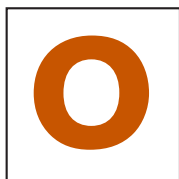


Newsletter of the Illinois Art Education Association

What's
InsideFall
2013

President's Message

■ On the final evening of the conference, as the Hilton ballroom cleared, several art educators gathered their raffle prizes while commenting: "This was a great conference" . . . "I have so many ideas" . . . "I can't wait to try some of these ideas in my art classes." The 65th anniversary conference of the Illinois Art Education Association was a great success!

Both keynote speakers addressed the importance of the arts in our society and how our dedication to that task is pivotal to the success of this goal. Our Friday luncheon keynote speaker, Executive Director of the NAEA, Deborah Reeve, gave an outstanding speech celebrating our organization's history and accomplishments. She encouraged and supported our quest to continue to advocate for the teaching and learning of the arts for the students in Illinois. Dr. Reeve stated, "As art educators, you have a most special gift – a most special purpose in this life. The ripple effects of your gift extend far beyond your individual students and your art rooms, your museums and universities – far beyond all of the spaces and places where you work." On Saturday, artist Michael Dinges shared his contemporary approach to scrimshaw and etching. In his closing remarks, he reflected on his high school years at Homewood-Flossmoor High School and how important art has been in his life. Both our guest speakers have shared their inspiring speeches with us in this issue of the *Mosaic*.

We had over 500 attendees at this year's conference with workshops and sessions covering all levels of interest. Attending the Friday luncheon were legislators, and various members of arts groups in Illinois. Following the luncheon Chris Grodoski, the IAEA Advocacy leader, coordinated a roundtable discussion with our guests focused on the 'state of the arts' in Illinois. We look forward to increasing the arts presence on the state level and securing a place for the arts in all schools in Illinois.

Congratulations to our award winners: Kathy Hillyer, Eryn Blaser, Josh Shearer, Jeanette Thompson, Melissa Righter, Olivia Gude, Joanne Angelopoulos, Dorothy Bennett, St. Charles Arts Council, and Homewood Flossmoor High School: to our scholarship recipients: Kenneth Beckwith and Jessica White and to our grant recipients: Alyssa Greenberg; Joan Mills; John Zilewicz and Deanna Sortino. We are extremely proud of the dedication these leaders have shared with us.

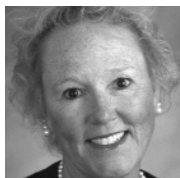
Orchestrating this conference takes a tremendous amount of time and energy. Our co-chairs, Becky Blaine and Pat Indovina are experts at this task. With the assistance of wonderful committee members and volunteers many workshops were scheduled, keynote speakers were contracted and hotel arrangements were finalized. Many thanks to Becky and Pat, all the volunteer members, and student volunteers who made this celebration so memorable.

There were many good reasons why some of you were not able to attend the state conference this year, I hope in the future however, you will choose these good reasons to **attend** your state conference. Your professional growth is important and the key to a vibrant art learning environment for your students. This organization needs every art teacher's support; we need everyone to invest in his or her profession an investment that will be reflected in the "exciting, productive and successful" lives of our students. □

Respectfully Yours,

Anne L. Becker
President, Illinois Art Education Association

| | |
|--|--------------|
| Editor's Note | 2 |
| Cartoon | 2 |
| NEW Opportunities | 3 |
| Advocacy in the IAEA | 4-5 |
| IAEA Council News | 6-7 |
| Artist Spotlight | 8 |
| A Look Back at the 2013 Conference | 9-11 |
| 2013 IAEA Awards Recipients | 12-16 |
| 10/25/13 Keynote Address by Deborah Reeve | 17-19 |
| 10/26/13 Keynote Address by Michael Dinges | 20-21 |
| 2013 Student Show | 22-23 |
| Student Spotlight | 24 |
| 2013 Electronic Gallery | 25 |
| Proposal Submission Form | 26-28 |
| IAEA Board of Directors | 29 |
| IAEA Calendar | 30 |
| Membership Form | 30 |



IAEA
President,
Anne
Becker

Newsletter of the Illinois Art Education Association

The purpose of the newsletter is for Communication and as a forum for the expression of ideas. The IAEA encourages contri-

butions of articles or description of activities related to art education. Opinions expressed by the authors may or may not represent the views of the Association, its members, or its governing body.

We welcome carefully proofread articles and good quality photographs. The Illinois Art Education Association publishes the Mosaic newsletter four times annually.

Submission Deadlines:

Issue #1 - Winter - February 1st
Issue #2 - Spring - March 1st
Issue #3 - Conference - July 1st
Issue #4 - Fall - November 15th

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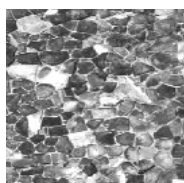
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Editor's

Note



Editor:

**Jennifer
M. Baker**

■ Hello fellow art educators and supporters. It is my pleasure to take on the task of your new Mosaic editor. You will see some changes over the next year as we work hard to give the *Mosaic* a fresh look and revised content. I have spent countless hours looking through an archive of IAEA publications (*Mosaics* and IAEA Newsletters) to understand the rich history that these publications preserved. During this process I came across many ideas for columns, including a cartoon created by Sal Pienshohke which has inspired me to bring back a comic in each issue going forward. We will also be introducing new columns including *In The Art Room*, *Celebrating Illinois Research*, IAEA member *BLOG/Website Spotlight* and the *Artsonia Spotlight Gallery*.

Some of the changes to take note of: the Spring issue will be our premiere print issue each year containing **2 poster artists** and a fully redesigned looked, and the Summer issue will be completely dedicated to the fall conference.

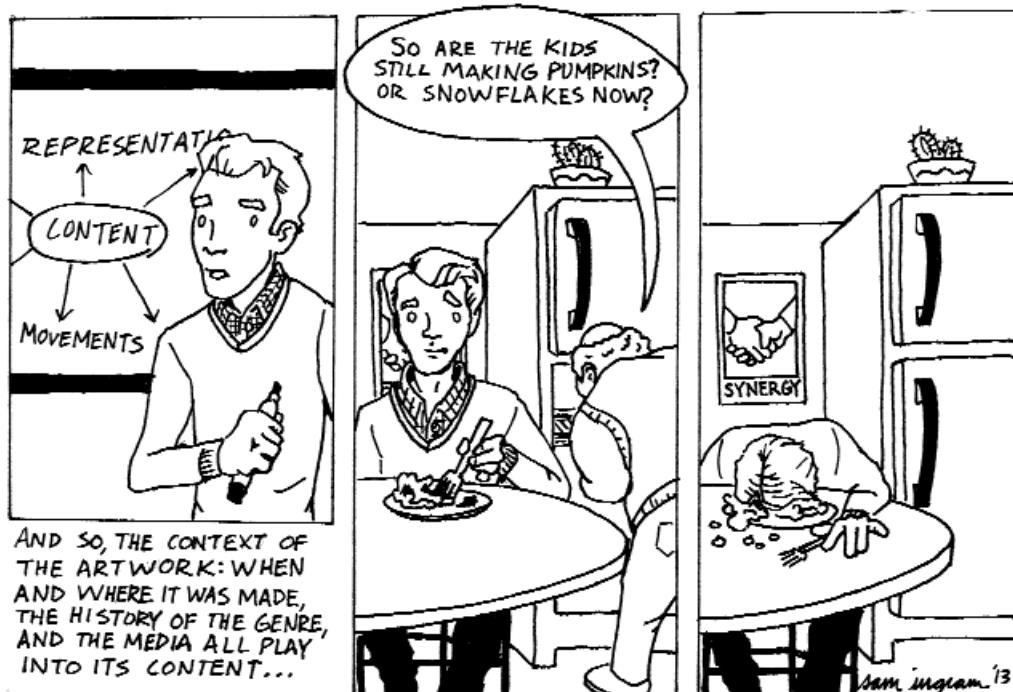
This issue marks the beginning of a new era. It is my hope that each of you takes the time to submit an article, cartoon, good news brief, your blog or website. Every member is invited to be a part of this publication. This is a publication by and for the IAEA membership and should reflect your concerns, your accomplishments, your research and your opinions.

Please send questions, comments and submissions to me at IAEA_MOSAIC@yahoo.com. □

Jennifer M Baker

Call for submissions
IAEA_Mosaic@yahoo.com

CARTOON By: Sam Ingram



ADVOCACY IN ACTION

At the IAEA Conference, representatives from arts leaders from around the state along with Representatives Chapa LaVia and Pihos joined us for the Friday Luncheon. A follow-up meeting with Representative Pihos led to her volunteering to develop a Legislative Arts Education Task Force, which is the first step to legislative improvements or changes.

The work of the AAI and CPS presents (at least) a once in a generation opportunity for visual arts educators. The last time there was a Legislative Task Force on Arts Education in Illinois was 1977; the Task Force found arts education inequitably offered throughout the state and offered with varying degrees of excellence. 35 years later, roughly 45% of schools in Illinois do not have arts educators, with continuing and sharp declines over the past decade. Although the work of the Advocacy Task Force has created a buzz of activity in the state, visual arts education is not out of the woods, far from it.



NEW COLUMN!! SPOTLIGHTING IAEA EDUCATOR BLOGS & WEBSITES



www.JordanDeWilde.com

Congratulations to our first IAEA Member Blog/Website Highlight! Mr. DeWilde is an elementary art teacher in Oregon, Illinois. His website and blog provide an exciting look into his teaching practices, students work, as well as, personal influences and artwork. It would appear that the students in Mr. DeWilde's classroom are getting a diverse and exciting art education.



"As an art educator, I believe learning is often done best through creative exploration and collaboration. The web is a great place to discover and share ideas!"

- Jordan DeWilde

Half of all visual arts educators in the U.S. will retire within the next five years and there is no guarantee that all those positions will be refilled. There is no end to the financial challenges of schools in site; education budgets increasingly support tested areas and school curriculums are narrower now than they have been in 50 years. The salaries of art educators in Illinois constitutes only 2% of the entire state budget (or about 218 M in 2012) while states spend up to \$500,000 on a single multiple choice test question.

Laws and legislation determine the way resources flow. With no active and strong art education laws and many active and strong reading and math laws, resources will continue to flow away from art education. Districts and schools have increasingly less influence on this flow in our cash-strapped context.

Advocacy at the school and district level is important, but does not guarantee stable, long-term programming benefits for students. There was a time when school and district level advocacy could provide a decade of robust programming for students. Like art, advocacy emerges from contexts and changes over time; our context requires a new form of advocacy if art education is to gain and hold a significant place in K-12 education.

The IAEA Task Force encourages each of you to re-imagine their role as advocates. K-12 art educators constitute a majority of members in the field, and your voice can shape the entire field. The Task Force is sensitive that the thought of advocating at the legislative level can leave members not knowing where to begin. For members that want to take these steps, we will provide clear support on how to do so. For members that read this and still feel reluctant, please consider this: a continually rapid change in what constitutes retirement, educator expertise, and the content of education, each one of us already has a personal interest advocating with impact.

So what actions can you take? The Task Force is currently building working groups around the following advocacy actions:

- **Capitol Day:** We need individuals to help coordinate within and across regions, as well as individuals willing to reach out to member and non-member art educators.
- **Research Update:** We need individuals to help provide content for the Research Update, which reaches all legislators in Illinois twice a year.
- **Legislative and Arts Liaisons:** We continue to seek members to connect with arts and education leaders throughout the state, occasionally sitting on advisory boards and committees in other arts or education organizations.
- **Next Steps:** The Task Force seeks members to aid in developing a strategic plan for growth over the next few years.

Right now is an incredibly rare moment of possibility in Illinois. When the Task Force met with Representative Pihos, she informed us that arts education has not played any role in education policy conversations in Illinois. Gratefully, she has agreed to help open the door for us. Yet, for our actions to be meaningful and lead to a new place, everyone will have to see themselves more clearly – as essential shapers of the field of art education.

To have your blog/website considered submit a link to IAEA_Mosaic@yahoo.com



THE GOALS OF ADVOCACY IN THE IAEA

In November of 2012, the IAEA developed the Board position of Advocacy Advisor. This role had four central goals:

- Develop and sustain strategic, structured partnerships with other arts organizations through the office of the president, vice-president, and advocacy advisor.
- Develop and sustain a presence with the Illinois legislative community
- Deepen communication channels with and between art educators at all levels on the topic of advocacy and leadership
- The creation of an Advocacy Task Force

During the first year of this role, all four of these goals have been underway. First, the Advocacy Task Force formed with representatives from around the state. The group began a process of developing a year-long agenda that met the other four goals assigned to it by the Board. Members of the Task Force began a process of reaching out to art, education, and art education organizations throughout the state. The Task Force began a Research Update, a two-page flyer on the benefits of visual arts education including student motivation in school, education benefits, creative thinking skills, and positive employment outcomes. The Task Force also began a process of developing an IAEA position statement on the necessary requirements for fully comprehensive art education programming. As I write this, Task Force members are at work identifying a date for the IAEA's first ever Capitol Day, which will give members the opportunity to speak directly with legislators about forwarding visual arts education programs in schools. Training that highlights key points for members will precede Capitol Day.

Our work has coincided with the development of the Chicago Public School's Arts Plan, nationally recognized as one of the most ambitious and comprehensive directions for arts education. The work of the Task Force has also coincided with and informed the work of Arts Alliance Illinois, which is using its significant influence to forward an Arts Improvement Agenda (AAI). The AAI's seven point plan which can be viewed here: <http://bit.ly/HQsfw9>.

Submitted by: Chris Grodoski

Note: Members are reminded that they should be receiving the weekly IAEA e-newsletter **Bits and Pieces** as a benefit of their IAEA membership. Please contact IAEA Membership Coordinator Colette Rinn at coletterinn@att.net if you are not receiving it. Make sure you give her your current email address and that you check that it is not going to your SPAM filter.

If you have information to submit to Bits and Pieces, contact Cindy Walker at: iaeabitsandpieces@gmail.com by 8pm Friday night.



Elevated School & Social Motivation

- Schools that added arts programs experienced an 80% rise in attendance, a 50% rise in test scores, and a 40% decrease in drop out rates.
- Students gain perseverance, self-reflection, self-control, and the ability to deeply engage with learning.
- Students involved in the arts also gain pro-social attitudes and behaviors like sensitivity to different cultures, increased community involvement, and intrinsic motivation.



Impacts of Visual Arts Learning

- U.S. students with high levels of arts engagement were 3x more likely than those without to earn a bachelor's degree and 3x more likely to earn A's in college.
- Sweden, Finland, Japan, and Germany require a comparably higher amount of art education (2 to 9x more) and have comparably higher educational success.
- Increasing student time in the arts and lessening time with tested content areas does not lead to a decline in student standardized test scores.



The Economics of the Creative Class

- U.S. employers rate creativity and innovation among the top 5 skills for the global market.
- Visual creativity and visual literacy skills are increasingly essential to 21st century jobs in the science, business, and technology sector.
- "The arts develop skills and habits of mind that are important for workers in the new economy." -Alan Greenspan
- The creative industries added nearly 3 million jobs in the decade between 2001-2010, at a rate of 8%.



Creativity Skills and the Job Market

- The visual arts classroom provides a context for developing spatial, proportional, and mathematical thinking.
- Enrollment in visual arts courses increases scores on tests for divergent thinking and creativity.
- Creativity skills have been deemed necessary for meeting the complex social and business challenges faced in today's job market.
- According to Steve Jobs, "Design is the fundamental soul of a human-made creation."

Sources Used: **Motivation-** Smithrim, K., & Upitis, R. (2005). Learning through the arts: Lessons of engagement. *Canadian Journal of Education*, 28, 109-127. Burger, et al (2002), DeJarnette (2002), Edens, et al (2007), Smithrim, et al (2005). Burton, et al (1999), Catterall (1997), Cohen-Evron (2005), Manifold (2009), Moorefield-Lang (2010). Roosevelt Middle School, *Milwaukee Wisconsin* (Case Study 1998). *Champions of Change*, (1999) p. 69 National Research Center on the Gifted and Talented University of Connecticut. **Education-** National Endowment for the Arts, NW Washington, DC James S. Catterall, University of California Los Angeles with Susan A. Dumais. Smithrim, et al (2005), Wilhelm (2002), Burton, et al (1999), Catterall (2009), Cohen-Evron (2005), Fiske (1999), Moorefield-Lang (2010), Nelson (2001), Woods, et al (2002). A 2005 report by the Rand Corporation called "A Portrait of the Visual Arts". Fowler, C. (1994). *Strong Arts, Strong Schools*. **Employment-** Florida, R. (2012) *The Creative Class is Alive*. Critical Links: Learning in the Arts and Student Academic and Social Development (2002) p. 90 3. Ball L, Pollard E, Stanley N (Jan 2010) *Creative Graduates Creative Futures*. **Innovation-** Smithrim, K., & Upitis, R. (2005). Edens, K., & Potter, E. (2007). The relationship of drawing and mathematical problem solving: Draw for math tasks. *A Journal of Issues and Research*, 48(3), 282-298. Moga, E., Burger, K. Hetland, L., & Winner, E. (2000). *Journal of Aesthetic Education*, 34(3/4), 91-104. President's Committee on the Arts and the Humanities. (2011). *Reinvesting in Arts Education: Winning America's Future Through Creative Schools*. Washington, D.C. Sawyer, K. R. (2006). *Explaining Creativity*. Oxford: Oxford University Press.

Contact Information: Chris Grodoski Advocacy Advisor: cgrodoski@gmail.com
The ILLINOIS ART EDUCATION ASSOCIATION www.ILAEA.org

Steve
Ciampaglia



Student Members



Response to the call for Student Chapter Volunteers at this year's conference was much improved over last year. There were at least two and often three volunteers to work every station during all hours of operation. There were also more volunteers this year to help with event set-up and break down, and with the collection and assembly of Art to Go Bags. We had volunteers from schools that were not represented at last year's conference, including Concordia University and DePaul University. There were also a greater number of student volunteers this year from Northern Illinois University and Southern Illinois University.

The Student Chapter Roundtables at the conference were a great success with presentations by Illinois State University students leading the way. Congratulations to all the presenters. They did a wonderful job. The Student Chapter meeting at the conference yielded several wonderful suggestions to strengthen the social media profile of the group, particularly the creation of a new IAEA Student Chapter Facebook page and Pinterest board, both of which are now online.

On January 25, 2014, Anne Becker and Columbia College Chicago will again graciously host the **IAEA Student Chapter Winter Meeting**. This year's meeting will include a visit to the Art Institute of Chicago's Ryan Education Center. I will also conduct a brief workshop on Art + Technology for art educators, where I will introduce the Student Chapter members to littleBits, an opensource library of electronic modules that snap together with magnets for prototyping, learning and fun.

Steve Ciampaglia
IAEA Student Liaison
sciampaglia1@niu.edu



Halley Cummings with her
Summer Art School Certificate

The conference in Lisle has come and gone, many wonderful sessions and workshops. Congratulations to the alumni of the Central Council's university's who received awards for their hard work in our profession!

Central Council board member Jen Baker is getting the Central Council website running. Members requested to have a virtual place to share and plan shared art-making gatherings and to share ideas.

Central Council gave a scholarship to Haley Cummings to attend the Eastern Illinois University Summer Art Camp. Every spring Central Council asks for IAEA Central Council High School Art Teachers to submit portfolios from students who would like to attend the summer art camp. This year Haley Cummings from Iroquois High School, art teacher Evelyn Tardy, was the recipient of the scholarship. Haley writes the following about the experience:

"I was the lucky recipient of IAEA Central Council's full scholarship to the Eastern Illinois University Summer Art School this July. It was a wonderful experience and a gift for me in so many ways. I had never attended a camp like this before and found it to be extremely informative and refreshingly relaxed. I was given a chance to use media I had never experimented with, such as copper and brass in metal-smithing and flex-wax for casting in sculpture. We also were given the wonderful opportunity to learn from not only our masterful teachers, but also our peers. It was great to be able to spend so much time with kids who had interests so much like my own. So, all in all, this has been a lovely week and I am ever grateful to those who made it possible for me. Especially my art teacher, Ms. Tardy, who must have written a great letter of recommendation. I hope IAEA can continue to provide this opportunity to generations of aspiring artists!"

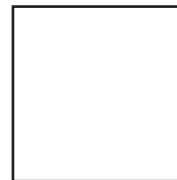
-Haley Rain Cummings

IAEA is a professional organization for art educators, individuals and groups who wish to support art education in Illinois. Founded in 1935, IAEA promotes quality art education for children and adults.

IAEA Council News



Central Council



Vice President,
Patricia
Belleville

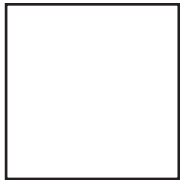


Media and Methods in Art Education Conference will be Saturday March 1, 2014, at Eastern Illinois University. This one-day conference offers the unique opportunity to take part in 3 one hour and forty minute workshops. Topics this year include Reductive Monotypes, Complex Structures in Random Basket Weaving, Creative Digital Practices for the Everyday Artist, Glaze Design: Stamps, Stencils and more, Botanical Art and Nature Conservation, Collage!, and Prismacoloring on Copper.

At \$80 (IAEA member rate) this one-day conference includes 3 workshops, all materials, continental breakfast and lunch.

Patricia Belleville, Vice President, Central Council
pkbelleville@eiu.edu

<http://ilaea.org/iaea-council-pages/central-council/>



*Vice President,
Joan Mills*



Northeast Council

The "Gear Up and Go" mini-conference held on August 8, 2013 was a huge success. Participants had the opportunity to participate in three different sessions throughout the day. The sessions included the following presentations:

iPad for Art – Tricia Fuglestad

Fiber Art – Karen Popovich

Tips and Techniques with Prismacolor Pencils – Diana Garrett

Gelli Art – Joan Mills

Tuning Protocols – Evan Plummer

What is REACH and what does it mean for assessment – Ray Yang

CPS Arts Education Plan – Evan Plummer, Ray Yang

Many thanks go to Columbia College department of education for providing the meeting space and morning coffee. Additional thanks go to Sargent Art, Gelli Art, Dick Blick, Prismacolor/Sanford, on site volunteers Cheryl Gold, Robin Marcus and the conference planning committee Donna Davis council treasurer, Angie Bader Neczek council secretary and Joan Mills. We appreciate all the shout-outs on blogs and tweets. To read about one attendees experience go <http://phsvisualart-dept.weebly.com/1/post/2013/09/summer-vacation-teachers-learning-to-be-super-heroes.html>.

NE COUNCIL MEETING NOTES 10/26/13

It was great to see everyone at the NE council meeting at the October IAEA conference. In case you missed the meeting or didn't get a chance to jot down all the information here is a summary of the meeting.

Over 60 members were in attendance at the meeting which began with an introduction of the incoming NE Council VP John Zilewicz, Angie Bader Neczek Secretary and Donna Davis Treasurer. Joan thanked Donna and Angie for all the work they have done with the workshops and mini-conference this past year and she looks forward to serving the IAEA as the president elect.

Student engagement was the topic of conversation. As a stimulus 6 video clips were presented (see the council page @ilaia.com).

After viewing the videos members broke into groups for discussion of the following questions: What is your reaction to the video? Is it beneficial to show this type of video to students? Why/why not? If you did show it how would you use it? What can you share out with large group?

Groups shared:

Concerns for resources, some people do not even have the technology to show clips. Which led the group to discuss further the general lack of resources. Some could see using Van Gogh for demo on technique. Concerns were expressed regarding technical issues and reliability of the Internet. Some felt the videos could be used for breaks for students. The Glue Blues and similar videos on this site could be used for information for the correct handling of materials. Some saw the possibility of comparing and contrasting Kid President and Suli Breaks for discussions with high school students.

General sharing and concerns with whole group:

Interest was expressed in establishing a Pinterest board for IAEA where councils could place items such as these videos. As we move towards being held accountable for student growth, members would like access to different models such as the CPS framework for assessment that might help guide appropriate accountability tools. Materials were shared by Angie Bader Neczek that were obtained from SCARCE:

School & Community Assistance for Recycling & Composting Education

630-545-9710
ecoed@sbcglobal.net
799 Roosevelt Road, Building 2
Suite 108, Glen Ellyn, IL
Saturday hours in January:
1/12 9 a.m.-noon and
1/26 9 a.m.-12:00

Joan Mills

*Vice President, Northeast Council
joan_mills@ispsd.org*

*Angie Bader Neczek
Northeast Council Secretary
<http://ilaia.org/membership/members-section/northeast-council/>*



South Council

*Vice President,
Josh Shearer*

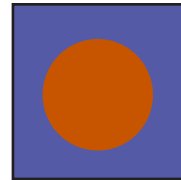
Within our Reach: 2014 Southern Illinois Art Education Conference will take place Friday February 21, 2014. The Keynote speaker this year is Peter London a teacher of courses, workshops, and in-service teacher training. This one-day conference offers more than 10 choices for sessions and workshops. In addition to the keynote luncheon attendees will participate in 2 workshops and 1 breakout session. Look for registration information on the South Council webpage.

*Josh Shearer, Vice President, South Council
jshearer@anna37.com*

<http://ilaia.org/iaea-council-pages/south-council/>

ARTIST SPOTLIGHT

MICHAEL DINGES



ARTIST'S STATEMENT:

Every era has its unique conditions and the hallmark of contemporary modernity is that we are the most technologically connected society ever developed yet, paradoxically, we are ever-more profoundly alienated from each other at the same time. The goal of my art practice is to highlight and engage those aspects of contemporary experience that disrupt the natural rhythm of human life. I wish to engage the viewer in a dialogue about the issues that I raise and create an opportunity for contemplation and reflection. One way to explore these issues is by using the artifacts that we utilize and then discard to help reveal the changes taking place in our lives at such a breathtaking pace.

Since the industrial revolution and the ascendancy of concentrated capital, technological advances reduced the skilled worker from craftsman to assembler. In contemporary times, the pace of change and the phenomenon of globalization have accelerated that disruption. How do we orientate ourselves in this rapidly changing, dynamic era? What does it mean to society when the tenets of its material and labor history are upended by rapid change? What is lost and what is gained?

Historical instruments of navigation plus the tools and crafts of the 19th century sailor and 20th century soldier have been the inspiration for my work. I've used the traditional practice of scrimshaw and trench art to comment on the changing nature of labor and global trade. In the past, scrimshaw was the work of idle sailors engraving the teeth or bones of whales. Images were often of the struggles of whaling or scenes of ships, exotic destinations or maritime mythology. Trench art was the engraving of the brass artillery shells left over from battle. This work was made in the idle time between battles or while recuperating in the hospital. The idea that this work was made on the very material that could maim or even kill you is intriguing to me. The contrast between the makings of work by hand as a form of healing and the objects themselves that are made during idle time is a combination that I exploit in my version of this historical practice. These pieces do not use ivory or whale bone to express ideas about globalization but instead, I have chosen to do my engravings on PVC plastic because it is both ubiquitous and toxic in nature. PVC is also reminiscent in color and texture to ivory and it can be glued together in the form of the vessels that are present in trench art. Formally, I use images of container ships, trade goods, and American iconic imagery and slogans to reinforce, subvert and explore contemporary ideas of what it is like to live and work in the whirlwind that is globalization.

I am also inspired by Early American School Girl Samplers. These textile pieces embroidered by young girls in the 19th cen-

tury often included examples of the alphabet, organic imagery and likely included simple moral verse intended to instill virtue by way of craft. In all of my work, I employ craft as a strategy to engage the viewer in a dialogue about the technologically advanced object and how it augments or confounds intimate human expression.

Is it true that more things change, the more they stay the same? No one can accurately predict the future, however, it is clear that without art that questions the trajectory of unrestrained, hyper-ambitious capitalism and the groupthink that accompanies it, we become more susceptible to its ill effects. In my work, by drawing parallels through the use of scale and materials, I want to ask the viewer to contemplate their own relationship to their social and physical environment. The human being as we know it is under tremendous pressure to conform to conditions that exploit our anxieties and needs. Will we, as a civilization, acquiesce or resist those forces that try to mold us into what they want?



Photography: Robin Winge

Michael Dinges at work on
"Lifeboat: The Wreck of the Invisible Hand," 2011



Photography: Tom Van Eynde

"Homing Pigeons, Dead Laptop Series," 2007, engraved plastic and acrylic paint, 9.25" x 11.25" x 9.75" (variable)

BIOGRAPHY

Michael Dinges received his Bachelors degree from the Art Center College of Design in 1982 and his Master of Fine Arts degree from the University of Chicago in 2005. He has exhibited in both solo and group exhibitions in Chicago, Detroit, New York and Miami as well as Vancouver B.C.

He received an Artists Fellowship Award from the Illinois Arts Council as well as a residency at the John Michael Kohler Arts Center Arts/Industry Program. He recently completed a commission for the City of Chicago's Arts in Transit public art program with a mural at the CTA's Fullerton elevated train station on the Brown Line.

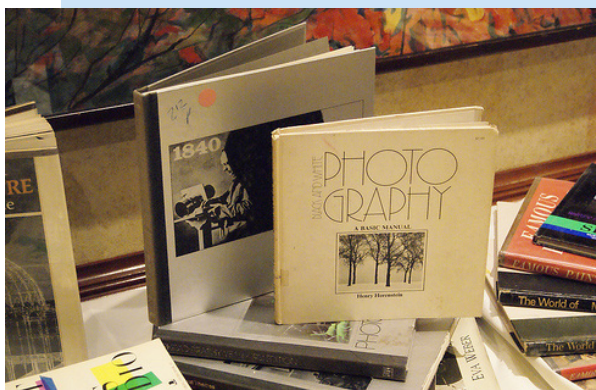
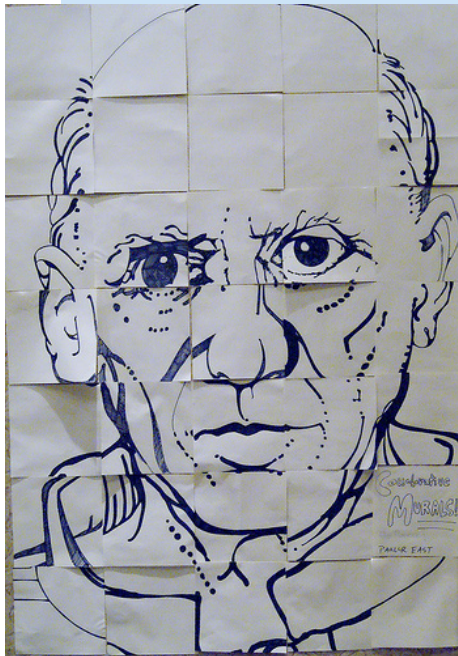


IAEA

PAST, PRESENT AND FUTURE



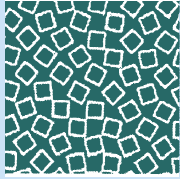
from registration to giveaway



Top Left: Collaborative Mural example, Ross Roadruck;
 Top Center: Speaker Deborah Reeve;
 Middle: K-12 Art educator Emma Long and Sargent Art representative Mary Bortz;
 Top Right: Aspiring art educator Erin Hayden with her art teacher Karen Popovich;
 Above Left: Puppet Workshop Participant with her creation;
 Above Right and at Left: Student helpers at the Used Media Sale

IAEA

PAST, PRESENT AND FUTURE



*Far Left Top and Bottom:
Vendors - Balls of Wool
from Esther's Place and New
Tempra Paint Sticks from
Playcolor*

*Above: We celebrated our
65th annual conference by
honoring our predecessors
with the theme: IAEA Past,
Present and Future.*

*Near Left: Workshop atten-
dees look through suggested
supplemental materials.*

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2013 AWARD RECIPIENTS



Kathryn Hillyer - Illinois Art Education Association **Art Educator of the Year**

Kathryn Hillyer's first teaching position began in 1976 in Deerfield District 109 where she has taught for the past 37 years. Kathryn's career has been highlighted with incredible leadership roles that have helped shape the field of art education. She has been extensively involved in IAEA as President, Student Show Coordinator, Conference Coordinator, and as a frequent conference presenter. She has been awarded the IAEA Elementary Art Educator of the Year in 1994, IAEA Distinguished Member in 2005, and also received the IAEA President's Award in 2006.

Beyond IAEA, Kathryn has served as NAEA Western Region Vice President, Illinois Arts Alliance of Arts Education board member, and worked with the Illinois State Board of Education as a member of the content standards, assessment, and writing teams. Kathryn also taught art methods classes North Park University for six years while continuing to teach full time in Deerfield. In addition to her extensive contributions outside of the classroom, providing her students a quality art education is her number one priority. Kathryn's principal states, "Mrs Hillyer is a dedicated educator who strives to instill a passion for the visual arts in every child. She does so with highly engaging and creative lessons." Kathryn's dedication to create student-centered instruction can be seen in the art selected for the IAEA Student Show every year since 1990. Kathryn's impact on art education is perhaps best described by one of her students, "When you give me a really fun project to work on it's like giving me a hug."

Illinois Art Education Association



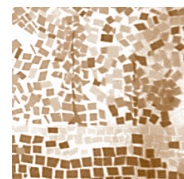
Olivia Gude

Illinois Art Education Association - **Higher Education Art Educator of the Year**

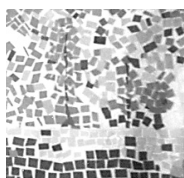
A Professor at the University of Illinois at Chicago, Olivia Gude has made significant contributions to art education. Her dedication was recognized through the National Art Education Association's 2009 Viktor Lowenfeld Award for significant contributions to the field of art education. In 2012,

she was chosen as a member of the Visual Arts Writing Team of the U.S. National Coalition for Core Arts Standards. Professor Gude is the Founding Director of the Spiral Workshop at the University of Illinois at Chicago, a curriculum research project based on art classes for urban teens. As a member of the Senior Artist Circle of Chicago Public Art Group and editor of CPAG's Community Public Art Guide website, Olivia has created over 50 collaborative mural and mosaic projects.

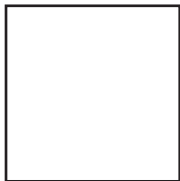
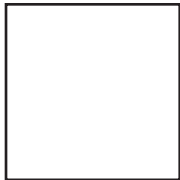
Professor Gude has received many grants and awards, including two National Endowment for the Arts grants for public artworks, an Arts Midwest



Regional Fellowship in Painting, and a State of Illinois Fellowship for Outstanding Achievement in the Visual Arts. Additionally, she has twice been named a Great Cities Scholar by the University of Illinois at Chicago. Olivia has presented keynote lectures and workshops on transforming public school art education, and on her work as a collaborative public artist at universities, museums, and art conferences throughout the U.S. and Canada. In recent years, Olivia has presented keynote addresses for the Korean Society for Education through Art in Seoul, Korea (2011), the Den Frie Contemporary Art Center in Copenhagen (2010), and the Asia-Pacific Arts Education conference in Singapore (2013). In 2012, Olivia was invited to present a Supersession at the National Art Education Association conference in NYC—"Evocative & Provocative Pedagogy: Towards a Culture Changing Curriculum."



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Eryn Blaser

Illinois Art Education Association
Elementary Art Educator of the Year

Eryn Blaser is in her 7th year of teaching at Meadow Ridge School in Orland Park, Illinois. During her relatively short career, she has made many significant contributions benefiting art education at her school, in the school community, and in IAEA. Eryn plays an active role in curriculum development in district 135 and was recently awarded a grant to equip her art program with iPads. Eryn's art education colleague, Nancy Heuser, states, "Eryn is a very honest, genuine, and generous person. She is always willing to go above and beyond to help students and staff. I have truly never met a more dedicated and wonderful person and educator." She is also heavily involved in the Orland Park community showcasing student work in many locations outside the school and leading art workshops for children at community events.



Josh Shearer

Illinois Art Education Association
Middle Level Art Educator of the Year

Josh Shearer teaches 3rd-8th grade art in his classroom, affectionately known as Studio 37, in Anna School District 37 in Anna, Illinois. He is constantly working to provide a high quality art curriculum for all students. As a result of his dedication, Southern Illinois University frequently places student teachers under his care. Josh's devotion extends well beyond the classroom walls evidenced by a three day, 350 mile art trip to Chicago for twenty of his 7th & 8th grade art club students. Additionally, Josh serves as an instructor in the Summer Art For All program, a local program that offers free art classes for students, works as the coordinator of For Kids' Sake, an annual event that helps local children with the production of artworks, and



Jeanette Thompson

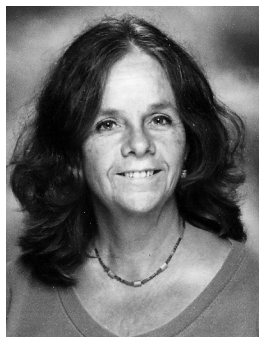
Illinois Art Education Association
Secondary Art Educator of the Year

Jeanette Thompson is in her fourteenth year of teaching and ninth year at CICS Northtown Academy in Chicago. Jeanette has many leadership achievements including Chicago Fund For Teachers Grant Recipient, a grant to develop and share online a contemporary fiber arts curriculum, complete with teaching resource materials including video interviews of contemporary artists. She has received multiple fellowships and scholarships from Chicago area museums including: The Museum of Contemporary Art, School of the Art Institute of Chicago, and The Center for Intuitive & Outsider art. Jeanette has also contributed to the art education community by organizing a recharge mini conference for Chicago area art teachers, contributed to IAEA as a conference volunteer and as a frequent workshop presenter.

Jeanette has organized many student projects and exhibits through the non-profit HumanThread Center/Gallery for Peace, Arts & Education. She is committed to utilizing art as a medium for social change with such student art experiences as Ribbons for Peace, a public art installation to honor the ten-year anniversary of September 11th, American Spring: A Call for Justice, and Blind Eye: The Result of Doing Nothing. Jeanette's colleague describes her teaching as first rate and further explains, "One of the things that make Jeanette's teaching so extraordinary is her ability to choose projects that allow students to express their identity and culture." Jeanette also expresses herself in her own fiber artwork exhibited locally and in group shows throughout the United States.

Eryn's dedication and leadership is illustrated by her service on the IAEA board and in many IAEA committees. In addition to multiple presentations at IAEA conferences, Eryn serves IAEA as the Student Show Co-Chair, Artsonia IAEA Student Show Gallery Coordinator, *Mosaic* Poster Editor, and contributes on the Conference Planning Committee. Eryn is also a practicing artist working as a printmaker, painter and mixed media artist showcasing her work throughout Illinois. She has donated her work to auction on multiple occasions with proceeds benefiting breast cancer research.

participates in many fundraisers for arts organizations. Serving as the IAEA South Council Vice President since 2012, Josh has made many advances to strengthen the network of art educators in southern Illinois. One example is his dedication to creating professional development experiences for art educators in southern Illinois through the first and second annual South Council Conferences at SIU in Carbondale. Josh also presents workshops at local colleges, at his regional education office, during teacher's academies, and at the IAEA fall conference. Josh's tireless dedication to art education makes him an invaluable member of the IAEA advocacy task force. He is also active in the production of his own artwork, exhibiting over a dozen times in the past six years in solo exhibitions and group competitions.



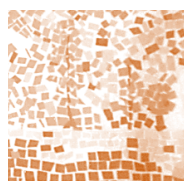
Dorothy Bennett

President's Award

Dorothy has been a member of IAEA for 27 years. She was a board member on the IAEA's Central Council board for 15 years, serving as Vice President for four of those years. She is currently Past-President of IAEA, serving as President in 2011 and 2012. Dorothy was awarded the IAEA's Elementary Educator of the year twice, once in 2002 and again in 2008. In 2006 she was awarded IAEA's Distinguished Service in the Profession of Art Education award. Additionally, Dorothy has conducted numerous workshops and presentations over the past 27 years, at the state and National Art Education conferences. She has been a mentor to many student teachers in art. Many of those are now IAEA members!

Dorothy retired from teaching in the public schools in 2010, where she taught for 21 years. She still teaches pre-service teachers at Eastern Illinois University, where she has been teaching for 16 years. Dorothy holds a BA and MA in Sculpture and Metalsmithing from Eastern Illinois University, along with teaching certificates in Art, Language Arts and English. She was included in "Who's Who in American Education" in 1996, 2003 and 2006; and "Who's Who of American Women" in 1997, 1998, 2005, and 2008. In 1994, at EIU's Media and Methods Art Conference, she was given the Outstanding Service/Illinois Art Teacher of the Year Award. Eastern Illinois' Alumni Association bestowed her with the Distinguished Educator Award in 2008.

Dorothy was the Visual Arts Director of the Coles County Arts Council for 21 years. She is currently President of the Tarble Art Center's board of directors, (on EIU's campus) which she has been a member of since 2000. Dorothy is also a practicing, award-winning artist. Working most recently with bronze cast sculptures and sterling silver jewelry.



IAEA Scholarship Recipients:

Undergraduate: Jessica White

Graduate: Kenneth Beckwith

IAEA Professional Grant Recipients:

Joan Mills

John Zilewicz

Deanna Sortino

Alyssa Greenberg



Homewood Flossmoor High School Art Department

Illinois Art Education Association

Best School Art Program in Illinois

The Homewood-Flossmoor High School (H-F) Art Department was first honored with the best art program award in 2003. Since that time, the art department has continued its efforts to provide contemporary and diverse art education while also expanding art into the community. Exceptional student artwork is showcased through many "Best of Show" awards at art exhibitions including SWSC Visual Arts Festival, Southshore Arts Association High School Exhibition, Prairie State College Art Show, and 5th Congressional Student Exhibition (Washington D.C.). Additionally, all AP students have scored a 3 or higher in AP Art History and Studio exams. The art program excellence reaches well beyond the classroom. One example is the 3D Sculpture Garden initiative for students to design and create large scale sculptures to permanently adorn the H-F campus and at the local library. Student work is also regularly requested for display in local galleries and businesses.

The art department members have contributed to the profession as conference presenters at both IAEA and NAEA. Two H-F Art Department members have also been honored with IAEA awards including the 2011 Secondary Art Educator of the Year (Greg Petecki) and the 2009 Early Professional Award (Jaclyn Wargo). H-F Superintendent writes, "A remarkable staff composed of talented individuals who are always eager to help students reach their full potential best characterizes H-F's art program." The members of Homewood Flossmoor High School Art Department are: Candi Helsel-Wilk, Greg Petecki, Melissa Sauder, Heidi Stachulak, and Jaclyn Wargo.



Joanna Angelopoulos - Illinois Art Education Association
Distinguished Service in the Profession of Art Education

Joanna Angelopoulos, National Board Certified in 2005, has been an elementary art teacher at Gray M. Sanborn Elementary in Palatine, Illinois for the past 13 years. During her career she has traveled many parts of the world, learned about art and education, and has been inspired by the places, faces and spaces she has encountered. As a graduate student of New York University, she studied in Venice, Italy. Along the way, she figured

out how to combine what she describes as the three most important aspects of her profession: art, education and travel.

Between 2008 and 2010, Joanna participated in two distinguished programs: Japan Fulbright Memorial Fund Teacher Program and the Distinguished Fulbright Award in Teaching Program. In both endeavors she embraced and learned about different cultures, their history and educational systems; bringing knowledge and experiences back to her own art room. Joanna continually shares her expertise as a conference presenter at the local and state levels. Additionally she has had articles published in the IAEA *Mosaic*, Scholastic Art (November 2013), and online through her blog, SMockRoom (<http://smockroom.blogspot.com>). In 2012, Joanna was awarded The Illinois Alliance for Education Visual Art Educator Award, honoring her achievement and dedication to arts education.



St. Charles Arts Council

Illinois Art Education Association Award for
Distinguished Service to Art Education from Outside the Profession

The mission of the St. Charles Arts Council is "to create an organization that serves and promotes the arts and cultural activities in St. Charles, to the mutual benefit of the arts and the community."

To carry out this mission, The St. Charles Arts Council created a vision that involved working with partner organizations as the Council became the "go to source" for information and resources related to the arts in St. Charles. Members of the Council are volunteers who plan and execute a variety of events and programs during the year to showcase artists, arts groups, businesses, cultural groups and educational opportunities for the arts in the community.

An integral component of SCAC programming involves partnerships with the St. Charles Public Library, Park District and School District. These events include visual arts initiatives and activities that highlight student accomplishments and educational programs. Examples of these events are pop-up shows that are held during the year at various locations, internships with guest performers and service learning opportunities working with area artists through Council activities.



Melissa Righter

Illinois Art Education Association
Early Professional Award

Melissa Righter's art education career began at Warren Park School in Cicero School District 99 in 2010. She has created multiple community interactive opportunities for her students such as hands-on family art nights, highlighted student artwork in District 99 Fine Arts Festival, and established interactive field trips to the Art Institute of Chicago and National Museum of Mexican Art. Melissa's principal describes her work with students as passionate and continues, "Melissa has a keen awareness of the needs of the children, especially those who are at risk or have disabilities." During her first three years teaching, Melissa also served as NAEA Student Chapter President and NAEA Monthly Mentor in December 2010. She was the IAEA Youth Art Month co-chair 2011-2012, is a current member of the IAEA Advocacy Task Force, and participates in the IAEA Sister School Match-up. Melissa has participated in many professional development events through presentations at both the NAEA and IAEA conferences. Her leadership skills will continue to develop as she moves into a new position this year as assistant principal at Cicero West School.

Visit the IAEA website for more information,
conference information & council information
<http://ilaea.org/>



Congratulations

To our 2013 IAEA Award Recipients!

Start collecting student artwork to submit for the 2014 student show.

Registration materials will be available online in January.



NOMINATING AND APPLYING FOR

Awards, Grants, and Scholarships!

AWARD NOMINATIONS

Do you know an outstanding art educator?

This is your opportunity to applaud fellow art educators who exemplify dedicated and successful teaching in the visual arts. (Self-nominations are also accepted.) Instructions for submitting 2014 award nominations will be posted on the IAEA website and in future issues of the *Mosaic*. Please check the website periodically and Bits and Pieces for updates about award nominations.

The deadline to submit 2014 award nominations is **March 1, 2014**. Contact Theresa McGee at theresamcgee.IAEA@gmail.com with questions concerning awards nominations.

AWARD CATEGORIES:

- Elementary Art Educator of the Year
- Middle School/Junior High Art Educator of the Year
- Secondary Art Educator of the Year
- Early Professional Award (3 - 10 years teaching)
- Higher Education Art Educator of the Year
- Art Administrator/Supervisor of the Year
- Museum Art Educator of the Year
- Best School Art Program in Illinois
- Distinguished Service in IAEA
- Distinguished Service in the Profession of Art Education
- Distinguished Service to Art Education (outside the profession)

APPLY FOR A GRANT OR SCHOLARSHIP SPONSORED BY IAEA

- **Undergraduate and graduate \$1000 scholarships** available for full time students. Scholarship applications are due by: **May 24, 2014**
- **Professional development grants** available for current and retired members for up to \$500. Professional Development Grant applications are due by: **May 24, 2014**
- **Carolyn and James Howlett Scholarship Fund** was designed for IAEA members certified to teach art in Illinois who are interested in professional development through the School of the Art Institute of Chicago. Professional development could be through a School of the Art Institute of Chicago continuing education course, seminar, workshop or Ox-Bow session. Howlett Scholarship Applications are due by: **May 24, 2014**

Learn more about IAEA scholarship and grant application details online <http://ilaea.org/awardsgrants>

2013 KEYNOTE ADDRESS

Deborah Reeve Keynote

October 25, 2013

Good afternoon! Wow - to be here with you on this momentous occasion - this time of celebration - this time of recognition of the leadership, passion and energy contributed by so many over sixty five years! And - your colleagues in Kansas, Michigan, Tennessee and Wisconsin are also gathering this same weekend to learn from one another and celebrate their achievements.

IAEA was one of NAEA's first affiliates and I want to recognize just a few among so many who have contributed to NAEA and IAEA in significant ways beginning with those who are serving or have served on the National Board of Directors:

Laura Milas, Western Region VP; Kathryn Hillyer, Laura's predecessor as Western Region VP; and Phyllis Kozlowski, another Western Region VP from Illinois. Marilyn Newby (deceased) who served as Higher Ed Division Director and an informal Student Chapter Advisor for about 15 years; and William Bealmer, who was President of NAEA from 1969-1971. And Melissa Righter and Kayla Gale - leaders of our national student chapter; thanks to the initiative of our student leaders, members are voting on an amendment to the NAEA Constitution that would establish a Preservice Division on the national Board of Directors.

And here are so many serving in other leadership roles including Stan Madeja, Trustee of the National Art Education Foundation; Kerry Freedman, Chair of the Higher Education Research Steering Committee and member of the Task Force that led to the re-establishment of the Research Commission; Chris Grodski, serving on the newly re-established Research Commission representing middle level; Olivia Gude, serving on the National Standards Visual Arts Writing Team; Jerry Hausman, selected as recipient of the 2012 Eisner Lifetime Achievement Award; Linda Willis-Fisher who served as National Student Chapter Advisor; and so many more including Jerry Stefl; Ralph Smith; Kenneth Lansing to name a few. And - Carolyn Howlett, the first large donor (\$10,000) to the Foundation that helped establish the Teacher Incentive Grants; and Mary McMullan, one of IAEA's founding leaders who through her donation established the NAEF McMullan Grants.

And finally, I want to recognize two friends who are cooperative partners located here in Illinois: Blick Art Materials and Artsonia, both strong supporters of NAEA and committed to our mission of advancing art education. To IAEA President, Ann Becker, the entire IAEA Board, and to each of you - congratulations on all that has been achieved. And to Becky and Pat and your entire conference planning team, we all thank you for the attention you have given to every detail that makes this celebration momentous!

I am honored by this special invitation to join you for this historic conference celebrating the vision and commitment that have brought every single member of the Illinois Art Education Association to this pinnacle.

I want to share a quote by a fellow artist - not a visual artist - but one who paints images and emotion, who paints stories with his words.

"Artistic talent is far more common than the talent to nurture artistic talent." If you believe that statement - as I do - that means YOU are among the chosen few - those who nurture artistic talent!

That gem comes from author Stephen King, who continues to be a great success - and if you look beyond his stories of may-



hem and gore - is not only a very good writer but a perceptive observer.

So let me repeat this quote from his recent bestseller, 11/22/63:

"Artistic talent is far more common than the talent to nurture artistic talent."

These thirteen provocative words speak volumes about visual arts educators - about those artists and educators who came before us, about those who will come after us - and certainly about you - each one of you who are here today. These words speak volumes about why you are so important to your students, your schools, your communities, our nation and its future.

As art educators, you have a most special gift - a most special purpose in this life. The ripple effects of your gift extend far beyond your individual students and your art rooms, your museums and uni-

versities - far beyond all of the spaces and places where you work.

Just like you, I love my work! And I dearly love the opportunity to have one-to-one conversations with you - our members. And I know as artists - as educators - I know how deeply you embrace your responsibility as teachers and leaders to develop the next generation.

When you think about it - that is somewhat daunting - because whether you know it or not - you have the capacity to be even more powerful leaders! And it's important to see yourself in this much larger context:

- to reach inside and inspire within yourself a fresh perspective about the importance of visual arts education; and your importance as an art educator!
- to reach a sense of urgency about 'why' art matters - why it matters so very much - and why YOU are critical to answering the call of leadership.

One of my earliest awakenings about the unspoken power of leadership came to me as a young teacher in my art room with a 7th grade class; it was my third year of teaching and I had been invited by my supervisor and principal to participate in a meeting at the school district office. That morning, I dressed as professionally as possible in preparation for my meeting - I wanted to make a strong impression as a serious professional. In my art room that day, I would be leading about 150 students through a silkscreen printing project and over the course of the day quickly calculated the multiple opportunities for mishaps that could lead to ink on my clothes and tarnish my professional image. I turned to a pile of 'things' left behind by students and grabbed a sweatshirt off the top of the heap, tied it around my waist like an apron and when I looked and faced my students, all but one or two had grabbed whatever they could find - a sweater, t-shirt, jacket ... and tied it around their waist as I had just done. I literally took a step back stunned by how my one action had caused students to react without ever saying a single word. We must be mindful of the enormous power that leadership wields and the heavy weight of that responsibility.

There's also something we exercise regularly in all kinds of ways and that's our creativity; it's a quality that in many ways differentiates us - our ability to take what is known and put it together in new and different ways to create new and different meaning.

From this perspective, a nation's economic strength can trace its roots to education and, to arts education, and more specifically to visual arts education. While education in the visual arts includes the teaching of discipline-based content as well as artistic skills and techniques, arts educators fulfill a much larger mission - "... to fulfill human potential and promote global understanding." Without question, your first commitment is to your students - helping young people hone their aptitude for creativity and, as a result, to find their best place in the larger creative economy.

Let me share my personal axiom on creativity:

First, individuals who have honed their creative thinking skills will outperform those who haven't. They will have fresher ideas, better problem solving abilities, more thoughtful designs in their presentation, and a predisposition toward innovation, quality, and productivity;

Second, creative companies will outperform non-creative companies. Companies live and die based on their ability to anticipate customer needs, to sense changing market directions, and to delight consumers in new and unexpected ways. The companies with the most creative people become the most customer focused and, as a result, the most market competitive ...Just look at Fast Company's list of 2013 top innovative companies: Nike is #1; Amazon; Square; Pinterest; Target; Google and Apple – to name a few.

Third, creative communities will outperform non-creative communities. We know about the power of place to attract companies, capital investment, an educated workforce, and to build a thriving local economy. If you have any doubts, just think about what building creativity hubs has meant to the Silicon Valley, Research Triangle Park, Austin, