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Page 34: The Plot Thickens: Beginning the Quest of TAB
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Cover Image Credit: Leslie Boyd, Practice Dissent (brooch) (2017).
Fine silver, vitreous enamel, cubic zirconia, steel. 8.5cm x 10cm x 1cm
(See the article Ideation Workout: A Short Guide to Using Contemporary Art for Inquiry by Connie Stewart and Anne Thulson)

President's Message

Encouragement Can
Change the World

by D.J. Osmack
(he/him/his)
Art Educator, North High School, DPS



Welcome back to what promises to be another fun and exciting school year! As we enter this school year, I would like to invite you all to embrace your “WHY!”

WHY you became an educator, WHY you were drawn to art, WHY you decided to remain in the classroom after what seems like the most challenging years in our distant past and WHY you continue to get out of bed every day.

Is this finally the year that we have our breakthrough or is the 2022-23 school year going to be the same old same old? Believe it or not you have a choice and how you choose is up to you. No one can prevent you from being the best version of yourself...all you need to do is take that first step!

Whether you are on day one of your education career or on your last first day of school, we have answered the call to serve, we have answered a call to inspire the next generation of “Courageous Creators,” and we have answered the call to “ARTIVISM.” Using art as a means for change, as activists we CAN and will change the world!

Artistic expression or activism? We often focus solely on Art as an outlet. Students and even our standards focus on art as a form of expression to promote social change. But recently I have been curious about how art can be used as an inlet and how we use art to absorb, decipher and breakdown information to its simplest form so that we can comprehend, understand and relate and transfer this knowledge in our own unique ways.

This idea of cultivating awareness and social change is not unique to the visual arts. These themes are being presented through poetry, music, film, theater, on social media, and in our students' core classes. Our students are plugged into the information highway and are being stimulated and influenced by imagery and messaging that is helping them form their own identities, their political views and has them connecting with people in such a close proximity that it makes our "old school" heads spin.

How can a student spend so much time on their phone? It's time for all of us to make education relevant again! It is time for us all to start working together (the core teachers and us elective teachers) in a synchronous system. It is time for us to engage in those humanizing practices that create learning environments in a structural and aesthetic way that supports an inclusive learning community through collaboration, culturally responsive outcomes, learning partnerships and social-emotional awareness. We need to support our students' growth in critical consciousness and reflective practices so that they can become comfortable with who they are in this post-pandemic world we live in.

Before we get there, we need to address our barriers and the barriers our students face as well. Can creativity be taught? What are we actually teaching and what battles will you choose to engage in this year? I, like most of you probably, have been battling how do you respond when a student says, "I am not artistic."

I am reminded of the TED Talk (2007) by the late Sir Ken Robinson that discusses how human creativity is being suffocated by education systems and societal expectations. He explains that because our society stigmatizes mistakes, we become less willing and less able to produce original content, in fear of failure and nonacceptance.

In a previous message I hinted at the idea of me questioning my role as an educator and this idea of our education system "killing creativity." I have more questions than answers sadly, but I will take a moment to present my findings. I firmly believe that art education is not a gradual release of responsibility but rather a gradual release of opportunity.

Art classes should be a place where we encourage the art of play and teach students to fail forward. Art

classes should be a place where high stakes assessments do not exist. We as teachers need to make a paradigm shift that focuses on quantity leading to quality and not quality versus quantity.

As I close out my final President's message, I sincerely thank you for placing your trust in me to lead us through these last four years! As we enter this new school year, I want to charge you with these three questions.

What is the student's role in gaining expertise in your class?
What is the student's role in finding motivation in your class?

What is the student's role in developing creative thinking skills in your class?

I look forward to seeing many of you in Breckenridge for ARTIVISM so that we can share stories of how you are empowering your students.

Artfully,

DJ Osmack
CAEA President

Reference

TED. (2007, January 6). Do schools kill creativity? [Video]. YouTube. <https://youtu.be/iG9CE55wbY> ●

Letter from the Editor

by Amy Felder
(she/her/hers)
Artist-Teacher



Collage's Layout Designer and Producer Janet McCauley
photo taken at Spectra Art Space's immersive in Denver
(<https://spectraartspace.com/>)

Dear Artist-Teachers,

One critical step in the process of transforming *Collage* from a collection of articles to an eye-catching journal is layout design. Impressively, the responsibility of formatting articles, inserting images, and arranging all the visual elements falls on one person – Janet McCauley. As the layout designer and producer, Janet ensures that each issue looks professional. Janet works hard to create an attractive layout in which page text and images flow naturally.

Janet has been working for *Collage* for eight years. Below are questions that I asked Janet and her responses so that you can learn a bit about her.

While Janet is the last member of the *Collage* team for me to introduce, she is no less important. Her contributions are invaluable. Not only is she amazing at what she does, she is also a great team player who is incredibly flexible, willing to make last minute changes, and always coming up with new ideas for improving the final design.

Sincerely,
Amy Felder

What do you remember about being an artist as a child?

I loved elementary school art class because it was relaxing and enjoyable. My art teacher was so encouraging which built my confidence and helped me think of myself as an artist. I liked drawing the most. I would mostly draw portraits of people I knew and self-portraits in my free time. As a teenager, I would often draw from magazines in my free time. Also, my grandmother loved to paint, and she would teach me how to paint with when I visited her in Illinois.

Can you describe a teacher who inspired you?

One of my high school art teachers gave the class homework to draw in our sketchbooks each day and said we could draw whatever we wanted to. I loved fashion and decided to draw some fashion designs in my sketchbook. I was a bit embarrassed and thought she would not think it was “real art.” I was surprised and happy when she encouraged me to continue drawing more fashion designs. She said to draw what I love. She and my other high school teachers also helped my confidence by showing some of my drawings in the Scholastic art shows.

How do you like to spend your time when you are not busy designing?

I like to spend my free time with my two kids and my husband. I also enjoy reading, seeing live music and

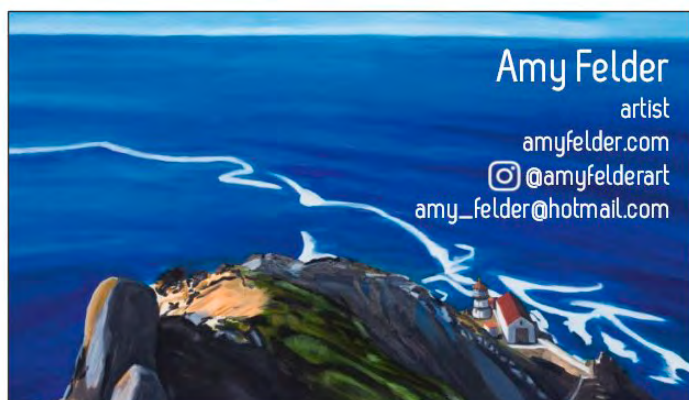
going to local events like art shows and festivals. I enjoy road trips and exploring new places locally and when traveling. When I have time in my busy schedule, I also enjoy drawing, painting and crafts like sewing, embroidery and crochet.

What is it like to work in the Graphic Design and Apparel Design fields?

It has been challenging but worth it for me. I got a degree in Apparel Design and Merchandising from CSU. There weren't a lot of positions in the Denver metro area in my field when I graduated in 2000. I have worked as everything from a pattern and sample maker for luggage to an accessory designer for infants and toddlers. I have worked for a few different custom apparel and caps companies over the years. Currently I work for Imperial Sportswear and work full-time from home. Working at home has been great for me because I do not have to commute and can see my family more. I am excited to continue to grow in my career and learn new skills in the future.

What do you like about being the layout designer and producer for *Collage*?

I like working on the *Collage* team because it gives me an opportunity to help CAEA which is a wonderful group of art educators. I also like that layout design is a change of pace from my full-time work designing for a golf cap and apparel company. In addition, I enjoy seeing student and teacher artwork in each issue. ●



A Project Slice

Agate Creatures

by Layne Waters
(she/her/hers)

Art Educator, Mountain View Academy, CO





One of my favorite projects in third grade is based on the book *Agate: What Good is a Moose?* by Joy Morgan Dey. The book is about accepting yourself for the gem that you are. We talk about birthstones and the history of agate stones themselves.

We look at Keith Larson's art because he anthropomorphizes non-living things into unique creatures. We make observations on his artwork like what qualities of the object he uses to create a creature. The students' favorite part is picking out their own agate stone which they get to keep at the end of the project. The third graders make observations on the stone's unique qualities like color, texture, shape and size. We use science techniques to take effective notes on what they see. They measure their stone, use a magnifying glass to see the small details and sketch what their stone looks like.

The students then take their agate stones' qualities to create some creature sketches in their observation

notebooks. I like them to make a few different creatures because their first idea is not always the best or their favorite. It also helps get the bad ideas out of their head so they can move into the good ones. We talk about living qualities that humans and animals have like eyes, tails, wings and teeth. Once they have settled on their final idea, they swap with a friend to get another perspective. They have to make sure they used enough stone qualities that you can tell which stone they used to create their creature. They each get a small canvas and paint their creature with tempera paint to create the final project.

Reference

Dey, J. M. (2007). *Agate: What good is a moose?*
Lake Superior Port Cities, Incorporated. ●

IDEATION WORKOUT

A Short Guide to Using Contemporary Art for Inquiry

by Connie Stewart (she/her/hers) Professor, University of Northern Colorado
by Anne Thulson (she/her/hers) Professor, MSU Denver

Contemporary art invites us not only to look but to encounter. We form relationships with what we see. Like many relationships in life, our experiences with contemporary art may elicit differing emotions and opinions. We may immediately like or dislike a new work. However, taking time to “be with” a work of art can result in connections, associations, and new questions for further inquiry. This article does not tell you what to think about the art you see but how the authors (Anne and Connie) learn from contemporary art and guide their students into their own explorations.

1) Before Teaching About Art, Form Your Own Relationship with It.

Take time to look at the artwork from your own perspective. Allow what you know as an adult and the experiences you have had to guide your encounter. Look at forms, see how the work triggers your memories, form personal opinions, let your mind make connections with other artworks, readings, areas of interest or stories, think of new ideas for your own artmaking. Before you present the work to students, find your own questions just for yourself.

2) Make a Mind Map.

You might want to begin a discussion with students by mind mapping. What parts of the work are interesting or not interesting to them? Allow students to make free associations with the objects and materials they are encountering. Sharing with a fellow student or with the class may provide more ideas. Sometimes, in place of mind-mapping, allowing students time for free discussion can meet the same purpose. Often a teacher can find value in even the silly comments that come up to guide further inquiries.

3) Write Questions That May Not Have an Answer.

