

Fall 2019

vaea

Virginia **art** Education Association



Anish, Skyline Middle School, Art Teacher: Holly Bess Kincaid

Threads

vaea

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 Susan Silva, News Magazine Editor at news magazine.vaea@gmail.com

Vendors

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

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Ekaterina, South Lakes High, Teacher: Matt Ravensstahl

President's Message

by Linda Conti



"THREADS" is the theme of our upcoming conference and this fall newsmagazine, and it is apt for the time. As we move into the start of a new year, we are actively stitching together the knowledge we bring, new experiences we have had, and excitement for new students in our classrooms. This theme evokes the art of bookmaking which we will learn about from our amazing keynote speaker, Julie Chen. Julie is a nationally known art book creator, and we are fortunate to have her as our guest in Harrisonburg! We are partnering with James Madison University for the first time, sharing their studio space and making this book artist available to speak to their students as well as our members. The faculty of JMU's art department will be opening their studios for members to tour during conference. We look forward to the amazing energy of the Blue Ridge Region as they host this first conference in their region!

My travels this summer took me to long-time family homes, reminding me of the many people who came before us, setting us on the path of life. We are also such mentors, sending our students, interns, and student teachers into the world to influence and grow the art that lives in all our hearts. It is a web of influence that can be so positive, making art an active presence for those around us.

This fall also marks the end of my time as president of VAEA. After conference, in January 2020, we will have a new VAEA Board, elected this summer by our members. It has been an honor to serve the incredible art educators of this Commonwealth, and to represent you all in NAEA functions. Before serving as president, I felt that VAEA was my primary place to keep in touch with best practices in art education. I still feel that way, but also have learned about the amazing educators who are so committed to keeping art education strong in Virginia. I want to thank the teachers whose classes I try to never miss, they have added so much to my knowledge: Helena Agnew and Kate Sternberg.

The real threads here are the people who have made it easier for me to do my work as president. There are not enough words to thank Peggy Wood, Pat Franklin, Barbara Laws, Patsy Parker, Scott Russell, Sarah Warner, Holly Bess Kincaid, and Mike Gettings, and my fabulous board members. These are the people who made me feel empowered to step up and volunteer, to try to bring my best efforts to the table. As we move forward, VAEA is strongly sewn, a beautiful fabric woven by many, to benefit all.



Vice-President's Message

by Sarah Warner



“Threads” is our 2019 conference theme this year. The first definition of threads states “a long, thin strand of cotton, nylon, or other fibers used in sewing or weaving.” The second definition of threads states, “a theme or characteristic, typically forming one of several, running throughout a situation.” Both definitions are fitting to represent our upcoming conference because we will have an emphasis on the media of fiber arts, while also encompassing a theme of connectedness through art education. Our VAEA mission to support, promote, and advance visual arts education through professional development, leadership, research, and service truly “threads” our membership together.

Our 2019 conference is heading to Harrisonburg located in the Blue Ridge Region. This is very exciting as we have never had a state conference in Harrisonburg! Harrisonburg is located in the beautiful mountain landscape of the Shenandoah Valley and nicknamed, “The Friendly City.” Downtown is chock full of restaurants and galleries. Did you know that Harrisonburg was the first recognized Arts and Cultural and Culinary Districts in Virginia? We encourage you to go out and visit the numerous galleries to support the local art community!

Our conference will be held November 7-9, 2019 at the Hotel Madison and James Madison University’s Department of Art Education at Duke Hall in Harrisonburg, Virginia. Conference sessions will be held at both Hotel Madison and Duke Hall. Hotel Madison is the official hotel of JMU and is literally right across the street from Duke Hall. VAEA is extremely appreciative of JMU’s Department of Art Education who were instrumental in helping our conference come to Harrisonburg. I would also like to specially recognize, Karin Tollefson, who is not only an Associate Professor of Art Education at JMU, but also currently serving as president of the Blue Ridge region and the local regional conference chair. Her guidance and support have been invaluable. We could not bring this conference together without the teamwork of JMU, Karin, and her conference committee!

I think you will be impressed with Hotel Madison.

Not only are the staff accommodating and gracious, but this newly built hotel is pretty awesome. The lobby and hotel rooms are modern, fresh, and attractive. Some of the amenities include: complementary wireless internet, a fitness center, an indoor saltwater pool, Montpelier Restaurant and Bar, Grace + Main Coffee Shop, Quills Lobby Bar, lobby fireplace, and mini refrigerators in all double queen rooms. There is a \$5 fee for self-parking in the garage per night. One word of caution, I know we are all art educators and mess is something we are quite comfortable with, but please try to keep the mess to a minimum on the Hotel Madison rugs. These rugs are new and custom-made! It might be wise to bring some drop cloths or tarps if you are a presenter in Hotel Madison with a hands-on session.

This year we once again had a large number of presenter proposals submitted and because of you, we have a very full schedule with multiple topics suited for a variety of levels. Our sessions begin on Thursday, November 7 at 12:00 and end Saturday, November 9 at 2:35. This conference will showcase materials and opportunities from a full house of vendors representing a wide range of companies and art schools. They are only open from Thursday evening through Friday afternoon, so be sure to schedule time to stop by the ballroom to see them. Our vendors are supportive and generous to our organization, by paying to set up a booth, providing conference sessions, donating items for our door prizes, and so much more!

There will be a lot going on at the conference. JMU will have a special tour on Friday featuring studio spaces and faculty from the School of Art, Design and Art History. This tour is free, but will only be offered once, and space is limited. Another event that will happen during conference is VMFA’s new state-of-the-art traveling museum and art studio will be joining us!

The VMFA traveling museum launched in October 2018. It is a climate-controlled 53-foot Volvo trailer that includes Wi-Fi to connect visitors with VMFA educators and interactive components to meet their 21st-century expectations. The main attraction of VMFA on the Road, however, is the opportunity for residents of the Commonwealth to see and experience works of art from the VMFA collection up close.

Our keynote speaker this year will be Julie Chen. Chen is an internationally renowned book artist and book educator. Chen will also be offering a limited hands-on session on Friday, but buy your ticket early as her session is bound to sell out due to her popularity. Please plan on attending the General Session on Friday, November 8 at 4:00 to hear her speech and attend our business meeting. After our General Session, make sure to attend our popular Artisans' Gallery which begins at 6:00. Our VAEA members will offer their fabulous handmade art for sale. We will again be staying on site for our special event, "Friday Night Task Party: Are You Thready for This?" which sounds like it will be great collaborative fun and begins at 7:00. Like last year, the Artisans' Gallery and Friday Night Event will be beside one another and overlap in

Division meetings will be held on Saturday, November 9 at 10:00 followed by the Awards Brunch at 11:00. Take the time to cheer on your fellow art educators, and don't forget to get your ticket for the Awards Brunch!

As a reminder, please make sure to book your room for the conference through our VAEA block of rooms. VAEA funds all of its activities from funds generated by the conference. This supports the work of the VAEA board, regional boards, Virginia representation at the national level, and art advocacy to those in state and local government. Filling our block of rooms as required by the hotel also keeps future conference fees lower for you.

Presenters will again be offered the opportunity to register early. This will give you the benefit of getting into some of your top choices of ticketed sessions, before they fill to capacity. Presenters, please also remember if you charge a fee, you must keep copies of receipts for materials, fill out a reimbursement form located on the VAEA website, and give these items to Peggy Wood, our Executive Secretary.

Putting together our conference really is a team effort, and we could not do it without you, our members. We look forward to seeing everyone soon at the 2019 VAEA conference!



times to give our members options for activities. The Artisans' Gallery is free to attend while "Thready for This" requires a ticket. Don't forget to get your ticket for "Thready for This"! This year there will also be a few conference sessions at 7:00. There is a little bit for everyone on Friday evening!

Check out the
VAEA CONFERENCE
PHOTO GALLERY
at
vaea.org



As I reflected on the theme of this issue, “Threads”, I found myself thinking about the role of the archivist, and the importance of archives to connect us to the past and the future. Our organizational records are a thread that helps to define our understanding of where we have been and provide a context for understanding where we are now.

Our archives include a list of all the conference themes, locations, and keynote speakers from the time VAEA began holding conferences in 1959. The theme of our first conference, held in Richmond on October 30, 1959 was “The Practice of Creative Art Thinking”. The theme of creativity is a thread that weaves throughout this list, most recently expressed in our 2018 conference theme “Creativity Takes Courage”.

