grades 2 and 8

Resident Artist Juntae TeeJay Hwang working with second and eighth graders at Kunsmiller Creative Arts Academy to memorize lyrics to their social justice song.

Bruce Randolph School

Grade 7
“Let’s Whack Out Racism”

The project represents racism and how people who have been victims of racism feel about it. The puzzle pieces on the face represent different races and how they are all connected no matter their skin color. The head has no actual facial features because they are trying to show how people feel dehumanized when they are judged. The bat hanging right by the head represents the fact that they are knocking out racism.
Academy of Urban Learning

Grades 9 - 12
Instructor: Kristen Emerling
Resident Artist: Anthony Garcia, Sr.

The mural focuses on the cathartic act of creativity with the goal of taking up space and showing the city that they are here. The students’ mural will be placed outside their building.
The Low Residency Art & Design Master’s degree is designed for current art educators who wish to build upon their credentials while pursuing development as artists, teachers, and leaders in the field of art education.

- Reconnect with your studio practices and develop new teaching strategies
- Courses designed to fit your schedule with two summer residencies and courses conducted online
- Learn through both expert faculty and practical field application
- Discover new resources and contacts
- Synthesize your personal talents with curricular interests

To learn more about our Low Residency program, visit arts.unco.edu/art-low-res.
I grew up in a family not particularly concerned about art; the only art I knew as “important” were Van Gogh’s *Starry Night* and Monet’s *Waterlilies*. I was never taught that art could have a higher purpose or a social cause or that it could ask important questions. My first introduction to contemporary art was through the Art21 series while I was a college student. Although I felt comfortable using contemporary art later as a teacher, I had no idea how much being part of the Art21 program would transform my teaching practice.

I began my journey in the Art21 Educator Program in the summer of 2016, while I was an art teacher in Colorado. Art21 Educators is designed for K–12 teachers of any subject area who are interested in bringing contemporary art, artists, and themes into their classrooms. It starts with a week-long summer institute in New York and continues, back at home, as a year-long professional development/learning community. After the initial year, alumni of the program stay connected and are invited to return to the summer institute, mentoring new members. I have officially drunk the metaphorical Kool-Aid and returned to the summer institute for the last four years. I am excited to share my journey with you.

The Summer Institute

The Art21 Educators Program kicks off with a week in New York City. Participants look at art, grapple with contemporary teaching practices, and talk to artists. New applicants are selected to join each year, alongside about 25 alumni. Each educator in the program brings a richness and unique perspective that I had never considered before to teaching art. The best way to describe this group of peers from many different geographic locations and metaphoric walks of life is that the experience is like coming home to your people.

What to Expect After the Summer Institute

After developing a unit plan at the institute, you are divided into small groups, led by two alumni, that meet via virtual sessions throughout the year. This mentee group is your sounding board for all things contemporary art. Often the participants
in the mentee group become each other’s closest “critical friends,” to steal a term from the philosophy of action research.

I find that the curriculum I develop out of each week-long institute is most often fueled by the thoughtful words that artists and peers have shared about their practice. I created a menu-inspired lesson format sparked by Aki Sasamoto; embraced play and ambiguity inspired by Whoop De Doo and Brian Zanisnik; and designed a unit on complexity and cultural responsiveness inspired by Fred Wilson. I have developed a familiarity with Art21 artists that never would have been possible on my own.

My Upcoming Column in Collage Magazine

I hope to demystify the idea of using contemporary art in the classroom and inspire you with ideas drawn from contemporary artists. I plan to provide helpful connections, activity sparks, and artists for you to use in your classroom. But I cannot do it without your help! Fill out this quick “Ask An Art21 Educator” form to spark column themes and ideas. I can’t wait to read your input!

References


I attended the LEAD conference (Leadership Exchange in Arts and Disability) in August and was inspired by a session on the power of words. In small groups, we discussed the usage, meaning, and intent of the terms “access” and “inclusion.” As both an instructor of inclusive arts at the university level and the director of education for the Access Gallery in Denver, I found this so interesting! What do we mean when we say “inclusion?” Is it educational? Social? Does the existence of inclusive classrooms guarantee access? Is access necessarily inclusive?

