Ever wonder what nationally recognized artists are doing currently to inspire others? Ever wonder what ATC, VSA, VAC, IB, MATA, YAM all stand for? Are you curious about what other art teachers, artists, professionals, or your WAEA board are doing for you or with their students, their lives, or their art? Or have you pondered how much of our daily lives are connected to art?

The Wisconsin Art Education Association invites you to attend this year’s fall conference in Oconomowoc, Wisconsin, at Oconomowoc High School, located half way between Milwaukee and Madison, just off of I-94. It should prove to bridge more than a geographical location between two major Wisconsin cities but also answer all of the above questions and much more. In addition it will connect YOU to other committed people like yourself in this state who work on a daily basis to provide quality, guided, compassionate and interesting lessons each day for our students.

This year’s theme is “ART PULSE, to sustain the life we know.”

Dr. Shaun McNiff, an artist, author, and internationally recognized figure in the creative arts therapies will present the keynote address to the WAEA Fall 2006 Conference attendees on Thursday October 26. Dr. McNiff serves as Provost and Dean of Endicott College in Beverly, Massachusetts, and is the president-elect of the American Art Therapy Association. He is the founder of many graduate programs across the country and teaches extensively in Switzerland and Israel. Dr. McNiff is the author of many books, including Art As Medicine, Depth Psychology of Art, How Creativity Cures the Soul and Trust the Process: An Artist's Guide to Letting Go, and is a professor at the renowned Lesley University of Cambridge, Massachusetts (http://ada.lesley.edu/faculty). He is an honorary life member of the American Art Therapy Association and has extensively researched the arts, healing and creativity. His speaking ability has been described as “invigorating” and “powerful.” He has been awarded an Honorary Doctor of Humane Letters by Mount Mary College where he frequently visits as a guest faculty member. His words and insight will offer much to our own artist/educator spirit but also offer ways we can enhance the creative endeavors of our students and begin to build an awareness of how art influences everything they do making an enormous contribution to the first day of the conference.

Many of you who have participated previously in the annual WAEA Membership Art Show will want to be aware of a change in format and venue. This year we have a new approach that will introduce educators and artists alike to the phenomenon of a new art form known as Artists’ Trading Cards. The Artist Trading Card Project was started in 1997 in Zurich, Switzerland, by artist M. Vanci Stirnemann as a collaborative cultural performance project. The art work, ATCs or “miniature works of art” will be created on site in the Oconomowoc CADE gallery, with plenty of materials provided for you to get your creative juices flowing. (No need to bring any materials unless you want to.) The card size is restricted to 2.5 in. x 3.5 in. and any artistic media is acceptable: painting, drawing, collage, photo, stamping, mixed media, found object, cutting, pasting, etc. Check out the official/original ATC site at www.artist-trading-cards.ch/. How do you make a trading card? Attend Marcia Bec’s workshop first thing Thursday morning or stop by anytime during the conference when you have time and make one. Will there still be a Membership Show? All WAEA members who participate in making trading cards will have their cards on display in the gallery during the conference. When does the trading or card swap begin? At the end of the conference on Friday, everyone who participated in the hands-on making of a trading card will have their cards on display in the gallery during the conference. When does the trading or card swap begin? At the end of the conference on Friday, everyone who participated in the hands-on making of a trading card will have the fun of trading with someone else in the show. ATCs are never for sale, but intended to be traded face to face with other artist/participants. What about an award? Yes, there will still be an award presented to the best ATC artist, to be announced Friday afternoon, October 27. Lesson plans will also be available for participants so you can involve students in this amazing new art form.

Please plan on attending, especially if you have never before made it to a conference. It should prove to be exciting and different. Hope to see everyone there!
**PRESIDENT’S MESSAGE**

**JEAN McCulloch Harper**

Welcome back to the ‘toughest job you’ll ever love’, to borrow the old phrase from the Peace Corp. Because you are a dedicated professional, you have no doubt used the summer not only for relaxation, family time, and your own artwork but also for investigation and preparation for this year’s teaching. I hope you are excited about bringing more information, inspiration, and opportunities to your students.

**WAEA would like to help.**

We are planning a really great fall conference again this year to bring diverse content information and hands-on inspiration to you. It will be held at Oconomowoc High School, in Oconomowoc. Jill LaGrange and Leah Robertson are co-chairs this year. They have put together a great selection of workshops with the theme “ART PULSE: to sustain the life we know.”

You will really want to hear the keynote speakers. Shaun McNiff from Lesley University is the author of several inspirational books on the creative process including *Art Heals: How Creativity Cures the Soul*. He will put the creative process into perspective for you and your students.

Robert Rindler, president of the Milwaukee Institute of Art & Design will discuss his experiences as architect, designer, curator, teacher and administrator. Juggling all of these elements and maintaining a well rounded understanding of the importance of process, product, and meaning. Go to the WAEA website at www.wiarted.org to read more about them. Tell a colleague about the conference and the importance of participating in the networking and professional sharing of information as well as just plain fun. Be watching for the conference brochure.

Another topic you may find interesting—I certainly have—is that of the animal symbol or force within each of us. That was the topic of discussion I had this summer in Oaxaca, Mexico with Humberto Batista, an artist living and working there. He has just completed over 30 mixed media sculptures based on that theme for a major exhibition in Oaxaca he will have over the very important “Day of the Dead” festival this fall.

Humberto believes every person has an inner animal persona and that we can connect with it. Our discussion made me think of the connection many of the native American tribes have with animal symbols and forces. I mention this because this topic stimulates a great variety of responses. Students of all ages can engage in meaningful and thought provoking dialog as well as make those self portraits have more imagination and interest. Consider infusing self imagery with more than the obvious. Research, dialog, and documentation will certainly result in higher learning of cultural diversity and assimilation of forms in 2-D or 3-D at all grade levels.

While in Mexico this summer I had the opportunity to work with a weaver from Santa Ana del Valle, continued on page 9
GREETINGS FROM DPI

This column is a short listing of several items of interest to arts educators that are coming up at the state and national levels.

WAEA Conference
The conference is the focus of this issue of ArtTimes, an event many of us anticipate and plan for all year long. Jill La Grange, Leah Robertson, and the Oconomowoc district arts faculty have been very busy planning this event, and I hope all members will attend. The facilities are excellent and there are many interesting sessions. It would be great to see all of you there. And bring along a non-member or two and/or your principal! We need to spread the word about arts education to the uninformed. One session will describe a six-year action research project that is using a highly successful model for teaching and assessing the art and design standards. In order to help teachers get permission to attend the conference, each September I send a letter to all district administrators telling them of the professional development opportunities at the conference. We hope to see you there!

NWEA Conference
The North West Education Association holds a two-day conference in early October each year at Eau Claire Memorial High School. They always feature excellent keynote speakers and sessions. I hope all art and design educators in that region can attend. DPI will present some art teachers describing their work using an instruction/assessment model that has resulted in greater student achievement, motivation, self-initiated learning, positive classroom climate, and fewer discipline problems.

Building the Heart of Successful Schools Conference
DPI is sponsoring this conference at the Kalahari Resort in the Dells. It highlights practical models that promote healthy, productive, and responsible youth, including reducing barriers to learning. It stresses developing core values such as a positive and safe school environment, school/family/community partnerships and will include AODA and other societal issues. The arts are especially positioned to help achieve all those goals, and it is important that administrators be made aware of this by their arts faculty.