As you explore this list, you will find some familiar (and impressive) names in the fields of art and education. We have come a long way since 1959, but in many ways, we have not changed much at all.

Consider these questions as you read through this list:

What does this list tell us about VAEA’s past?

What was important to our profession in earlier times?

What values are expressed that we continue to hold dear?

What has changed/not changed throughout the years?

Enjoy.

VAEA LEGENDS
&
LEGACIES
at
vaea.org

- 2018 October 25-27 Richmond, “Creativity Takes Courage”—Paul DiPasquale, Marilyn Stewart
- 2017 November 2-4 Reston, “Imagination Takes Flight”—Kate McClanahan
- 2016 November 3-5 Norfolk, “A Rising Tide”—Linda Popp
- 2015 November 12-15 Roanoke, “The Nature of Art”—Susan Stryk
- 2014 November 6-8 Richmond, “Art Transforms”—Shane Pomajambo
- 2013 October 31- November 2 Falls Church, “Connecting Creative Communities”—Rebecca Kamen
- 2012 November 1-3 Norfolk, “Cultivating Creativity Everyday”—Noah Scalin
- 2011 November 3-5 Roanoke, “Art Grows Potential”—Dennis Hwang
- 2010 November 4-6 Norfolk, “The Changing Face of Art Education”—Duane Sabiston
- 2009 November 19-21 Richmond, “Inspire, Create, Advocate”—Robert P. Winthrop
- 2008 November 13-15 Chantilly, “Renew, Reflect, Reconnect”—Dr. Lynell Burmark, Lee Sandstead
- 2007 November, 15-17 Williamsburg, “Art: The Journey Continues”—Dr. Billy Cannaday, Dr. Roger Tomhave
- 2006 November 2-4 Roanoke, “Art: the First Language”—Dr. B. Stephen Carpenter
- 2005 November 3-5 Williamsburg, “Learning Through Art”—Anne Vernon
- 2004 November 4-6 Fairfax, “Learning Through Art”—Dr. Eldon Katter
- 2003 November 6-8 Portsmouth, “Thinking Through Art”—Robert Sabuda
- 2002 November 7-9 Roanoke, “Thinking Through Art”—Dr. Marilyn Stewart
- 2001 November 1-3 Richmond, “Drawing on the Past, Creating the Future”—Dr. Betty Edwards
- 2000 November 2-4 Richmond, “Art Sets the Standard”—Dr. Mary Erickson
- 1999 November 4-6 Virginia Beach, “ART: Create, Think, Connect”—Stevie Mack

Awards

by Meghan Hamm



As you get ready for conference this year, don't forget to attend your regional meeting and the Awards brunch to congratulate the 2019 winners. These winners were nominated because of their achievements, dedication, and love for Art Education. They have created threads in their schools and community and created a tapestry we now celebrate together. Congratulations to the 2019 nominees and winners! Next year, this could be you... Here's what you need to know to prepare.

WHO ARE PROSPECTIVE CANDIDATES?

Any VAEA member who meets the award criteria established by NAEA may be nominated. VAEA Membership is not required for the Distinguished Service (Outside the Profession) and "Friends of the Visual Arts" Awards.

WHO MAY NOMINATE?

Any VAEA member may nominate. You can even self-nominate. Art Administrators / Supervisors may be nominated by Administrators, Supervisors, or Principals that do not hold a VAEA membership.

WHAT TO INCLUDE?

- VAEA Nomination form
- Letter of Nomination from nominator
- NAEA Standardized Vita/Resume Form, using no smaller than 10-point type
- Two letters of Commendation
- Digital Image of Nominee

Get started now with your Vita and include everything you do. For more information and helpful hints, please visit <http://www.vaea.org/awards.html>.

Advocacy

by Michael Gettings



Weaving Potentiality and Actuality

In philosophy, potentiality and actuality are principles of a dichotomy which Aristotle used to analyze a wide variety of things and ideas. At their simplest levels; the concept of potentiality, in this context, generally refers to any "possibility" that a thing can be said to have.

Actuality, in contrast to potentiality, is the motion, change or activity that represents an exercise or fulfillment of a possibility, when a possibility becomes real in the fullest sense. These concepts, in modified forms, have been used in theology and philosophy and have changed over time.

Let's use them to look at art programs and advocacy.

When we teach art we are really touching on both the potentiality of ideas and materials, utilizing the actuality or change that fulfills the potentiality. When we advocate we must use both potentiality and actuality to create the understanding and energy that focuses the power brokers on the concept that art education is or should be a high value curriculum for your students.

For instance, if we use potentiality with the studio habits of mind to teach skills and dispositions, then the actuality is that art education can create high level thinkers and doers with skills and dispositions that are transferable in other subjects and in life.

There is great potential in meaning making, the actuality is communication with deep meaning to the creator and viewer. To paraphrase Shelby Foote, as advocates we must convert art education's and our students' great potential into actuality.'

Division News

ELEMENTARY

Lee Darter

What do fiber arts and social media have in common? Threads! Threads are all the fabulous fibers we use to weave together a beautiful piece of art work. Threads are also the way we string together our conversations and interactions on the internet. It is important as elementary art teachers that we stay in communication with each other. Isolation in the elementary school setting was cited as the #1 problem for teachers as recorded on the 2018 VAEA elementary poll.

VAEA has a wonderful Facebook forum page for members to help us stay in contact with each other. If you need to ask a question or get advice, the forum is a great place to start. If you have something fantastic you would like to share with the group, post it to the VAEA member forum page. We can all benefit from the collective sharing of projects and ideas you may have. There may be someone out there going through the same struggles or someone who could benefit from the knowledge you have learned over the years. Go to the VAEA member forum, make a new friend and share some information today!

Another great way to avoid isolation is to attend this year's VAEA conference in Harrisonburg, Virginia. I have been attending art education conferences since 2003, and it is one of my favorite things to do. I have met so many talented and helpful teachers over the years. I just can't stress enough how important and uplifting it is to be there, surrounded by the people who are moving this wonderful profession of ours forward. I have to admit--at first, I felt a little guilty leaving my students and going off to a conference, but I have found that year after year I come back to my classroom full of ideas, projects, products and a new enthusiasm for my job.

While at the conference, please remember to attend the Elementary Art Division meeting on Saturday morning, November 9. There you will enjoy a hands-on project, gain lots of new ideas, have a group share and perhaps win one of the many door prizes.



On Thursday, November 7, at 12:00 pm in Appalachian Room C, I will be hosting an Elementary Networking workshop where I will lead a discussion on classroom management, supply distribution and other topics. This workshop is designed to enable our amazing art teacher tribe to share their collective wisdom. I will be discussing some things that I feel are working well in my classroom, as well as some things I would like to improve on. Come meet your fellow VAEA elementary teachers and share your joys and your sorrows.

One of the hot topics at this year's conference is the TAB classroom. There will be several workshops on Teaching for Artistic Behavior to choose from. I know I will be there, as I know very little about this style of teaching, and I am excited to learn more about it.

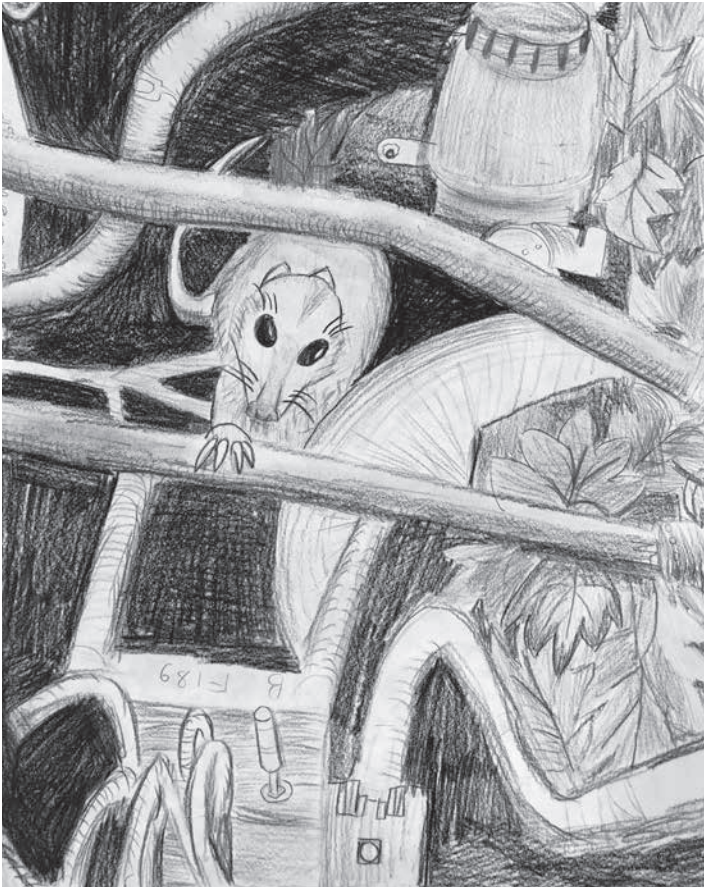
VAEA has an Instagram account that you can follow using the #vaarted. If you are interested in seeing what is happening in other teachers' classrooms around the state, check out the weekly series called Takeover Tuesdays. There you can get a glimpse into what selected VAEA art teachers are doing. To follow Takeover Tuesday, use the #vaartedt takeover. Of course, you can always find great podcasts and group events on the NAEA website as well. I was able to pick up some new information on several podcasts this past school year and interact with some amazing people from across the country.