I spent thirty years in K-12 art classrooms. Some of my experience was in the general art classroom where students with disabilities were included and some was with adaptive arts classes. For five years, I taught art to 10- to 21-year-old students with moderate to profound disabilities in a self-contained school. I’ve seen inclusion work for students, and I’ve seen it be more political than student centered. I’ve seen self-contained settings work beautifully and I’ve seen the downfalls. I am not arguing here for one or the other, as decisions on the least restrictive environment are made on an individual basis. Rather, I am hoping to shed light on how differently we can all interpret and implement access and inclusion, depending upon our working definitions and understanding of both access and inclusion.

So often, when I hear colleagues or parents or administrators discuss “access,” they are referring to physical access. For example, are students placed in a general classroom with their non-disabled peers? Are classrooms wheelchair accessible? Are there

Figure 1. Task Schedule
adaptive tools available? These are all important accommodations (and required by law, in many cases).

But access is more than physical. By my working definition, simply being in an art room is not necessarily inclusion. All students have a right to connect and engage meaningfully, which means we need to also consider intellectual access and communicative access. In this column, I’ll focus on intellectual access and, in the next issue of Collage, I’ll discuss communicative access.

Let’s start with a K-12 example. If a student with a profound intellectual disabilities is placed in a general art classroom but cannot understand or engage in the lessons as presented, is this student included? I mean, really included and engaged in meaningful arts programming? If not, what is preventing authentic engagement? In this example, the student has physical access but not intellectual access.

Sadly, I have heard statements such as, “This student does not belong in my class if he cannot understand the lessons.” Maybe. But what if the lessons were broken down into small pieces of information? (See Figure 1.) What if they were written down or audio recorded? What if demos were broken down into small steps and recorded on an iPad that a student could watch repeatedly? What if the topic were narrowed? For example, if the class is examining a world culture that is beyond the scope of a student’s world, could this be narrowed to a neighborhood culture, school culture, or family culture? What is the big idea being taught in the lesson and how could it be tweaked for a student who understands the world differently?

This is where intellectual access meets inclusion. In my next column, I’ll address communicative access.
Here are some of the exhibits gracing our state this fall.

**Denver Art Museum**, 100 W 14th Ave. Pkwy, Denver, CO


*Under the Same Sky... We Dream*, Erika Harrsch. A beautiful and haunting multimedia installation speaks about sanctuary and US/Mexican border. On view through November 17, 2019.

The Light Show. 250 objects drawn from the DAM’s collections explore physical and symbolic representations of light in art. On view through May 3, 2020.

#WhatIsUtopia, Jonathan Saiz. 10,000 tiny drawings, paintings, and sculptures are installed to address community and place. On view through November 17, 2019.


Museum of Contemporary Art MCA, 1485 Delgany St., Denver, CO


Black Cube

*The Downtown Denver Alleyways Project in Denver*. Installations in alleys off the 16th Street Mall (exact locations at: [https://blackcube.art/exhibition/between-us](https://blackcube.art/exhibition/between-us)).


Center for Visual Art, MSU of Denver, 965 Santa Fe, Denver, CO

*BFA Thesis Exhibition*, November 1 - December 6, 2019.

*Walls*, Artnauts. January 24 - March 21, 2020

University of Northern Colorado


University of Denver, Vicki Myhren Gallery, 2121 E Asbury Ave., Denver, CO

Museum of Art, 201 S. College Ave., Fort Collins, CO


University of Colorado (CU) Art Museum, 1085 18th St., Boulder, CO


Colorado Mesa University, 437CO Gallery, 437 Colorado Ave., Grand Junction, CO


Colorado State University, Gregory Allicar Museum of Art, 1400 Remington St., Fort Collins, CO


Colorado Springs Fine Art Center at Colorado College, 30 W. Dale St., Colorado Springs, CO


BEST-KEPT SECRET EXHIBIT

Lee Maxwell Washing Machine Museum, 35901 Weld County Road 31, Eaton, CO
What is Scholastic?

Scholastic Corporation is an American multinational publishing, education, and media company. It is known for publishing, selling, and distributing books and educational materials for schools, teachers, parents, and children.

Since 1923, the awards have been bestowed on outstanding American artists and writers in Grades 7–12 (ages 13 and up). The Scholastic Art & Writing Awards are presented by the Alliance for Young Artists & Writers, a nonprofit organization. Last year, students submitted nearly 340,000 original works in 29 different categories of art and writing.