New Wisconsin Promise Conference
This conference occurs at the Monona Terrace in Madison on January 9-10, 2007. It will feature keynote speakers on creating learning communities and on assessment. Themes of the breakout sessions are Engagement in Learning, School Improvement (professional development), Literacy, and Mathematics. The first two areas, Engagement and School Improvement, are fields in which arts educators need to be heard. Those of you who have had success in those areas should consider sending in a session proposal. They must be sent in online. The form is at www5.dpi.state.wi.us/survey/0043CloseGap/0043.html

Arts Education Partnership Forum
The theme of this fall’s Forum, to be held in Washington, DC, is “Moving Toward Evidence-based Arts Education.” The focus is on ways to make teaching and learning visible and accessible, both to teachers and students. Student assessment methods, especially local school-based formative assessment initiatives, will be discussed. This is an area of interest for a group of Wisconsin art and music teachers who have been researching this for the last five years. Visit www.aep-arts.org for more information about the Forum and an application form.

Art and Design Guide
The new Wisconsin guide, Planning Curriculum in Art and Design, has been anticipated for some time. The task force involved in developing the guide to date will be contacted in the fall to review and update the work so far, edit the result, and prepare it for publication. We intend to have it in print by this winter.

Wisconsin Alliance for Arts Education
The Alliance is embarking on a partnership with Arts Wisconsin and DPI to determine the nature of arts education in Wisconsin—who is receiving arts instruction, its content, what kind of arts, the nature of instruction, and the support for arts in the schools. It will also include documentation of the role local arts centers play in arts education—how extensive it is, how is its quality, is it sequential, etc. The result will form an important foundation for the State Superintendent’s Task Force on Arts Education, which will begin work this fall.

The Dana Foundation
The Dana Foundation is dedicated to researching the brain, and a recent initiative proposes to discover definitely what effects the arts and arts education have on brain development and its consequent influence on the student’s ability to accomplish non-arts tasks, i.e., the instrumental effects of arts education. The two critical areas of inquiry are the changes that may or may not occur in the brain and whether or not there is a critical window of time during which an arts skill can be learned most easily. These may well differ among art, music, drama, and dance. The results of this research could impact future decisions about the arts’ place in the curriculum. In this time of pervasive cutbacks, this study is especially timely.
I’ve been pondering the connections between my experience in a remote area of the Yunnan Plateau in South Western China about a year ago and our communities here in Wisconsin. Most of what has occurred to me over this past year is related to the issues of sustainable development in our lives. If we accept the premise that the arts are a core component of human culture, I can see that artists are not immune from the responsibility to address the importance of sustainable development to secure the values we cherish for future generations. We are living in an intensifying global economy, which is bringing global media to the most remote regions in the world. The media is globalizing culture, which has the effect of crossing cultures and encouraging contact with the many peoples on the planet, creating the “global village.” At the same time this access to media is also threatening indigenous subculture communities with the prospect of their local culture becoming a shadow of the more dominant global culture of commerce, industry, technology and science.

The indigenous knowledge bases of the tribal peoples of China are rich and diverse, but that diversity could disappear and the wealth of their knowledge and practice disappear with it, if they are absorbed into the dominant culture without attention and conservation of their own. I would say the same of all the small cultures and communities in our own communities and perhaps less dramatic but just as important ways. There are games I played as a child I see no children playing today. Will they even be remembered?

When one small culture is lost, part of the common culture of humanity is lost too. The United Nations identified the importance of this problem when they included the preservation of our common heritage as one of their Millennium Development Goals.

I traveled last July into Yunnan Province, which lies in the southwest corner of China, with a group of interdisciplinary researchers to visit the China Exploration and Research Society’s (CERS) Center. We were invited by How Man Wong, a Chinese explorer and president of CERS to discover how internship projects could have mutual benefits for the Tibetan villagers of the region and our students. We arrived at the airport to signage stating “Welcome to Shangri-La” – that alone had a uniquely strange impact. Met by several Land Rovers, we found ourselves on treks into the Himalayas, visiting remote villages of the Li and Tibetans. The extraordinary topographic extremes of rising arid canyons to snow-capped peaks have led to the region’s significant biodiversity. Shangri La lies in the mountainous terrain of Northwest Yunnan that borders Tibet. This region of China is identified as an international development “hotspot” because of the pressures facing the region and the fact that, by the late 90s, 90% of the people living below the poverty line in China were in the western interior regions of China. It is home is a large number of ethnic minorities, plants, animals and ecosystems.

Gongbin village, where we stayed, rests outside of Shangri La (formerly Zhongdian) and the people are considered part of the Tibetan minority group. The village is made up of 64 households and the major sources of income are from mushroom (over 100 species of wild edible mushrooms) and Tibetan herbal medicinal plant collection. Recent commercial logging bans have further devastated the local economy and the intensified pressure to gain income from these plant resources has raised doubts about the sustainability of these natural resources for local livelihoods. Traditionally villagers also do farming and herding. The area is a prime target for tourism development, which will have dramatic impact on the local culture and ecology. Ideally, a cash-income source such as tourism plays only a supplementary role to the community’s livelihoods and does not phase out traditional practices of livestock raising, agriculture and cultural art forms. Many endangered animal species are found in the region.

We visited two CERS animal conservation projects focused on providing vital habitat and study centers for the endangered Yunnan golden monkey and the black neck crane. With less than 1,500 golden monkeys remaining, these primates are among the most endangered in the world, and along with the giant panda, are one of the most endangered species in China. Other projects included preservation of crumbling monasteries and their murals, new bridges and clinics to
help the pilgrims cross to the sacred mountains and a project to preserve the pure Tibetan mastiff dogs from extinction.

My role was to think about education and cultural heritage and how to preserve and encourage the arts of the villagers. Some of the cultural heritage of the villagers include traditional music and dance, weaving using hand-spun wool and yak hair, pottery, decorative painting and carving (including architectural detail and furniture, a large part of Tibetan architecture), basketry, beading and jewelry from Yak bone.

The special conservation needs of this area and its people place special emphasis on reducing the threats of future mass tourism projects initiated by outsiders without local control over development. The initiation of any solutions requires close collaboration between the Chinese communities, government officials, and technical experts.

Back in the states I tried to be aware of things that crossed my path that might help direct my own role in this goal and which would create opportunities for experience and learning for my students. I realized the villagers in those distant mountains on the other side of our planet were facing issues not unlike the ones we have to address in our own communities. For example, the work of Wendell Berry, an American novelist, essayist, poet, professor, cultural critic, and farmer, was brought up by a group of artists working on nurturing awareness of a sense of place in our own western Wisconsin communities. Sponsored by the Phipps Center for the Arts and the University of Wisconsin-River Falls, a third annual symposium is underway to explore the idea of sustainable development and the impact of the arts on that process. Berry coined the concept of “solving for pattern” in his essay of the same title. It is the process of finding solutions that solve multiple problems, while minimizing the continued on page 11

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Andrea Bellomo, ’05
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CREATIVE EDUCATORS INSTITUTE 2006
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At right: A drawing by MPS art educator Linda DeArteaga, created during “Studio Renaissance: Drawing and Painting the Figure,” taught by Pat Nemchock from Lawrence, Kansas.

Below left: Ann Dirnbauer, a Wisconsin art educator took “Image as Object with Dan Dakotas” and is pictured putting some final touches on this assemblage box.

Below right: Jill La Grange (left front), WAEA board member and art teacher at Oconomowoc HS, and Killeigh Hannah (right front), art teacher at Whitefish Bay HS, mount their design work for their final CEI exhibition that was displayed at MIAD for Milwaukee’s Gallery Night. In back are Angelique Daleiden (right) art educator at Kettle Moraine HS and Thomas Markowski (left) Social Studies/Yearbook teacher at Hamilton HS.
It is another new school year, and for WAEA, many new faces on the Board. You will meet them in this issue, as they introduce themselves in their initial ArtTimes columns. They are energetic and ready to work for you, so now would be a good time to contact them with your ideas and needs.