Ask students to individually or as a group to find questions or pose problems from their own encounters with the artwork. Individually students can evaluate their own questions and eliminate those with Yes or No answers. Ask students to choose one or two questions they want to know more about. Sometimes questions without answers can be the basis for further study or their personal artmaking.

4) Research The Unknown.

This step can be quick searches using small devices (phones or minicomputers) or allow more time for a guided study. Find information about the context of the work. Does information about the artist's life answer questions or pose new ones? Does an artist's biography matter when looking at their work? Does information you find answer your questions or provide new ones? Does the work make you more curious about the world around you? Use information from science, history and other disciplines to inform your study.

5) As a Group, Find Themes.

In our book, *Teaching Contemporary Art for Young People* (2021) we offer themes as a way to model the practice of working with a thematic curriculum. We came up with those themes by going through steps 1-4 above.

You and your students can also discover themes. Here's how. Take some time to look at your students' mind maps and questions. Curate these by finding patterns and connections and present them back to your students in an age appropriate, visual form for all to see. Lead students in a discussion or activity to come up with an overarching title of these connections. These "titles" become the themes. In other words, do not tell them a theme and then show them art. Show them the art and let the themes emerge through their eyes and minds. Their themes will surprise you and spark their engagement. Themes are not written in stone by an art expert. Themes are the re-occurring patterns we find between ourselves and the ideas in an artwork.

The website <https://www.teachingcontemporaryart.com/> can be used by starting with an artist or an idea and then looking for new ideas.



Leslie Boyd, Practice Dissent (brooch) (2017). Fine silver, vitreous enamel, cubic zirconia, steel. 8.5cm x 10cm x 1cm.



Leslie Boyd, Practice Dissent (brooch) (2017). Fine silver, vitreous enamel, cubic zirconia, steel. 8.5cm x 10cm x 1cm.

6) Play with Ideas.

Allow students to "play" with the themes. Have them recall memories, tell stories, voice opinions. Choosing a "theme" does not end the thinking. It is just the beginning of the thinking. In the end more generative questions can inspire further looking and artmaking.

7) Respond with Artmaking.

Each student's response to these multi-dimensional ideas will be different. Show students examples of how artists choose media and technique to match their ideas. Allow students to think about what media and technique would best suit their idea and start their response.

8) Reflect on Artwork.

Students will inevitably create generative and diverse artworks in response to the thinking and discussion that surrounded the original artwork of study. Allow time for them to share their response with their peers.

This sharing is basically an artist statement. Video or audio taping these informal presentations can be used as indicators that your students have met the Visual Art Standards.

In Closing

The key to working with contemporary art in K-12 classrooms is not about being an expert on all things contemporary but about inviting your students to become experts with you in dialogue, artmaking, and reflection.

Reference

Marshall, J., Stewart, C., & Thulson, A. (2021). *Teaching contemporary art with young people: Themes in art for k-12 classrooms*. Teachers College Press. <https://www.tcpress.com/teaching-contemporary-art-with-young-people-9780807765746> ●



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do-over

Revising Instruction to Focus on Process

by Amy Felder,
Artist-Teacher
(she/her/hers)

After attending the 2022 Colorado TAB conference, I set a goal to focus more on process than product. Every year I design units that teach interdisciplinary content by combining the 2020 Colorado Academic Standards for the Visual Arts (VA CAS) with standards for other subjects. Christine Loehr, Rachael Delaney, and Jesse Bott's mini session *Missing: The Reasons Why* provided me with the inspiration and knowledge to revise these units to emphasize the creative process and student reflection. The following is my do-over of a fourth-grade lesson. I had two goals for the unit.

Goal 1: Students Will Be Able To (SWBAT) "Research from multiple sources to inspire works of visual art and design" (VA CAS). This goal is realized when students conduct research of the Colorado town of Evans by looking at maps and Sarah Arnusch's book *Images of America: Evans*. The research fits into the broader context of instruction by integrating the following 2020 Colorado Academic Standards for Social Studies (SS CAS): "Use geographic tools to research and answer questions about Colorado geography" (SS.4.2.1) and "Connections are developed within and across human and physical systems" (SS.4.2.2).

Goal 2: Students Will Be Able To (SWBAT) "Illustrate, using geographic tools, how places in Colorado have changed and developed over time due to human activity" (SS CAS). Students had full autonomy over how to realize this goal. Not only did they choose the materials, but they also chose what to create. Following Jaquith's advice from "When is Creativity? Intrinsic Motivation and Autonomy in Children's Artmaking" (2011), I chose to "focus more on process than product and look forward to a surprise of open-ended solutions" (p. 19).

To launch the investigation, students copied the question "What is my community?" and created a visual and written response in their research workbooks (see Figure 1). I shared with students the map *Sounds of Northern Colorado* that I had sewn of my communities (see Figure 2). In addition to showing the topography of the landscape, my map has a QR code linked to a playlist of recordings I had made at the locations featured by photographs (see Figure 3). Students listened to the playlist of sounds and discussed what sounds they noticed that were caused by human activity.

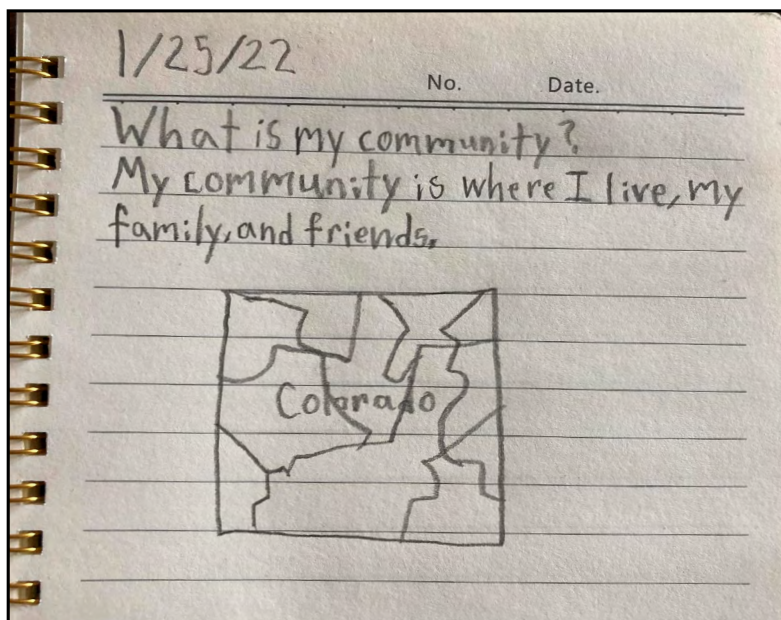


Figure 1. Felix Gallegos's research workbook entry



Figure 2. Amy Felder, *Sounds of Northern Colorado*, 2019.
Paint and thread on fabric, 17x24 inches



Figure 3. Amy Felder, *QR Code*, 2019

Next I introduced the first stage of the creative process – finding a good problem to solve. I asked students if any of them already had any ideas for how to solve the problem of “illustrat[ing], using geographic tools, how places in Colorado have changed and developed over time due to human activity” (SS CAS). One student responded that he could show how there is less wildlife in the Rocky Mountains due to humans and pollution. I encouraged the students to start the Planning and Plotting (Ideation) stage by continuing to think of solutions to the problem. I explained how the creative process does not have to go in order but is more of a spiral and you can skip around to different stages.

During the Hunting and Gathering (Research) stage, students used Split Screen graphic organizers (Silver et al., 2018, p. 138) to sketch maps of Evans and write about the big ideas and important details. During a Think-Pair-Share, students shared their sketches and discussed the following essential questions: “How does the physical environment affect human activity?” “How does human activity affect the environment?” (SS CAS). I let students know that this is also part of the Making and Sharing stage. Having students write and speak not only gave students an opportunity

Continuing the Planning and Plotting (Ideation) stage, students sketched ideas for their own art in their research workbooks. Students selected materials and entered the Wondering, Wandering Play (Incubation) stage of the creative process. Some students chose to divide their papers in half showing how places looked in the past compared to now. In Figure 4, the student showed the effects of climate change and the pandemic by painting wildfires and a person wearing a mask on the “NOW” side. Another student chose to do a pencil drawing focusing on how transportation has changed from horse and buggy in a rural area to cars in an urban area (see Figure 5). Other students combined their imagination with reality. Figure 6 shows a drawing in which the student mimics a Google map by pinpointing specific locations like Target, JCPenney, the airport, pirates, and even the ocean. Students’ combining of ideas in their final artwork is evidence of their journey through the Building and Forming stage of the creative process.



The sketch is divided into two panels by a vertical line. The left panel is titled 'Then' and depicts a stagecoach pulled by a horse, with a compass rose and the text '1800's horses'. The right panel is titled 'Now' and depicts a modern car in front of tall buildings, with the text '2022 cars'.

[illegible]

16.

In addition to prioritizing process, I have also focused more on ensuring students reflect on their learning. Using Window Notes graphic organizers, students responded to the following questions: “What did you learn? How did you feel about what you saw, heard, or read? What do you want to know or wonder about? Can you make any connections to people, places, or things you know about? Or to experiences you’ve had?” (Silver et al., 2018, p. 162). These graphic organizers served as formative assessments (see Figures 7 and 8). To conclude the Making and Sharing stage, I created a display of the completed graphic organizers, photos of students working during each stage of the creative process, and their final artworks.