For more details on Scholastic’s Art Awards 2020 “Celebrate Your Voice,” go to the Scholastic Awards website.

QUICK FACTS:

Submission fees have changed for 2019-20. Individual submissions are $7 and $25 per portfolio.

September 12: Registration opens. Visit www.artandwriting.org
November 7: CAEA Conference High School Workshop at 11 a.m., Imperial Ballroom
November 8: CAEA Conference Middle School Workshop at 8-9 a.m., Peak 15
January 9: Artwork must be submitted
January 11-12: Check in submissions
January 23: Notification of Regional Award Winners
February 15-17: Check in work
February 21-March 28 (until noon): Scholastic Art Exhibition at History Colorado Center
March 14: Regional Awards Ceremony
March TBA: Red Carpet Film Event
March 16: Notification of National Award Winners
March 28-29: Check out
Editor’s Pick

by Anne Thulson
Associate Professor of Art Education, MSU of Denver
If you were lucky, you might have stumbled upon Theresa Clowes’ eight-paneled, textile installation “A Narrative Landscape” hanging between the columns in the Greek amphitheater in Civic Center Park this last summer and fall. Like an ethereal love letter to Denver, her eight textile panels poetically weave together pieces of the city’s history. A pink layer speaks about the “Denver City Beautiful” movement, the 1920s project to beautify industrial cities. Another layer shows Hickenlooper’s influence through a pattern of printed bottlecaps. She even made prints from leaves collected from one of our summer hailstorms, referencing Colorado’s experience with climate change.

True to the nature of textiles, Clowes’ work joins separate pieces together, forming a new creation. In a gentle and unassuming manner, she subverts this “women’s work” of sewing to create bold, raw juxtapositions in form and content. Though her work is peaceful and calming, it has a slight edge. For instance, the transience of this piece works as a foil against the grand solidity of the stone amphitheater, built in 1917 by city councilmen who shaped a classical look for the city.

Denver was as tenuous a place then as it is now, but those confident planners and their Doric columns and stone arches might make one believe otherwise. Like a soft reminder, Clowes’ billowing folds of shifting color and light offer a revision of that myth of rationality and permanence. For every benefactor’s name carved on the Civic Center edifice in the early 1900s, there were many unnamed people doing acts deemed less permanent and important: immigrants making bricks, families starting businesses, and hobos swapping stories in the train yards. Denver today remains a city of juxtapositions of permanence and transience, as the city booms with new, expensive condos and restaurants alongside homeless folks, recent immigrants, and local millennials who can no longer afford to live here.

“A Narrative Landscape” was sponsored by the Art in the Park nonprofit and the Civic Center Conservancy to celebrate the Civic Center Park’s Greek Amphitheater’s 100-year anniversary. In addition to being a professional artist, Theresa Clowes is also an experienced elementary art teacher and the head of art education at Rocky Mountain College of Art + Design (RMCAD).
Every summer, the week-long Colorado ArtSource Residency is designed for and open to all artists and teachers. Here is what happened this June.

Just as an artist makes a collage, the ArtSource Residency brings many parts together within a theme. During the act of creation, the work surprises us, as it becomes something new which did not exist before.

The theme this year, Beyond Tradition, began with an introduction by Parker J. Palmer to consider our whole selves: What is going on inside each of us and what is going on outside? We created masks that helped us to begin our journey for the week. From there, we encountered several amazing presenters, worked on our own art, connected meaningfully with other art educators, and celebrated the joy of the creative act.

What stood out for me during this week was joy. We gained a heightened awareness of it in our lives as art educators and artists. With joy as the connector, we had room for…
**Energy:** Dr. Michael J. McClure and Dr. Julia Marshall renewed us, helping us to consider how an encounter with an art object (old or new) might change the viewer.

**Abundance:** The beautiful University of Northern Colorado campus, with meal options and studio space, gave us time to experience art visioning, creating, and sharing of ideas.

**Freedom:** Creating room to make art on our own is so important for teachers. Many of us committed to carving a space in our classrooms for our artmaking this coming school year.

**Harmony:** The joy of making art alongside 22 other artists is truly inspiring, since many of us work in isolation during the year.

**Transcendence:** We went beyond our identities as teachers, who are always serving others. We had time to see ourselves as artists in a new light, trying new media and ideas, beyond what we traditionally do.