I look forward to meeting everyone at this year's conference. If you are not able to make it to my workshop on Thursday or the Elementary Division Meeting on Saturday, feel free to stop me in the hall and introduce yourself. Please let me know if there is anything I can help you with. You may also email me anytime at artroomblog@yahoo.com

MIDDLE

Holly Bess Kincaid

Weaving connections is at the heart of teaching. Art teachers connect their teaching to Middle school art educators are the connecting thread between the elementary and secondary art programs. The experiences, the patterns created all add to the big picture of the power of art education. How do we as middle school art teachers ensure that our



Luke, Old Donation School, Teacher: Leigh Drake

programs are sparking creativity, building on previous knowledge, and making connections that will keep students engaged? I believe the key is continuing to keep our excitement for creativity alive and staying relevant with student interests or contemporary educational themes. I am constantly working to network with other educators to learn and share our best practices, and what better time to fuel up than this fall in Harrisonburg for our VAEA Conference!



During our Middle Division Meeting we will be discussing ways that YOU make connections and leave with a few ideas to take back to your classroom. In order to prepare for our meeting, I would like to hear from you about your favorite ways to connect your classroom to the community, curriculum or creative ways to encourage artistic self-expression. My challenge for you is to post on social media your favorite prompts that your students LOVE with the hashtags: #vaarted #middlematters. Join and share in the conversation, connect to other art educators and grow your professional learning network! You can connect to VAartED on Twitter, our Facebook Forum or on Instagram.

"On the great canvas of time

We all create our own masterpiece.

Choreographing our steps across minutes and hours

Dancing over the days

Painting pictures over months and

Writing our stories on the years.

Singing our songs that echo across eons.

We are all a thread in the talent tapestry.

A snapshot in the cosmic, collective collage."

– Michele Jennae

SECONDARY

Rachel Principe

Studio and Exhibition Practices: Alternative Methods of Professional Development

Art educators are constantly searching for a balance between creation and education. All too often personal studio practices fall by the wayside; however, without nourishing the artist within, the art educator can quickly lose touch with the foundations he/she is hired to instill in students. Professional development (PD) for art educators requires an examination of alternative methods that cultivate creativity, skill, and community. Art educators are both artists and educators; therefore, PD should support both facets of this profession. The term artist-teacher has surfaced in art education literature as a way to highlight the symbiosis that exists between these two roles. The term artist-teacher has a history that demonstrates how the role of creating also informs teaching practices. (Anderson, 1981) (Daichendt, 2010) (Hall, 2010) (Upitis, 2005). Further research on best practices in effective PD outlines key factors that should be present in the learning experiences. Among these factors are: 1) relevance to the learner, 2) consistency and sustainability, and 3) collaboration and support (Wei, Darling-Hammond, & Adamson, 2010, p.2). It is also vital that those leading professional growth harness the learner's experience, internal motivation, and ability to engage in self-directed learning (Knowles, 1984, p.74) (Nolan and Hoover, 2011).

Studio and exhibition practices are self-directed modes of professional growth that exude all of these critical elements. These practices encourage art educators to remain dedicated to their disciplines by consistently improving upon and exploring new skills rooted in the relevant visual arts curriculum, while providing opportunities to collaborate and build support within the arts community. This in turn brings back authentic learning experiences for students through shared connections with the creative process, inspired inquiry, and collaborative networks of working artists. We cannot singularly view pedagogical based learning as the only means for professional growth of art educators. Instead, we should celebrate and utilize the authentic capacity for learning embedded in studio

and exhibition practices of art educators.



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HIGHER EDUCATION

Roger Tomhave

Oh, I Had a Golden Thread

Spring semester 2019, Carole and I accompanied 21 JMU students to the University of Salamanca, Spain. The students, from many different majors, had in common a minimum of two years' experience in the Spanish language. They had signed up for a total immersion experience.

They were assigned home stays in pairs, with their "madres" speaking only Spanish in the home, teaching them Spanish customs and manners, and feeding them traditional Spanish foods. All of the students' courses were also taught and tested in Spanish.

I was the JMU Faculty Member in Residence. The University of Salamanca includes a JMU Office, including lounge area, personal laptop and computer stations area, my office, JMU study abroad program Director Jesús Jiménez' Office, and a seminar room which Graduate Assistant Antonio Meteí shared as his office space. Monday through Thursday, from 4:00 – 8:00pm, Carole and I held office hours and counseled students, but for the most part provided a space where the students could speak English, do their coursework with semi-highspeed internet, and plan and book travel arrangements for free weekends and vacations. There were not many free weekends as we had 19 planned excursions with guided tours!

For me, the thread that ran throughout the semester in Spain, and our tours of Paris and Morocco, were the remembrances of my own studies in pre-Renaissance art history as an undergraduate, graduate student, and in preparation and delivery of art history lessons to my students as a middle school and high school art teacher. I participated with those JMU Salamanca students

who selected the Spanish Art History, (Prehistoric – Renaissance) Course.

Though specific to Spanish art history and taught in Spanish, the threads to my past studies were always there, especially through the images used.

So many Cathedrals, Iglesia, and Basilicas! Throughout Spain we toured ancient Roman ruins upon which were built fortresses, castles, monasteries, mosques, and churches. My head was swimming with Roman foundations on which had been built Romanesque

(barrel vault) churches, now with Gothic second stories: webbed vaulting, flying buttresses, and stained-glass windows, and decorated throughout in Baroque and Renaissance sculptures, paintings, altars, and other accessories.

Highlights of the semester abroad for me were 1) the opportunity to work with 21 outstanding JMU students from many diverse backgrounds and studying for many majors, none of them studio art, design, or art history majors. 2) The ability to work and learn at the UNESCO World Heritage Site of Salamanca Spain with the 2nd oldest university in the world, 3) The people of Spain: family oriented, friendly, helpful, and so willing to assist with my daily use of the Spanish language while I assisted their desire to learn English); and

4) The opportunity for our students to see how so many cultures converge on one location in the world, find ways to communicate, and live side by side in peace.



*Oh, had I a golden thread
And a needle so fine
I would weave a magic strand
Of rainbow design, of rainbow design
In it I'd weave the bravery
Of women giving birth
And in it I would weave the innocence
Of children of all the earth,
children of all the earth
Show my brothers and sisters
my rainbow design
I would bind up this sorry world
With hand and heart and mind
Hand and heart and mind
Oh, had I a golden thread
And a needle so fine
I would weave a magic strand
Of rainbow design, of rainbow design
(Pete Seeger)*

MUSEUM EDUCATION

Truly Matthews

Artist Annie Layne uses embroidery to explore the world around her. Layne is an artist and teacher currently living in Waynesboro, Virginia who recently exhibited her work at the Virginia Museum of Contemporary (MOCA) in Virginia Beach. In *Annie Layne: Brazen*, the artist disrupts the historical stereotype of the demure woman making decorative needlework. Instead, Layne uses humor to approach subjects that provoke thought and discussion.

Growing up, Layne was surrounded with women who worked with fiber who knitted, crocheted, and made clothes. In 1999, she began to embroider as a hobby and later formed a group called the Bored Housewives Crafts Collective. Layne draws inspiration from vintage tattoos, cameo brooches, and vintage fabrics. Her process involves drawing out her idea on graph paper, transferring to tracing paper, then to fabric with a light table and water-soluble pen. She uses recycled fabric, thread, ribbon, and beads in her work. The work is a labor of love and can be quite time intensive. Completing a piece could take anywhere from 3–4 days for small works and to 2–4 months for larger pieces. Each work of art is mounted in unique vintage frames collected by the artist. The frames date from 1919–1926 and are purchased from thrift stores and antique shops around her hometown. Many of the found frames still had the original photographs in them.

