



President's Message

Sharon Stratton

president@miarted.org

I would like to start by thanking the team that brought us not one, but two wonderful state conferences. They started by breaking new ground last year by bringing MAEA our first virtual conference. In an unprecedented move, this team never gave up on the conference that they had started to plan and stayed on for a second year to bring us our 2021 MAEA conference on Mackinac Island this past fall. Sharing their vision and bringing it to our members at a time when so many are feeling challenged like never before, was nothing short of incredible. Thank you to these amazing co-chairs: Darcy Schreiber, Carrie Jeruzal, and Janine Campbell and conference mentor, Tanya Lockwood.

This is actually my last President's letter as my term will come to an end at our January 2022 meeting, where I will place the gavel in the hands of my very capable successor, Annie Howard. As I reflect on the last two years, there was a month and a half of "normal," then we climbed aboard the pandemic roller coaster and I feel....fortunate...yes, FORTUNATE and filled with appreciation for so many people for joining me on the ride. Voltaire said it best, "Appreciation is a wonderful thing: It makes what is excellent in others belong to us as well."

First, I would like to thank and recognize the wonderful mentors and leaders I had the pleasure of working with and learning from at MAEA and NAEA. Their guidance and selfless dedication have always been the building blocks of our organization. Our state and national organizations have invested in future leaders in many ways, from the NAEA School for Art Leaders to our sponsorship assistance for future art educators.

The council and executive board are the next group who openly share their excellence with us. From the liaisons who work so hard to represent the teachers in their communities to the division chairs, you inspire me and make us all better because of your generosity and sacrifice you make for all of us.

You, the members of MAEA, are the final group that I want to thank. I appreciate each and every one of you for your dedication to this organization. I thank you for being on the front line and always providing quality and caring Arts Education to your students. You are amazing! You hold each other up and continue to support each other through the good times and the challenging ones too. I have been so incredibly proud of you. On a more personal note, I want to thank you all for your support and the patience you have shown.

I am so thankful for you! Keep being amazing!



President-Elect's Message

Annie Howard

Over the past year, I have been a witness to the generosity and aid that our art education community has provided to one another. Two wonderful and creative art conferences put on by our fabulous conference teams gave us tools to get through one of the hardest experiences we have ever faced in teaching. During the past two years, teachers have shared endless lessons and strategies for virtual learning and teaching under unique circumstances. I have found myself searching for help

from peers many times and tried to be open to sharing and supporting others as well.

In a recent MAEA Council Meeting, we discussed how we could share the tools that we have created with members. We have worked through some possibilities and solutions and I am excited for the 2022 year where we can compile and share these wonderful sources with our membership. Be on the lookout for resources to begin coming out for you to use within your classroom.

Thank you for being someone that builds your community and helps to make our profession a positive place to be.

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Meredith Giltner

Vice-President's Message

This fall proved to be a challenge I did NOT see coming. While we were told to focus on the deficit of learning our students would show up with this fall, many of us were blindsided by the behavioral problems that we saw in our classrooms. It makes sense that students who weren't ready, willing or able to learn at the capacity we expected them to perform would

act out. It felt like it took too long to get my high schoolers to focus and get to the tasks at hand. I tried everything, taking out the fluff or busy work and changed items from being graded to just checking them in for completion. What worked in the past will no longer be the "normal." I continue to search through my memories of why I am an art educator and remind myself of the power of art to inspire and heal my students. Attending the Michigan Art Education Association Conference on Mackinac Island as well as the School for Art Leaders this summer both have been helpful this year with my own journey. And I appreciate you all for energizing me with your conversation, knowledge and presence.

Jessica Vitale's *Bringing Global Goals and Sustainability to the Art Classroom* was inspiring. It was amazing to see how she and another colleague used the *United Nations*

17 Sustainable Development Goals to engage their students to create. She provided examples of students' sketchnotes and research as well as their finished projects. The empathy that was in their pieces and process were refreshing and inspiring. One example was the UN's #1 Goal of Poverty. Students used the Favelas in Rio de Janeiro for inspiration. I think these types of projects inherently have equity, diversity and inclusion built into them, which makes for great conversations.



Christopher Bruce's presentation at the MAEA Conference, as well as at SAL, about Equity, Diversity and Inclusion was a great conversation starter. His presentation *From Apathy to Advocacy: An Introduction to Leading and Learning for Equity* asked us to explore and have difficult conversations to make art education more fair and just. Through the work of Equity Literacy we are asked to be "cultivators of equity." Equity for Literacy asks us to: **Recognize** even the subtlest biases, inequities, and oppressive ideologies, **Respond to** biases, inequities, and oppressive ideologies in the immediate term, **Redress** biases, inequities, and oppressive ideologies in the long term by addressing their root causes, **Actively cultivate** equitable, anti-oppressive ideologies and institutional cultures, and **Sustain bias-free**, equitable, and anti-oppressive classrooms, schools, ideologies, and institutional cultures.