**Magic:** Nicole Banowetz, Christian Dore, and Dr. Clare Hammoor guided our exploration into the unknown through play: creating inflatables with plastic bags, painting simplified forms that transformed into something else, and using music and movement to remind us of joyful moments in our teaching.

**Celebration:** The ArtSource tradition of sharing our work at the end of the week celebrates each of us as artists and the creative community we formed together in our residency. This continues as we showcase our work in a group show opening January 10, 2020 at NEXT Gallery in the 40 West Arts District.

**Renewal:** The many shared ideas and rediscovery of joy in ourselves came full circle with Parker J. Palmer’s call to renewal.

Thank you to Lance McClure, Travis Hill, and Sheri Klem for creating such an amazing residency! Well done!

Join us next summer to make your own art, learn from inspiring guest artists, and build community with your fellow artists and teachers. Look for information on the CAEA website and in upcoming Collage issues.
WHAT IS YAM?

“Children’s Art Month” was created in 1961 by the Crayon, Water Color & Craft Institute to “emphasize the value of participating in art for all children” to the larger community. It re-named itself “Youth Art Month” (YAM) in 1969 to include secondary students.

In 1984, a national competition was adopted, “School Flags Across America . . . Flying High.” YAM chairpersons from each state selected a flag theme and students designed flags based on that theme. Today, the 50 winning designs from each state are made into physical flags, flown in the spring for special events in Washington D.C. and at the National Art Education Association (NAEA) convention.

In Colorado, all flag design submissions are displayed at the CAEA Fall Conference and at the State Capitol Rotunda in the spring.

This year’s theme is “Take a Journey Through Art.” This theme is expected, but not required.
Here’s how teachers can participate:

REQUIREMENTS (See www.caeaco.org)
• Guide students to create original and personally meaningful designs around the theme.
• Have students keep flag proportions (3:5) in mind while making their designs. Designs will be cropped as such for the national submission photograph. Suggested dimensions: 12”x20” or 9”x15” or 6”x10”.
• Include the Youth Art Month logo in the artwork (or the logo will be attached when you turn in the work at the Fall Conference).
• Mat/mount the artwork with black or white mat board, ready to hang.

SUBMISSIONS
• You must be a current CAEA member to submit student designs.
• Submit up to two student designs.
• Register student designs through the CAEA website before arriving at the CAEA Fall Conference.
• When you arrive at the CAEA conference registration table, ask for the YAM rep to turn in your designs.
• Physically turn in work on Friday, **Nov. 8, 2019**, from 10 a.m. - 4 p.m. at the CAEA Fall Conference.

Not going to the conference? Send your students’ artwork with a colleague to the conference or mail or drop off work to Justine Sawyer at South High School (1700 E. Louisiana Ave., Denver, CO 80210) by **Oct. 25, 2019**.

MORE LOGISTICS AT THE CAEA FALL 2019 CONFERENCE
• CAEA Executive Council juries the designs on Friday, Nov. 8, 2019 at 4 p.m. (No submissions are accepted after this time.)
• Winning works are announced at the Art Auction, Friday night, Nov. 8, 2019.
• All work is photographed by the YAM committee for the Spring 2020 Colorado Capitol Show.
• Artwork is collected by teachers on Saturday, Nov. 9, 2019 to be taken back to students.

PREVIOUS IDEAS
• [http://www.caeayamflags.weebly.com](http://www.caeayamflags.weebly.com)

ADVOCACY
• Plan a YAM event, activity, or exhibition anytime, but especially in March 2020.
• Advertise “CAEA presents YOUTH ART MONTH 2020” on flyers, posters, and invitations.
• Contact local school board, news media, and lawmakers with specific advocacy actions.
• Document all YAM activities for the State YAM Report and submit to caeayam@gmail.com by **May 1, 2020**.
ArtSource Guest Artist
Marin Abell
by Anne Thulson
Associate Professor of Art Education, MSU of Denver
ArtSource Guest Artist **Marin Abell** plays in art galleries, on streets, in mountains, on lakes, in caves, etc. In his work, he thinks about the absurd and beautiful ways humans connect with reality. Even though people’s well-intended connections can be misguided, ineffective, and harmful, they persist, with earnest hearts.