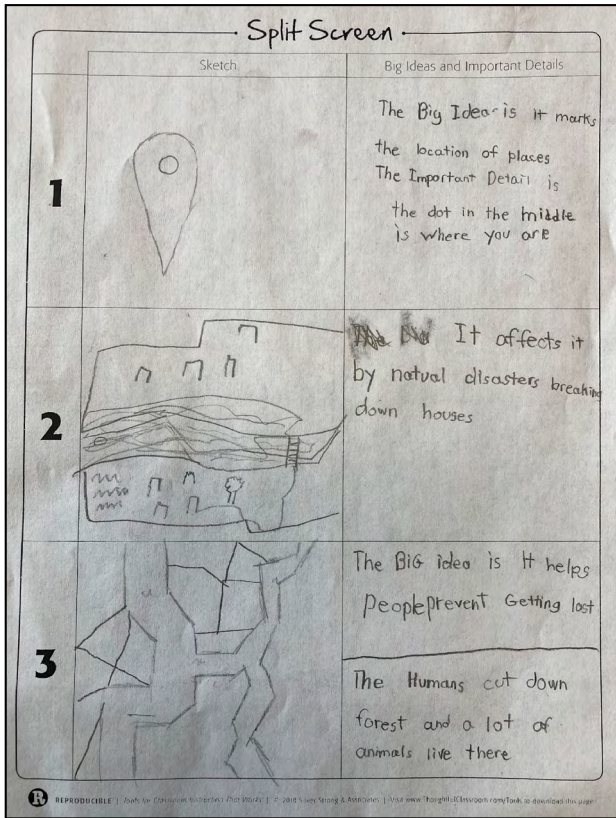


Figure 7. Alejandro Vazquez Villa's Split Screen graphic organizer

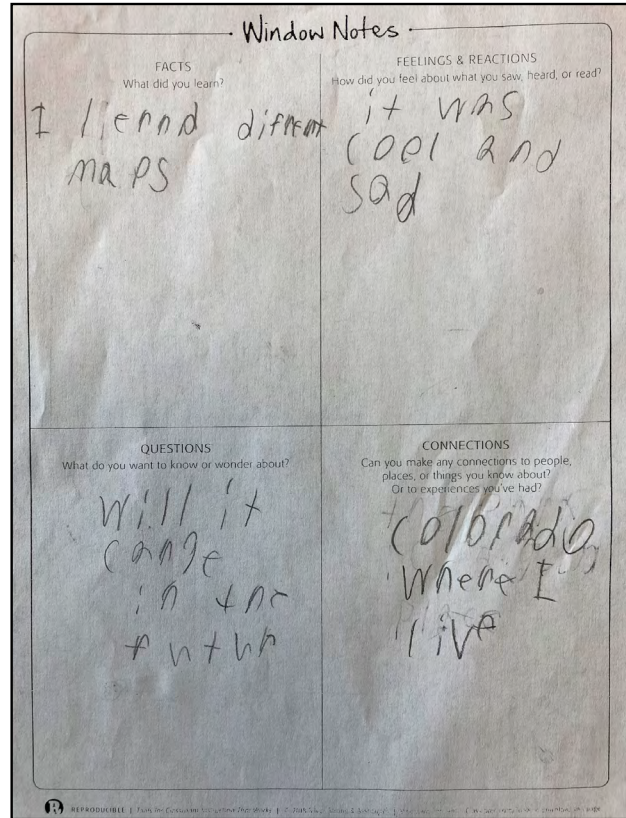


Figure 8. Hennry Alcantar Solis's Window Notes graphic organizer

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<https://www.cde.state.co.us/standardsandinstruction/standards>
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- Silver, H. F., Abela, C., Boutz, A. L., & Perini, M. J. (2018). *Tools for classroom instruction that works*. Silver Strong & Associates: Thoughtful Education Press.

For copies of the graphic organizers noted in the text, visit
<https://toolsforclassroominstructionthatworks.com/resource-center/>. ●

ART21 EDUCATOR

Maker, Creator, Artist

by Jaclyn Pelton
(she/her/hers)
K-12 Art Educator
Byers, Colorado



Production Still featuring Mark Bradford in the Art21 television series
Art in the Twenty-First Century, Season 4, "Paradox" © Art21, Inc. 2007

The way we introduce our students to the idea of themselves as an artist looks very different for all of us; I am sure! I embrace TAB (Teaching for Artistic Behaviors) and at its core, the philosophy states that “the student is the artist” (Douglas & Jaquith, 2009, p. 9). All that students experience is based on the question, “What do artists do?” and the belief that the art room is the student’s studio (Teaching for Artistic Behaviors Inc., 2021). Whether you have been exposed to TAB or not, we still must find a way to empower our students to feel

trusted to be the driving force behind their growth and engagement. Recently, Art21 has inspired me to develop a path for my students to find an entry point into this way of thinking and learning.

The artists within the Art21 catalog contain a tremendous variety of individuals sharing their stories about what has contributed to their unique journeys. I came across an interview titled “Politics, Processes and Postmodernism” with the artist Mark Bradford and

was very much impacted by his explanation about thinking of himself as a “creator” and having “a making background” (Art21, 2011, para. 4).

ART21: *Can you say more about these childhood projects and the influence your family had on your development as an artist?*

BRADFORD: *My art practice goes back to my childhood, but it's not an art background. It's a making background. I've always been a creator. My mother was a creator; my grandmother was a creator. They were seamstresses. There were always scraps of everything around. There were always two or three or four projects going on at the same time. We just never had an art word for it. But I would go to the museum as a child, and I was bored. They would tell me about art, and I would look around and say, "This is art." Then I'd get on the bus and go home. It never touched me. But the projects at home touched me. For instance, making the signs for the prices at my mother's hair salon: I was in charge of that, so I taught myself calligraphy. So, my very early work used signage and text, but it was not perfect. It always got a little slimmer at the end because I wouldn't measure it properly. (LAUGHS) But it worked out. My mother always said, "When I raise the prices, you'll have another chance." (Art21, 2011, paras. 3-4)*

All this time I have only referred to my students as “artists,” which of course had always made sense. Helping my students to feel like an artist in their own way and allowing them to see all they do as “art” was and is still my job. But. . . was there another way to reach them? Younger students love viewing themselves as artists! One role we have as elementary art teachers is to help that artist mentality thrive and to help maintain and nurture a magical sense of confidence.

I feel that the process of instilling the artist identity in my older students is not quite the same. Yes, creating an environment that is engaging and student-led is imperative. But as far as how I help them think of themselves as artists and remain in that space looks a little different, and that's okay!

The awareness that students have about their areas of growth seems to be more of a focus than their strengths—

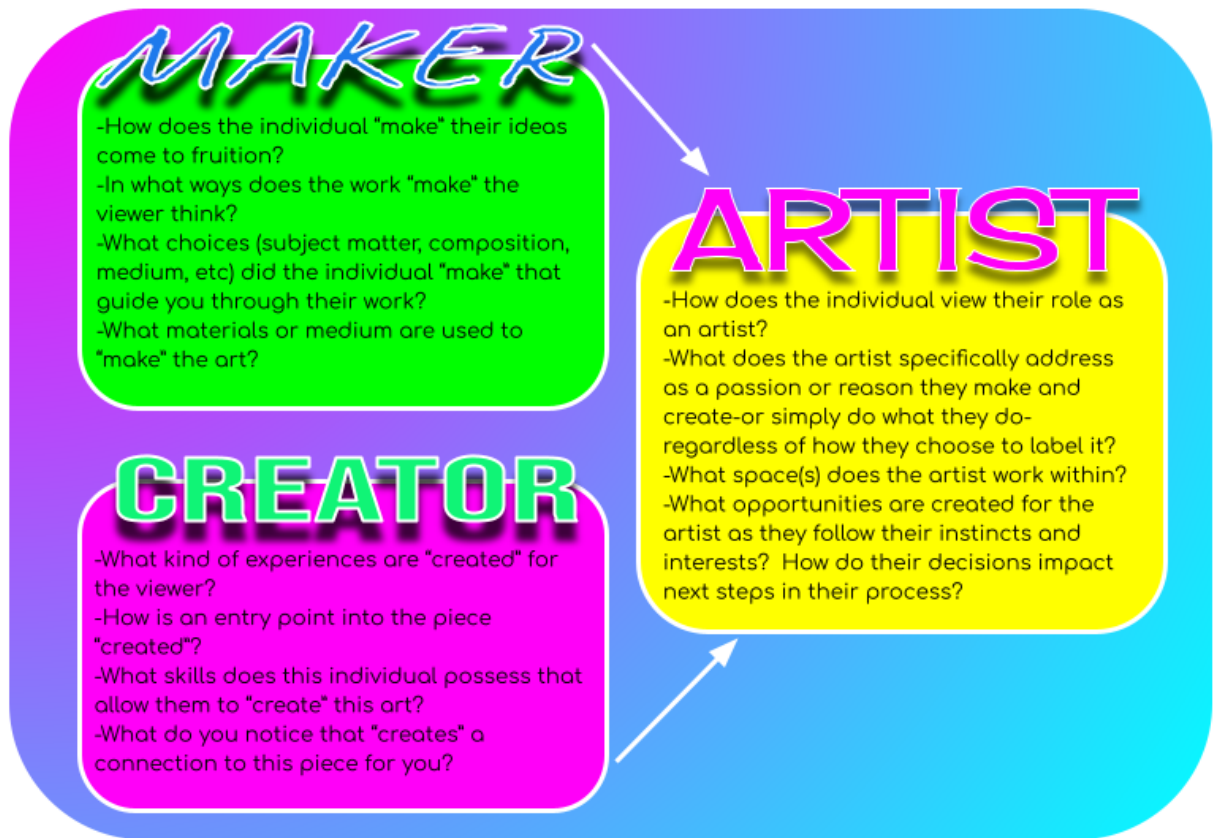
especially in the art studio. We must shine light on what they can do. But why is that the case? When we invite our students to slow down and view themselves as “makers” and “creators” rather than jumping straight to “artists,” we can pull them in a direction based on background experiences they may have overlooked as important factors for their success in our art classes. The thought of being a maker or creator can act as a scaffold to being an artist.

A challenge that I face as a rural art educator is feeling like I must prove the importance of what my class can offer to my students. Those who come in with a pure art interest already connect with its value. My students who have an interest but do not see art as a vital part of their future often struggle with this. I have decided to think back to the connection I made with Mark Bradford's memories. He was a creator and had a making background. I know for a fact, as we dive deeper into conversation, my students can contribute to how they might “make” or “create” outside of the art studio. What? How? Why? The answers are revealed as we build relationships and listen to their stories.

The student who loves to work on cars shares about solving the problem of rebuilding an engine, and all the knowledge that goes with that. The student who works with chickens and sells eggs to our community shares about a more efficient way he found to market those eggs. The student who loves to bake makes us hungry with ideas for perfecting their recipe for the most amazing chocolate chip cookies. The influences of making and creating bring about ideas that can lead to artmaking experiences and connections to our assignments.

We must be open to helping our students in a different way sometimes. There is value in all they make and do, and anything can lead to art. The path that leads to art can be as unique as the art itself. Empowerment comes from the understanding to recognize that art is very personal, and if visual expression and communication is achieved in some way, shape or form, then it counts!

Providing opportunities for inquiry within our instruction is a necessary part of the learning process. Questions can be framed to gain a clearer understanding of what our students are bringing to our spaces. The categories of “maker” and “creator” can include a multitude of angles to explore the work of artists, past and contemporary



Pelton, J. (2022). [Graphic display of questions that have been framed in order to think beyond the obvious. Each category encourages consideration for not only what the maker, creator or artist has produced physically but also conceptually.]

alike. The conceptual making and creating lens should be explored just as much as the physicality of what we see in front of us. The angles presented can be just what we need to meet our students where they are in their own artistic journey. The confidence of feeling like an artist is more attainable than previously believed when we present the concept in ways that are more relevant to their own lives. It is not always the product that proves this to them but what they find through the process.

There are resources to learn new entry points of meaning and connection within the Art21 community of makers, creators and artists. Mark Bradford's childhood experiences of making and creating become a beautiful catalyst for reconnecting the pieces our students may have lost along the way somewhere. I am excited to explore this thinking with my students this year. What will be revealed? I am not exactly sure, but I look forward to finding out!