Once again the Fall issue is full of conference news. Leah and Jill have been working hard (and I know what effort it takes) to prepare an engaging, worthwhile, and just plain fun event for our members. Make it a point to attend, and see what WAEA membership is really about.

Look also for news of upcoming events in Mel Pontious’ DPI report, and in Erin Colburn’s Museum column. Woody Haid has some ideas about assessment and Mary Ann Germanson offers some encouragement for artist-teachers. In her President’s message, Jean Harper reflects on her travels to Mexico, and President-Elect Lynn Jermal echos the educational, life-enhancing benefits of travel in her reflections on a visit to China.

Something new appears on the Directory page. You will notice that all officers and board members have been given generic email addresses. These will not change when new people are elected to the position, so the addresses should be easier to remember. It will certainly ease communication within the organization. I will be grateful for one less thing to fuss with on that most changeable and frustrating (from an editor’s point of view) page in the entire ArtTimes.

For this we must thank our new webmaster, Tom Germanson, who contributed the idea, and Jean Harper, who encouraged him to set it up. We will reap benefits from this for years.

CREATIVE EDUCATOR AWARD 2006-07 Milwaukee Institute or Art & Design/WAEA Collaboration

MIAD, in partnership with WAEA, is pleased to again offer a special award to an outstanding educator in Wisconsin. The MIAD/WAEA Creative Educator Award for 2006-07 will recognize a WAEA member/active teacher for his/her exceptional creativity in either implementing or advocating the use of art, design and technology in the art room, computer lab, 3-D lab (shop) and across the curriculum.

Eligibility: Nominees must be active WAEA members (prior to deadline of award application/nomination) and members of the faculty of an elementary, middle/junior, senior high or college/university in art or art education.

Submit: A WAEA Creative Educator Award Scholarship Form. Downloadable forms, specific award applications guidelines, and information about MIAD’s Creative Educators Institute are available at MIAD’s website: www.miad.edu/educators.

Postmarked Deadline for application or nomination is: Friday, October 13, 2006

Submit application and all required materials by regular mail to:
Karin Wolf
Special Programs Coordinator
Milwaukee Institute of Art & Design
273 E. Erie Street
Milwaukee, WI 53202

Questions or additional information: 414.847.3336 or email kwolf@miad.edu

Award recipient will be announced on at the WAEA Fall Conference awards event.

FROM THE EDITOR

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YOUTH ART MONTH

MARIANNE STANKE

Youth Art Month is just around the corner! Hey, I know the school year has just begun and you are just figuring out your teaching schedule, still unpacking supplies and trying to remember how to get up in the morning. However, this is the perfect time to make a commitment to participate in Youth Art Month, 2007. At this time, all you have to do is watch for those amazing 2-D works of art created by your students that could be hanging in the Capitol Rotunda in Madison during March. In the next issue of Arttimes, I will give you all the specific details about this year’s YAM activities. I will also be giving a YAM workshop at the Fall Conference, where you can learn more about YAM and get ideas for events and activities for your school. Today, I ask you to make a mental commitment to participate.

Participating in YAM is a great way to promote your art education program. Often times, the students and their families who attend the YAM Celebration in Madison become the biggest advocates for you and your program.

Last fall, in my article, I gave three reasons for participating in YAM: 1) The Kids, 2) The Kids and 3) The Kids. This year I would like to add one more: The Kids. They are the reason we are art educators.

AWARDS

CONNIE GREANY

If you answer yes to any of these questions, grab that nomination form and start filling it out now!!! Or just contact Connie Greany, WAEA Awards Chair, to start the nomination process today.

Receiving an award form WAEA is more than an honor, it can promote your art program and school. An award demonstrates our awareness of your skills, work ethic, attitudes, generous contributions, creativity and advocacy of art education. These awards are not just important, but paramount in this time of budget cuts and program cancellations.

Benefits from the award are infinite! Besides feeling great about an honor received at a WAEA state event, one might receive an assembly at school, articles in newspapers, college alum accolades, a special parking spot, a banquet, PTA honors, maybe additional art room equipment, privileges and notoriety among your peers, opportunities to grow your program and budget, improved public relations, opportunities for advocacy and some unexpected fun (or funding).

NOMINATION is easy.
1. Fill out the nomination form. (Download form from NAEA website or use the hard copy on page 22 of this ArtTimes issue.) Send or give to Awards Chair, Connie Greany.
2. Ask nominee to fill out Vita.
3. Write a nomination letter.
4. Request 2 letters of support from teachers, administrators or parents.
5. Obtain a 3”x5” photo of nominee.
6. Include additional supporting documentation.

For more information or to nominate, send to WAEA AWARDS CHAIR: Connie Greany, 235 Brookwood Drive, Hortonville 54944 or awards@wiarted.org

AWARD CATEGORIES

∑ Outstanding Art Educator-Division Awards: Elementary, Middle, Secondary, Higher Education, Administration, Private Education, Retired Teacher, Museum Education
∑ Wisconsin Art Educator of the Year
∑ Outstanding Beginning Art Teacher
∑ Outstanding Art Education Student Award
∑ President’s Recognition Award
∑ James A. Schwalbach Award
∑ Distinguished Service Award*
∑ Concerned Citizen for the Arts*

* Do not need to be WAEA members
President’s Message
continued from page 2

a little community 20 minutes outside Oaxaca City. My teacher was Primo Aquino, a master weaver dedicated to preserving the designs and symbols of his Zapotec heritage. His guidance and instruction on the homemade double heddle floor loom was insightful. Primo makes a challenging task look amazingly easy. I accomplished my goal by completing a small rug made from hand dyed wool. Here again, I learned more than just a process. I learned and experience the importance of heritage carried forward not only in abstract visual designs. I learned the meaningful expression of weaving a message from the past with colorful wool combined with a labor intensive process while in the family courtyard full of children, chickens, grandparents, laundry, and the rest of the things of everyday life. It was a very full experience.

You may want to ask yourself and your students if where artwork is done has an effect on the message and the outcome. Do we, as art educators, provide the environment or should the students develop and create their own little environments within the art classroom? Come to the fall conference in Oconomowoc to help with some of these answers.

Business Issues:

1. WAEA has openings for member volunteers to fill the positions of Advertising Manager Historian South East Regional V. P. 2007-08 YAM Co-Chair President Elect for 2007-09 (June ’08 start) Any of these position can be filled by a team of co-workers to share responsibilities. Please contact me via email or phone (on back page) with nominees or any questions.

2. Visual Arts Classics and Youth Art Month participation are going to require your valid, up-to-date WAEA/NAEA ID # to participate. We feel very strongly about providing excellent programs for our members and their students. We also need the student artist name, title, grade level &/or school, and member teacher name with ID#.

3. Through your WAEA membership, you will be giving your students an opportunity to present their artwork with their peers from schools around the state. Non members can not provide these experiences for their students. Also as members, you have the opportunity to advance your career through positions on the state and national board levels. If you have wondered how some art teachers get connected to amazing opportunities in all areas of art and curriculum development, WAEA is the open door to it all. Take advantage. Contact me or any of the Board members for more information.

4. Student artwork for the webpage (www.wiarted.org) is needed. Expand your student showcase. Send pictures to the webmaster@wiarted.org or me in an attachment jpg file or pdf file. They can be black/white or color. You will also need to secure permission from a parent or guardian for the art to be on the site. Any written method you choose is fine as long as you tell us you have gotten permission. We also need the student artist name, title, grade level &/or school, and member teacher name with ID#.

5. Check in on the website for events and opportunities. Please send pictures and posting of art exhibits you will be in or have been in recently. We want to let all our members know who is getting their artwork out there.