Come and hear how Abell whimsically investigates this endearing paradox as ArtSource’s Guest Artist at the 2019 CAEA fall conference. Here is a sample of his work:

**Eightmile Whisper**
On a summer hike in the woods, Abell came across a grove of leafless oak trees. He noticed the absence of sound. There were no leaves rustling in the wind and this led him to research the reason. In the 1800s, E. Leopold Trouvelot accidentally introduced the gypsy moth to America from France. While Trouvelot intended to make silk, some of his moths escaped from his backyard and started eating away at his neighbor’s trees. To this day, we continue to lose trees to the gypsy moth.

In response to this absence of sound, Abell made an art installation with one of these oak trees. He built a steel jacket for the tree and bolted 500 clear, acrylic leaf shapes to its steel branches. The plastic leaves sound like real leaves blowing in the wind. From this tree, he made little trails to other groves along the river, so people could walk from his festooned tree to the other barren trees.

Even though the ghost leaves could never bring the tree back to life, Abell’s art brings back the sounds of a living tree and nudges people to think about the hungry moths and the plight of human intervention in the natural world.

**H.M.S. Hydra**
Abell spent some time near midwestern lakes and learned that many were invaded by Eurasian Milfoil, a plant that colonizes the bottoms of lakes, suffocating other plants. Motor boats make things worse. Their propellers accidentally chop and spread the plant’s roots to other places. Scuba-diving harvesters and weed-killing chemicals can’t keep up with this invasive species.

Abell decided to act absurdly alongside this absurd situation. His research of boatbuilding and mythical hydra monsters led him to harvest the weed from Lake Shawnee and weave it together to make a fiber. He built a motorboat out of this and fueled his motor with a bio-fuel made from the weed (Milfoil Ethanol).

When Abell took his boat out into the lake, the boat’s propeller acted like all other boat propellers. It chopped up the invasive weed and spread it around. Hmm…maybe that’s not a problem now, since he needs more Milfoil weed for his possible boatbuilding business.

Abell models how art leads us to absurd experiments, nerdy research, and outlandish methods in order to talk about our attempts to connect to the world around us.

Laleh Mehran was born in Iran and relocated with her family to the United States at the start of the Iranian Islamic Revolution. For nearly 20 years Mehran has been creating elaborate digital and physical artworks inspired by Eastern and Western aesthetic sensibilities. Focused on the complicated intersections between politics, religion, and science, she strives to call attention to these concepts with the awareness that in today’s political climate certain views can have extreme consequences for the speaker. These considerations influence her to create artistic spaces for critical thought, dialogue, and aesthetics while raising the question of the viewer’s relation to each of these fundamental systems.

Mehran received her MFA from Carnegie Mellon University. Her work has been shown individually and as part of collectives in venues including the International Symposium on Electronic Art (United Arab Emirates), National Taiwan Museum of Fine Arts (Taiwan), Electronic Language International Festival (Brazil), Massachusetts Museum of Contemporary Art (Massachusetts), The Georgia Museum of Art (Georgia), The Andy Warhol Museum (Pennsylvania), Denver Art Museum (Colorado), Biennial of the Americas at the Museum of Contemporary Art Denver (Colorado), 404 International Festival of Art & Technology (Argentina), Next 5 Minutes 4 Tactical Media Festival (Netherlands), and the European Media Arts Festival (Germany). Mehran is a Professor and Graduate Director in the Emergent Digital Practices program at the University of Denver.
ALL YOU NEED IS LOVE

2019 Fall Conference

Awards Banquet and Saturday Night Bash

WITH

WASH Park Funk Band

Awards Banquet: 6-8 PM
Bash: 9-12 PM
Art from the Heart
2019 Fall Conference

November 7-9, 2019
Breckenridge, CO
Beaver Run Resort

Information link
http://www.caeaco.org/event-3515044
Hi, Artist-Teachers,

I am the new editor of Collage magazine and I am seeking submissions for short columns and one longer column on the themes listed below.

Submissions are due:

- November 1, 2019 for the Winter issue
- January 1, 2020 for the Spring issue
- August 1, 2020 for the Fall issue

Please email me at athulson@msudenver.edu.

Thanks!

