

vaea

Spring 2021
Virginia Art Education Association



Olivia, 12th Grade, Brentsville District High School, Cheryl Miehl

Our Mission

is to promote, support and advance visual arts education through leadership, professional development and service

The VAEA News Magazine

is a publication of the Virginia Art Education Association, and is distributed to members three times a year: January, June and September.

Articles

are submitted by the Executive Board and Extended Board members. Contact your Regional President, Division Representative, or appropriate Affiliate Liaison to offer news or photographs for inclusion in their reports.

Contact Information

See page 26.

Student Art

Members send submissions directly to Sean Collins, News Magazine Editor at news magazine.vaea@gmail.com

Vendors

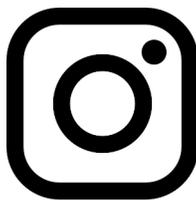
wishing to advertise should contact Peggy Wood, Executive Secretary, at wood.vaea@gmail.com

Submission Deadlines

Winter Issue: December 15

Spring/Summer Issue: March 15

Fall/Conference Issue: July 15



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President's Message

Holly Bess Kincaid

Over the last year, being isolated due to the Covid pandemic has made me realize how important it is to nurture the connections with others. As we face the challenges of school closures, supply packets, or learning to teach online I found myself grateful for the other art educators who selflessly shared their ideas and solutions. Through social media I was able to make connections, find solutions and make sure my students had creative inspiration despite the difficult situations.

Our VAEA Social Media platforms offered a variety of ways to connect. Many thanks to all who have shared their knowledge during our Facebook Member Forum "Friday Night Draw" events. Lee Darter serves as our social media chair and has done a wonderful job of bringing people together each week. As we move forward, we would love to grow our social media team and are looking for tech-savvy educators who might join our team. If you are interested, please reach out to me, your regional president, or Lee Darter!

Our much beloved VP Cheryl Miehl has devoted each month to little creative exchanges with Artist Trading Cards. The Facebook Member forum fills with mini art collections. Art educators from around the state and beyond create small pieces of art based on a monthly theme to

send to Cheryl, who shuffles the cards and sends them out. The exchanges have kept many inspired to create, made connections with other artists and give us all something to look forward to seeing each month. If you would like to participate in future exchanges, more information is found on FB in the VAEA Member Forum or by contacting Cheryl Miehl.

Our VAEA Advocacy Team has become a beacon of light and inspiration for many throughout the last year. Many thanks to Jimi Herd and his team for helping to answer questions great or small through our VAEA Advocacy Hotline. Imagine being able to send out an SOS message and have art educators at the ready to call, email or share solutions to your dilemma. The dream is now a reality! Visit our VAEA website to find the Advocacy Hotline Submission form to pose your question, concern or need and how you would like to be contacted. Many educators have had their questions answered and if the team doesn't know the answer, they reach out to other educators to find the connections needed.

Early in my career, the internet was just a glimmer of a connection that I longed for, as I was isolated in a rural county in Virginia. Making connections to other educators to share was a yearly gathering at our VAEA Fall Conference. This year we will once again have the opportunity to celebrate creativity and be together to share best practices in Virginia Beach. The conference plans are in the works and it will be a wonderful professional development opportunity. I want to encourage you to start making plans to attend, submit a proposal or discuss your desire to attend with your colleagues. Conference offers ways to make fellow art educator connections, grow your knowledge, and nurture your creative spirits in a variety of hands-on workshops and seminars.

The VAEA Board and the hosting Tidewater Region is looking forward to seeing you all again IN PERSON!

Stay safe, stay creative and stay connected through VAEA! ■



Lydia, 8th Grade, Skyline Middle School, Holly Bess Kincaid

Vice President's Message

Cheryl Miehl



Arts Connect Us

As I am writing this article, we are just past the one-year anniversary of the Covid-19 pandemic which shifted most of our worlds to a virtual model overnight. Our districts scrambled to provide the guidance and technology necessary to ensure that learning did not cease, though the delivery looked vastly different. Our districts, colleagues, and students all had to adapt quickly. Being connected with the VAEA community was a blessing for me. We shared ideas and lesson plans for teaching online. We provided space to safely vent our frustrations and celebrate our successes, both big and small. VAEA and our love of the arts inspired a way to help keep us connected during the pandemic through the inception of the Artist Trading Card swaps we began hosting. The idea started small: miniature works of art mailed to me, I sorted, cataloged, and processed the swap before sending the artworks to their new homes. Our first swap connected over thirty members who joined the fun, and the works are highlighted in a virtual art display on the VAEA website.

We have continued with the swap throughout the pandemic and have on average 35-45 participants each month. The swaps plus our Friday Night Draws have welcomed in new members, and friends of the arts alike. We have a regular participant from Canada, and many from other state associations! It has been so inspiring to see each artist's take on the monthly topic, to see the variety of media, skills and techniques employed, and to hear the support and love shared with each post as new cards roll in each month. I am personally inviting you to join us and let the arts connect us!

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Examples of Artist Trading Cards created by VAEA Members.



Advocacy

Jimi Herd



How is a community formed? At what point do our individual goals and interests become part of a larger collective? Simply put, a community is defined by what brings us together. When considering this, we all actually belong to a multitude of communities. Where we live, where we teach, what our hobbies are, and what drives us as professionals all connect us to a variety of shared experiences which strengthen us all.

When beginning a career in art education, I excitingly realized an entirely new community of hundreds of teachers awaited me. One that shared in my experiences in the classroom, my passion for the arts, and my hopes and dreams for the future of this cherished field. The VAEA is our community and connects us to the larger goals of our profession as a whole.

Throughout this school year especially, the power and purpose of this community has never been

more evident. Through online workshops, presentations, conferences, and networking, the support we have found through what brings us together has helped us all navigate through these unprecedented times.

Samantha Power, Former US Ambassador to the United Nations once stated that “All advocacy is, at its core, an exercise in empathy”. That is, the ability to not only share our common goals, but to actually believe in them with the same emotion and vigor as the community for which we advocate. To all our members reading this article, thank you for advocating for our students through all of your actions as part of this community. From presenting at workshops, posting through social media, speaking to leaders, organizing community art events, meeting with colleagues, researching new solutions and most importantly teaching our students, our community has never been stronger.

As the school year winds down and you begin the summer ahead, I hope you plan to find time to recharge both personally and professionally. Spend time with your loved ones, dive into your next artwork, attend a summer institute, visit a museum, and continue to advocate for your art community! ■

As always, please reach out to the VAEA Advocacy Team Jimi Herd, Tisha Burke and Sandee Darden for questions or support through email or our Art Teacher Advocacy Hotline at:

https://docs.google.com/forms/d/e/1FAIpQLSeZDPFvdJMmXcCf-_bmSglsN8CgZr5D7_iDAZf05gwNqUlqkw/viewform



Archives

Jess Beach

Find Your Art Connection

Ever wonder how the history books will remember what we are experiencing this year? What will the archivist from the future dig up about the 2020 Pandemic that shook the world? Some days I come home from hybrid teaching feeling shaken; instead of multitasking, I spent the whole day multi-failing. As an artist and art teacher, I am aware that failing can lead to great success... so I get up and try again. Every art teacher I talk to is feeling this same insecurity. With each day, we experience more and more changes that are causing ongoing career trauma; which got me thinking, how can we cope?

We know the arts connect us in so many ways. We know that walking into a museum to sit and stare at your favorite piece can feel like going home in your heart. Without being able to do that now, how do we manage this trauma and still be the best art teachers we can be for those students who need us? Find a piece of art that speaks to you about how humanity survives in tough situations and investigate.

I thought about it for a bit and without realizing it the piece came to me subconsciously. I began teaching solely for art therapy because my kids so desperately needed a place to express themselves. My fifth graders investigated "The Scream" by Edvard Munch then created their own expressionist portrait focusing on brush strokes exuding feelings. Before and after this lesson, "The Scream"



kept coming back to my mind. I had acted it out over quarantine for the #artedportraits and brought some humor into how I was feeling. And after both those moments, I found myself still seeing those strong orange and black strokes in my mind. They comforted me because I could relate. Every time another change was made that was out of my control, I felt like that painting.



Ollie, 7th Grade, Jack Jouett Middle School, Donna Evans

Munch reportedly painted this piece after hearing an awful sound on a walk with his two friends.¹ The sound inspired his feelings to paint a piece that obscures the human figure but still emanates connectivity to the viewer. On May 2, 2012, the 1895 version of the work sold for a record \$120 million at auction!² That remarkable price point speaks to the volume of people who connect to this work of art. Whether it is sound, sights, or experiences, we all have had moments where we feel like screaming and our surroundings are taking over. In the flowing brushstrokes of the unidentifiable face, we can see ourselves.