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ACCESS FOR ALL

TAB & Differentiation

By Elizabeth Powis Fulks
(she/her/hers)

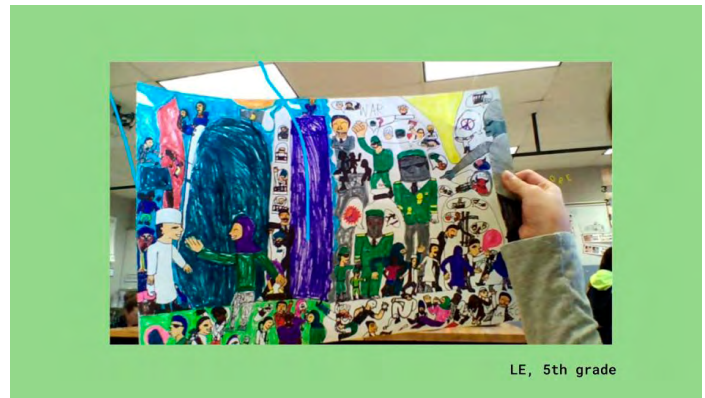
Art Educator, Betty Adams Elementary, Jeffco

My name is Elizabeth Powis Fulks and I have taught art at the elementary level for 17 years. I currently teach at Betty Adams Elementary in Jefferson County, where I have been since 2006. In 2009, we started a center program for autism spectrum disorder (ASD). This meant that students in Northern Jefferson County are bused to our school to be a part of the program. We currently have three SPED teachers that do an integrated approach: part of the day students with ASD are in a homogeneous group of peers doing academic and social skills learning and part of the day they are with their general education peers. The time ratios vary depending on individual goals, but some students only have time with their gen. ed. peers in their specials classes (art, music, P.E.). Our population demographics are a mix, including a high number of students coming from trauma and a high number of students with an IEP (Individualized Education Plan).

I switched to a TAB (Teaching for Artistic Behavior) approach in 2017 and it was the best decision I ever made. Previous to TAB, I followed a Discipline Based Art Education (DBAE) model which meant that all of the students in class (and grade level) were working on the same project end goal (ie. a self-portrait, based on Frida Kahlo, with soft pastels, on 9x12 white paper). I felt that this DBAE approach was really just assessing my students' ability to duplicate the teacher. When their artwork was displayed in the hallway, it was an obvious comparison of this assessment. I did not feel like I was teaching any life-long skills, especially not creativity. Sure, some of those students were extremely creative and

thrived in my classroom, and many adults praised me for "bringing out the creativity" in these kids. However, I believed it was not enough.

It took bravery to try this new (to me) approach, as I knew it would not get praise from all adults, but I knew it was best for students. Over the last five years, I have seen so much evidence of the success of TAB, especially with my students on the ASD spectrum, that it keeps me going when I occasionally have doubts.

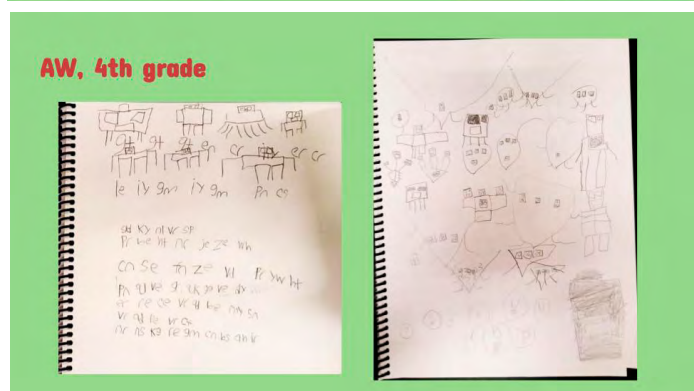
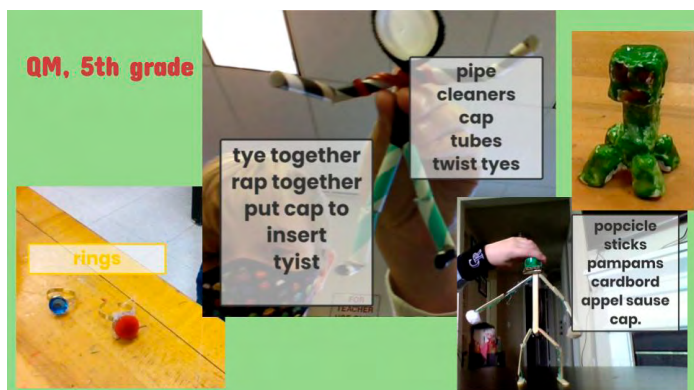


My first example is L.E. She is very passionate about the world and its government systems. In a TAB program, she was able to have the freedom to make art about her interests, often world peace, mostly through the media of drawing. What is even more important is that her peers knew that her ideas were of value. L.E. would often describe her drawings during share time and write artist statements for her work to be displayed in the hallway. Since sharing and reflecting is a routine part of a TAB

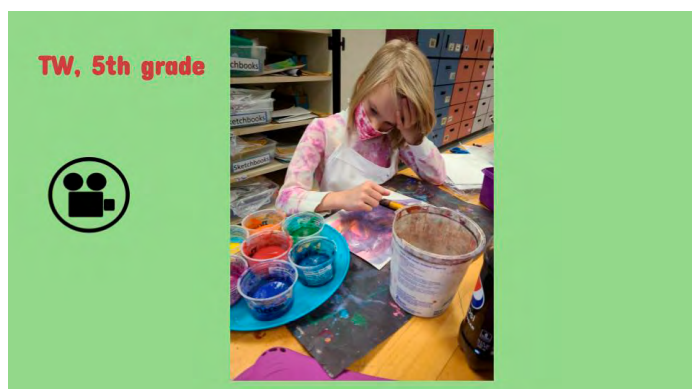
classroom, her peers respected her contributions and gave her appropriate feedback. The social skills that all these kids developed were unprecedented.



Another example is a little 1st grader, B.W., who came to our school in the middle of the year. In the beginning, he really struggled with participating in any schoolwork except art. I believe that the TAB classroom allowed him the freedom he needed to try a variety of media at his own skill level. The art room became a positive place that he would look forward to returning. One of the skill builders that his class did one day was rolling out clay slabs. Apparently, this skill made quite an impression on him, as he was seen repeating it independently with the play dough in his ASD classroom. This was a huge celebration.



My third example is of a few kids: Q.M., A.W., and I.A. These kids all know exactly what they like to do for their artwork. Q.M. loves sculpture and making figures, either realistic or fantasy. A.W. loves using a simple pencil to draw characters with shapes and letter symbols of his ideas. I.A. is very interested in comics by well-known animators as well as his own versions. In a TAB classroom, all students learn how to set up their work space, get out the materials they need, decide when their project is either done or in progress, clean up their work space, and participate in share time. Students are encouraged to follow their own interests and create art at their individual skill level, which are all equally valued.

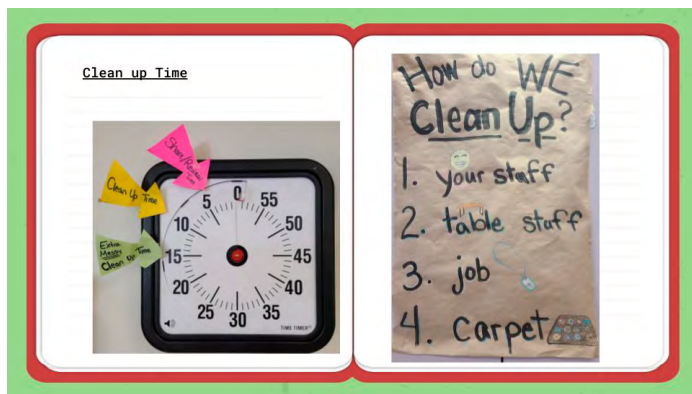
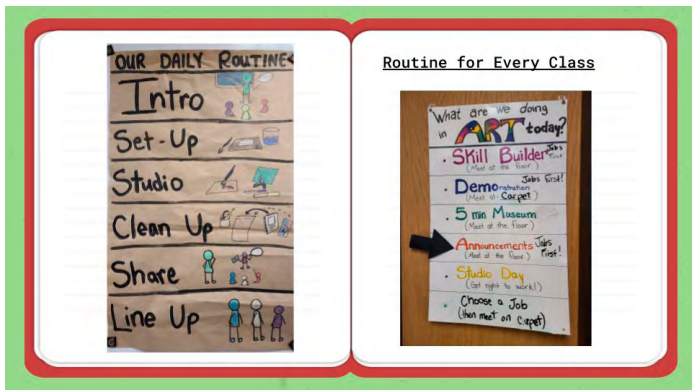


My last example is T.W. She is a student who needs a lot of support for academic work. The art room was a place that she could be encouraged to use less adult support. I used a lot of prompts with her and her paras to help her make decisions and use her independence. It was a great accomplishment when she met these goals and, for example, chose to paint, set up her work space with all the materials, and then put the work on the drying rack. It was so good for her since a lot of her academic day is decided by adults.

These successes are all because of the learning I have done from TAB experts. I highly recommend the book

Engaging Learners through Artmaking by Diane Jaquith and Katherine Douglas. Through their guidance, I have learned a few specific techniques that make TAB successful when differentiating amongst diverse learner abilities.

One of the misconceptions of TAB is that the teacher does not *teach anything*. This is not true; however, the teacher does have a different perspective. I think one of the most helpful approaches is for the teacher to focus on teaching skills. Just because you run a TAB program does not mean that you cannot place requirements on your students. I tell my students that it is like eating vegetables; you will not know if you like it until you try it AND it is good for you!



Another important focus is *teaching routines*. Both your neuro-diverse students as well as your neuro-typical students will benefit from a heavy emphasis on teaching routines. Some of the routines I teach include our daily routine, jobs, time, classroom organization, as well as set-up and clean-up of different supplies. When students can expect and predict certain routines to always be the same, they are more willing to take risks, participate, and be successful in their learning.

An additional resource for art teachers and students is the use of *Individual Supports*. Learning what is used in your school by talking with specialists (special ed, mental health, etc.), is so worth your time. Most of them are all about supporting students with executive functions (i.e., time management, working memory, etc.). Some examples I have used are “get ready, do, done;” expected v. unexpected behavior tallies; and visual schedules.