Anne Thulson, Editor of Collage Magazine
SHORT COLUMNS (500 words or less and a photo or two)

**CURIOUSER AND CURIOUSER** What are you investigating?

**BALANCING ACT** What are you doing to balance yourself as a person/artist/teacher?

**ARTIST ON MY MIND** What artist/artwork has inspired you this year? (We’ll need the artist’s permission to show an image.)

**YOU GOTTA SEE THIS** What podcast/YouTube/techy-tool has inspired you this year?

**A PROJECT SLICE** Share a lesson plan from your practice that generated creative thinking in your students.

**IDEATION WORKOUT** Describe an idea-building exercise you have used with your students.

**THE PHYSICAL UNIVERSE** Share something physical from your classroom that improved students’ access, autonomy, collaboration, engagement, or craft. For example, a new way you organized tools, a table configuration, a gathering place, or a technology set-up.

**RITUALS** Share a ritual or protocol from your classroom that humanizes classroom culture. For example, table names, buddy critiques, conversation protocols, clean-up songs, etc.

**DO-OVER** What aspects of your practice are you going to revise next time?

**SHOW AND TELL** How do you share your students’ thinking with the broader community? (Analog and/or digital?)

**BOTH SIDES NOW** A column from the point of view of a new teacher or a retired teacher.
- **Pre-service/first-year teachers:** What are you thinking about your first experience of teaching/your future career?
- **Retiring educators, veteran teachers:** What are you up to? How does your previous life as an art teacher affect what you are doing now?

**COMMUNITY PARTNERS SPOTLIGHT** A column from the point of view of art institutions outside of traditional schools: What’s happening in your space that connects to K-12 art classrooms?

**ACCESS FOR ALL** What are you doing to help all people access opportunities for thinking, making, and sharing creative work? This is Kelley DeCleene’s column. Contact Kelley via athulson@msudenver.edu if you would like to write for this column.

LONGER COLUMN (500 - 2,000 words with many images)

**THE PLOT THICKENS** Share and explain documentation of student process through a long project.
### CAEA TASK FORCE CHAIRS & PUBLICATIONS

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<td>High School</td>
<td>Justine Sawyer</td>
<td><a href="mailto:justine_sawyer@yahoo.com">justine_sawyer@yahoo.com</a></td>
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<tr>
<td>Private/Independent/Charter</td>
<td>Andrea Crane</td>
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<tr>
<td>Private/Independent/Charter</td>
<td>Sam Mizwicki</td>
<td><a href="mailto:sam.mizwicki@gmail.com">sam.mizwicki@gmail.com</a></td>
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<tr>
<td>Museum/Gallery</td>
<td>Sarah Kate Baie</td>
<td><a href="mailto:sarahb@mcadenver.org">sarahb@mcadenver.org</a></td>
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<tr>
<td>Supervision</td>
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<tr>
<td>Higher Education</td>
<td>Theresa Clowes</td>
<td><a href="mailto:tclowes@rmcad.edu">tclowes@rmcad.edu</a></td>
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<tr>
<td>Retired</td>
<td>Deb Rosenbaum</td>
<td></td>
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<tr>
<td>Student</td>
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## CAEA REGIONAL REPRESENTATIVES

<table>
<thead>
<tr>
<th>Regional Representatives</th>
<th>Title</th>
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<tr>
<td>North West</td>
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<tr>
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<td></td>
<td>Sharon Jacobson-Speedy</td>
<td><a href="mailto:speedywheat@aol.com">speedywheat@aol.com</a></td>
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<tr>
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<tr>
<td>Metro</td>
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<td>Kim Chlumsky</td>
<td><a href="mailto:kmchlumsky@gmail.com">kmchlumsky@gmail.com</a></td>
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<tr>
<td>Metro</td>
<td></td>
<td>Michael Carroll</td>
<td><a href="mailto:mcarroll@jeffco.k12.co.us">mcarroll@jeffco.k12.co.us</a></td>
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<tr>
<td>East Central</td>
<td></td>
<td>Lisa Cross</td>
<td><a href="mailto:lcross@d49.org">lcross@d49.org</a></td>
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<tr>
<td>South West</td>
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<td>Kari Pepper</td>
<td><a href="mailto:kpepper@bayfield.k12.co.us">kpepper@bayfield.k12.co.us</a></td>
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<tr>
<td>West Central</td>
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COLORADO ART EDUCATION ASSOCIATION

For CAEA details and event information: go to www.caeco.org