So, I challenge you to go find a piece that you can connect to and use it to help you cope with what you are personally experiencing. As art teachers, we look at several pieces of historical work on a daily basis. Choose one you love to teach year after year, and then investigate why you keep coming back to that piece. You are connected in some way. What is it? Researching the work and artist

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Awards

Meghan Hamm



I would like to update you on a major change for award submission this year. Due to the earlier date of the Shape of Memory conference this fall, here are new dates for nomination packet submission:

August 15, 2021- Regional Presidents

August 30, 2021- Awards Chair

We will be making a video for the awards brunch and the website to celebrate the nominees and award winners. Please consider nominating a fellow art educator or nominating yourself for an award this year! And, please let me know if you need any assistance or have questions about the awards process. ■

Nomination packets include: (on VAEA website under Awards)

1. Nomination Form
2. Nomination letter
3. NAEA Vita
4. Two additional letters supporting the nomination
5. Digital image of nominee
6. Pictures and video clips of nominee in the art room/ special projects, student/ personal artwork, etc.



Merryn, 4th Grade, Old Donation School, Leigh Drake

Supervision and Administration

Mike Kalafatis



Heading into the 2021-22 school year, the one thing we can expect is uncertainty. Many of us will be designing professional development for our teachers, planning art shows and tweaking curricular goals without knowing if we will be seeing our staff in person, allowed to have students and families together for exhibits, or what role hybrid/concurrent learning will have in our programs moving forward.

It is an unwritten rule that one of our job requirements is to be unwavering despite all the chaos around us. We must continue to be the positive face for our teachers despite having so few answers. This past year, without the materials and resources students have grown accustomed to, artwork has become increasingly digital, and has rapidly evolved how people document their culture virtually and monetize that work. (ex: NFTs)

In 2021-22 many of our teachers and students are going to struggle at first. Our Professional Developments in 2019-2020 were primarily functional. Often PDs focused on what teachers needed to get through the immediate future. We had to address online teaching strategies and safety protocols many of us had little to no experience with beforehand.

Most new educators we are hiring have never taught students in-person. Veteran teachers will need to reset classroom norms and practices. Students will need to shift their mindset from learning primarily through a computer screen to being back to in person.

As leaders, how can we address these issues, given how little we can predict?

- Focus Professional Development on classroom management tools.
- Support second year teachers with another year of mentoring support.
- Build the virtual teaching strategies we have learned

this past year in to our in-person programs.

- Design exhibitions that can be viewed in-person and experienced virtually.

In the fall, most divisions will be easing back into traditional Professional Development experiences. Due to CDC guidelines, and insecurities about unknown variants of the covid virus, most of our meetings and PL opportunities will initially be virtual. We will have to continue discovering strategies that model engaging delivery methods and provide sustained learning experiences without the ability to see each other as often as before.

In larger divisions, creating smaller teams within the greater whole could reduce anxiety around meetings. Assigning mentors with strong classroom management experiences to teachers with two years or less will be vital to their success. Likewise, pairing teachers together with different levels of experience could also support seasoned teachers with exciting online teaching strategies that we will continue to build on in the future and helps ensure that our programs remain relevant to post-covid learners.

Professional development can be maximized in new ways to support all teachers. Staff learning experiences can now be synchronous, asynchronous, and have even more engaging online reflection and communication between teachers than ever before. In 2019, most leaders could have never imagined having their staffs communicating in the virtual world with such consistency and immediacy.

This past school year, most school divisions required virtual only art shows. Exhibitions in the future can be a blend of both in person experience, and online. All of us have now developed tools that engage visitors beyond just assigning a piece of artwork a QVR code but can provide access to artwork for all -anytime/ anywhere through various platforms like google slides.

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Virginia Department of Education

Kelly Bisogno



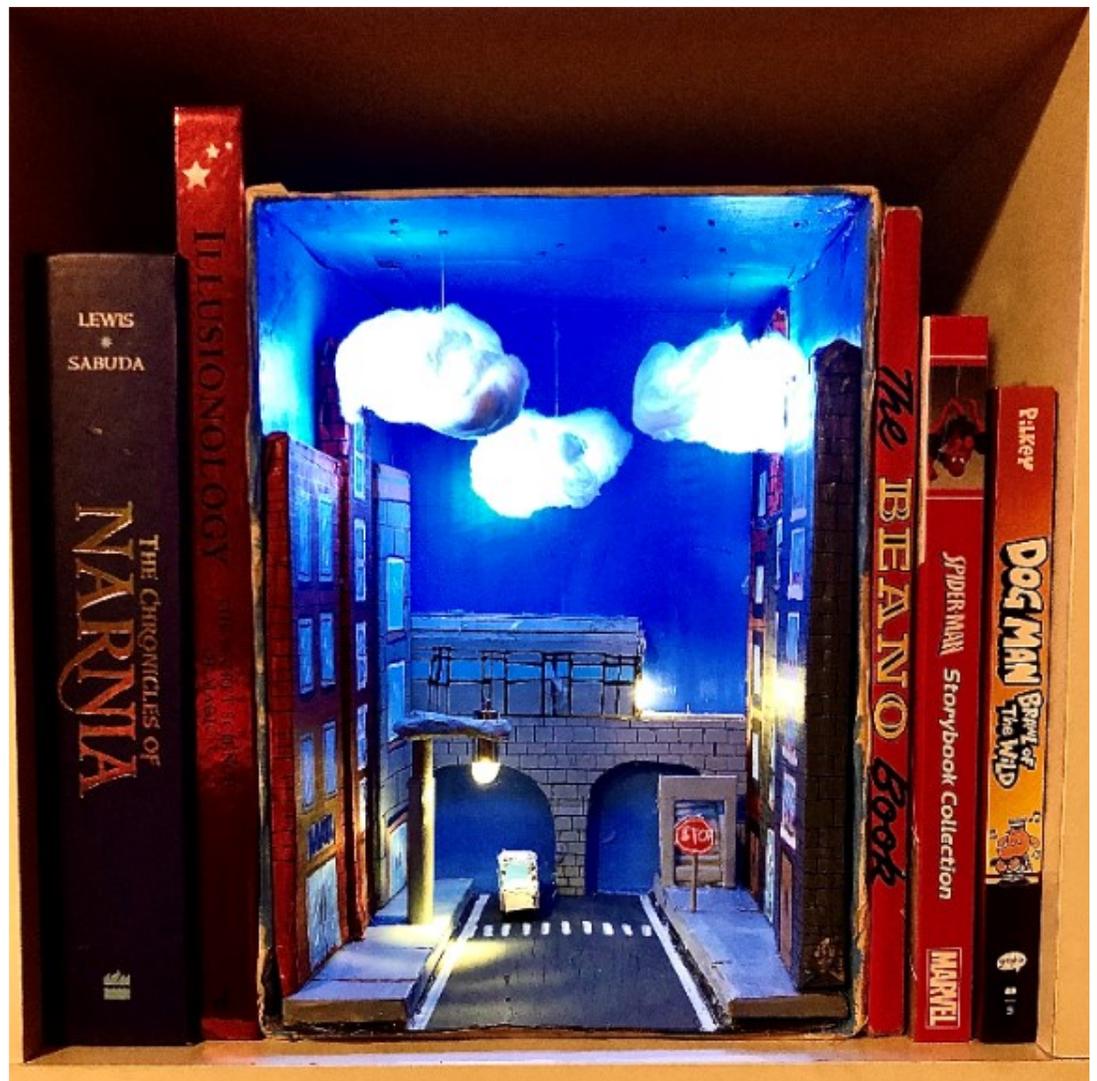
At the time of this newsletter, I will have been out of the classroom and in my role at the Virginia Department of Education for 2.5 years. I do and will always miss time spent with students learning, growing, and creating. I also value the new perspectives I have gained on the ways that students, parents, communities, educators, education leaders, advocates, legislators, and board members create an interconnected web that governs, controls, influences, and supports public education.

While none of us have the power to make sweeping changes on our own, we can have collective impact by building and nurturing the connections that can result in positive changes with lasting impact. We are all part of the web, and it takes many people working together to create positive changes. Here are three ways you can work to build connections that support visual arts teaching and learning:

1. Get to know the laws and policies that govern public education, and find out who influences those policies and how.
2. Build positive relationships with the school community. Arts education can be isolating. We must find ways to build positive relationships with principals, parents, and community members.

3. Celebrate student success loudly, and often. Brag about your students' outstanding learning through school newsletters, websites, social media, letters to parents, and more. Don't wait for someone to notice the great work you are doing to foster student creativity.

If you have questions about visual arts education in Virginia's public schools, connect with Kelly Bisogno, Coordinator of Fine Arts at kelly.bisogno@doe.virginia.gov ■



Ethan, 5th Grade, Old Donation School, Leigh Drake

Division News

Elementary

Sean Murphy



In the book *How to Think Like DaVinci* by Michael J. Gelb, one of the principles of the DaVinci mindset is *Connessione* which is a recognition of and appreciation for the interconnectedness of all things and phenomena. Meaning, great minds search for connections between themselves and the world. By observing, creating, or talking about art we can start to build connections between the work and the people around us. Art connects us in so many different ways. It connects the past to the present and helps us envision the future. Art helps cultivate empathy and understanding between people but also sparks great debate, which if done correctly, will help both sides see the other's perspective. It is a speaker of both truth and falsehoods, a tool for social change, and a voice for the underrepresented and marginalized communities. Art encourages conversations (sometimes difficult ones) and helps us see something of ourselves in others' experiences and expressions. Art is the glue of society and reflects our humanity for better or worse.