Annie Layne's work served as inspiration for a MOCA Art Camp project. Teaching artist Jean Benvenuto led a weeklong art camp for ages 13–17,



Annie Layne, *Sea Hag*, 2018. Courtesy of the artist



investigating the abstract self by using a series of exercises to help students to create their own visual voice. Benvenuto is a recent retiree from Churchland High Schools, Center of Excellence in the Visual and Performance Arts in Portsmouth, Virginia. The students viewed Layne's exhibition, focusing on



Ava Terry, Annie Layne inspired self-portrait.

line work and illustration through discussion and exercises. Students then went back to the studio to create nontraditional self-portraits inspired by the line qualities of the Layne's embroidery. The next opportunity to view Annie Layne's work will be at the Staunton Innovation Hub in Staunton, Virginia in November and the Shenandoah Valley Art Center in Waynesboro, Virginia in December. Find out more about the artist at annielayne.com or follow @annielayne on Instagram.

SUPERVISION

Mike Kalafatis

Learning Management Systems Around the State

This summer I was fortunate to be a part of a small blended learning team representing HCPS at our Learning Management System's annual conference called Schoology Next. Our conference was Schoology's way of showing new products, a chance to meet with vendors, build relationships and an opportunity to learn strategies our school division can implement to create more student centered, deeper learning experiences.

Which got me thinking, what are other division leaders doing to best utilize their LMS's to reach their teachers, communicate with one another, support curricular goals and create opportunities for increased student engagement?

Michael Gettings, Curriculum Specialist Visual Arts Chesterfield County Public Schools

Right now Chesterfield County has a resource bank built in their LMS (Canvas) with course templates for teachers to access. Teachers have created blueprint courses and templates to insure some form of consistency. These courses are scaffolded with sequential learning opportunities for students. Since these are public in the sense that students and their parents can see them, additional resources for extended activities, learning, flipping and course content is provided.

Their LMS creates opportunities for teachers to share exemplars of assessments, activities, lessons and unit planning. This will be especially helpful in regards to curriculum revisions (especially with the new Art SOL's coming!).

Ultimately, utilizing their LMS supports their division's goals of the infinite learner mindset ANY TIME, ANY PLACE: Learning should occur any time and any place through a variety of opportunities. ANY PATH, ANY PACE: Learning is aligned to standards and should be matched to personalized needs. EVERY DAY, EVERY DOOR: Learning opportunities should be diverse, plentiful, and equitable. ALWAYS LEARNING, READY FOR MORE

Aaron Stratten Fairfax County Public Schools



At one time, using Blackboard for all classes was a standard expectation in Fairfax County Public Schools. Since Google has gotten more and more popular, some of their teachers have moved to Google Classroom as the primary communication device, so this expectation is more complicated and varied now. They we will be transitioning to Schoology in the next couple of years.

Mr. Christopher J. Buhner, Ed.S Virginia Beach City Public Schools

Virginia Beach's LMS platform is Schoology. Teachers in their district have been told to no longer use Google Classroom. They are now fully implemented across all 88 schools as of the end of this school year.

Chris and his team use host a variety of items in this learning system to include: discussion board, three current courses (AP x 2 and Summer Institute), two sandboxes for sharing, art show information, contest information, weekly newsletters and attachments, city-wide meeting agenda and notes, curriculum resources (multiple resources), templates, transformational learning and graduate profile resources for art, new teacher resources, sub-plan, digital learning day plans and basic art supply lists.

Like most divisions across the state, at the Elementary Level LMS usage is in the early stages of development. Recently their elementary schools went one to one, so many of their art teachers are still trying to figure out effective ways to implement instructional strategies in their classroom. Chris' team already has multiple teachers scheduled to offer professional learning targeted for the Elementary age group in the fall.

At the secondary level, the ball is rolling there because the students are using their computers all the time. It's much easier to upload assignments, homework, grade projects, and offer additional learning opportunities.

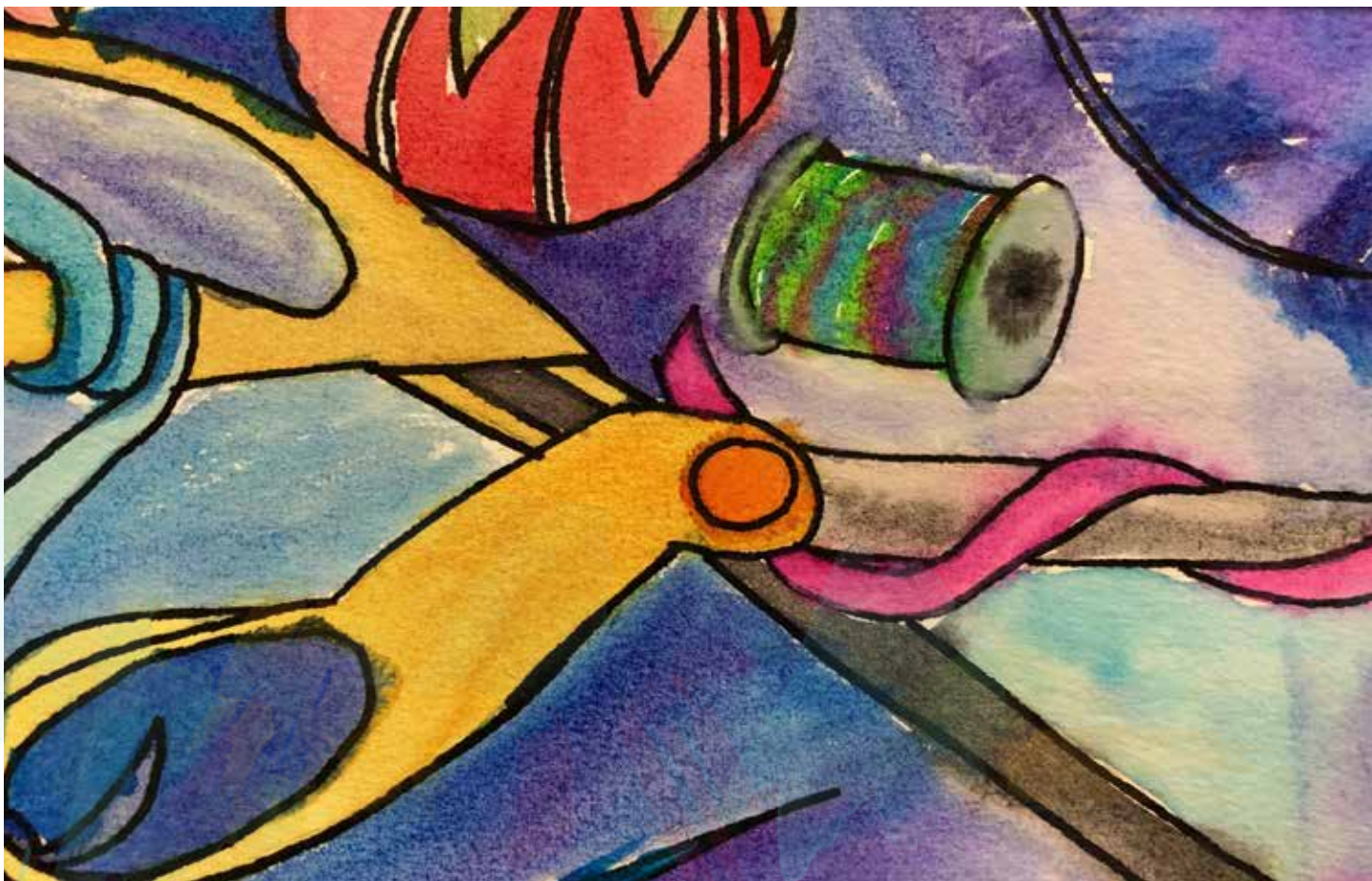
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Threads