As I reflect on the ideas of Equity, Diversity and Inclusion, I recognize that I am very passionate with all of these facets, but

I have some maturity in the way I address those who push back on these ideas. But the work is important and I feel that a better future will come out of this work for my students.

At SAL I was asked the simple question: Why Art Education? It was an eye opening exploration. Here is my response:

The Shiva on my desk plays with the light coming in from the window of my classroom, making her appear to wave at me, reminding me of my goal



of breaking down barriers through art. A gift from Santana and her family from their recent visit to see her Grandmother in India. The whirl of the computers in the room are music to my ears as I read an email from Julian (attending Business School at Greenwich in London) who needs help with Illustrator all the while looking at his self portrait amongst other students' work displayed on my walls. Julian's black and white selfie with vertical and horizontal colorful stripes were more telling than

MAEA ArTeacher is published three times per year: May, August and December, by the Michigan Art Education Association.

The Winter publication is in micro-newsletter format with the full edition posted on our website. The Fall and Spring/Summer editions are published both full and posted on the website. Annual Membership includes membership and publications for both the National Art Education Association and the Michigan Art Education Association: \$100 [Active Membership], \$100 [Associate], \$70 [Retired], \$85 [first-year Professional], \$50 [student], \$225 [Institutional].

Post Master send address changes to:

Jane Inhulsen
18674 Goldwater Road
Westfield, IN 46062

Deadlines for submitting material to the MAEA ArTeacher:

April 1 – Spring/Summer
July 1 – Fall
November 1 – Winter

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any artist statement he could have written. Julian did tell me that he wanted to go to school in London because he wanted to be different in a different place. After I answered his email about zooming out, I zoomed in on my goal today on vetting more videos and tutorials from global artists and professionals that will reflect and expand my students' base. Knowing full well my plan is to introduce them to others and prepare them for the real world as well as prepare them to be themselves.

The lesson plan on my desk asks my students to photograph five objects that mean something to them. I am inviting them to choose pieces that reflect their culture, heritage and ethnicity. Showing them a wide range of student examples as well as objects of my own which is intended to allow them to delve into their own autoethnographic journey. My graphic design students will draw their objects. I invite the students as well to choose pieces that reflect their identity. All of my students' work is in a sense a documentary of who they are at the moment. I learned this technique after observing my non-conformist elementary school students who could not identify with the work

being presented in the traditional curriculum. In high school, my goal is to create and sustain artists and art appreciators with room to evolve.

My room is an intentional blend of digital and traditional art made by my students as well as art from all over the world that reflects my degrees and dedication to Cultural Anthropology and Photography. I have found that students don't know what they don't know and I find this as an opportunity for me to encourage them to explore and expand relevant resources that might challenge them in a safe and creative place while leaving room for their personal questions.

Each experience, SAL and the MAEA Conference, reminded me that I need to give myself some grace and space. I also need to give this to my students, parents, colleagues, family and friends. The pandemic has made us all feel human in a different way. Those of us who are more sensitive to changes and disruptions are especially susceptible to feeling overwhelmed. Remember to reach out to your colleagues. We are here for each other.



**Adrienne DeMilner,
NAEA Delegate**

Feeding Your Soul As An Art Educator Professional Development that Works!

Michigan has some of the most beautiful vistas in the world. I had the opportunity to see one of the BEST recently while attending the MAEA conference on Mackinac Island: *Arts in Tandem*. In the past year and a half, we art educators have had to endure countless new tasks, including embracing technology as a teaching tool for our online students. What has resonated with me are the countless ideas that we art teachers share with each other to ease the burden of restructuring our curriculum to meet these needs. Although there are many forums online in which we can support each other in this

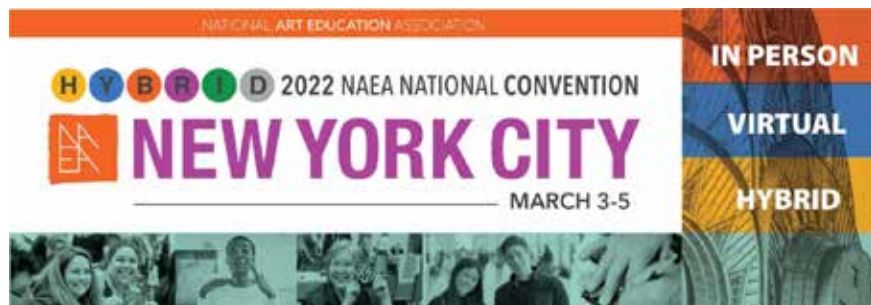
task, it is ideal when we are able to be together and share in person.