I think this is a timely topic as we persevere through a double pandemic. In neighborhoods I have been delighted by images in chalk on sidewalks, painted stones left for others to find, plus murals and graffiti art with messages of anguish, outrage, but also hope. These show the power of art to communicate and try to build understanding between people. Having just attended the 2021 NAEA Virtual Conference, it is amazing to me that through difficult times art still has the power to draw people together. Although not the same as an in-person conference, I still felt connected to my tribe and learned and discovered things from them. Bonds, friendships, and respect were strengthened during this time. New connections were made. The power of technology and the human ability to adapt allows for those connections to continue. The sharing of knowledge and insight strengthens us as artists and educators. Even with the restrictions of a global emergency and struggle for social justice, art finds a way for us to ex-

press and cope.

Teaching art during this time; what can I say? The struggle has been real. As elementary

art educators we have both the privilege and the responsibility to help cultivate the abilities of our students to build connections between art and the world around them. Finding the personal connections with students helps build needed interpersonal relationships, which aid in guiding them through the connections they make with a variety of artists, media, and processes of making art. With virtual and hybrid learning this has become more difficult, but not impossible. Working with colleagues to create virtual lessons has strengthened professional relationships and helps elevate instructional delivery. Using visual thinking strategies in virtual learning has helped my students express observations, opinions, and wonderment for a variety of pieces of art, thus enhancing their abilities to take a deeper dive look at art and strengthen their art vocabulary. Virtual field trips help them understand that museums are part of the learning community and a place to commune with art. The inequity of access to supplies has created ingenuity and creativity in students to begin to reimagine, recycle, and reuse things they would have never thought with which to make art. Students have experienced new ways of creating with technology, discovering its impact on art and art making while sharing their skill set with others. Along with the extra work, some amazing connections have been made by both this teacher and my students. One of my kindergarten students, upon returning to in-person school, saw me for the first time sans Zoom and was able to recognize me even though I had a mask on. She exclaimed "You're him! You're my art teacher, Mr. Murphy!" Although we could not shake hands or see the other's smile, the connection was there. ■

If I can help in any way, please feel free to reach out; smurphy@acps.k12.va.us

Middle

Kristie Hein



Welcome summer! Living through a pandemic and social isolation has many of us simmering with anticipation of being with students this fall. As art educators, we have the privilege to allow space in our curricula to be responsive to what is happening in our communities and the broader world.

The “artist as culturally responsive practitioner” is a powerful area to tap into as educators. Cultural responsiveness brings both differing perspectives and uncomfortable conversations. It is necessary to get comfortable with the discomfort of navigating difficult conversations. In this article, I will share culturally responsive artworks, inspired in our own state capital. These works were created to combat the narrative of oppression and white supremacy that live through Confederate imagery. You may consider examining these works further to deepen your own understanding of our time and place in history and clarify your own understanding of the *Black Lives Matter* movement.

The state of Virginia has a deep history of preserving white supremacy. Confederate and “lost cause” iconography throughout our state serves as a reminder that the ideology of white supremacy runs deep. As art educators we cultivate student discernment through visual literacy. Visual literacy encompasses how to look critically at an image, and to discern its possible meaning and intent, whether it is a logo on a town welcome sign, public art or messages in social media.

Sonya Clark’s 2015 *Unraveling and Unraveled* is her artistic response to what is known in Richmond as ‘flaggers’ – people who have in the recent past exercised their freedom of speech on the southwestern corner of the Virginia Museum of Fine Arts holding Confederate flags, reminding passing traffic of the legacy of the grounds.

Kehinde Wiley’s 2019 *Rumors of War* statue is his artistic response to experiencing Richmond’s Monument Avenue in 2017. *Monument Avenue* was

intentionally designed to use sculpture as intimidation and celebration of Black oppression post-civil war.

Richmond gained national attention as our neighborhood streets became sites of protest and explosive instances of violence, a reaction to centuries of racial injustice, following the death of George Floyd. Throughout the summer of 2020, Confederate statues on Monument Avenue and throughout the city were vandalized, toppled by protesters, and removed by local government. Richmond artist Hamilton Glass artistically responded to the civil unrest by creating the [Mending Walls RVA](#) project to connect artists from different race and ethnicities to collaborate on murals in our city. Through *Mending Walls*, art making becomes a tool for solidarity, building friendships and bridging communities to heal our city. Check out the [Mending Walls RVA website](#) for a map of the murals, images, artist links and podcast episodes that share the story of each mural’s artistic process. A documentary on Hamilton Glass and *Mending Walls RVA* has been produced by Virginia Public Media and will be released in June 2021. Consider how you can use the *Mending Walls RVA* project in your own teaching.

Finally, if you are able, visit the VMFA to experience [The Dirty South: Contemporary Art, Materials and the Sonic Impulse](#), curated by Valerie Cassel Oliver, on exhibit through September 6. Be prepared for discomfort and wonderment. If you cannot physically get to Richmond this summer, check out the VMFA website for virtual offerings related to the exhibition.

Art connects us to the truths of others. Art sparks dialogue, as we listen and understand another’s experience. Through these conversations, we can take action to create sustainable change. May this summer season be one of relaxation, reflection, rejuvenation, and best of all, anticipation of reconnecting with our students and colleagues, in joyful service of art education. ■

Division News Secondary

Rachel Principe



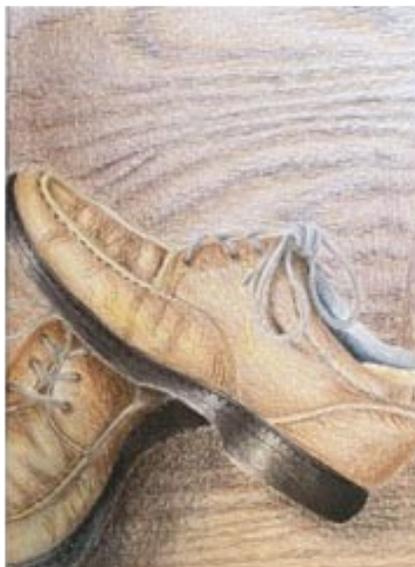
As we close out another Youth Art Month and reflect over one of the most interesting and challenging school years all educators have faced, I wonder how we as artists and teachers have managed to stay connected to our motivation, our passion, and our sanity. In a year that has felt so sterile and absent of interpersonal connection, due to quarantine sessions and protection of loved ones, how have we managed to maintain our connections with our students in a virtual world; how have we held on to their engagement in the classroom, and enhanced their creative spirit?

What we as educators have done this year is nothing short of exemplary. We have been innovative in every aspect of our jobs from material choice to lesson plans, and from virtual apps to pioneering new forms of assessments. We have done all of this in the name of pushing forward our love for our subject and ensuring that students have had the ability to engage with the art of making in a year that seems so confined to screens. These are all points of pride that I hope every educator reflects on as we wind down such an unprecedented school year. We have overcome some great obstacles to continue the work of preparing our youth for our ever-changing world, and these accomplishment should be celebrated and highlighted within our end of the year reflections.

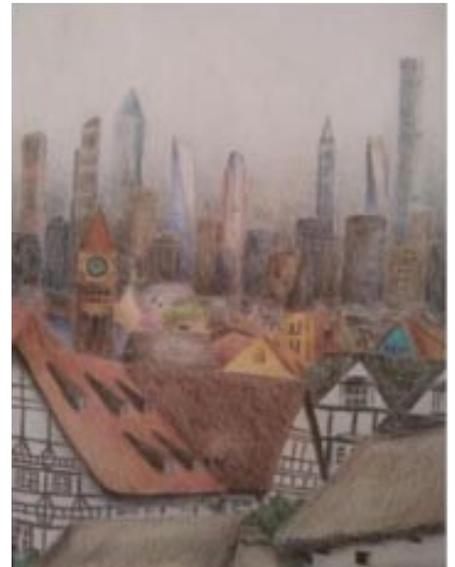
With this said, I want to take the time to discuss how I have felt connected to my students this year in attempts to shed some light on some positivity. For me, it is focusing on wins and celebrations. As eager as I am to shed light on our accomplishments this year as educators, we should be doing the same for students. With the constant influx of changes that they have faced this year and the struggles that have been so difficult to problem solve through a screen, it is imperative that we celebrate

small successes and help encourage our students as we approach the finish line.