6. How can we do a better job? Let us know so we can keep improving.

Have a wonderful 2007-2008 school year!
Negative Space and Radial Design Skeleton Drawings in marker by 10th graders at John Marshall High School, Milwaukee, students of Ann Tillmann Schwarten:
1. Jazmine Word
2. Chia Yang
3. Sarah Bowen
4. Chue Yang

Nature drawings by students of Steve Loftus.
Marcus Gabriel from Grant Elementary School, a student of Steve Loftus, is shown with the vase he three on the wheel.
Gao Vue, a fifth grade student at John Marshall Elementary School made an elephant — highly thought of in her culture — as a present to honor her grandmother.
Solving for Pattern
continued from page 5

creation of new problems. The Tibetans in China are facing the impact of tourism and modern development on their cultural traditions, ecology and economy. We are looking at changes impacting our own communities and trying to make decisions for the future, which solve several different problems without adding new ones.

A few of Wendell Berry’s list of vital components of a sustainable community seem to be excellent food for thought:

1. Always ask of any proposed change or innovation: What will this do to our community? How will this affect our common wealth?
2. Always include local nature—the land, the water, the air, and the native creatures—within the membership of the community.
3. Always ask how local needs might be supplied from local sources, including the mutual help of neighbors.
4. Always supply local needs first (and only then think of exporting products - first to nearby cities, then to others).
5. Understand the ultimate unsoundness of the industrial doctrine of ‘labor saving’ if that implies poor work, unemployment, or any kind of pollution or contamination.
6. Develop properly scaled value-adding industries for local products to ensure that the community does not become merely a colony of national or global economy.
7. Develop small-scale industries and businesses to support the local farm and/or forest economy.
8. Strive to supply as much of the community’s own energy as possible.
9. Strive to increase earnings (in whatever form) within the community for as long as possible before they are paid out.
10. Make sure that money paid into the local economy circulates within the community and decrease expenditures outside the community.

11. Make the community able to invest in itself by maintaining its properties, keeping itself clean (without dirtying some other place), caring for its old people, and teaching its children.
12. See that the old and young take care of one another. The young must learn from the old, not necessarily, and not always in school. The community knows and remembers itself by the association of old and young.
13. Always be aware of the economic value of neighborly acts. In our time, the costs of living are greatly increased by the loss of neighborhood, which leaves people to face their calamities alone.
14. A (rural) community should always be acquainted and interconnected with community-minded people in nearby towns and cities.
15. A sustainable (rural) economy will depend on urban consumers loyal to local products. Therefore, we are talking about an economy that will always be more cooperative than competitive.

Experts from a range of disciplines are exploring the philosophical and ecological underpinnings of sustainable development within a global and local context. The art education community is no exception and there are many projects within the art programs in Wisconsin that are helping to generate interest in our own regional creative resources. What endeavors can you plan into your art curriculum, which can energize a sense of community?

I hope to revisit the communities I visited in China with interested teachers and students. It is a trip that takes us into a fascinating world we can help preserve through a service project to record and encourage indigenous village artisans. The involvement in initiating a cultural conservation project for the Tibetans has the potential to be a life altering experience for us. We will have the opportunity to reach deeply into another culture based on values and philosophies very different than our own. The close proximity to living with the Tibetans, working one on one with the adolescents or young adults of the village teaching new technology and identifying, observing and helping document the artisans of this village in tandem with the villagers themselves creates collaborative skills that will be applicable to every discipline. We will be a part of the identification and conservation of an indigenous aesthetic knowledge base, which may influence our own creative work in the future. The project requires adaptation, tolerance, empathy and problem solving as it evolves to reach the goals of the endeavor. These are important characteristics to develop in those who will be the bridge-builders between cultures in this century.

If you are a teacher interested in such an experience next summer please contact me (lynn.m.jermal@uwrf.edu) for more information as a delegation is formed to visit the Yunnan next year. Meanwhile, think about the importance of the concepts Wendell Berry presents for all our communities. How can the arts explore this content and make the work of our students meaningful? Can they do research on the artisans of their communities, uniting the young and old to enrich the fiber of sustainability? Can you help your students to determine what constitutes sustainability in their own communities, and how they can act on their new knowledge to develop skills to “solve for patterns” and address layers of problem solving?

Tell me how your art program has involvement and empowerment in choosing and effecting change in community life and I will write next time on the real-world experiences being provided for Wisconsin students. Taken together, thousands of local initiatives add up to a substantial whole.

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The Surdna Foundation Fellowships to High School Arts Teachers

The Surdna Foundation is pleased to announce the seventh round of the Surdna Arts Teachers Fellowship Program, a national initiative to support the artistic revitalization of outstanding arts teachers in specialized, public arts high schools. The program will enable selected teachers to create art with professionals in their fields, stay current with new practices and resources, and create new bodies of work. Twenty awards of up to $5,000 each will be made. A complementary grant of $1,500 will be awarded to the Fellow’s school to support post-fellowship activities. Letters of Intent to apply are due by November 17, 2006. For more information and application materials, please go to: www.surdna.org/artsteachersfellowship.

PATHWAYS TO ART APPRECIATION: A SOURCE BOOK FOR MEDIA & METHODS
By Al Hurwitz and Stanley S. Madeja with Eldon Katter
Pathways is a source book for art teachers for the teaching of art appreciation at all levels. Content strands are carried throughout the book. Each chapter opens with a general discussion about various approaches to the study of art related to the “teaching of art appreciation.” Instructional strategies and art activities are presented in a separate “Things to Do” section. At the close of each chapter, “Assessment Strategies” that contribute to the teaching of art appreciation are addressed. Formative and summative assessment activities can be found throughout the book. Many instructional approaches in the “Things to Do” strand are dual purpose, being applicable to assessment and to instruction. This book accomplishes two goals: to help dispel the unnecessary mystique surrounding art appreciation, and to clarify the significant ways in which this far-reaching subject can excite, motivate, and enhance the lives of students. It serves as a resource for the teacher who desires to enhance and expand the teaching of art appreciation in the classroom.
Order No. 291
Pathways to Art Appreciation
Price: $25.00; Members $20.00

ORDER INFORMATION: Payment must accompany order.
Shipping and Handling: Canadian add 25%; foreign add 40% shipping. Virginia residents add 5% sales tax. U.S. shipping/handling: up to $10.00 — $3.00; $10.01-$20.00 — $4.00; $20.00-$35.00 — $5.00; $35.01-$70.00 — $7.50; over $70.00 — $9.50. Sorry, no purchase orders under $75. Prepayment is required with purchase order to receive member discount.
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FAX/PHONE ORDERS using Visa and MasterCard may be faxed to 703.860.2960 or made by toll free phone to 800.299.8321 (8:30 a.m. to 4:00 p.m. EST).
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My thoughts wandered to the visitors to our state and our city. What did they notice? Where did they go? Have I been to the same places and discovered what was special at home? Just as my students might not have explored beyond their neighborhood, I may have missed knowing my surroundings and considered them. In the past few years, Ann and I have been focused on being tourists within our own neighborhood and hometown. Whether we have traveled far or only a couple of blocks, we have expanded our knowledge base and are aware of that. We have been considering how we can encourage our students with the delight we can express about the unusual in our own backyard.

As a newly elected member of the WAEA Board, I would like to take this opportunity to introduce myself. My name is Carole Galloy, and I am an art educator at South Middle School in Eau Claire, Wisconsin. I earned my BA in art education at Southern Illinois University, Carbondale, Illinois and my MEPD at UW-Eau Claire. I have been teaching middle school art for over 15 years and have come to know middle level learners well. They are a delight to teach, because they are willing to try almost anything and everything when it comes to art making, and they have much to contribute when it comes to art talk. Their enthusiasm is contagious and keeps me young. Their passion is captivating and reassures me that I made the correct career choice.