One of my most favorite techniques is *Advocacy and Communication* with parents. Parents of students with special needs are some of the most passionate people you will ever meet. If you can show parents how students are thriving in your art class, then they can be some of your strongest advocates because hearing positive comments about their child is not necessarily something they are used to. A few of these parents became my biggest fans just by noticing what their kid is bringing home (either artwork or stories). If your students are begging to take home their creations and tell their parents about how excited they are to come to your class, TAB will speak for itself. Another technique is the use of digital portfolios. I love using Seesaw because it is easy for students to use and is a great way for parents to stay connected through the family access app.

If you are considering moving to a TAB program at your school but hesitant because of the diverse needs of your students, I highly recommend that you consider how those very students will thrive in this approach. Every January, Colorado TAB hosts a conference to provide professional development and connection amongst art teachers. Visit their website for more information at <https://coloradotabinc.org/>.

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ArtSource Summer Residency 2022

Courageous Creations

by Kelly Mansfield
(she/her/hers)
Art Educator, St. Mary's Academy

Each summer ArtSource Colorado offers a week-long residency for art educators. During the week of June 12-17th, 24 art educators from around Colorado joined each other on the campus of the University of Northern Colorado for an amazing week with engaging presenters, comradery, and generous studio space and time! The theme this year, *Courageous Creations* helped us to reignite our artistic visions and courageously step into a variety of art mediums.



DJ Osmack's Presentation

The first night we were thrilled to have DJ Osmack, CAEA President and educator in Denver, join us with his presentation about visual journaling as he allowed us to jump in and practice spontaneous creative play in journals he brought for all of us. DJ shared with us that “a journal is his permission slip to try things he would never put on a canvas.” This evening was a perfect start to the week. Participant Sarah Mead shared, “I really like DJ’s idea of removing thinking as a form of procrastination when you are making art. That you can start out by simply making some marks and then continue adding to those marks. If you are not sure what to do next, that is ok and part of the process of making art.”



Yazmine Atmore's Presentation

This idea became a common thread throughout the week. Yazmine Atmore, a community organizer, creative and educator in Denver, shared her collage process that involves no expectation, just seeing what images speak to you. It was an opportunity to trust our eyes and hands and wait for the message to come afterwards. How fun it was to see how everyone used the vinyl records she brought for us to work with as collage surfaces to sculptural forms.



Karen's Vinyl Hats



Joseph Graves's Art



Kim Dickey's Presentation

Kim Dickey, Ceramics professor at the University of Colorado, Boulder, offered us rich conversation about the unique context we have in coming into our own artmaking. She asked us to consider these questions: *What feels courageous to you about making art? What does making art allow you? What do you gain from conversation?* Giving us the opportunity to share our voices and be heard was so valuable in remembering to create this dialogue with our students as well. She guided us in exercises using clay to engage in dialogue with each other so we could recognize how our individual understandings differ when presented with the theme of a garden as well as pass our work in a collaborative manner like the exquisite corpse activity. Crystal Hinds reflected, “this sense of belonging and creating something together is what I would like to incorporate in my classroom environments. I teach a variety of materials and methods and in different rooms. To me it is important that each and every child that walks through my door feels welcome and that their contribution is important to creating the environment.”



Ellen Balzer and Carol Jennings

ArtSource participants learn from each other as well. Bonnie Ferrill Roman, a Colorado-based mixed-media sculptor/installation artist and educator was a presenter and participant for the week. She shared with us her love affair with papermaking. What a gift it was to learn key techniques and explore ways to expand the possibilities with paper from embedding into the paper to casting over forms as well as using encaustics on the surface. Carol Jennings said, “Bonnie elevated the method and technique. I am so thankful to explore and create art paper as mixed media. I am looking forward to implementing this process and teaching my art teacher colleagues in my school district for a professional development activity. I believe this art activity can even be a collaborative bridge project with the science department. I plan to reach out to my science teacher colleagues on this art idea. Making connections to the environment/recycling earth day lesson. The possibilities are endless.” Lance McClure and Pablo Rivera, educators in Denver, also shared with us *Studio Habits of Mind* and *5 States of Mind* strategies that can be used in our classrooms to create a safe space for students to explore and share about their art experiences.



Jessica Austgen's Presentation

We had enriching creative breaks throughout the week. Jessica Austgen, the performance manager for Meow Wolf, created a safe environment for everyone to participate and perform fun improv tasks and work as a group with creative confidence by connecting our brain to our mouth with confidence. We also had a unique experience exploring the murals in downtown



Storm Night



Courage Mural, Greeley

Greeley with artist and educator Travis Krause and artist Felisha Bustos. It was wonderful to see their art and make a connection to the community then head back to the studio for more artmaking.

Crystal Hinds shares this, “one of my take-aways from this residency experience is how valuable studio time really is, for my students and for me. I was put in the place of limited time for creating, forced to work much faster than I am familiar with, and a deluge of new information guaranteed before I could process the last bit. Sitting with this realization, I reconsider how I am

using and creating studio time in my classrooms. I am thankful for this epiphany.”

It is intentional that the residency is set in June. It is a way to ignite our creative selves so that the rest of the summer allows us more space and time to keep creating.

All ArtSource members will have an opportunity to submit thought-provoking and developed artworks that demonstrate a willingness to push oneself courageously as an artist. This juried show will be at Next Gallery in January of 2023. Visit [ArtSource @Next](#) for more information!

ArtSource Colorado is a dynamic creative community of teachers that work together to provide ongoing, immersive professional development experiences that are run by teachers for teachers.

Consider joining us for the upcoming 2023 summer residency! Information to be shared at the 2022 CAEA Fall Conference.

[About - ArtSource Colorado](#)

Creating Today to Inspire Art Education Tomorrow

A Selection of Exhibits and Galleries in Colorado

Compiled by Amy Felder
(she/her/hers)
Artist-Teacher

Black Cube, blackcube.art, This is a nomadic art museum.

Check website for upcoming exhibits.

Center for Visual Art, MSU of Denver, msudenver.edu/cva/, 965 Santa Fe, Denver, CO

Fall 2022 MSU Denver BFA Thesis Exhibition. On view through December 9, 2022.

Colorado Mesa University, coloradomesa.edu/art/gallery, 437CO Gallery, 437 Colorado Ave., Grand Junction, CO

Jordan Wolfson. On view through November 2022.

Biannual Small Matters Juried Exhibition. December 2022–January 2023

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

Action/Abstraction Redefined. On view through January 7, 2023.

Breathe into the Past: Crosscurrents in the Caribbean. On view through January 29, 2023.

Chicanx Landscapes. On view through February 12, 2023.

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

Artists Support Ukraine. On view through December 18, 2022.

Media Mixed: Experimenting with Materials. On view through December 18, 2022.

Off the Shelf: Contemporary Book Arts in Colorado. On view through December 18, 2022.

22nd CIIPE Honor Laureate: Apex Lin. On view through December 18, 2022.

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

Georgia O'Keeffe, Photographer. On view through November 6, 2022.

Queer Creativity Through the Ages: Artwork from The Center on Colfax Open Art Studio.

On view through December 31, 2022.

Gio Ponti: Designer of a Thousand Talents. On view through January 1, 2023.

Saints, Sinners, Lovers, and Fools: 300 Years of Flemish Masterworks. On view through January 22, 2023.

Disruption: Works from the Vicki and Kent Logan Collection. On view through January 29, 2023.

Other People's Pictures: Gifts from the Robert and Kerstin Adams Collection. On view through February 26, 2023.

Who tells a tale adds a tail: Latin America and contemporary art. On view through March 5, 2023.

Her Brush: Japanese Women Artists from the Fong-Johnstone Collection. November 13, 2022–May 13, 2023.

Global Village Museum of Arts and Cultures, globalvillagemuseum.org, 200 W. Mountain Ave. #C, Fort Collins, CO

Day of the Dead. On view through November 19, 2022.

Germany. April 7, 2023–July 22, 2023.

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

Picasso as Printmaker from the Collection of Dr. Robert Baller. On view through January 8, 2023.

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

Lasting Impressions. On view through June 2023.

Onward and Upward: Shark's Ink. On view through July 2023.

The Lincoln Center Art Gallery, <https://www.lctix.com/exhibitions>, 417 West Magnolia Street, Fort Collins, CO.

Check website for upcoming exhibits.

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

The Dirty South: Contemporary Art, Material Culture, and the Sonic Impulse. On view through February 5, 2023.

University of Denver, vicki-myhren-gallery.du.edu, Vicki Myhren Gallery, 2121 E. Asbury Ave., Denver, CO

Check website for upcoming exhibits.

University of Northern Colorado, arts.unco.edu/art/galleries

Andrew Bablo and Pat Milbery: In a New Light 1 & 2. Mural permanently on view. Crabbe Hall Lobby, Crabbe Hall, Greeley, CO.

BEST-KEPT SECRET EXHIBIT

Benson Sculpture Garden, sculptureinthepark.org/about-benson, 1124 W 29th Street, Loveland, CO ●

EDITOR'S PICK

Artists Support Ukraine

Gregory Allicar Museum of Art, May 13—December 18, 2022

by Amy Felder,
Artist-Teacher
(she/her/hers)

For many years Ukraine was warning the world—Russians are preparing to start the war. For last eight years of Russian-Ukrainian war on Donbas Ukrainians were holding back Russia all alone, begging the world to hear us. Too bad the world did not listen.

—Olexandra Kovaleva



OLEXANDRA KOVALEVA
November, 2021. Three months before the war.

Documentation of performance "Blood goes to earth"

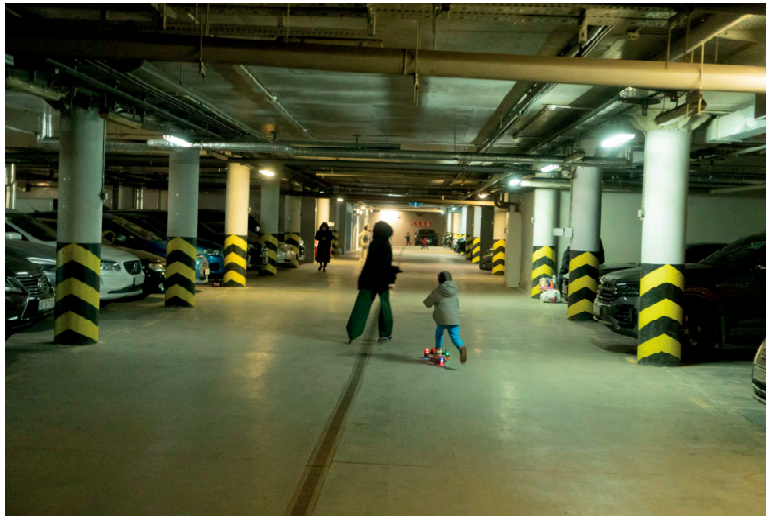
Being eight months pregnant with her son, Kovaleva went to the war zone of Donbas to dig a very specific soil, the soil people fought and died for. Those bags of earth that she dug up, were sent to her own address by Ukrainian post—from Donbas to Kyiv. This soil was planned to be the part of installation of Kovaleva's multimedia project "Fairytales", a project dedicated to the war as an idea and consisted of a series of artworks that could not be finished now. The artists mentions that a Russian bomb may fall on her home any moment, destroying all her life and all her artworks.