We are fortunate to teach a subject that is based in production and making, in which a personal sense of pride is felt when an art piece is completed. As artists, we find joy in the process of making. The “job well done” mentality comes to mind when we complete a piece of artwork. Whenever we have the chance to praise students for their engagement with this very process, it is important to do so, as this encouragement, especially this year, may be the only encouragement they are receiving. As teachers we find joy in the sharing our knowledge of making in hopes that it brings as much joy to our students as it does to us. This act, more so this year than any other year, has allowed me to connect with my students as I encourage their ongoing participation in the making process. The images you see here are a few examples of students who have excelled this year and found joy in the making and production of art. They have sought time away from their screens to build their skills and their efforts have paid off tremendously. I want to celebrate all students who are engaging in some form of making this year and congratulate all educators for staying strong for students this year. ■



Emma, 9th Grade, Clover Hill High School, Rachel Principe



Sophie, 11th Grade, Clover Hill High School, Rachel Principe

Higher Education

Karin Tollefson-Hall



Visual Arts Online Education: Teaching through a Pandemic

Guest author Jordan Pepper, *JMU MA in Art Education 2021*

Virtual arts online education is a new phenomenon due to the Coronavirus Pandemic of 2020. According to Lieberman (2020), “E-learning has been touted as a potential tool for minimizing disruption and keeping instruction flowing during an extended break, but significant gaps in access and resources mean that not all schools are prepared to offer virtual class, and not all students are equipped to learn online.” Online instruction in the field of K-12 education can be daunting, especially in the visual arts, given the hands-on nature of learning that occurs.

In my master’s thesis at James Madison University, I uncovered the experiences of K-12 art educators drastically pivoting from in-person visual arts instruction to an online modality. I investigated questions such as, “What have local visual art teachers experienced with online art education?” And, “In what ways have local teachers learned about, adjusted to, or prepared for an online visual art education?” Finally, “How have local art teachers responded to issues of inequity related to online visual arts education?” In order to answer these questions, I conducted a research study based on interviews from K-12 public school art teachers in Virginia regarding their experiences with teaching

visual arts education online.

Research revealed that an important aspect of visual arts online instruction is video. It is necessary that video is a part of the overall structural delivery of online courses, whether asynchronous or synchronous. It is important for students to be able to see and hear their educators in order to build connection and relationship. Student-to-instructor and student-to-student interactions are important elements in the design of an online course so students can experience a sense of community, enjoy mutual interdependence, build a sense of trust, and have shared goals and values (Davies & Graff, 2005; Rovai, 2002). Access to WiFi and the internet was a struggle that all participants shared in my study. Therefore, it is crucial that alternatives be available such as uploading the videos to a USB drive to send to student’s homes, as well as sending students packets with step-by-step picture instructions. My findings also portrayed that open and frequent communication and feedback were key to an online visual arts education. Scholars suggest that communication in an online environment promotes student-centered learning, encourages wider student participation, and produces more in-depth and reasoned discussions (Karayan & Crowe, 1997; Smith & Harker, 2000). Many of the teachers discussed technological tools for delivery and planning of online courses. These include: Canvas, Loom, Artsonia, iMovie, Art Curator, Youtube, Google Drawing, Google Meets, Schoology, Powerschool, and Kami. It is important that the technological tools that teachers incorporate into their online classes align with their objectives of the course, as tools should be added when necessary to achieve the learning goals for the course; not because they are flashy and appealing (Everson, 2009). Although the limitations of my study are well defined in my thesis, I believe that my findings will help future online visual art educators. ■

References available upon request to Jordan Pepper at pepperje@dukes.jmu.edu.



Marlena, 9th Grade, Clover Hill High School, Rachel Principe

Division News Museum Education

Laura McManus



Art has a lot to do with solving problems. Art affirms identity. Art gives voice. Art expresses difference, and it expresses consensus. Art brings up issues. ... Art is a very reflective process. It allows for collective and individual reflection on issues, on processes, on relationships. - Suzanne Lacy

Suzanne Lacy (American, b. 1945) is a pioneer of “socially engaged art,” art that strives to create social or political awareness and change through community-based, participatory projects. The work is often site-specific and encourages audience engagement. It can take many forms – object-specific, performance, installation, and community gatherings, to name a few. It can be ephemeral or evolve over time. For a social practice artist, the act of making (process) is often as important as the “product.”

Larken Emilie Bryant, a junior at Randolph College with a double major in Art History and Museum and Heritage Studies, embraced the tenets of socially engaged art to create an outdoor installation at the Maier Museum of Art at Randolph College. The exhibition, *Yarning for Unity*, is a great example of the theme for this issue, “How Art Connects Us.”



Trinity, 10th Grade, Varina High School, Dawn Vass

The year 2020 brought divisiveness, panic, anger, isolation, and loss. Like many institutions, the Maier abruptly closed in March and canceled all programs indefinitely. Randolph College converted to virtual learning. We all scrambled to maintain a personal and inclusive learning community. How would the Maier remain connected to the College and surrounding communities while maintaining safety protocols?

Bryant proposed a remedy - a safe, drive-thru, outdoor installation that would serve as a soapbox and a symbol for community. The installation was part of a larger initiative Bryant developed for the course, *Art and Activism*. She conceived of *Yarning for Unity* (Y4U), a collective of volunteer craftivists who create public installations and immer-

sive experiences that promote compassion and unity in local communities. The Maier is the location for the collective’s inaugural installation.

What is “craftivism?” Craftivism is a form of socially engaged art in which practitioners, known as “craftivists,” use the “domestic arts” (sewing, knitting, needlepoint, etc.) to raise awareness, foster conversation, and build a caring and just community. “Yarn-bombing” is the most common form of craftivism. Craftivism allows for “gentle, personalized protest,” and the very act of making - whether alone or part of a sewing circle - promotes mindfulness practices. Craftivism can help people see the power of their voice as part of a larger collective.

The fabric of society has unraveled...I am filled with a desire to create hope and positive change. I would be lying if I said my intentions were genuinely unselfish. The truth is that I need something to celebrate; I think we all do.
-Larken Emilie Bryant, October 2020

Y4U at the Maier connected directly with artists and the Randolph College community in all aspects of the project. To create an inclusive experience, Bryant invited artists of all skill levels to participate. She posed this question: “What messages of hope, love, and unity would you like to share?” Some craftivists responded with stitched and crocheted words. Some made printed symbols. Some made statements with color and texture. Bryant maintained active Face Book and Instagram pages and a website. These sites allowed participants to connect, share ideas, solve problems, offer support, or simply post messages of goodwill.

In the end, twenty-four artists from four states contributed colorful hand-made elements to Y4U. We replaced traditional labels and artist statements with handwritten notes from the artists. Randolph faculty and students, and Maier staff and volunteers installed the display, which co-

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Policy

Barbara Laws



Since the writing of the last of the news-magazine policy columns, the 2021 General Assembly session has come and gone. We were fortunate that this year there were no legislative items of concern. Our music colleagues, however, were challenged by Governor Northam's Executive Order 72 which labeled school performances as "gatherings" and placed them under restrictions not assigned to sports. Virginia Music Educators Association (VMEA) collaborated with theatre educators in a petition campaign. The Governor announced on April 19 that he supported the changes to enable musical performances to be held under appropriately safe conditions. The power of working together and exercising their voices cannot be underestimated and stands as a lesson for us.

As a partner in the Virginia Coalition for Fine Arts Education (VCFAE), the VAEA works together with VMEA and other arts education associations to increase student accessibility to quality arts education across Virginia. This year, VMEA and VAEA piloted two new events. On January 12, we virtually held the first Virginia Arts Education Advocacy Summit during which we offered arts educators strategies to strengthen their advocacy efforts, discussed the roles of arts educators with regard to the VA General Assembly legislative process, and introduced the National Association for Music Educators advocacy tool. This session was intentionally scheduled to be held close to the opening of the legislative session and was attended by a large number of Virginia arts educators. The other collaboration was the expansion to include VMEA and others in what is now called Arts Across Virginia Day. The event held on the first Friday in March is intended to recognize, through online postings of arts educators, professional artists, and others, the value and contributions of all of the arts both inside and outside of the schools. We hope to grow it further next year.

The Coalition is also embarking on an exciting three-year project. The Virginia Arts Education Data Project involves gathering data regarding arts education courses, student enrollment, and teacher licensure data in Virginia's schools, analyzing the data, and then transforming it into a publicly available interactive dashboard. The data will be updated annually to reflect the true status of arts educa-

tion in every school, at every grade level, for every student. The data also will also be available to stakeholders and decision makers as well as members of the general public who are interested in the status of arts education in their communities and statewide.

With this data dashboard, we can recognize the work of school divisions that have strong arts education and share those model schools/programs and strategies with other districts. We may also be able to identify areas of need and facilitate sound research to identify the arts' contributions to student achievement and school success. These data can also serve as catalysts to increase student participation and address equity issues in arts education in our Virginia schools.

At the national level, the Arts Education Data Project is rooted in data reporting efforts dating back to the 1990's. The year 2004 saw the first release of a statewide report using state department of education data. Today the Arts Education Data Project is currently working in 21 states to increase arts participation and to provide arts education data to empower citizens in all 50 states. For over a decade State Education Agency Directors of Arts Education and Quadrant Research, a nationally recognized leader in arts education research, have worked together to bring these goals to fruition. Virginia will be working with Quadrant to launch its own data dashboard. We are excited to be working with our Coalition colleagues, including the Virginia Department of Education and the Virginia Commission for the Arts, on behalf of our students.