Some of the best presentations I experienced were the ones in which the art teacher took a new direction in presenting a project. Jade Babcock and Jessica Vitale designed an art curriculum where the students use the Sustainable Global Goals to inspire art projects using typical art techniques but allowing students to think beyond their purpose. These students now have the potential to become stewards of the Earth someday. Keynote Dylan Miner presented a session on Artists as Historians that enlightened us about American Indian studies; showcasing Equity, Diversity and inclusion in the art room. Keynote Sarah Krajewski talked about Social Emotional Learning in the art room and how we can support our young artists, making them feel welcome and safe with art. Finally, we were honored to hear the NAEA President, Dr. James Rolling, speak about current topics of injustice in the world and how we can get students to think about solutions using a social justice lens. Equity, Diversity and Inclusion is a hot topic now, and we were given great strategies for intervention. All of these speakers and more created an atmosphere of hope and learning for us.

In Art Education, we strive to provide the best experiences and knowledge for our students. We deserve to be connected with a

larger group that can enlighten us about new topics to consider. Learning from each other is the greatest perk of our organization. If you are able to and feel supported by your administrators, consider attending the NAEA CONVENTION this year in NEW YORK CITY (March 3-5, 2022)!! We have been isolated for so long that we deserve to feed our souls with the richness of new ideas for Art Education and connect with like-minded individuals.

I hope to see you in New York!!





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This Is Not A Drill

Dr. Cam McComb, Associate Professor of Visual Art Education
Higher Education Division Chair

Every month teachers across the state conduct drills to protect students from fire. Today, the fire is real and while it started in Lansing its effects will reach into every PK-12 art class. The image below highlights two aspects of SB 460: The restriction of guided discussion and resources and the proposed 5% financial penalty for ignoring the ban.

"...the department shall determine each school district and public school academy that is in violation of subsection (1) and shall withhold 5% of the total funds due to the school district or public school academy under the state school aid act of 1979... (SB 460, p. 2, lines 14-18)."

Bisa Butler – Kehinde Wiley – Hank Willis Thomas – Norman Rockwell



EXCERPT FROM MICHIGAN SENATE BILL NO. 460 SECTION 1167.4 (B):

"Critical race theory" means anti-American and racist theories, **reading guides, lesson plans, activities, guided discussions, and other resources** that promote that the United States is a fundamentally racist nation, that the United States Constitution is a fundamentally racist document, and that certain races are fundamentally oppressive or oppressed (p. 3, lines 17-22).

Retrieved November 2, 2021: <https://www.legislature.mi.gov/documents/2021-2022/billintroduced/Senate/pdf/2021-SIB-0460.pdf>

On May 20, 2021 Michigan lawmakers submitted Senate Bill No. 460ⁱ for consideration. Sponsors of the Bill are working to prevent teachers from placing Critical Race Theory (CRT)ⁱⁱ into the school curriculum. Their actions are concerning because CRT is not something explicitly taught in PK-12 schools. It would be easy for us, as art teachers, to dismiss these actions because we know that CRT is not part of the curriculum. **But look closely.** Legislators are using the moniker of CRT to prohibit **all educational matters surrounding race**. Please read the Bill yourself through the links provided.

The Michigan House seeks a similar ban, yet those sponsors add gender and stereotyping to the list of banned topics. One portion of Michigan Houseⁱⁱⁱ Bill No. 5097 reads:

The core academic curriculum may vary from the model core academic curriculum content standards recommended by the state board pursuant to **under** subsection (2). **However, the core academic curriculum must not, in any way, include any form of race or gender stereotyping or anything that could be understood as implicit race or gender stereotyping** (p. 3, lines 16-21: Bold identifies change in legislation).