We were in Sinai peninsula when it all started. With my two kids of three years and two months old. My mom is still in Kyiv. I am Ukrainian artist. I am from Crimea. So Russia stole my motherland already twice.

For many years Ukraine was warning the world—Russians are preparing to start the war. For last eight years of Russian-Ukrainian war on Donbas Ukrainians were holding back Russia all alone, begging the world to hear us. Too bad the world did not listen.

The image of a striking red dress against a barren landscape is hard to forget after visiting the exhibition at Colorado State University's Gregory Allicar Museum of Art. The video plays on repeat of the brightly dressed woman shoveling dirt into a bag. The performance "Blood goes to earth" immediately raises questions. What is she doing? Why is she dressed so inappropriately for manual labor in a field? Then comes the statement "being eight months pregnant with her son, Kovaleva went to the war zone of Donbas to dig a very specific soil, the soil people fought and died for" (Gregory Allicar Museum of Art, 2022). Olexandra Kovaleva was planning to use that soil in an art installation that can not be completed now due to the war in Ukraine.

Artists Support Ukraine tells the stories of Ukrainian artists affected by the war. Prints of photos hang in rows and provide a glimpse into everyday life of war-torn Ukraine. Each image is accompanied by powerful artist statements filled with pain, anger, and cries for peace.



VALERY VEDUTA

Today my wife told me words that I will never forget. "This is our life changing forever but our son has a childhood. It must remain a childhood no matter what." Here at a shelter our son draws, watches online lessons, rides a scooter with other children, eats candy, and listens to a fairy tale at night, and if there is no air alarm, he plays football outside. Right now, we hear the air defense shooting down missiles over Kyiv, scroll endless news feeds, watch all the briefings, sign petitions, call all family and friends every morning and evening, donate money to where we can—right now—the most important thing is to be not only citizens of our country, but also parents to our son and save his childhood.

Equally unforgettable are two images portraying how a family is forced to take shelter in a parking garage. In the top image, the mother holds her child in a small tent pitched on the hard concrete floor, and in the bottom image, the child rides a scooter through the garage. The artist Valery Veduta writes "...the most important thing is to be not only

citizens of our country, but also parents to our son and save his childhood” (Gregory Allicar Museum of Art, 2022). Veduta’s other image of a rocket flying overhead explains why they now must live in a parking garage.



VALERY VEDUTA

While we were in Lviv in May, a rocket flew right overhead during one of the attacks (it flies at a height of up to 100 meters). It ended up in a neighboring village. People didn't get hurt then, but I just had to explain everything to my son so that he wasn't afraid.



OLEKSIY ZOLOTARIOV

Opposition, 2014

The artwork was conceived in 2014. Since summer 2021 it was exhibited in Mariupol. It supposed to travel around the cities of Ukraine, but stayed in Mariupol. I have been told by locals that this is their smallest now. They gathered around artwork. I offered to put it at a checkpoint to scare out the Russian soldiers with such anticlerical "wedgework".

On February 24, I woke up to sirens in Kyiv. Currently in the Lviv region. Don't be indifferent. Do not believe dictators. Do good.



MIKHAIL REVA

This special time put a difficult decision on my shoulders - to stay in my beloved Odessa or to help my family with evacuation - my old mother, my mother-in-law, my wife, that withstood surgery few days ago, and our friend with a small daughter. Early in the morning on March 4 we left Odessa and on March 11 we reached our friends in Croatia, who gave us their home to stay at. I was really worried about both mothers, who are 87 and 82, and about this difficult road, but they are real heroes!

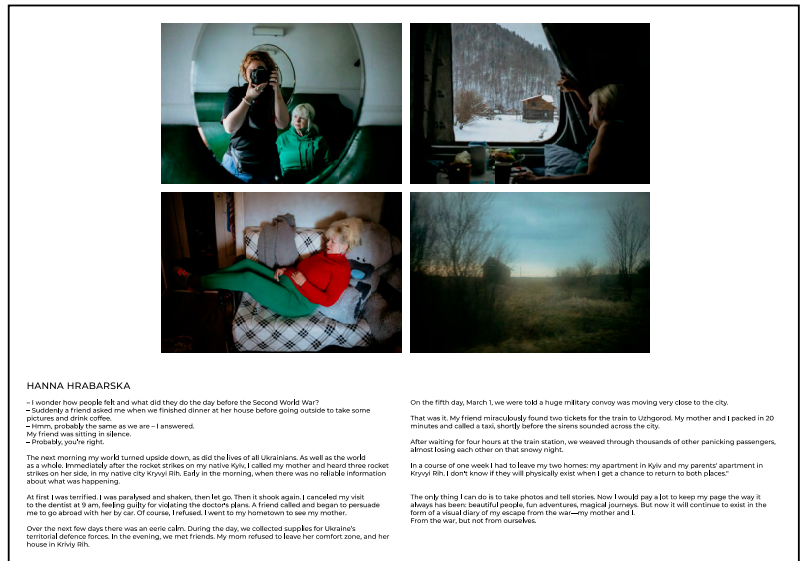
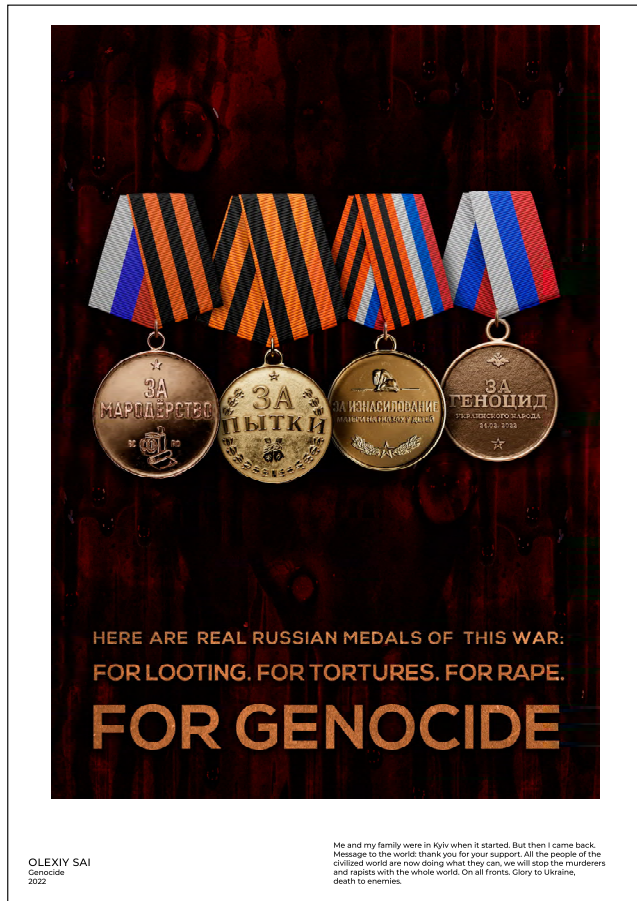
Also documenting life are prints of artwork. The artist Mikhail Reva crudely depicts three armed soldiers on patrol. In sharp contrast to the simple image is text underneath that describes an incredibly complicated decision that the artist faced – to stay or evacuate. While Reva ultimately decided to leave, other artists such as Olexiy Sai are choosing to stay in hotspots. Sai’s artwork *Genocide* (2022) may be the most provoking piece as it shows four medals with the message “HERE ARE REAL RUSSIAN MEDALS OF THIS WAR: FOR LOOTING. FOR TORTURES. FOR RAPE. FOR GENOCIDE.”

This Ready-To-Print exhibition is now on view at the Gregory Allicar Museum of Art through December 18, 2022. However, this exhibition is not exclusive to Colorado State University. Because “the Artists Support Ukraine Foundation (ASU) calls on the entire world cultural community to speak out in support of Ukraine, becoming ambassadors of peace and justice,” anyone can print this exhibition (ASU, 2022, para. 1). In fact, you can hold your own *Artists Support Ukraine* show at your school or place of business. Visit <https://artistsupportukraine.today/> for more information on how you can get involved.

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Artists Support Ukraine Foundation (ASU). (2022). Artists Support Ukraine Foundation (ASU)
<https://artistssupportukraine.today/>



The Plot Thickens

Beginning the Quest of TAB

By Wendi K. Oster
(she/her/hers)

Art Educator, Platte Valley Middle School



When I began transitioning into Teaching for Artistic Behavior (TAB), I was terrified! There were so many fears and misunderstandings that ruled my vision. However, I bravely faced them by making a pros and cons list about the worst-case scenarios. I had attended a couple Colorado TAB Conferences and was blown away by how awesome and approachable these passionate professionals made it look. Here are some helpful ideas to consider before making the shift.



Shades of Prospective

Reflection

It is important to be honest and reflect. I asked myself the following questions like what is it that brought me to be an artist? What do I like about making art? How do I establish personal meaning and connections? How do I decide to work with a specific media? It is during this reflection that choice was emphasized.

Artists get to choose their concept, their media, their techniques, their audience, etc. My mission stemmed from this realization because I wanted my students to approach art and artmaking creatively and critically like artists. It was important that I scaffold studio time for my students. So, I focused on documentation and setting

objectives using the studio habits of mind so that they could have intentional moments to reflect and engage in accountability and see progress.



Simple Eats

Authentic Practice

Once I established that choice was essential to artmaking, I needed to structure and organize the studio to help students engage in choice. This is where the three-sentence curriculum (Teaching for Artistic Behaviors Inc., 2021) comes into play:

- What do artists do?
- The student is the artist.
- The classroom is the studio.

Every decision I made focused on these essentials. Artists are known for their ideation, creation, communication, conceptualization, etc. I wanted to provide a structure or routine that would help students take an active role in these artistic behaviors. To help with ideas, we discussed and shared ideas of where artists get their inspiration or motivation for their works. Then students could choose what to focus on for themselves.



Material Organizer



Clay Pull Out Station

Artists are also open to exploration of media, techniques, and problem-solving. I had to decide how to allow my students to intentionally try media and techniques while also giving space to struggle. This shifted my role; I

was now a facilitator guiding and questioning students along their individualized expressive journey. To allow for choice of media I had to reorganize materials. This took a lot of planning and I decided to use “pull out” centers. Students were able to shop around and pull-out what materials they needed based on the media of their choice. It also meant that students were responsible for returning materials to the labeled cabinets.