Finally, a reminder that relationships are everything. Summer is the time to be contacting your legislative representatives and making connections before you need their assistance. (Be sure to use your personal email and devices.) ■





Maddie, 8th Grade, Jack Jouett Middle School, Donna Evans



Payton, 10th Grade, Clover Hill High School, Meredith Snyder



Farashta, 11th Grade, Riverside High School, Rachel Principe



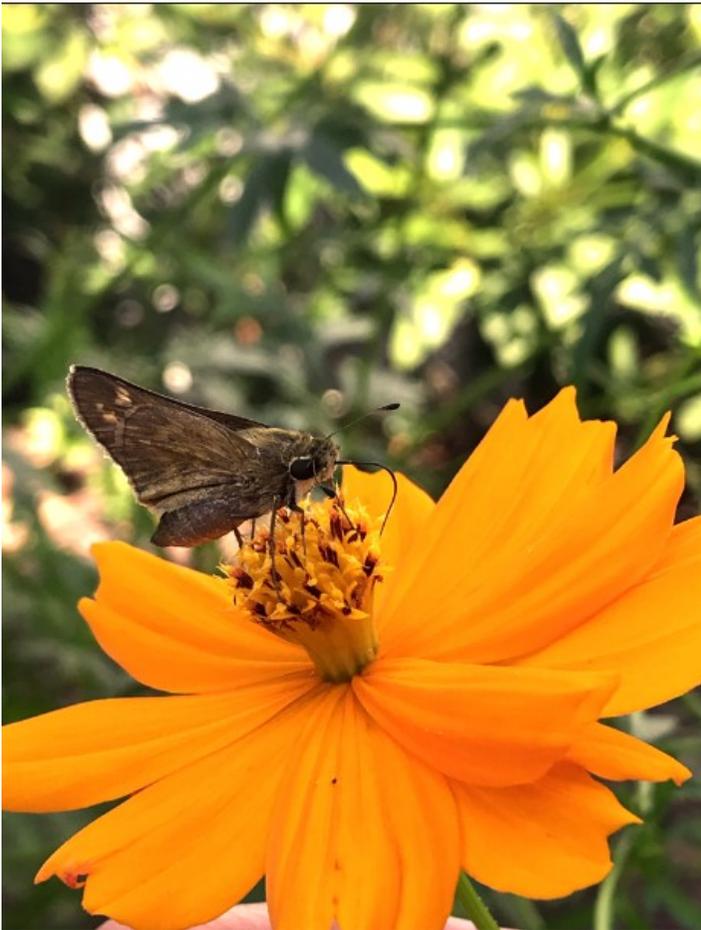
Violet, 2nd Grade, Columbia Elementary School, Michelle McKenna



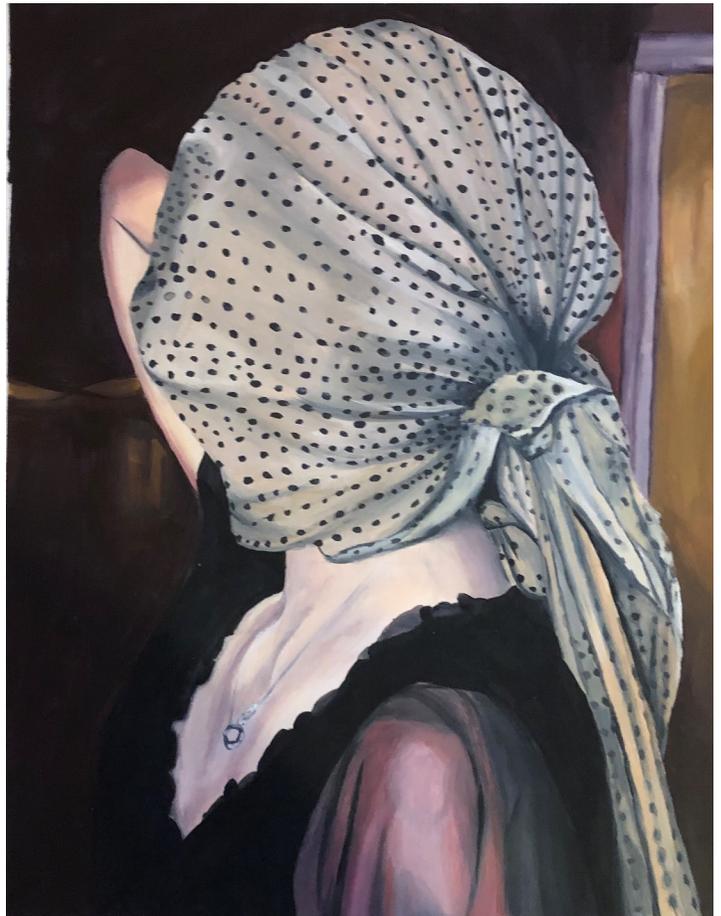
Peyton, 5th Grade, Old Donation School, Leigh Drake



Yuvani, 6th Grade, Old Donation School, Cat Gadzinski



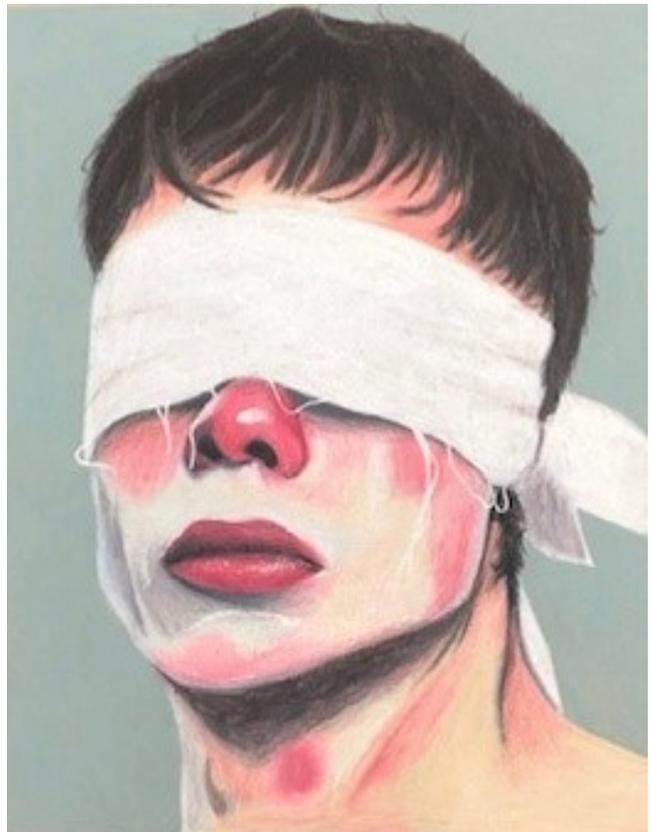
Tabitha, 9th Grade, West Potomac High School, Bridget Dwyer



Aidan, 12th Grade, Brentsville District High School Cheryl



Maya, 11th Grade, Warren County High School, Andrea Stuart



Abigail, 10th grade, Auburn High School, Dianna Hale

Membership

Patsy Parker



Visual Arts Education is Essential to 21st Century Teaching and Learning.

You are a creative leader, artist and a professional. As an NAEA member, you are **connected** to exceptional resources, opportunities, and innovations that will inspire your career, your creativity, your work with students, and beyond! You are such an important part of our vibrant professional community – a community that has been advancing visual arts education and shaping human potential for more than 73 years!

By maintaining your membership with the National Art Education Association, you can rely on NAEA to stay ahead of developments in the field of visual arts education. You can trust NAEA to deliver a broad perspective of current research, issues, and policy to colleagues around the globe who, like you, are passionate about the integral role of the visual arts in ensuring all students receive a high-quality, effective and well-rounded education.

The following benefits are yours and exclusive to NAEA and VAEA Membership:

- You can **connect** to online learning through NAEA Virtual Art Educators. You can engage in **free** live and archived monthly webinars. You also have access to archived recordings of select NAEA National Convention sessions spanning more than 10 years.
- Our community is just a click away from **NAEA Collaborate** – the new 24/7 online community, available exclusively to members. Get solutions for everything from advocacy and classroom management to research! Have an idea you want to share or seek inspiration? You have a network of thousands of visual arts educators for collaboration...anytime, anywhere on your screen.
- Your print and digital subscriptions! *Art Education* is our premier professional journal for art educators. It encompasses timely articles and instructional resources. The official news magazine, *NAEA News* keeps you in touch with who and what is happening in arts education nationally and internationally. Our *VAEA News* magazine keeps you informed of the goings on in Virginia.

- Virginia Teaching License Recertification points are earned for convention, conference, and workshop attendance. Additional points are awarded for session presentations.

- Plus, you also have: (1) Voting privileges for VAEA regional/state, and NAEA national elections. (2) Access to and eligibility for prestigious national awards and grant opportunities. (3) All the information you need to establish and resources to maintain a National Art Honor Society in your middle or secondary school. (4) Access to your special interest groups in the visual arts. (5) Discounts on a variety of insurance programs including Professional Liability, Home & Auto, Life, Disability, Health, and more.

Most importantly, where else would you find opportunities for leadership outside the school setting giving back to your profession and making a positive difference? Where else would you have an opportunity to make connections so critical to your advancement in your chosen profession? Where else? What are you waiting for? ■



Ezra, 8th Grade, Binford Middle School, Kirstie Hein Sadler

Research

Yiwen Wei



Art and Mutuality

I grew up in an environment where translated Japanese graphic novels, American pop songs, and classic European opera, to name a few, were easily accessible. I was fascinated by those various art forms, genres, and expressions. I ponder the question of how art connects us. Those artistic experiences inspired me to travel around the world to visit their origin places. It is interesting to see how human beings can resonate with each other through art, even though they speak different languages or come from different cultures.

Ellen Dissanayake, a well-respected American anthropologist, has been exploring different beliefs and attitudes toward art and culture among diverse cultural groups through the lens of anthropology. Her work has inspired many scholars and practitioners in art education. I particularly adored one of her books, “Art and Intimacy,” which explores how the arts began (Dissanayake, 2000). She said that art raises emotion, innate connection, and mutuality. Human beings gain a sense of belonging, meaning, and competence through the elaboration of art (i.e., dance, music, and visual art).

Thematic Art Project

As art teachers, we create and conduct an art project based on a big idea or theme that aims to connect the arts with students’ life experiences. Such an approach encourages students to explore personal relationships with

their surroundings. Designing a cross-cultural thematic art project, as one of the strategies, is beneficial for students to understand how humans respond to a common theme or issue through art in various ways. For example, many cultural groups have their elaborate ways to express their respect for nature or ancestry, such as religious rituals.

Active Interaction and Participation through Art

Furthermore, many contemporary artists created artworks that actively invite visitors’ participation. For example, Taiwanese artist Lee Mingwei’s The Mending Project, part of the inaugural exhibition of the VCU’s Institute of Contemporary Art, invited visitors to bring a textile that needs mending. The visitor and the mending volunteer interacted with each other and shared their life stories during the mending process. This interactive project highlighted face-to-face conversations among strangers are less and less in a contemporary fast-path lifestyle and digital world.

Another interactive art example is Italian Information designer Giorgia Lupi’s Dear Data. She exchanged a postcard with London-based designer Stefanie Posavec weekly to experiment how well they could get to know each other through such exchange. These postcards clarified and represented their life events. Overall, I think these are great examples to introduce to our students when addressing human connection through the arts. ■



Marlena, 9th Grade, Clover Hill High School, Rachel Principe

Regional Messages Blue Ridge

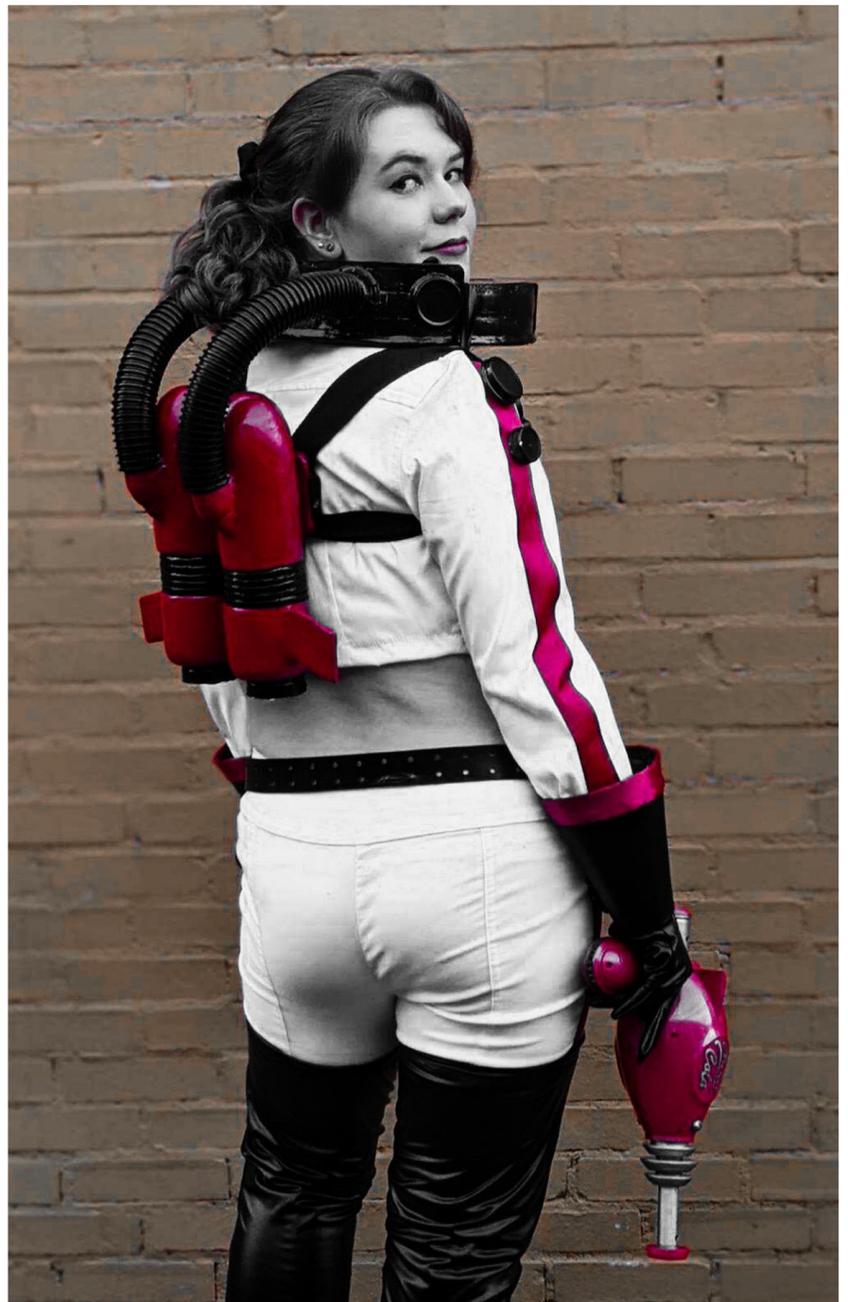
Liz Reid



When we think about “The Arts” as teachers, we use the topic of arts as a great facilitator for connecting with our audience, the students. Finding purpose by connecting to arts can help both the teacher and the student directly connect. It is a common bond we most likely enjoy sharing because it involves teamwork through the activity of creating a specific piece of artwork. In the classroom we strive to convince our students that the topic of the arts is neither intimidating nor should be scary to talk about. A viewer's interpretation of art is solely an opinion, with or without the artist's intention.

As educators, we know that Arts Connected Us so much to creativity that when we chose a professional path it provided us an outlet for our passion. We utilize our connection to the arts to support our student's creativity by allowing unique exploration of materials and ideas. We introduce new techniques while continuing to build on the traditional foundations, all while providing space for growth. We encourage our students to take creative risks and help them value the results, no matter what the outcome. We guide student's draft mapping to get the rewards of risk taking. We encourage students to understand feedback through peer table discussions, group, and formal sole critiquing. We are strong believers in creativity. The Connection to Arts is a critical life skill and a MUST have. If you want convincing of that, just plug in “TED Talks, Creativity”, and see what pops up. Hours of great lectures about the importance of creativity and the arts.

As educators, teachers, and artists we ALWAYS knew the importance of it. Arts Connecting Us is a life skill and critical tool we have always had in our supply closet. I encourage you to share your Art Connection and passion with someone else this month. ■



Maya, 11th Grade, Warren County High School, Andrea Stuart

Central

Lydia Walters



This year has been devastating for all people across the world in so many ways. This time last year, teachers were abruptly told to prepare for the worst. It has been the kind of year that has pushed us all to our limits, in ways that none of us could ever really comprehend. It has also been the kind of year that has made us dig deep and sit with our thoughts, something that us teachers rarely get a chance to do in our day-to-day. I know as well as any other art teacher that there is never a dull moment in an art classroom; we are immersed in a constant state of creative energy. Until my “normal” middle school art classroom setting disappeared, I did not fully realize just how special it was and how lucky I am to be surrounded by creativity and provide that creative space for my students. Art connects us and is so necessary.

As I was thinking about the ways in which I have felt connected through art, I immediately thought about my students. It is when you see the excitement in the eyes of a student who just made their favorite piece of art to date. It’s when your student tells you that your art class has given them confidence to show their work to their friends, or when they tell you that they have been accepted to an art school. It’s when you demonstrate a goofy blind contour line drawing, and your students erupt in laughter. And it’s when you see the coolest friendships blossom between your students after they create alongside one another week after week.

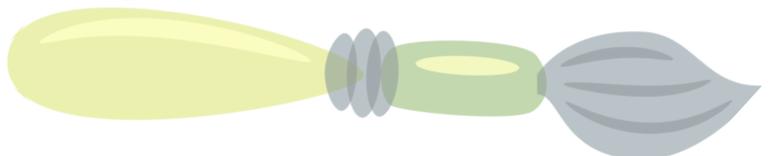
It has been so difficult to not witness those moments in front of my eyes this past year, but I know that I won’t take it for granted again. With some of the students back in the building now, those moments are starting to happen once more, and I have realized that creativity will always conquer. I have gotten to know a different side of them through online learning. For some, I have noticed that their level of concentration is greater, and they have vocalized that they have been able to fully focus on their artwork

without distractions, leading to pieces of which they are extremely proud. I have also been able to talk to individuals who do not usually speak up in a larger group setting like a regular classroom and have seen their confidence grow by finding their voice over this time.