My husband of 39 years is a professor at UW-Stout, our older son teaches technical education at South Middle School in Eau Claire, and our younger son is studying public policy at DePaul University in Chicago. I enjoy oil painting, ceramics, paper mache, photography, scrapbooking, gardening and traveling. We have visited much of the Southwest and Western United States, where we toured American-Indian ruins, such as in Mesa Verde and Chaco Canyon, and learned much about the Pueblo culture. We also vacationed in Mexico and spent two weeks in France. For one week we traveled by houseboat along the Saone River, visiting small towns and villages along the way. During our second week, we stayed in Paris at a small hotel near the Louvre and explored as many monuments and museums as we could in seven days. I enjoy taking slides and photographs during all of our travels and bringing home art and artifacts from places we have visited. Sharing with my students gives me some strategies for including authentic art and experiences into my lessons. I hope to pass on visual information that will encourage my students to broaden their horizons and spark their interest in art from other cultures. One of the reasons I want to serve on the WAEA Board is to meet art educators from around the state and expand my own perspectives.

At my first WAEA Board meeting I was overwhelmed with encountering new people, receiving information and learning about my duties. I realize now that I am simply one of you, and I am here to try to serve your needs. I can only do that if I hear from you. A few ideas have already come from other art educators, especially in the LaCrosse area. They have included me in an email dialogue in which they discuss after-school art clubs. Some of these art teachers have been holding art clubs for many years, mostly without receiving any monetary compensation. If you would like to be included in this discussion, let me know. Another suggestion is to participate in “Pinwheels for Peace.” The website for this project is www.pinwheelsforpeace.com. Check it out. The site gives background information, project directions, sample news releases and much more. The project is not geared toward political statements, but rather concentrates on peace of mind and freedom from conflict in our daily lives.

Speaking of checking out websites, take a look at the WAEA website, www.waated.org. It includes information about WAEA, art standards, grants, conferences and more. Membership in WAEA gives you access to more information, so if your membership has lapsed, please renew. Ask your colleagues if they are members, and encourage them to join. One of the goals of WAEA is to increase our membership, so I am trying to do my part.

I consider serving on the WAEA Board an opportunity to contribute to the profession of art education. I hope to be a part of the cause that advocates for the visual arts in Wisconsin. In order to do that effectively, I need your help. I need to hear from middle level art educators around the state, so we can begin a dialogue that will help us encourage and support one another.
It is easy to get caught up in the daily tasks of our jobs and go home tired at the end of the day, but we also need to take time to nurture and cultivate the position of the arts in our communities. We can do this best as a group.

Enjoy the rest of the summer, and as you prepare for school this fall, put WAEA on your “to do” list. Email me at middle@wiarted.org.

SECONDARY EDUCATION

LEAH ROBERTSON

Like a slow moving infection, it silently (or otherwise) is creeping in.

When I began teaching in my district over 10 years ago I was the third art teacher brought on board to teach one Art Fundamentals class for the year. Three years later I was in the district full time and in the 2005-2006 school year we had grown to a vigorous department of five full time art teachers. The art students eagerly observed many of their peers receive one-third, one-half and three-quarter scholarships to attend surrounding art colleges and begin a journey that would fulfill their dreams. Year after year one or two of us in the department would have students who won a silver or gold key at the Scholastics competition and even go on to win at Nationals (you go Jill!!). A fellow art teacher in our department even attained a state-of-the-art, high school art gallery equipped with a four foot by five foot stained glass window that was designed and fabricated by students with the gracious assistance of a nationally recognized stained glass artist in our community! By all appearances we felt good, looked fine maybe even great, and then like so many silent, tenacious killers we were reduced by one member of our department. Advanced classes were cut and one art room was lost. How could this be? Each member of our team was dumbfounded, confused, dejected. Then there was the frustration and anger that we had to deal with when our students found out many advanced courses were not an option just two months after they had filled out their tentative schedules. It was like a fever, where clear thinking and rationale seemed vacant from logic and thought. You had to hesitate before responding to any student questions for fear that an uncensored remark might spew out uncontrollably. I realized then, NO ONE, no matter how successful you feel, is exempt from the monetary CUTTING beast. It is creeping in to all areas of education.

For the first time in my 12-year teaching career I felt ashamed to be an educator. Education takes place on a yearly, monthly, weekly, daily, hourly basis in each classroom. Many times it continues through the summer when we are on vacation, in the middle of the night when we wake up at 1:45 and come up with a solution for someones sculptural piece (feel free to replace this with photography, painting, French, orchestra or whatever). We all do it. We are all committed. So WHY did this happen? Where was my principal when the fighting needed to begin, to support a thriving and progressive department? My associate principal? My superintendent? My school board? Even more sickening, where was I when these slow eating bacteria entered my art room?

Who is going to fight for the arts? How long can we all sit silently with individual heads in the sand and stand by and watch our passions, our livelihoods, our jobs get eaten away by NCLB, budget cuts, graduation requirements, administrative agendas? It makes me feel sad. It is almost as if the moment I close my door and begin teaching, I learn that I have severed the arterial artery to my administration, my superintendent, my school board, my community. It becomes silent. It becomes invisible to all outward perceptions. Student learning suddenly dissolves into ethereal matter. It feels like it makes no difference what goes on in each person’s classroom, my room, your room, this school, this district, this state; it is as if we are all held captive in a gnawing and inflamed situation of law and money.

But what about my students? What about your students? What about the investment of time and money you have made for YOUR career, your life and possibly your family? You know the value of what you do each day in your classroom; you have seen the evidence of success and the fruit of your students efforts as they begin their artistic or educationally enriched journeys. Who is going to fight? Each one of us. All of us. We must begin to fight.

We must continue to fight, to constantly be aware of the nagging reality that NO ONE is inoculated against the threat or fear of reduction, elimination, or a crazy schedule or class sizes that continue to grow without administrative concern for safety or the educational environment that will nurture the greatest student success and potential.

I commend each of you! You first and foremost have entered the teaching profession to make a difference. Also, you have taken the first step in making yourself aware by being a dual member of the WAEA and NAEA. Come
to the convention this fall October 26 and 27 in Oconomowoc, Wisconsin. Learn more about what you can do to protect the environment, the safety and well being of our students you currently have and what we can do to hold onto our jobs. I look forward to meeting you there.

PRIVATE EDUCATION

STEPHANIE SIANKO

Hello, everyone! My name is Stephanie Sianko and I am the new Private School Representative. Since this is my first article I think it would be a good idea to introduce myself to all of you. So here are a couple of paragraphs about me!

I am the volunteer art teacher at St. Mary’s School in New Richmond. I was given this opportunity to teach art to Pre-Kindergarten through 8th Grade at the beginning of the last school year. As a stay-at-home mom, artist, and Interior Designer I knew that I had some artistic knowledge to share with the kids. It has been a wonderful experience for me getting to know everyone at St. Mary’s and seeing how enthusiastic the kids are about art. I am really excited to return this upcoming school year and see the kids. Over the summer I have missed being with more colorful art lessons and to see the excited the kids are about art. I am really looking forward to the upcoming school year and being able to share some of my artistic knowledge with the kids.

Assessment and Student-Learning

Woody Haid

Assessment and Student-Learning recently participated in an Assessment Workshop over the summer, hosted at my university. As art educators we are always interested in creating goals and methods to assess, measure and utilize towards student learning in the classroom, and assessment is one method that can help us. I would like to provide the “action plan” that I have taken in the classroom last year and offer my suggestions to the reader.

My longevity in the teaching profession has shown that standardized tests do not provide a good indication of student learning. Rather, it does not measure the complexity needed to make judgments about quality. It leaves so much out of the picture, i.e. critical thinking, deductive reasoning and student reflection. We see the current push in education for results that lead to one-word answers or phrases and do little to promote original thinking and discovery.