Annica, Congressional School, Teacher: Sarah Phillip



Hayden, Chantilly High School, Teacher Terrilynn Thomas



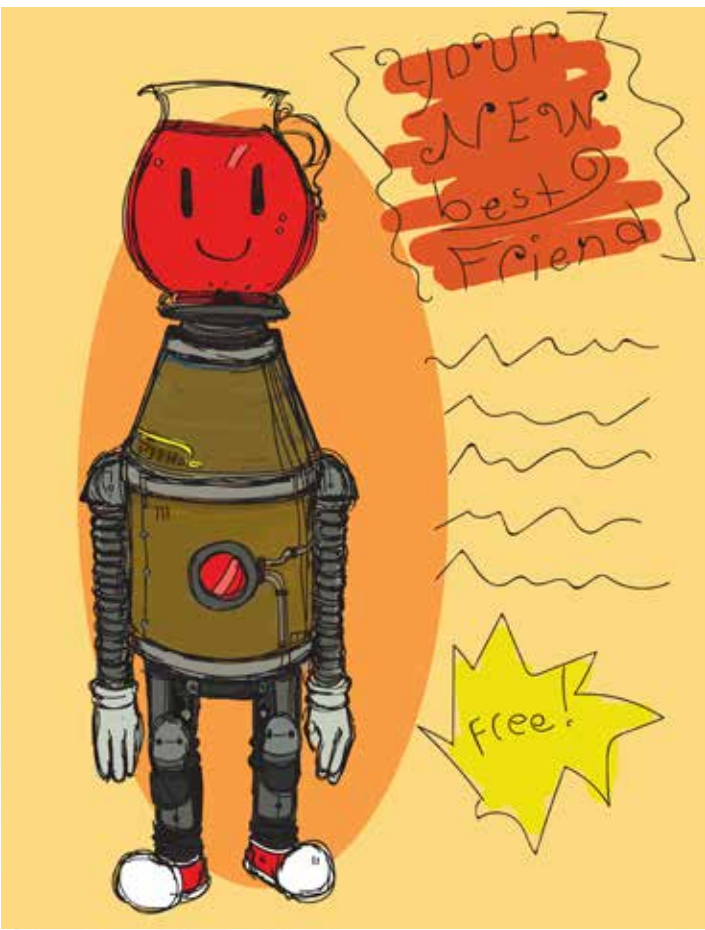
Finley, Old Donation School, Teacher: Leigh Drake

Rebecca, Patriot High School, Teacher Elizabeth F.Reid



Jane, Clover Hill School, Teacher: Meredith Snyder

Cameron, Robert E. Lee High School, Teacher Leslie O'Shaughnessy



Olivia, Old Donation School, Teacher: Leigh Drake

Membership

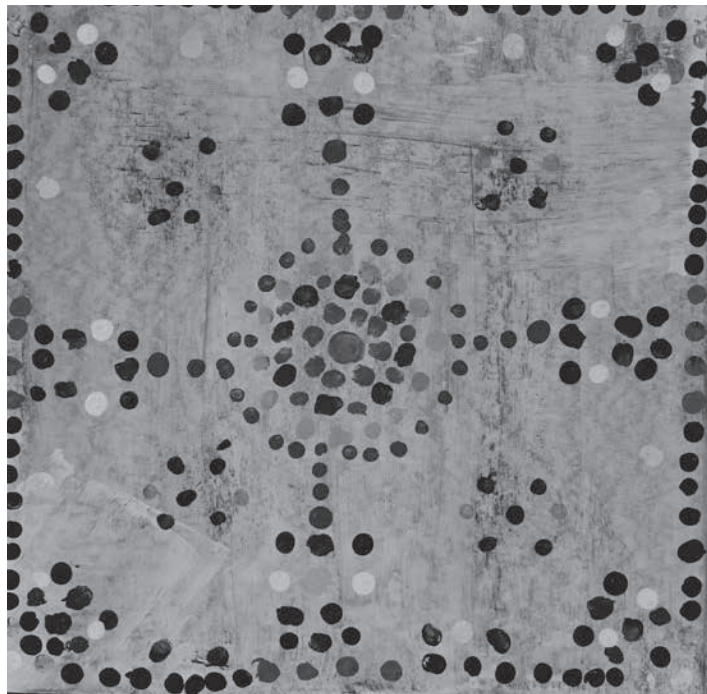
Patsy Parker



Are You Getting Your Money's Worth?

I get it that you don't want to be bombarded with junk/spam/trash on your personal email...but you are not getting your money's worth. Electronic communication versus "snail mail" makes it cost effective and simpler for VAEA to send election ballots, alert you to regional workshops/events so you may participate and advise you about pertinent or critical information concerning the state of art education in Virginia.

We need you to share your personal email with us, as it is the best way to keep you informed. (See paragraph 1.) When NAEA sends VAEA our monthly rosters your data comes directly from your membership application. When you only provide your work email, your school system's spam filter protects you from our "unsolicited emails." Case in point: State Board Officers election ballot was sent out electronically. If your ballot is caught in your work spam filter and you don't retrieve it...you forfeited your right to vote in state and regional elections.



Olivia, Congressional School, Teacher: Sarah Phillip



Harper, Old Donation School, Teacher: Leigh Drake

Please help us to serve you better by sending me a message at p2artkrt@gmail.com using your personal email so I may add it to our records to keep the information flowing.

Keep in mind that VAEA is divided into 5 regions for ease of participation and communication. The lines that separate them are dotted not solid double lines. VAEA members may attend any regional workshop. You can keep up on what's happening around you by going to www.vaea.org or the vaea facebook page.



Sabrina, Staunton River Middle School, Teacher Marie G. Levine

Policy

Dr. Barbara Laws



We always need to be prepared to advocate for the arts and seek opportunities for policy influencing – and for the duration of our careers and beyond, it's our responsibility to educate and advocate, over and over and over again.

The National Association of State Arts Agencies describes an advocacy continuum: education, advocacy, lobbying, and electioneering. Lobbying attempts to shape votes on pending legislation or policies. Nonprofits like the VAEA, with certain stipulations on lobbying, can participate in all but the electioneering, which relates to speaking for specific candidates in political campaigns. The Virginia Coalition for Fine Arts Education (with the support of its member arts education associations) tracks General Assembly proposed legislation and VA Board of Education and Department of Education policy and regulation proposals, develops position statements, and lobbies decisionmakers for arts education support.

We all have a right, as private citizens (not from the workplace or with workplace emails), to lobby and express our viewpoints and preferences to elected or appointed officials. However, our work promoting the arts often occurs in our job settings. Much of what we do is education of others where we try to increase public (including many principals and other administrators) understanding of the arts. Holding art shows, speaking before the PTA/PTO, and providing arts professional development for school staff are all examples of effective ways to educate the public.

Advocacy goes a step further, and to be effective, it has to deliver a substantive message to someone who has the authority to make change. So, what can you do that fits integrally into what you do every day? How do you lead change from a position of strength? You are teaching and leading every day. Begin with what matters. Start with where you are and ask yourself questions about your daily work as acts of advocacy. Make sure that your program, instruction, and curriculum content are of the highest quality

and that you demonstrate accomplished teaching and leadership. Teach/lead in a way that will make a powerful difference in the lives of your students and communicate that to decision makers.

What strategies can you use to make a difference? Build relationships with decisionmakers before you need to ask for something. Be able to identify opportunities for educating and advocating and be prepared with talking points that you can adapt to different situations. Be proactive. Know what's going on within your district in areas outside of the visual arts. Use storytelling effectively. Stories draw people in and make communications personal. Make your case. Connect to the values of those you are trying to influence. Focus on your students, not yourself. Value the decisionmaker's time by being organized when you meet them, and bring solutions, not just problems.

How can you prepare yourself to be ready? Collaborate with and learn from arts and other education colleagues. Read widely on change, education, organization, leadership, and policy, then act on your knowledge. Learn the curriculum in other areas to infuse substantively. Seek information outside the arts to gain perspective and expertise. Volunteer for leadership opportunities. Find ways to make yourself invaluable in significant ways. Present yourself professionally. Develop political savvy.

By the next newsletter, we will be into the 2020 legislative session. We will post information at VCFAE.org related to any legislation of particular interest and ask that you lend your support as needed. In the meantime, please think about making those connections to decisionmakers. Thank you for making a difference in Virginia's students' lives.

Much of the above information is from the following: J. Brewington and B. Laws. *Advocacy. Presentation for the Virginia Fine Arts Leadership Conference.* May 2019.

Regional Messages

BLUE RIDGE

Karin Tollefson-Hall

Conference will be upon us before you know it, as you get back into the swing of things at school consider volunteering to help out with the conference. If you are interested in being involved it is never too late. Contact Karin Tollefson-Hall (tolleflk@jmu.edu) to join a conference committee.

Thank you to Lynn Hilton Conyers for hosting another amazing Raku workshop and pARTy at the end of June.

September 14th was the annual Art on the River event coordinated by Jess Beach.