Choice is a continuum. Just because I was transitioning to TAB, did not mean I had to stop teacher directed instruction. Some TAB educators use five-minute demonstrations where the entire class is attending and practicing the skill; however, that does not mean that students will need to apply this into their projects or creations. Others offer bootcamps where skills are taught, based on media, up front and then students can choose to use them or not. Some have must-do projects that everyone experiences occasionally to build skills.

I personally like to work with a small group of students to show them techniques or generate ideas. It is okay to work on themes where students choose how to represent the specified idea or concept. Themes help students who struggle with not knowing what idea to explore visually.



My First Year

I made my list of priorities. I wanted to establish my mission of TAB. Through TAB, I wanted my students to engage creatively and critically while making, observing,

and sharing artworks. Once I had this mission, I communicated with my administration to give him a heads up of the shift. I also used this to help guide my Senate Bill 191 evaluation and professional goals. This is a statewide evaluation system of educators and requires artifacts and evidence to document the effectiveness of public teachers. This allowed the conversations to be driven by my experiences and problem-solving.

Not all administrators will be supportive at the start. It is wise to advocate by sharing articles of how choice increases students' engagement and motivation. It might also be helpful to observe other TAB educators to get a sense of their style, organization, and documentation. I was so grateful for the chance to observe Luke Herbert and Kelly Beach so I could see real life settings and students.

I wanted to start with a pilot group of students. I knew that if I was overwhelmed then the change would not stick. I shared with my students the list of pros and cons and why I wanted to make this change. They assured me that they would not take it for granted and that they would help me make it better. Having this alliance gave me courage. To begin with my pilot group, I limited the number of media that students had access to (three-four options) at a time.

We completed a quick bootcamp of each media where they learned techniques. We talked about ideas coming to life when using the media or how to do some visual research to see "what else" could be created. If a student was still struggling with what to create, we revisited our idea piggy bank of topics like memories/experiences, goals/dreams, activities/subjects, fears/achievements to use as a starting place for ideation. Once students envisioned their ideas, it was time to get them down on paper using my plan template. Not every artist needs a paper plan; however, I told my students that having one helped me to trust their intentions.

With students creating and exploring their own interests, I wanted to provide accountability for studio time. To do this, I focused on documentation and writing objectives. At first, I started with SeeSaw as it was recommended as student friendly for documentation; however, I needed to transition to using Microsoft Teams because that was the request of my school district. I wanted students to

have a tangible record of how their project progressed. So, we took pictures of our plan, in-progress, final, and classmates who helped them along the way. Each photo was accompanied by a caption that explained what they learned. Each day, students would be responsible for writing their own objective based on the Studio Habits of Mind in the following format "I can demonstrate the SHoM_____by_____." I relied on the website Studio Thinking (Hetland et al., 2020) to learn the eight studio habits of mind:

- Envision (Imagining & Planning)
- Stretch and Explore (Play, Use Mistakes & Discover)
- Engage and Persist (Finding Passion & Sticking with it)
- Observe (Look Closely)
- Develop Craft (Techniques and Studio Practice)
- Express (Finding & Showing Meaning)
- Reflect (Question & Explain and Evaluate)
- Understanding Art Worlds (Domain & Communities)

Each of these Studio Habits of Mind align with the Colorado State Standards of Visual Arts. The book I read to better understand them was *Studio Thinking 2: The Real Benefits of Visual Arts Education* by Lois Hetland, Ellen Winner, Shirley Veenema, and Kimberly M. Sheridan. I would also recommend *Studio Thinking from the Start: the K-8 Art Educator's Handbook* by Jillian Hogan, Lois Hetland, Diane B. Jaquith, and Ellen Winner.

Having students write their own objective was a natural way to transition from a different class into the TAB studio. These studio habits could become centers around the studio for students. For example, at the Develop Craft station, students could explore a media and practice its traditional techniques.

Not everything went smoothly my first year. I had to problem solve and structure clean up. After having the students rush to put things away, I set a cleanup alarm for the last five minutes of class. I also made a table task cleaning wheel that ensured everyone was participating collaboratively to pick up trash, clean the sinks, push in chairs, wipe down tables, organize materials, etc... No matter what the struggle was, I could rely on my students to help with problem-solving.



Reward

Now that I have been TAB teaching for a few years, I have learned that TAB is about fine tuning the process. My ideation exercises change and evolve each year. I have built in more academic peer conversations to help students process and get use to talking to each other with respect. I have also started a virtual video library of videos that demonstrate media processes. TAB helps me stay motivated and engaged with teaching. Choosing to transition into Teaching for Artistic Behavior has been one of the most rewarding experiences.

References

- Hetland, L., Hogan, J., Jaquith, D., Sheridan, K., Veenema, S., & Winner, E. (2020). *The Framework*. Studio Thinking. <https://www.studiothinking.org/the-framework.html>
- Teaching for Artistic Behaviors Inc. (2021, August 26). *Our guiding principles*. TAB. <https://teachingforartisticbehavior.org/>



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Emerging Art Educator of the Year *Paulina Wilkerson*

For all educators young and old, teaching during the height of the COVID-19 pandemic was and still is extremely difficult. Teaching both in person and online, Pauline Wilkerson started her career just two years ago at Frontier Valley Elementary. Paulina's Principal says, "I have been amazed by the quality of work, content and products that our students have been able to accomplish under Paulina's guidance during these past two years." In these first couple of years teaching, Paulina has handled every challenge with a positive attitude. She is organized and spends countless hours planning for her 400+ students. And because of her dedication and professionalism, her kindergarten through fifth grade students produce individualized artwork that is proudly displayed throughout the halls of Frontier Valley Elementary.

Paulina's laid-back vibe is honored and respected by all her students, but more importantly, has allowed her to make connections to students that other teachers have difficulty finding that unique bond that is critical for relationship building. Paulina is loved by her students and colleagues. Physical Education teacher and teammate, Katie Gehring, says Paulina has "it," "the way she is with her students and inspires them is amazing to see, and our students and staff are lucky to have her."

Paulina's favorite thing about teaching elementary art is watching her students light up when they discover something new. She says, "for a lot of them, this is their first experience with certain art materials, and I feel so lucky to share that moment with them." When Paulina is not at school, she enjoys traveling and spending time with friends and family.



Elementary School Art Educator of the Year *Timi Biermann*

Timi Biermann is known among her DPS colleagues as a catalyst for insight into the curriculum when students take the learning into their own hands. Barth Quenzer says "...she is a champion for student voice as students discover their agency in the learning designs." He goes on to say that "...Timi is leading the way for teachers to discover the untapped potential within their classrooms where students and their ideas are at the heart of inquiry in the arts."

The students at Slavens K-8 are immersed in a weaving of thematic units intertwining elements of TAB and STEM classrooms. Her passion for teaching goes well beyond the students she serves. She naturally inspires learners of all ages and stages. She is a leader at CAEA conferences and runs districtwide professional development called "PDU's." Teachers that experience her workshops take their insights to their schools and beyond. A DPS friend and colleague, Karl Horeis says "Timi has also been the driving force in creating an 'Artists Collective' of art teachers in DPS. Twice a month we get together to talk about Art, make Art, plan gallery shows and plan public Art making. We have all felt more like artists and it's because of Timi Biermann." She has an open-door policy for teachers from DPS and beyond to come to her class to experience her insightful craft, and as a lifelong learner as well, she is equally enthused to gain insights from her colleagues.

Timi's influence is vast and ever expanding, in her 20 plus years of teaching art and artists, she has made an instrumental difference in her students, colleagues and all of their students as well. Her gifts just keep on giving.



Middle School Art Educator of the Year

Karen Eberle-Smith

Karen is highly respected and admired among her colleagues. When Michelle Zuccaro talks about her friend and ArtSource Co-Advisory member, she says, “Karen is wise, dedicated, adventurous, talented, service-oriented, and she is kind and empathetic to all who she encounters. She also has a wonderful sense of humor; something that serves her well as a teacher.”

Middle school students at Mountain Phoenix Community School know that their interests are the driving force behind her Waldorf art curriculum. “Curiosity and respect are key components of her teaching,” says friend and colleague, Kelly Mansfield. Karen plays an important role in leadership in her building, directing the home school program for Mountain Phoenix Community School. Additionally, she has been on the ArtSource Colorado Board for over a decade and serves as the current treasurer. To add to her ever-growing leadership plate, she is now leading the Next Gallery membership task force.

Karen’s inviting personality, her sense of wonder and curiosity and her joyous sense of humor are what makes her loved by her students and peers alike. Kelly Mansfield says this about her friend, “I know Karen has made the world a better place because of her strong commitment to the lives of her students, our community, and to other art educators. I am proud to have worked with her over these past years.”



High School Art Educator of the Year

Micah Bernhardt

To his colleagues and administration, Micah Bernhardt is well respected and known as the Department Chair of Ponderosa High School in Parker. But to his ceramics students that are greeted daily with a warm smile, he is affectionately known as Mr. B. He strives to make his classroom inclusive to all. He wants his room and program to be creative, inspirational, safe, exciting, and most of all fun. Micah in his own words, “I want my classes to be a highlight of every student’s day, a class that they look forward to on a regular basis and will remember for a lifetime.”

Amanda Metsala, a colleague of Micah, says that “through Micah’s leadership, we have become a really close family of art teachers. He is always supportive of us as his teammates and advocates for us and the arts, including bringing us to the CAEA Fall conference every year [and] helping us pursue a continued education as well as growing our network of art teacher connections.”

In addition to his passion for ceramics and art education, Mr. B played four years of college baseball and coached for 10 years between Littleton and Ponderosa high schools. He has three amazing children, Jolee 10, Easton 9, and Brooks 7, and Lindsey, his wife of 13 years. Together they love the outdoors, sports, music and art.

Assistant Principal, Natalie Munoz-Garcia says “he is able to motivate, inspire and extract the best in his students. Micah has moved talented and advanced students to the next level, but even more incredibly, he has turned beginning and reluctant students into confident artists.”



Leadership in the Profession

Jessi Ruby

For over a decade, students at Pete Mirich Elementary have been immersed in Jessi Ruby's TAB experience. Mike Andrews, principal at PMES describes her classroom as a "...progressive and engaging creative design program that has become the centerpiece for our school and the district as well."

Jessi's influence extends well beyond her elementary classroom in Weld County. She has been a familiar presenter at both TAB conferences and CAEA conferences. Jessi continues to welcome and mentor countless pre-service art teachers from her alma mater, University of Northern Colorado. She has served as the CAEA Elementary Rep and is currently on the Teaching for Artistic Behavior (TAB) Board of Directors, serving as Website Committee Chair. Jessi Ruby is the Co-Founder for Colorado TAB, Inc. serving as co-secretary and treasurer. Her work has been published in *NAEA News* and *CAEA's Collage* publication. If you are a fan of Colorado Public Radio, you might have heard Jessi Ruby's 2019 story titled "How One Colorado Art Teacher Inspires Kids by Learning into Chaos, Not Control" by Jenny Brudin.