I have tried new ways to plan my assignments and demonstrate achievement in my classes. One method that I have used is to encourage student involvement to impact the course outline by allowing them to voice their concerns and ideas about assignments. I ask them what they think they need to learn, have learned or what is important to them? This approach has given the student additional motivation because they have a voice in the goals of the course. Even though valuable time is spent, the results far exceed my expectations.

I also have students write about and come prepared to discuss their work in the classroom with their peers, thus enabling continued collective activity, sharing and valuing what is researched. This kind of communication and critical thinking appears to help the student understand the need to process and internalize their work, articulate their views, and be able to listen to constructive criticism with their peers. Some students report that this process forces them to be more responsible to their written content, and be more organized. Classroom respect is always highlighted and diverse talent, skills, and perspectives are encouraged.

I ask my students direct questions about what they think, why they think it, and what alternative methods exist for solving problems with their assignments. These expectations help with student engagement and performance.

I also follow up my assignments with an assessment of what students liked and disliked about the material given. When they directly see how their voices effect change, the results are very positive. I suggest that the teacher only asks questions to which they honestly seek student responses. Without any real change in future assignments you can lose students’ interest and respect; they see you are only giving lip service. Sometimes I don’t like the answers given, however I know that my goal is towards improved student learning and empowering student involvement. The only way to help them is to ask good questions and be open-minded for change. Some questions to ask are, “Identify 3 things you wish to learn?” “What do you think you will learn at the end of class?” “What is the best class you ever had?” “What do you hope for and what do you fear most?”

There are many books and articles published on assessment, and student-learning, however, the following are books that I recommend.


ART EDUCATION STUDENTS

KATHY GAFFER

The new two-year term for Art Education Student has begun, and as your student representative for ’06-’08, I would like to introduce myself and describe my vision for the next two years.

My name is Kathy Gaffler; I am a non-traditional student in the art education program at the University of Wisconsin-River Falls. I have five children, and two grandchildren. Two of my five children have finished their college experiences, one attends the University of Iowa-Ames and my last two children are at home.

When the recommendations for new board members were announced, I waited to apply for
the position of Student Representative because of my age; I thought a younger student could do a better job relating to our peers. But when I started thinking about it, and talking with Tim Bergelin, I came to realize that because of my age and life experiences, I would make a great Student Representative. I have experienced college life as a parent and as a student. As a parent, my children appreciate my perspective while they discuss their college struggles with grades and professors. And as a student, I totally understand where you're coming from because I, too, am in the same position as you in dealing with a busy life, professors, grades and lack of funds. The good thing about being a non-traditional student is that I am aware of the inconsistency in the way students are treated by professors. In many instances, I have been able to voice my view in a way that comes across as one of their peers verses a kid just out of high school struggling to find his/her way. Don't get me wrong, I too have come across grades that reflect the “power of the professor.”

As the new Student Representative, I met most of the new and retiring WAEA board members in May at the boards’ annual retreat in Wisconsin Rapids and in July met with our president Jean McCulloch Harper and other new members for training at the Leigh Yawkey Woodson Art Museum in Wausau. I was able to observe how the WAEA board works and think everyone is great, the members were able to brainstorm a lot of ideas that had not been addressed and formed new committees to implement these issues. The best part about the board was they were open to new ideas, which is why it’s great to have new members come aboard, “with new board members comes new ideas.” Some of the topics that were discussed were: promoting Youth Art Month, WAEA’s Fall Conference, NAEA Convention, Visual Arts Classic, WAEA website, membership, student involvement and networking. The first thing I would like to address is student involvement and networking. E-mail has become a great technology tool for networking and as a student who just finished TED 120, “Technology in the classroom”, I am aware of its uses and getting better. If you haven’t yet visited the WAEA’s website www.wiarted.org, do so because it has a lot of excellent information. Save it to your favorite sites because you’ll end up using the website a lot, particularly when you start student teaching; it is a great place to network to find lesson plans. The best part about the web site is its user friendly.

My vision for the next two years is to promote the membership of students to the Wisconsin Art Education Association, I would like to see our numbers increase and have an awesome showing at the Fall Conference and hopefully at the NAEA National Convention. I would like to see membership increase by having non-member students become aware of the existence of WAEA, to do this; I would like to see each university and college art society have a person who would promote membership for WAEA. This person would be in a subcommittee in your art department promoting membership and networking at your school. If we can increase our student members then the students will become more aware of the issues dealing with their new profession and in turn will make the transition to teaching much easier for them. One of the main factors for accepting this position for me was I felt I wasn’t knowledgeable enough about my new profession and I was tired of hearing what was not out there for art teachers. I wanted to become aware of the issues dealing with art education, including the lack of fund, and hopefully make a difference. I think our society is becoming aware of how important art education is for the overall well-being of students and I think that having art education students get more involved promoting advocacy for art education will only
make it better for everyone. Working together will make us stronger as a group and we could be heard.

As your new student representative, I am here to serve you, the student. If you are having a problem, a question you need an answer to, need a lesson plan, student teaching stories or have any great news to share, I'll see what I can do and I would love to hear from you. Food for thought: Do you find it is hard to afford supplies for your studio classes when you are in the beginning, middle and end of the semester and funds are low? Well, I have found by experience that it's great to go to the fall conferences. The suppliers are there and they give tons of free stuff away and you’ll be able to network with art teachers from all over the state and you might even learn something while you are there. I went to the fall conference last year in Appleton and had a great time. My friend, Jenny Parranto and I shared travel and a room which cuts down in costs. We came back and promoted the conference and I also was able to write up a grant proposal for funding to help five students go to the national convention in Chicago, Illinois.

I would like to thank the board for this opportunity to work beside them for the next two years.

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LIA JOHNSON

ADVOCACY

As we begin the Fall school year it is a good time to think about the advocacy of art education for our students in Wisconsin. We use the word advocacy easily and liberally. It flows off the tongue like honey. Webster defines it as “the act or process of supporting a proposal.” But what does this mean in terms of practice? What does it mean today in 2006 in our current educational climate? Perhaps it is appropriate to revisit these questions.

This past Spring at the meeting of the WAEA several of the board members met to discuss just what advocacy means to us and how we can best go about serving the state and meeting your needs. From this meeting I was hoping to get a better understanding of my responsibilities as your WAEA advocacy representative. What I took away from this meeting is that many of us have different ideas about advocacy; what it is, what it means to us, and how that plays out in our busy lives. Excellent points were made, incredible passion and dedication was displayed, ideas abounded—but I was left to realize less regarding my responsibilities and more about how little we know regarding the needs and concerns of art teachers throughout the state. What are the issues for you? How can WAEA serve you best in terms of advocacy? What are your local needs, your stories and your challenges? After all, advocacy is about all of us.

My background as a former elementary art educator and my current position at the university preparing art teachers and generalists for teaching and integrating art all support my own beliefs and values that advocacy begins with each of us at the grass roots level. This is territory I am familiar with and it is easy for me to take for granted that all of us know this, practice it, and have a framework in place which supports grass roots advocacy. How we communicate the value of art to students, parents, colleagues and the public is at the heart of supporting art education for our students. This type of advocacy needs to be woven into our lessons, into our art displays, into our discussions and communication about what we do and why it makes a difference in the lives of students. It requires us to stay informed, rethink our own philosophies, understand and respond to changes in the big picture of education, respond to our changing communities and to grow personally. As many of you know it can be tireless and daunting work that all too often seems unrewarded on a playing field of long work hours and overwhelming daily tasks that need attending to.