Richmond Public School Elementary Art Teacher, Julie Crowder, described her positive experiences with virtual learning by saying “I feel really connected to my students after I go over what we are doing in the google meet, and then let them come off mute and just chat as they are working. They share some really special and sweet things during that time, and just “making” together is a connective activity. I love to see their artwork, but I really like knowing how they are doing”.

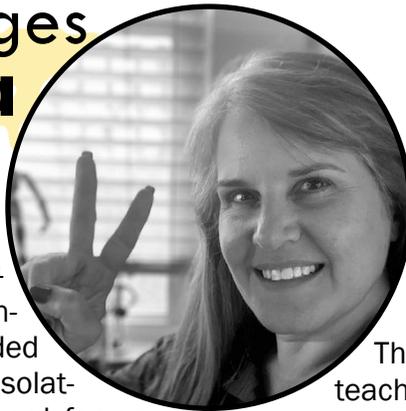
Chesterfield County Public School Middle Art Teacher, Erin Waldner, expressed her thoughts about art and connectivity by saying, “Art connects us as a way to communicate without words. It’s been challenging teaching virtually, but when I finally see their work, it provides a window into their personality.”

The Central Region has been able to showcase students’ work across the region via a virtual Youth Art Month Show this month, in which local muralist Hamilton Glass shared a video message with parents, students and teachers with an awesome message about success and perseverance in art. Art teachers will get to show their classes what other art classrooms in counties across the region are creating, something that we don’t often get to do. We hope to create more virtual art shows for our students and will be providing a virtual mini conference on Working with What We Have for our teachers in late April, giving them a chance to come together and still connect despite the circumstances. ■



Regional Messages Northern Virginia

Julie Cacciola



Greetings from the very tip of the triangle! (A.K.A. Northern Region). I cannot recall a time when art was needed more than now. This year (this crazy isolating pandemic year) has been very hard for so many in so many different ways. All over our state (and our world), our students have had to navigate their education alone. Those fortunate enough to be able to be enrolled in art classes have had to make do with makeshift supplies and limited hands-on lessons. I sit in awe of the many art teachers who have truly reinvented the wheel. These talented individuals have devised ways to make their students feel pulled in and a part of something. Art truly connects us.

One teacher in Loudoun County has set about preparing video demonstrations for her middle school students. These easy to follow, fun tutorials have been shared through out Loudoun County as a valuable resource for engaging students on every level. My personal favorite is the video *Painting Abstract Portraits with Watercolor*. Another teacher in the Fairfax area “brought” her students to the National Gallery of Art during the brief time it had been opened during the pandemic. Via Google Meet her students were able to explore the sculpture garden, learn about Henry Moore at the Hirshorn Museum, and witness an actual art preser-

vation as it was happening.

Though the pandemic has certainly hit teachers and students hard, some fellow art educators have shared a few highlights from this challenging year. One elementary teacher in Alexandria said that he felt like he had been invited into students’ homes. He said that “each week [he has] met more parents, siblings, grandparents and pets, and has been able to make more of a social and emotional connection through this knowledge of family.” Another elementary teacher in Loudoun stated that “during Google Meets, students have been able to talk as a whole group and share things that they are proud of in their rooms, allowing [her] to better develop relationships with students. As for high school? “Well– teaching to the avatars has certainly been challenging, but students have been able to share more comments and receive more feedback through art sharing formats like Pear Deck and Padlet. It’s like an interactive gallery has taken place all year.”- High school educator in Reston, Virginia.

The Northern Region as a group have had a quiet spring, as teachers have been focused on meeting the needs of their students. But please be on the lookout for an email outlining events to be happening during the summer and into the fall. Our biggest event will be an art educator workshop on pastels. Professional pastel artist and teacher Hope Hanes will be conducting this workshop. It will be free to members, and each participant will receive a fun bag of supplies!!

From all of us in the Northern Region, our vice president: Justin Suttor, treasurer: Julia Schickel, our secretary: Jean Marie Galing, and myself, we wish you all a speedy and stress-free end of the school year.■



Ada, 5th Grade, Old Donation School, Leigh Drake

Southwest Lauren Balint



Hi! I'm Lauren Balint. I'm the new Southwest Region President. I teach in Amherst County in two elementary schools and am excited to be



a part of all the amazing things VAEA is doing. One of the ways I find art connecting us is through our Southwest Meet and Makes, where our members are able to focus on creating some artwork together. There have been conversations about classroom management, advice for those who have students returning in person, about life and everything in between. Having this time monthly has connected us even when the distance seems great. It is also wonderful to see what others are working on and to carve out this time to focus on our own artwork. At the end of this past summer, I had an artistic block and would simply show up to the meetings for some community but found that sometimes just "being with your people" would allow my mind to wander to a creative place.

Our region was able to put on a virtual Youth Art Month exhibition, which connected YAM shows that because of distance would not have been brought together. We hope that in the future when physical shows are easier to put on, we could still have a virtual exhibition to link our YAM shows.

I was lucky enough to attend the NAEA convention for the first time this March. I was able to start to connect with some other art educators from around the country, something that I may not have been able to do if it was not virtual. Another connection I made is finding a yogART group, which is yoga with an art focus. Each week we have had an artwork on which we start our mediation. It's definitely a unique experience, that once again, I probably wouldn't be doing if it wasn't virtual.

Continued on page 24

Tidewater Leigh Drake



"Art civilizes us, and it connects us and activates us. And so, it's really important to connect with compassion, with stories about people who are



different from us." ~ Cate Blanchett.

Art connects us when we bring our own worldview and experience. Artwork can ignite conversations and learning about others' ideas, values, and cultures. Whether the purpose is to share beauty or enlighten with ideas, or to make a statement, or to capture a moment or place or person, art always serves to connect us with each other. Art does not show people what to do but opens the window for potential and growth. As educators we can connect through art: through conversations, by attending conferences and workshops, through artists' talks, through social media, museum tours, and more. Throughout the pandemic, I cannot help but think that we need to be the teachers that cheer for other teachers. After all, we are ultimately all in this together. As an individual, one can only gain so much, but with the connections and conversations with our artsy colleagues, we can go further than we have ever imagined. Even through troubling times, art has a powerful way for us to collaborate and share our experiences with each other.

I also reflect on my own students. When one is struggling with a medium or technique, there are always other students there to help them out. In my classroom, we are an art family, and I believe that it is our role as educators to model that and build that comradery in our classrooms, taking the time to demonstrate to our students ways that art connects us through our backgrounds, personal experiences, and interest. Students can connect

on a more personal level with their artmaking and
Continued on page 25

Continued

Continued from Cheryl

VAEA ATC Swap info: VAEA Member Forum on Facebook

Month: Go to the events tab, each month has an event created

Theme: Changes monthly!

Swap basics:

- Create 6-10 cards to theme
- All cards are 3.5" x 2.5"
- Open media, technique & style
- On the back of each card include: Name, City/State, Title, and Date
- Send cards & a SASE (self addressed, stamped envelope) post marked by the 1st of the month to: Cheryl Miehl, 17365 Cusack Ln, Dumfries, VA 22026
- If your cards are acrylic, have ANY polymer or sealer on it, PLEASE slip wax paper between cards to stop them from sticking together.
- You can slip your cards and SASE inside a blank card to offer a little extra protection to your cards.
- Please place two stamps on your SASE to insure there is enough return postage
- Please respond to the event if you are participating
- please DO NOT put magnets on the back of your cards, they become quite heavy for mailing!

We would love for you to join us! The information for each month's theme is posted on the VAEA Member Forum under the Events tab! ■

Artist Trading Card examples



Continued from Jess

can not only be a fun rabbit hole to go down, it can also help you deal with all of your current surroundings.

Another way to find your piece is to look to the many amazing art museums. They miss us coming in and sitting just to be with the art. So, find their websites and take a deep dive into works of art that are held within their archives! We are fortunate that Virginia has a plethora of remarkable art museums such as Virginia

Museum of Fine Arts, Virginia Museum of Contemporary Art, The Chrysler Museum of Art, and Taubman Museum of Art (just to name a few). What piece is waiting for you there?

May you find the piece of art that you need right now. May you sit, stare, relate, and even be inspired to create after your connection with art history. Remember that you are not alone in how you are feeling. Somewhere out there is a piece of art waiting for you... ■

1 and 2 Edvard Munch: Paintings, Biography, and Quotes. <https://www.edvardmunch.org/the-scream.jsp>



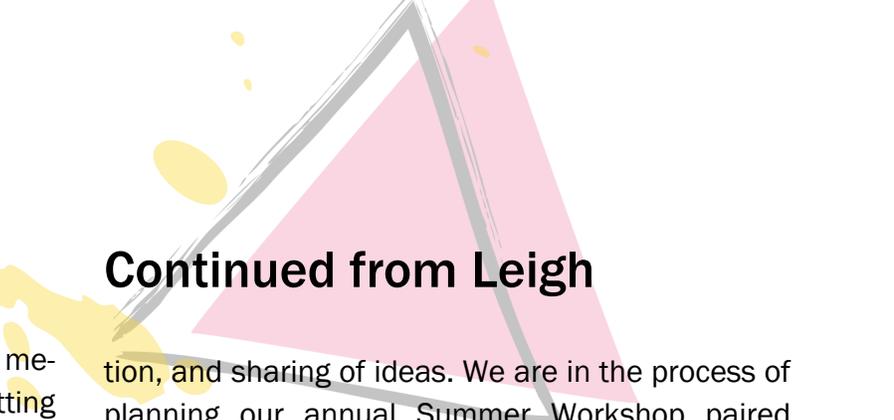
Continued from Lauren

Finding different art teachers/groups on social media has been something that I have been getting more into as the years have gone on. We have recently started an Instagram account, so feel free to follow us @swvaea. If you are a member of SWVAEA and have things for us to share, email us at swvaea@gmail.com or message us on Instagram. ■

Continued from Leigh

are comfortable sharing those experiences with their classmates. Learning about my students is one of my favorite parts of teaching. Relationships are the key to developing a safe learning environment for students to express themselves.

As a TVAEA board, we have been working hard to schedule some great events and activities for the Tidewater region and all our VAEA members. Our events are a great place to meet and share creative ideas with fellow art educators throughout our region. This past February, the Tidewater region hosted our annual winter workshop with the Virginia Museum of Contemporary Art in Virginia Beach. Thank you to Katherine Custer (Manager of School and Educator Programs), MOCA, and current exhibiting artist and Norfolk State University professor, Marcia Neblett for all your hard work putting this together for our members. During this workshop, participants learned about the making of Virginia's MOCA current exhibition, "Nourish", as well as Neblett's mastery of drawing and printmaking. Participants were able to be involved in the art-making portion of the workshop which was inspired by their own personal food memories. It was a wonderful virtual workshop full of inspiration, explora-



Continued from Leigh

tion, and sharing of ideas. We are in the process of planning our annual Summer Workshop paired with the Virginia Beach Art Center/The Artist Gallery. Details will be released later this spring.

This fall, the Tidewater region will be hosting this year's VAEA conference to be held October 14th-16th, 2021, at the Marriott Oceanfront in Virginia Beach. The theme will be "Shape of Memory." We strongly encourage all our members to attend and invite new potential members in our region to attend as well. We look forward to seeing everyone at the VAEA conference in October and are even more excited to welcome our members to Virginia Beach. The beach is waiting for you!

Additional information can be found on the VAEA website and the Tidewater region Facebook page for our up-and-coming activities and workshops. ■

Continued from Mike

Art education has always provided students with tactile, transformative experiences that support critical thinking, communication, collaboration, creativity, and citizenship. Project based learning and strong TAB (Teaching Artistic Behavior) practices have always modeled quality differentiation that adheres naturally to the new learning spaces.

This coming year, our programs will continue connecting students to engaging opportunities. Despite the only constant being change, art is still the connective tissue that drives us and a very human response to our modern world. As leaders, we will need to refocus building our professional toolbox to support our educators, revisit professional development delivery, expand exhibition strategies, and create opportunities to build on what we have learned that connects to the materials and resources we will have access to once again. ■

Youth Art Month

Jauan Brooks &
Kelly Shradley-Horst



What a year it has been. We have sought connections more than ever in the classroom. That steady roar of joy that emanates from each table was most often replaced by silent dots on the screen. As usual the art teachers found ways to relate, create excitement and celebrate our students. The Youth Art Month theme for 2021 is the perfect springboard to continue the conversation of how art does a wonderful job connecting us.

We have compiled some ideas that can be started individually and then brought together as an impressive whole. When students see their work as part of a collective presentation, they reflect on their place in the classroom and school. This idea could be expanded to help them better understand their place in the world. Imagine taking one of these simple ideas and creating an exchange with another teacher, school, state, or country. Suddenly a simple project has turned into an exciting connection/link among students. Why stop there? Be sure to get teachers, administrators, staff, and parents involved. Low risk, fairly quick activities are an easy way to bond. Imagine an administrator walking past a collaborative project dis

played in the hallway and many students eager to share their artistic contribution.

Collaborate art ideas:

- 3x3 bell ringers
- Feather/wing mural
- Dot project
- Post it note art show
- Grid drawing (you draw box E12)
- Quilt squares
- Tree leaf mural
- The friendly loom
- Tape murals
- Chalk Murals
- Zentangles
- Popsicle Stick/paint stick collab

Exchange ideas:

- Button exchange
- Trade prints
- Artist's Trading Cards
- Inchies/Twinchies

Creating collaborative artwork does not have to be a large-scale project. It can be a daily activity that your students add to each day or week, and is ongoing throughout the school year. By creating simple ways for your students to create and display art in your classroom and school students will feel connected to each other, your classroom, and the school.

What other simple ways can you help art connect your students this school year? Please share your projects and ideas with us #vaarted #vaartedYAM21 jmbrooks@harrisonburg.k12.va.us or kshradley@harrisonburg.k12.va.us



Retiree News

GINNA CULLEN

ART CONNECTS US: The NAEA and VAEA and their members have done a stellar job keeping all of us connected, informed, and instructed during this difficult and uncertain time. From on-line classes, Friday Night Draws, trading cards and more, we have been able to connect with artists and educators across the state, country and world. How lucky we have been.

Having been isolated physically for many months there may have also been a DISCONNECT for some of us. Creativity often needs an in-person community to flourish. Many have mentioned their good intentions to make more art during this time, but for some this has not happened. (I must confess that not cleaning house has been a plus for me) Now, however, our thoughts are moving forward to reconnecting with our artist friends.

Our VAEA conference is coming up in October at Virginia Beach—IN PERSON. Seeing everyone again is going to be great. Hopefully, many of you are planning to attend.



Stella, 7th Grade, Jack Jouett Middle School, Donna Evans



Kamila, 5th Grade, Old Donation School, Leigh Drake



Emma, 9th Grade, Clover Hill High School, Rachel Principe

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Youth Art Month

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Send reports and articles to Peggy Wood, Executive Secretary, at wood.vaea@gmail.com

Submit photos and student artwork by using the form at vaea.org/news-magazine

Send address changes to Patsy Parker, Membership Chair, at p2artkrt@gmail.com

Calendar

Matisse Prints du Soleil

Lesson Plan for Grades K-12



Blick
Liquid Watercolor
Item #00369

Harness the power of the sun to make cut-out heliograph prints on fabric or paper!

Taking inspiration from Matisse's cut-out forms and love of nature, in this lesson students use a light source to create prints on a color-saturated swatch of canvas.

DickBlick.com/lesson-plans/matisse-prints-du-soleil

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VAEA STATE CONFERENCE

Continued from Laura

vers the exterior of the Museum, lampposts, signage, and trees. Y4U includes two participatory elements. We invite visitors to write anonymous messages of hope, love, and unity on ribbons and tie them to a display that moves with the wind. The second participatory element is a free, take-home "Craftivism Kit." The kit includes a mini loom (made from upcycled vinyl signage) suspended from leftover bamboo, an assortment of materials (ribbon, yarn, paper, foil, fabric, etc.) precut into strips and ready to weave into the loom, instructions, and a list of optional materials from home. The instructions are open-ended: "What message do you want to share? What is important to you? Create a "scrap weave" wall hanging that shares a message with the community. Install the weaving in your home, in your yard, or somewhere in your community." Yarning for Unity is open 24 hours and viewable on the Maier's website. ■

It is my honor to represent the Museum Education Division for VAEA! How do you connect with community? I would love to hear from you: Lmcmanus@randolphcollege.edu

Footnotes and photos for this article are available from the editor upon request.



Ethan, 5th Grade, Old Donation School, Leigh Drake



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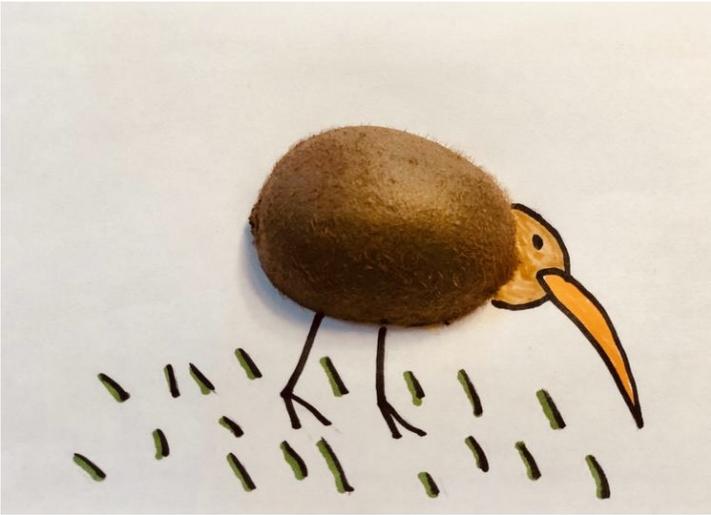
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Isabelle, 9th grade, Brentsville District High School, Cheryl Miehl



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