Dr. Connie Stewart from University of Northern Colorado says, "Jessi's leadership abilities are benefiting Colorado Teachers through her effective organizational leadership roles, her expert classroom practices and her care for students and the teacher candidates she is mentoring."



Art Educator of the Year *Dr. Donna Goodwin*

For 29 years, Dr. Donna Goodwin has been a force in art education. She is the foundation of our current visual art education practice here in Colorado and beyond. Among her many hats, she is the Director of the School of Art and Design at UNC and Associate Professor of Art Education. In addition, she is the Visual Art Content Specialist for the Colorado Department of Education.

“She is an author, a curriculum writer, a policy maker, and a beacon for arts education... Dr. Goodwin makes it known to her students that their education is her priority. With an inhuman ability to respond to student inquiries, she patiently guides future educators from the collegiate classroom to a classroom of their own, and even then, she continues to be a source of educational support,” says Sydney Wagner, a UNC Art Education student from the fall of 2022.

Donna also has been leading and collaborating with Colorado art educators in designing and revising the Colorado State Visual Art Standards, a role she has had since 2015. Kelly Beach, a member of the current standards revising team, says “Donna is always someone that I can count on to help guide me in my art education career. I am thankful to have her as a friend, mentor, and colleague.”

Also on the standards revision team, Diane Wright affirms “Donna is the best kind of leader, always clear and thorough with her communication, guiding focus back to essential goals and ideas, and creating space for each member of the team to share their expertise.”

If she’s not in the classroom or in the field, there is a good chance she is reading or enjoying long walks listening to her iFit trainer. In her own words, Donna says what she loves about teaching art is “helping folks to find a way to say and share through art what words alone cannot.”



Multi Age Art Educator of the Year *Kathryn Hust*

For the past two years, Kate Hust has been teaching at Rampart High School in Colorado Springs teaching all levels of 2-D art and design. Prior to her high school experience, she taught at Home School Academy also in District 20 for the bulk of her career. There, she built her program from the ground up focusing on Project Based Learning, Visual Culture, STEAM integration, and community-based learning. Her K-8 students build exceptional bonds with her because of her safe, happy, environment where they are free to learn and explore, and experience unique and new art lessons each year.

In addition to inspiring her Colorado Springs students, Kate is a mentor and leader to colleagues in her school and beyond. She is currently undergoing a two-year district administrator program and acts as principal when her supervisor is out of the building. Additionally, Kate Hust serves as the CAEA divisional representative/advisory council.

In Kate's own words as to why she loves teaching art, "I love investing in the next generation of makers and thinkers. I love challenging students to make art that is personal, conceptual, and technical. I am passionate about art history and exposing students to artists that they identify with and make an impact on their time."

When Kate Hust is not learning about or teaching the next generation of thinkers and makers, she enjoys swimming, skiing, traveling, and making her own art. Friend and colleague, Ellen Enger, describes Ms. Hust as "the most amazing art teacher I have ever met... she is the definition of a life-long learner."

2022 CAEA FALL CONFERENCE

BRECKENRIDGE, COLORADO
NOVEMBER 3-5

ARTIVISM

REGISTRATION OPEN!

150+ WORKSHOPS!

HANDS-ON SPECIALIZED STUDIO CLASSES (ADDITIONAL FEE)

THURSDAY, NOVEMBER 3

REGISTRATION OPEN 8AM-4PM

MORNING WORKSHOPS 9AM-12:30PM
(45MINUTE OR 90 MINUTE WORKSHOPS)

ADVANCED STUDIO CLASSES 8AM-5PM
(MUST REGISTER SEPERATELY)

LUNCH ON YOUR OWN 12:30-2PM

AFTERNOON WORKSHOPS 2-5:30PM
(45MINUTE OR 90 MINUTE WORKSHOPS)

VENDOR HALL OPENING RECEPTION/
MAKE & TAKE & ART MART 6-8PM
Vendor Hall, Heavy appetizers, cash bar

KARAOKE 8-10:30PM @ BASE 9 BAR

FRIDAY, NOVEMBER 4

REGISTRATION OPEN 8AM-4PM
VENDOR HALL OPEN 8AM-4PM

MORNING WORKSHOPS 9AM-12:30PM
(45MINUTE OR 90 MINUTE WORKSHOPS)

ADVANCED STUDIO CLASSES 8AM-5PM
(MUST REGISTER SEPERATELY)

LUNCH ON YOUR OWN 12:30-1:30PM

KEYNOTE SPEAKER:
DANIELLE SEEWALKER
12:30-1:30PM, PEAK 4/5

AFTERNOON WORKSHOPS 2-5:30PM
(45MINUTE OR 90 MINUTE WORKSHOPS)

DINNER ON YOUR OWN 6-8PM

ART AUCTION 8-10PM @ COPPERTOP 3

SATURDAY, NOVEMBER 5

REGISTRATION OPEN 8AM-12PM
VENDOR HALL OPEN 8AM-1PM

NEW THIS YEAR!!! AWARDS BRUNCH &
KEYNOTE PANEL

9-10AM BRUNCH (PROVIDED)

10-11AM 2022 CAEA ART AWARDS

11AM-12PM KEYNOTE PANEL: ARTIVISM
PANEL FEATURING : DANIELLE
SEEWALKER, ABI PAYTOE GBAYEE, DAVID
MODLER & SAM PECK
MODERATOR: THE AMAZING MICHAEL
CELLAN

AFTERNOON WORKSHOPS 12:30-5:30PM
(45MINUTE OR 90 MINUTE WORKSHOPS)

DINNER ON YOUR OWN 6-8PM

SATURDAY NIGH BASH "HOMECOMING,
1985" 8-11PM COPPERTOP 3

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CALL FOR SUBMISSIONS TO COLLAGE JOURNAL



Hi Artist-Teachers,

I am seeking submissions for short columns and one longer column on the themes listed below.

Submissions are due:

November 1, 2022 for the Winter issue

January 1, 2023 for the Spring issue

August 1, 2023 for the Fall issue

Please email me at amyfelderartteacher@gmail.com.

Thanks!

Amy Felder, Editor of Collage Journal

SHORT COLUMNS (500 words or less and a photo or two)

CURIOUSER AND CURIOUSER What are you investigating?

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

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

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

BOOK REVIEW What book has inspired you this year?

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

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

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

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

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

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

BOTH SIDES NOW A column from the point of view of a new teacher or a retired teacher.

Pre-service/first-year teachers: What are you thinking about your first experience of teaching/your future career?

Retiring educators, veteran teachers: What are you up to? How does your previous life as an art teacher affect what you are doing now?

THE WORKING ARTIST Share your personal art and studio practice. What are you currently doing in the studio? Do you have any upcoming projects/exhibitions? (Include links to artist website and/or social media.)

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

ACCESS FOR ALL What are you doing to help all people access opportunities for thinking, making, and sharing creative work?

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

THE PLOT THICKENS Share and explain documentation of student process through a long project.

SUBMISSION GUIDELINES

Submissions of text should be emailed as Word documents. Submitted items may be edited for clarity, length, and format. For articles and references, please follow the APA Style guidelines set forth in the Publication Manual of the American Psychological Association, Seventh Edition.

If possible, please accompany your article with photographs of student work or students at work. Images should be in .jpg format and sent as separate attachments. If you include images within a Word document, please also attach the images in .jpg format. Refer to the attachment and the file name in the body of the email. Whenever possible, include captions and, in the case of photos of original student or teacher artwork, include names of artists.

Please submit written permissions from artists and/or students when submitting photographs of them and their work. Ideal images are at least 4" x 6" at 300 ppi (pixels per inch). For an image to be considered for our cover, submit an image that is at least 9" x 12" at 300 ppi.

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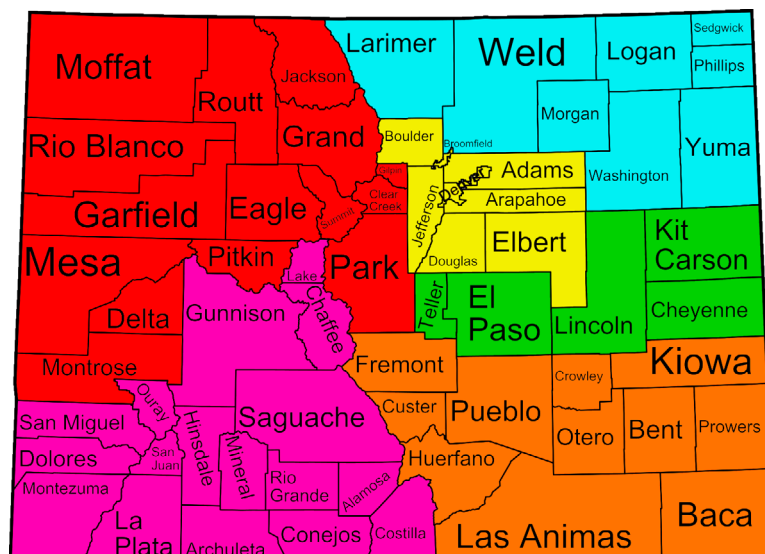
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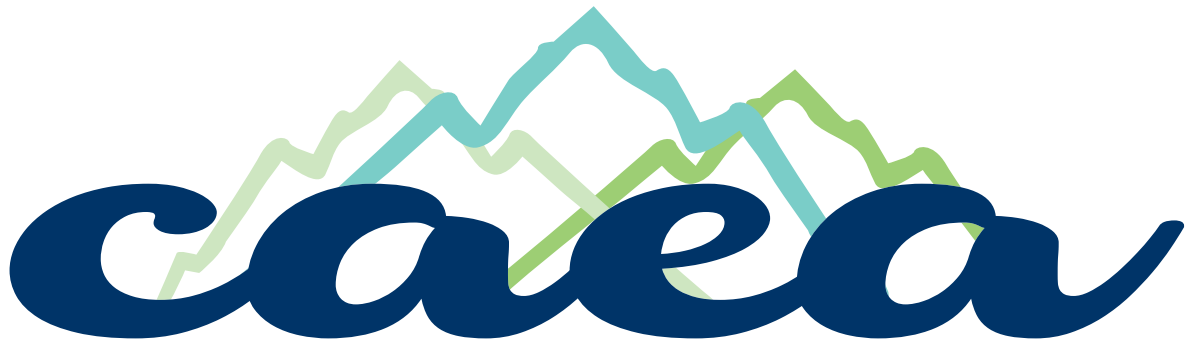
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COLORADO ART EDUCATION ASSOCIATION

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