Regional, state and national advocacy initiatives can only be as effective as the grass roots structures and the people that support them. It is that old “it takes a village to raise a child” adage. It takes a village to raise the public consciousness about the value of art education. Each of us is a critical component. Events like YAM (Youth Art Month) or VAC (Visual Arts Classic) are as much about advocacy as they are about supporting students. Newsletters, websites, list serves, journals and books help inform us.

Conferences, meetings, presentations and workshops facilitate our learning and offer support in terms facilitating communication between us. As public servants, all of this will only serve our students with support from outside our immediate community. How we do this outreach will vary based on our needs, our interests, our abilities and our experiences. Some of us are struggling new teachers, others are slightly “toasted” veterans, some of us are students questioning entry into the profession, others are adjusting to new positions and job duties, and others are overextended and under-valued heroes who have worked relentlessly for

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Offer not valid with any other promotion. Offer good thru 12/31/06.
advocacy in our state. None of us have time. Never-the-less all need to support each other, pass on our knowledge, and occasionally go outside our comfort level and our own art educators group to make this happen.

At the fall conference several of us hope to host a presentation with a plethora of ideas to help you integrate grass roots advocacy into your lives more effectively. We are interested in your ideas, concerns, and contributions. We want to know what is and is not working in your communities. I would like this to be a conversation, a reflective opportunity, a collaboration, and a time for sharing what we do and what we need. I invite you to keep me informed through the email link on our website about this as well. What I have discovered in thinking about my role in WAEA is that I too can be only as effective as those I serve. I look forward to meeting you at the conference, to hearing from you though email, and to sharing those things we all care passionately about so that we may become stronger, more effective advocates for art education. I wish each of you a rewarding and joyful school year.

MUSEUMS

ERIN COLBURN

I am Erin Colburn, a curator of education at the Leigh Yawkey Woodson Art Museum in Wausau. I’ve been at the museum for a year and love every moment. Previously, while I was a student at UW-Madison studying studio art and art history, I had a career “aha moment” when working with Anne Lambert at the Chazen (my last day included the announcement of the official name change from the Elvehjem to the Chazen).

As the Museum Representative for WAEA for ’06-’08, I’m looking forward to connecting with art education communities on a state level, representing museum educators in addition to promoting museum-sponsored benefits to teachers, and advocating for consecutive visual art education in Wisconsin.

Though I’m new to this field, I’m energetic and motivated and believe my enthusiasm and follow-through personality will enable me to provide a unique perspective to the WAEA board and to serve all members to my best ability. In the meantime, here are some items of interest:

Fall Weekend Classes at the John Michael Kohler Arts Center

Get inspired and learn something new this fall with former and current arts/industry master artists. Call 920.458.6144 for more information about the content of these classes and overnight packages for your stay in the area. No previous experience is required for either workshop. The John Michael Kohler Arts Center is located at 608 New York Avenue in Sheboygan, WI. Visit www.jmkac.org.

Glass Fusing with Kristen Thielking
Saturday, November 4, 10:00 a.m.–4:00 p.m. (half-hour break for lunch)
Sunday, November 5, 12:00-4:00 p.m.
Tuition: $140 ($112 members) Ages 14-adult
Join UW-Stevens Point assistant professor of sculpture, Kristine Thielking in this unique warm glass fusing workshop. Participants will use a wide variety of colored sheet glass and frit (glass granules and powders), combining them to create small glass tile paintings. The workshop includes a slide lecture of contemporary glass works to inspire you.

Change the Way You Think About Clay with Michael Sherrill
Saturday, November 18, 10:00 a.m.–4:00 p.m. (half-hour break for lunch)
$75 ($60 members) Ages 16-adult
Join Michael Sherrill—voted 2003 “Artist of the Year” by the Mint Museum of Craft and Design—in this day-long exploration of clay extruder. A discussion of glazing, firing, and Sherrill’s use of metal and glass in his work will also be covered.

Chazen Museum of Art Exhibitions

Chazen Museum of Art admission, guided tours, and pre-tour materials are free of charge. The museum is closed Mondays. Trained docents give tours, by appointment, with three weeks advanced notice.

Call 608.263.2246 or email alambert@chazen.wisc.edu to arrange a visit or to request a brochure with more information about the 2006-2007 exhibitions.

August 26–November 26
Alexander Archipenko: Vision and Continuity
September 2–November 5
Wild Edges: Photographic Ink Prints by Gregory Conniff
November 18–January 14
Russian Lacquer Boxes: A Narrative Tradition from the Frederick Seibold Collection
December 9–February 25
Color Woodcut International: Japan, America and Britain in the Early 20th Century

Pre-tour educational materials are available for this exhibition free of charge for teachers bringing students for a guided tour.

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**REGION REPORTS**

**NORTH CENTRAL**

**JANE WEIK**

Welcome back to a new school year! Early fall always provides an opportunity to make some plans for the upcoming school year based on specific annual events. There is one event that I would like to mention in this article so you can put it on your calendar and that is the North Central Regional Youth Art Month Show.

For a second year, the North Central Regional YAM Show will be held in Wausau at the Center for the Visual Arts (CVA) Loft Gallery during January and February. The tricky part with planning is that the artwork is due at the drop site by January 6. This date follows on the heels of most school winter breaks and involves a bit more advanced planning! The opening reception will be held on Sunday, January 21, 1:00–3:00 p.m. at the CVA. The YAM Exhibit in the Rotunda of the State Capitol will follow the regional show. With the success of the regional show last year, this year we are hoping to involve even more schools and teachers. This is a wonderful way to exhibit student work and gain regional and state recognition for your students and schools. Plan ahead and more information will be sent to each member in November.

Last of all, I would like to hear from more of you around the region about what things are going on in your area. It can include curriculum ideas; shows, projects, or anything you think would be of value to share with other art teachers. It is important that we remain connected so we can share ideas and be supportive of each other as art educators. Have a great start to the school year!

**NORTH CENTRAL**

**WELCOME BACK!**

**FRANK JUAREZ**

Welcome back! I hope you had an enjoyable summer.

This is the last year of my term as your Northeast Regional VP. This year’s WAEA regional student art show will again be hosted by UW-Sheboygan. This past school year we had a wonderful turn out by student-artists, parents, teachers, and the community. Let’s keep this going!

Just the Facts

2004-2005: 8% of the Northeast Region’s art teachers participated in this show.

2005-2006: 17% of the Northeast Region’s art teachers participated in this show.

I am happy to see an increase in participation this past year. I am anticipating more participation from more NE art teachers this year.

Updates

WAEA’s website has a new look. Take a few minutes to check it out.

I have a new email address; please contact me at northeast vp@wiarted.org. This email address can be found in the WAEA website.

This fall’s conference will be held at Oconomowoc High School. Leah Robertson and Jill LaGrange will be your hostesses. Mark your calendar, October 26-27, 2006.

You can now view ArtTimes online at www.wiarted.org/ArtTimes_Newsletters/Current_Issue/current_issue.html

Wanted

Northeast Regional vice-president looking for Northeast Regional art teacher to assume WAEA responsibilities after current regional vice-president’s term expires. This is a great opportunity to learn more about WAEA, advocate for the visual arts in your district as well as state wide, provide unlimited opportunities for your art students, network with other

I would like to congratulate former WAEA president Bill Schulman and his wife Shirley on their 50th wedding anniversary this summer. Bill is actively retired from his position as professor of art education at UW-Stout and Shirley from teaching art at the secondary level. Both are actively engaged as artists and grandparents in Menomonie.

We also lost a dedicated member of our art teaching community this past winter, Dennis Killen who taught art at Eau Claire Memorial for 33 years, retiring in 1998. Dennis was a dedicated teacher who taught many students about art and life. He also passed on much of his wisdom to many student teachers. Dennis was a long-time member of WAEA.

If you have news of present or past members of WAEA, pass it along and we will try to publish such news in the ArtTimes for all to read.

Enjoy your school year to those still working and to those not, enjoy your freedom!

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**JANE WEIK**

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**NORTH CENTRAL**

**WELCOME BACK!**

**FRANK JUAREZ**

Welcome back! I hope you had an enjoyable summer.

This is the last year of my term as your Northeast Regional VP. This year’s WAEA regional student art show will again be hosted by UW-Sheboygan. This past school year we had a wonderful turn out by student-artists, parents, teachers, and the community. Let’s keep this going!

Just the Facts

2004-2005: 8% of the Northeast Region’s art teachers participated in this show.

2005-2006: 17% of the Northeast Region’s art teachers participated in this show.

I am happy to see an increase in participation this past year. I am anticipating more participation from more NE art teachers this year.

Updates

WAEA’s website has a new look. Take a few minutes to check it out.

I have a new email address; please contact me at northeast_vp@wiarted.org. This email address can be found in the WAEA website.

This fall’s conference will be held at Oconomowoc High School. Leah Robertson and Jill LaGrange will be your hostesses. Mark your calendar, October 26-27, 2006.

You can now view ArtTimes online at www.wiarted.org/ArtTimes_Newsletters/Current_Issue/current_issue.html

Wanted

Northeast Regional vice-president looking for Northeast Regional art teacher to assume WAEA responsibilities after current regional vice-president’s term expires. This is a great opportunity to learn more about WAEA, advocate for the visual arts in your district as well as state wide, provide unlimited opportunities for your art students, network with other

I would like to congratulate former WAEA president Bill Schulman and his wife Shirley on their 50th wedding anniversary this summer. Bill is actively retired from his position as professor of art education at UW-Stout and Shirley from teaching art at the secondary level. Both are actively engaged as artists and grandparents in Menomonie.

We also lost a dedicated member of our art teaching community this past winter, Dennis Killen who taught art at Eau Claire Memorial for 33 years, retiring in 1998. Dennis was a dedicated teacher who taught many students about art and life. He also passed on much of his wisdom to many student teachers. Dennis was a long-time member of WAEA.

If you have news of present or past members of WAEA, pass it along and we will try to publish such news in the ArtTimes for all to read.

Enjoy your school year to those still working and to those not, enjoy your freedom!
The school year has started, so it is time for me to put my scrapbook materials away and focus on my classroom. I had a wonderful summer painting my daughter's new bedroom, finishing three scrapbooks, and helping my sister-in-law plan for her wedding. I had more time this summer than I ever had before because I only taught three weeks of summer school instead of six. Cutting back was the best decision I made for myself in a long time. Having the extra time allowed me to travel to my hometown several times in the month of July. I was able to take my daughter to parks in our area. In fact, I enjoyed this the most. I recommend the Teddy Bear Park in Stillwater, Minnesota. It is fabulous. I would love to meet the people who designed it.

Summer vacation is what every teacher lives for. It is what we make of it that prepares us for the next school year. We can plan, schedule, create as much as we set our minds to or we can just sit back and let others do everything for us. Whatever it is, it is up to us to rejuvenate our minds and body from the year that just wore us out.

I was at a two-day CESA workshop in June about Professional Development Plans. Our presenter spoke continuously about our individual dispositions. It is up to you to have the attitude to teach and how you want to teach and how you want your students to remember you as a teacher. What attitude are you going in with this year? Are you rejuvenated enough? Do you need some extra staff support to get you excited about your classroom? Don’t let your students down. Plan exciting lessons that excite you and leave the old ones in the file cabinet. Don’t do those lessons you have done over and over, year after year. Search the web or get on our listserv and ask fellow colleagues. We should be teachers that can count on each other to help out and share ideas.

To get me through my year, I will have my daughter’s scrapbooks to remind me of all the fun times we had this past summer and the reasons why we created those memories together. I just may have to leave them out.

When I received the July issue of Art Education, I poured over the article, “Taking The 40/40 Challenge,” written by Camilla McComb, an art teacher in Grove City, Ohio. The premise of the article was her acknowledgement that she was perpetuating artistic fraud. After stressing the fact that her students needed to work daily on their painting skills, a student asked her if she painted everyday. She stumbled through the “I work everyday planning lessons, etc…., so yes, I work everyday on art” response and later was haunted by the question and her reply.

After pondering the fact that she honestly hadn’t painted in a long time except for teaching examples, she made a change in her life which also included her painting students. She formulated a challenge to herself and her students, complete with brochure, timeline and contract in which each person committed to creating 40 paintings in 40 days. She kept the format small, (6”x6”), and limited the painting time to one hour each evening. Students prepared by cutting papers and gathering brushes, acrylics and watercolors to take home. They signed a contract and each morning posted their small paintings in the art room on a bulletin board set up with their names at the top. She noticed that the art room then became a meeting place for students prior to the first bell. Word spread through all of her classes and the room was buzzing each morning as students posted their paintings. Her assistant principal even got involved by encouraging the artists to keep up the good work! Throughout the process, a few students had to replace it. What a good lesson in democracy!

My goal for the next school year is to modify this challenge and introduce it to my painting class. The real challenge will be for me, of course, to allow time in my very busy evenings to accomplish the same. My need for discipline when it comes to painting is huge and I hope to get as much from this process as the students may. At any rate, this is great preparation for college level art courses, where many drawings per day are required.

Welcome back to a new school year and try to renew your creative needs as you give so much to your charges!
WAEA AWARDS NOMINATION FORM

Category of award for which the person is being nominated:

Nominee:

Dr, Ms, Mrs, Mr First Last

Position:

Home Address:

City, State, Zip:

School/Agency:

Work Address:

City, State, Zip:

Telephone: Home ( ) Work ( )

Nominator:

Dr, Ms, Mrs, Mr First Last

Position:

Address:

City, State, Zip:

Telephone:

Nominee's Administrator:

Dr, Ms, Mrs, Mr First Last

Position:

Address:

City, State, Zip:

Telephone:

For each nomination, please send the following:
1. Completed NAEA Awards Nomination Form (download form from www.naea-reston.org)
2. Curriculum vita of the nominee
3. Letter of nomination
4. Two letters of support from teachers, administrators, and/or parents
5. One 3"x5" photograph
6. Additional supporting documentation is optional.

Mail to: Connie Greany, 235 Brookwood Drive, Hortonville, WI 54944
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2006-2007

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WAECA CALENDAR

2006

September 16  Board Meeting  WAEA Office, Waunakee
October 25  Board Meeting  Oconomowoc High School
October 26–27  WAEA Fall Conference  Oconomowoc High School
November 1  ArtTimes deadline (Winter Issue)

2007

January 23  Board Meeting  Eau Claire
February 1  ArtTimes deadline (Spring Issue)
March  Youth Art Month Capital Exhibit  Madison
March 14–18  NAEA Convention  New York, NY
March 30  Visual Arts Classic State Competition  UW-Madison
May 1  ArtTimes deadline (Summer Issue)
May 18-19  Annual Board Retreat  Hotel Mead, Wisconsin Rapids
June 1  Start of the Fiscal Year 2007-2008  Kansas/Nebraska
June 21 – 24  Western Region of NAEA Meeting  UW-River Falls
August 1  ArtTimes deadline (Fall Issue)
October 25–26  WAEA Fall Conference  UW-River Falls
November 1  ArtTimes deadline (Winter Issue)

2008

March 26-30  NAEA Convention  New Orleans, LA
June  Western Region of NAEA Meeting  Arkansas
October 30–31  WAEA Fall Conference  John Michael Kohler Art Center, Sheboygan