Please add to your calendar our Professional Development Day – Conference Pin creation on Saturday, October 5 at JMU, contact Karin Tollefson-Hall for information on location and time (tolleflk@jmu.edu).



Accolades from the Blue Ridge, cont.

So many great things happened in the Blue Ridge Region last school year that I was not able to include them all in the Summer newsletter so here are a few more from Sherando High School Art Teacher,

Katie Kwaitkowski. Congratulations on your hard work and student achievements!

2019 Southeast Region Scholastic Art Award Winners included; Morgan Evans Silver Key Portfolio, Rin Null Gold Key (will compete at National level) Drawing and Illustration, Ariel Scott Silver Key Painting, Durrani Khatibi Honorable Mention Painting, Mikayla Jenkins Honorable Mention Drawing and Illustration, and Hannah Starustka Honorable Mention Drawing and Illustration.



The Sherando National Art Honor Society and Art Club completed another mural in Winchester. Students were asked to design and paint a mural for Grafton's Adult Day Activities Program Team (ADAPT) that encouraged an atmosphere of community, learning, adventure, and hope. Students generated ideas and created sketches that were then presented to and approved by Grafton ADAPT directors. Students began painting the mural in October and finally completed the mural through field trips and after school painting sessions at the end of December 2018. Also, a small group of the Sherando High School Art Club and National Art Honor Society Members designed and painted a mural for nurse Ann Stine at Armel Elementary school. The students were inspired by both the school's mascot and a theme of fantasy. The mural is located in the nurse's office, and the elementary students were able to see the development and progression of the mural over the course of several months. Nurse Ann says they love it!



CENTRAL

Julie Crowder

Ariadne's Thread

Teaching art to elementary students can sometimes feel like guess work. It can sometimes feel

like being dropped into the middle of a labyrinth with no map. I ask myself constantly: What is best for my students? Is it to come home with beautiful finished projects that make them feel proud, please their parents and look amazing in the hallway? Is it to develop a quality understanding of which colors complement each other, and how to move the eye effectively through an image? Is it to instill in students a feeling of ownership and control of their artistic environment, and hone their artistic voice? Different art teachers at different schools will argue passionately for all three of those positions, and more. I find myself constantly oscillating between these varying ideas.

How can I make parents and my principal happy, teach students to make things work artistically and also teach them how to weigh out possibilities, not be afraid to take risks, make amazing decisions for themselves, and find true happiness and deep meaning throughout their life all before the age of 12 when I don't teach them anymore?

In the ancient Greek myth of the Minotaur, King Minos asks the imprisoned artist and craftsman Daedalus to design for him a labyrinth. The labyrinth serves two purposes: to imprison the Minotaur, a terrifying monster, and to imprison Minos' enemies. This labyrinth is so complicated and complex, that no one can escape it. This story is much more interesting than what I am shortening it to here, but let's focus for a moment on the solution to the puzzle in the story. Shekinah Mountainwater in her book *Ariadne's Thread* describes it this way:

"The conquering hero Theseus, said to be the savior who liberated Crete from this scourge, was assisted by Ariadne and her magic ball of thread. She instructed him to place it on the ground upon entering the labyrinth, and the ball would roll and unwind of itself, leading him to the central chamber. To return he had



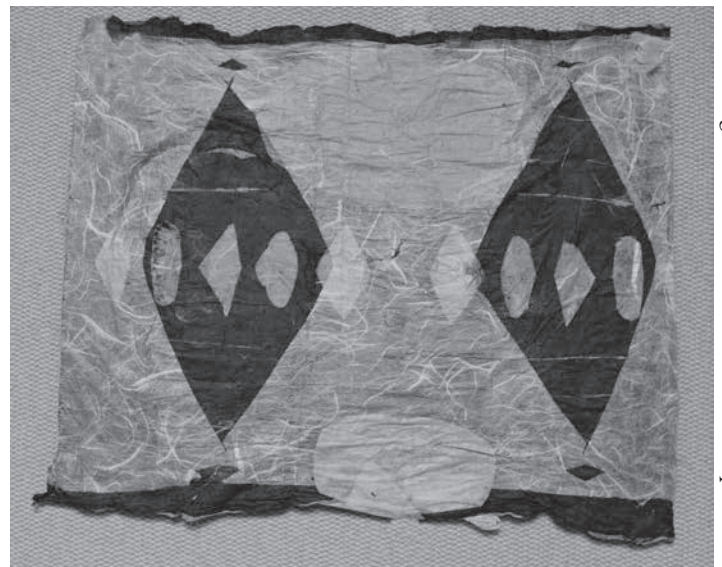
only to pick up the thread and rewind it, following the strand back to the entrance." Mountainwater 1

This thread idea is such a simple and direct solution for an intentionally mind boggling problem which is the undoing of so many before Theseus. Why do I bring up this myth, and this simple solution here in this article? Is this question of how to go about teaching art on the elementary level an actual Labyrinth, a maze so complicated that no art teacher can escape? Is it true that no art teacher can ever feel fully confident in the direction of the pedagogy that he or she steps into?

Freire says that:

"Those truly committed to liberation must reject the banking concept in its entirety, adopting instead a concept of men as conscious beings... They must abandon the educational goal of deposit-making and replace it with the posing of the problems of men in their relations with the world. 'Problem posing' education, responding to the essence of consciousness-intentionality-rejects communiques, and embodies communication." Freire 66

But Freire didn't have to hang 7 bulletin boards a month, for 9 months, create group work for an art auction that needs to bring in thousands of dollars to supplement the PTA every year, give 500 students 500 grades 8 times a year, and house 500 different projects of different sizes and shapes that take different amounts of time to complete in a 25 foot by 25 foot room. Things get messy, things get confusing. Things get downright Minotaur-ean. So what is the thread? What is the magical Ariadne's thread that keeps us from losing our minds, splitting our personalities, and pulling our hair out as we explain to a kindergarten



Arden, Congressional School, Teacher Sarah Phillip

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NORTHERN VIRGINIA

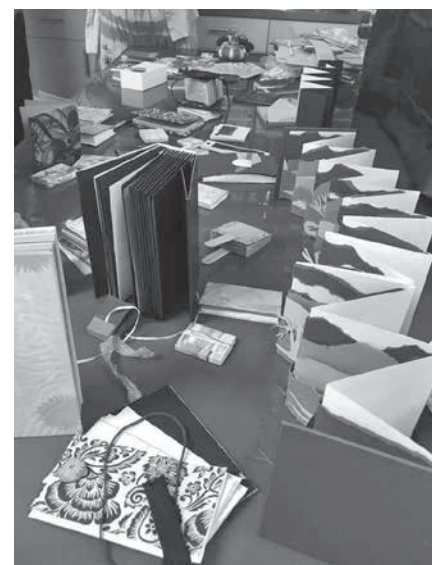
Sean Murphy

NVAEA Spring Fling

In May, the Northern Virginia Art Education Association held its annual Spring Fling workshop. Art Educators from the Northern Virginia area gathered at the NAEA headquarters in Old Town Alexandria. The all-day workshop focused on book making by Ginna Cullen, a Virginia Commonwealth University alumna and art educator with over 50 years of experience.

The group started the session with Ginna sharing the many exemplars she had brought with her. The variety of books demonstrated the breadth and depth of her creations. The inspirational table of books was complimented by Ginna's descriptions of the processes and meanings behind each book and technique. This was an excellent beginning to a day of bookmaking. Throughout the workshop, participants were introduced to processes of making watercolor wash paper, accordion fold books, sewing methods, weaving methods, and bookmaking terms. During the studio time, art teachers used beautiful handcrafted and handmade papers as they explored and experimented to create a variety of books through measuring, cutting, folding, gluing, and sewing. During the day, there were discussions about how to apply these experiences and methods to the classroom. Ginna and the art educators shared their experiences of having used these and other bookmaking techniques in their own teaching pedagogy. It was a successful day of learning, growing, and sharing that built camaraderie among the art educators in our area.

A special thanks to Caroline Pisani at National Art Educators Association headquarters for helping us coordinate a workshop using their beautiful studio space. We are looking forward to our next set of workshops in the Fall.



SOUTHWEST

Jennifer Fowler

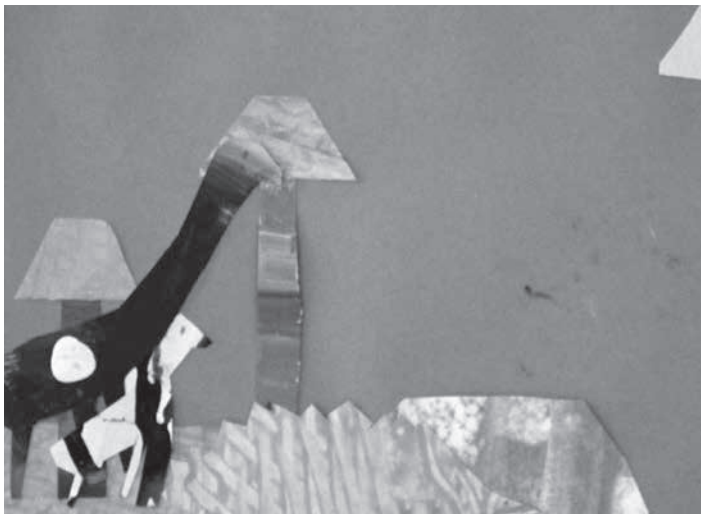


During a recent purge of my studio, I stumbled upon sewing boxes from each of my grandmothers. They were both filled with spools upon spools of thread. Why do I save these things? Things I have never used. Things I will never use. These threads.

Threads are used as a means to connect. In the most basic sense of the term, threads connect two pieces of fabric. Threads can also be used to connect, or tie, less physical things together. Although completely different women, my grandmothers' spools of thread tie me to them.

As you embark on a new school year, what will connect you to your students? These connections, no matter how tiny, are essential in building relationships with your students. Better relationships with your students will lead to a better experience for everyone.

Tips for creating better connections with your students: Create a questionnaire for students, giving you a chance to learn more about them. Spend time getting to know them for a few minutes each day. Have them write you a letter telling you things you should know about them. Play silly games. Find a common thread and use it each day.



Gregory, Congressional School, Teacher Sarah Phillip

TIDEWATER

Leigh Drake



“Some people weave burlap into the fabric of our lives, and some weave gold thread. Both contribute to make the whole picture beautiful and unique.” -Anonymous

As I reflect on this quote and our conference theme of “Threads”, there are so many ways to approach the inner weavings of our world and our lives. Threads can be seen as a metaphor of connection and/or intertwining relationships. It can also be seen as a beautiful and powerful fiber media that can create timeless pieces of art. Through the craftsmanship that one develops in the fiber arts it is truly a skill that requires patience, time, and the utmost skill. Both concepts have this unique ability to connect us and to create the individuals that we are, while at the same time intertwining us together as a whole.

Connecting this theme back into the classroom, it reminds me of the first time I taught sewing to my elementary students. Students created stuffed monsters, and for most part, this was the first time that they had ever held a needle. By teaching them different stitches and approaches to creating their pieces, students were able to focus on the delicate nature of the thread and how it connected the two sides of their monster together to create a uniformed design. From choosing their design, to creating their patterns, and choosing the colors of threads that they would use to create their pieces, each played a critical role in creating their monsters. Sewing requires concentration and focus and having students at a young age learn this skill helps them not only better develop as an artist but also as an individual.

I love that our conference theme of “Threads” has so many different angles and approaches that one can gather from it.

continued on Page 22

Continued

Continued from Tidewater...

It is exciting to think how each of us represent different pieces of threads in creating this fall conference. From presenting to attending, to behind the scenes of making this workshop happen. We all work together to create a uniquely beautiful picture of art education in Virginia. I look forward to seeing all of you at the conference and seeing the spectacular sessions that will be conducted. Be sure to stop by the Regional Tidewater meeting that will take place during the conference for up-and-coming activities and events.

As a TVAEA board we have been working hard to schedule some great events and activities for the Tidewater region. Our events are a great place to meet and share creative ideas with fellow art educators throughout our region. This summer, Tidewater hosted our workshop on August 14th at the Museum of Contemporary Art (MOCA) in Virginia Beach. We paired this workshop with MOCA's current exhibit, "The Rest of History and New Waves". Rebecca Davidson guided our members through discussions and reflection on the work that was displayed. This workshop also featured artist Andy Harris and exhibiting artist Spencer Tinkham, who both work hand in hand with our members in studio activities including painted paper collage, carving ideas and techniques.

A BIG thank you to MOCA for allowing us to work with them for this Summer Workshop and to use their beautiful space, and thanks also to our featured artists Spencer Tinkham and Andy Harris for working with and engaging our regions' educators.

Feel free to check out the VAEA website and Tidewater region Facebook page for our up-and-coming activities and workshops. Please feel free to email ideas, suggestions, or questions to leigh.drake@vbschools.com. We are excited to hear your ideas and invite and welcome all VAEA members to our events.

Continued from Supervision...

This coming year one of their major agenda items is to leverage technology, to include Schoology, to provide students and staff with flexible learning opportunities." This action is a direct tie to the knowledge, attitudes, skills aspirations and behaviors needed to reach the school division's goals.

Ultimately, Chris' aspires to have 100% of his teachers using Schoology this year.

For example, he will no longer send teachers documents for art shows. Everything will be linked via their weekly newsletter. Their goal is to create a more efficient environment that is user-friendly (one-stop-shop) for their art teachers. All documentation and information will be housed in Schoology during the 2019-2020 school year. The only time a document will not be housed directly in Schoology is when they are using a Google Survey or working in Google on a shared document.

Jen Stackpole Hanover County Public Schools

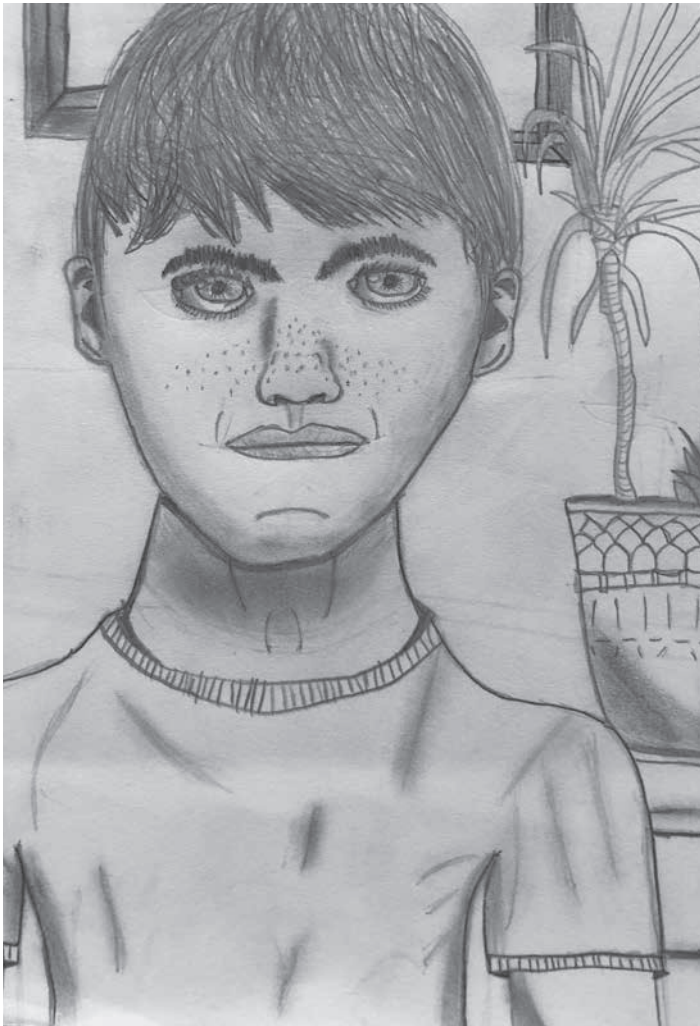
Many of Jen's secondary teachers are required to have their courses in Schoology. Secondary teachers post assignments, homework, and some have students submit work, and grade through the LMS. Similar to other school divisions, there are teachers in Hanover who shoot right out of the gate using their systems to engage students. Then, there are other teachers who have a more basic structure in place.

All of Jen's art teachers are using it to find curriculum resources. Jen's art team has a Visual Arts Schoology Group where resources are organized to be a "one-stop shop". This allows her to house all documents in one place for teacher reference. Teachers can more easily find curriculum documents, art show information, a professional development archive, and calendar dates for art happenings. This allows teachers not to have to filter through email threads over the course of several months to find bits of information. It is all at their fingertips.

They can use the updates feature to blast communication to the whole group. Teachers also use the updates feature to communicate much like Facebook. Teachers get the updates through email, or they can sign-up to receive updates on their phone through the app. In the future, Hanover has

professional learning options planned including courses on Schoology and blended learning.

Similar to other arts supervisors from around the state, Jen feels we are all just scratching the surface of what Schoology and other Learning Management Systems can do. Like anything else, it takes time to build capacity.



Liam, Old Donation School, Leigh Drake

Continued from Central...

parent that not all of their work will look like the bird, or cat, or person we have in our minds' eye? Some kindergarten art will look like a big muddy mess because that is the visual evidence of the child learning about color mixing. So, please don't throw that away, put it on the refrigerator, too?

In *Disrupting Poverty* by Kathleen Budge and William Parrett, the authors make the argument that rather than cave to the ever changing pressure of bureaucratic dictates that educators that teach in the City need to keep the focus on why they got into the profession and what keeps them there.

“Our research in high-poverty, high performing schools illuminates the absolute necessity for educators to tap into the moral purposes for their vocation frequently-even daily. The work is simply too overwhelming not to do so. Teachers and other educators in these schools speak of feeling needed. They describe a sense of loyalty to their students and their own values, and they say that knowing they make a difference helps to protect them from becoming demoralized.” Budge and Parrett 153

Ariadne's thread then is the answer to that implied question... What got you into teaching? Why did you decide to do it? Why haven't you left and started a non-profit, or decided to stay in your own studio painting 24/7? If the answer is bulletin boards I will be surprised.

“Educators who disrupt poverty possess a matured moral purpose for their professional practice. Their personal theories of action emanate from principled perspectives related to fairness and justice.” 153 Budge and Parrett

This school year, as you and I are choosing what we are going to read and reflect on, as we are weighing the lessons we have taught in the past versus the new ones we are considering, as we thumb through books on T.A.B. and Elements and Principles, let's ask ourselves where Ariadne's thread ties in... Would the words “fairness and justice” make sense magically hand stitched across our lesson ideas, or would they seem out of place and nonsensical. Enjoy your 2019-2020 school year, friends. May you not be daunted by the labyrinth, by the questions, by the self doubt. May you instead only have to pick up the thread and rewind it to find your way back home.

Budge, Kathleen M., et al. *Disrupting Poverty: 5 Powerful Classroom Practices*. ASCD, 2018.

Freire, Paulo *Pedagogy of the Oppressed*. Seabury Press, 1974

Mountainwater, Shekinah *Ariadne's Thread*. The Crossing Press, 1999

Y.A.M.

Jawan Brooks
& Kelley Shradley-Horst



Tying Together the Journey

Youth Art month 2019 was a great success. During the month of March, you shared "Your Art, Your Story" across the Commonwealth. You created exhibits and art walks, shared buttons and treats with your students and colleagues, dressed like Bob Ross and JR, wore rainbows and crazy patterns and advocated to stakeholders all to tie together the wonderful world of art for our students.

It's time to start planning for 2020 with the theme, "Take a Journey Through Art". How can you travel the world, cross the street, create a different environment or transcend time with your students and their art? AND if you do, we want to know about it! Look to the website and upcoming articles for lesson ideas and how to share from social media to traditional YAM portfolios.

Consider how you can share your experiences with co-workers, administrators, parents, community members and students. What were your art classes like? When did you know you wanted to be an artist/art teacher? How does art affect and influence your life now? Telling your story solidifies your investment in your career with those you expect to advocate and create for you. Your background and your art making journey can only enrich your relationships. The best way to help our students understand the importance of art is to practice what we preach. Through making art and sharing our journey we create a strong fabric of ideas that can validate, uplift, motivate and inspire.

Youth Art Month Flag templates are available on the VAEA website (Advocacy>Youth Art Month). Encourage your students to participate by creating a piece that shares their idea of the theme, "Take a Journey Through Art". Specific instructions are listed on the template. Recognition is given in elementary, middle and high school with the grand winner having their piece made into a 3' x 5' fabric flag for display at the NAEA conference in Minneapolis.

Need ideas for your March lineup? Add the YAM session, "What are you doing in March?" to your roster for the conference. The session will be on Saturday morning. Come to plan and create for a celebration in your school. We will have hands-on activities that you can take back to your school to explore with your students or a team of teachers to advocate for your program. We will share successful activities and learn from all in attendance. Come listen, share or create to develop March as a true celebration of the artists in your classroom.

In developing strands that make up your curriculum, consider how you can weave in the journey. Sometimes using a focus for an entire year can put a fresh spin on existing projects. We can't wait to see where your journey takes you.



Service Project

Service Project for the VAEA Conference
Lynn Hilton Conyers, Coordinator

Shenandoah Valley Art Center, located in Waynesboro, Va., has partnered with the art education programs in the Waynesboro and Augusta County Public Schools and the surrounding areas. During its thirty-three years of existence, it has included the art education of students through these programs: student memberships and monthly opportunities to exhibit, field trip opportunities for the schools, scholarship programs, Youth Art Month Exhibits, exhibits for the Shenandoah Valley Governor School of the Fine Arts, Saturday Art for Kids, art education classes for home schooled students, Summer Art Camp for Kids, Summer Clay Camp for Kids, Fall Foliage Art Show Student Volunteers from local art programs, and partnerships with the WPS Artists in the Schools Initiative, the Boys and Girls Club, and the Blue Ridge Children's Museum. They have two art educators from two school systems on their board of directors to keep art education relevant. To their credit, they designed a program that expands upon art education offered in schools and is an art experience for the home schooled. The classes are taught by artists and art educators who are amazing with kids!

Shenandoah Valley Art Center is honored to have received the support of the VAEA to further their outreach into the community and at the center. Any materials for 2-D artwork would be greatly appreciated. Lynn Hilton Conyers will be working the VAEA Products table along with Sherri Ciszek, who is also a SVAC Board member. They will be pleased to accept any of the donated art supplies.



Wajeaha, Lynnebrooke ES, Teacher Libya Doman

Retiree News

GINNA CULLEN



“Threads”. What a wonderful theme for our 2019 conference and a perfect metaphor for retirees. We have woven so many threads over the years, not only with threads in our work, but also in the invisible threads we have sewn with our students and peers. We are fortunate to have had the opportunity to teach art to students over longer periods of time, allowing us to know them better. Connecting with and accidentally



meeting former students is a delight. The same is also true with our peers. Most of us are out and about, making and showing our art, attending conferences, teaching classes and keeping up with each other.

One of our VAEA retirees, Naomi Swyers, is currently working with threads and fibers. Naomi retired in 2016 from Chesterfield County. This past May and June, her work was exhibited at the Artspace Gallery in Richmond. Her exhibit, Finding My Way Through Fiber, was a series revolving around glass negatives from an early 19th century photography business. Naomi enhanced printed images from these negatives by intuitively using embroidery, free motion drawing and other media along with large variety of threads and textiles to celebrate the lives once lived during that time. She is a very prolific artist and continues to work in her studio every day.

Please let us know if any of you are exhibiting your work in the future. Continuing to practice our art is essential and empowering.

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Youth Art Month
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Kelly Shradley-Horst
Kshradley@harrisonburg.k12.va.us

NEXT NEWS MAGAZINE DEADLINE: NOVEMBER 15TH, 2019

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

Send photos and student artwork to Susan Silva, News Magazine Editor, at newsmagazine.vaea@gmail.com

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

Join the Conversation



Layan, South Lakes High, Teacher Matt Ravenstahl

#vaarted
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VAEA Member Forum



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Calendar



November 7-9, 2019

VAEA CONFERENCE

Harrisonburg, Virginia

March 1, 2020

#ARTSACROSSVIRGINIADAY

March 26 - 28, 2020

NAEA CONFERENCE

Minneapolis, MN



Arpilleras

Lesson Plan for Grades 3-12

Use a safe, finger-friendly faux felting technique to share a special story.

Inspired by women-created Chilean appliquéd tapestries called arpilleras, students will glue, stitch, and assemble textile materials to envision changes to their surroundings and solutions to their problems. With scraps and stitches come change!

DickBlick.com/lesson-plans/arpilleras

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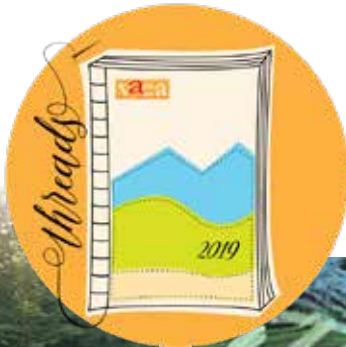
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