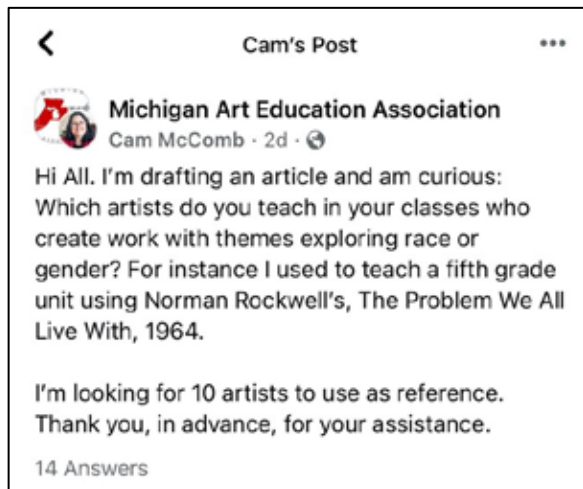
As educators we have to ask:

How do we teach Michigan children not to stereotype if we cannot explore ways in which people do stereotype?

Breaking free from stereotypes, self-identity, and social justice are common themes used in art classrooms. Students seek refuge in the art room seeing it as a safe space where they are free to explore controversial yet personally meaningful work. Passage of either of these Bills into law will likely threaten the intellectual and emotional freedom and safety of artistic spaces.

Below is a list of artists some Michigan art teachers currently use in their classes. These artists and their works are also under threat.

ARTISTS IN DANGER OF STATE CENSORSHIP



Nick-Cave	Titus-Kaphar	Favianna-Rodriguez
Omar-Victor-Diop	Anita-Kunz	Betye-Saar
Aaron-Douglas	Yayoi-Kusama	Amy-Sherald
March-Duchamp	Jacob-Lawrence	Thomas-Sinclair
Sam-English	Roberto-Lugo	Lava-Thomas
Derek-Fordyour	Peter-Max	Jesse-Trevino
Jay-Lynn-Gomez	Norvall-Morisseau	Ai-Weiwei
David-Hammons	Zanele-Muhoi	
David-Hockney	Kadir-Nelson	
Sydney-G. James	Brandon-B'Mike-Odums	
Frida-Kahlo	Faith-Ringgold	

Note: Artist names were collected in response to an inquiry made on the MAEA Facebook page 11/5/2021.

We must stand in solidarity to protect the rights of our students to think and create free from conceptual limitations and censorship imposed by the state.

---TAKE SWIFT ACTION---

We must educate our state legislators so they can see the depth of harm they are about to inflict as they place theoretical shackles on Michigan youth and their teachers.

**Contact your Michigan House & Senate Representatives.
Let them know what is at stake should this
legislation become law.**

Michigan House of Representatives: <https://www.house.mi.gov/>

Michigan Senate: <https://senate.michigan.gov/>

i Senate Bill No. 460 Introduced May 20, 2021.

Retrieved November 2, 2021: <https://www.legislature.mi.gov/documents/2021-2022/billintroduced/Senate/pdf/2021-SIB-0460.pdf>

ii Burcher, A. (July 22, 2021). Critical race theory: The concept dividing the US. Retrieved November 3, 2021: <https://www.bbc.com/news/world-us-canada-57908808>

iii House Bill No. 5097 introduced June 23, 2021. Retrieved November 2, 2021:

<http://www.legislature.mi.gov/documents/2021-2022/billintroduced/House/pdf/2021-HIB-5097.pdf>

Space Search

Lesson Plan for Grades 1-5



Step 1: Drip gouache and liquid watercolor onto watercolor paper by pouring or using a dropper.



Step 2: Spritz with water to help paint blend and flow. Repeat drips if desired.

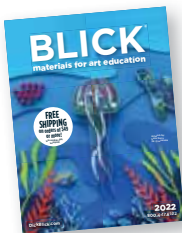


Step 3: After paint dries, find shapes and trace their outline with an opaque gel pen.

Create an action painting, then seek out and explore positive and negative spaces.

In this lesson on the element of space in art, not only does the paint create relational space between layers of drips and splashes, it also creates positive and negative spaces between the paper and the paint. Define these spaces with ink lines to bring out each shape and detail.

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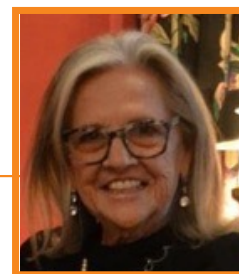
Art Educator of the Year
Secondary Art Educator of the Year
Tanya Lockwood



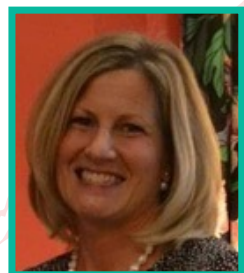
Middle Level
Art Educator of the Year
Jane Montero



Elementary Art Educator
of the Year
Lani Warner-Sarlow



Distinguished Service Award
Susan Brewster



Distinguished Service Award
Crooked Tree Arts Center



Student Memorial
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Susanna Yoder

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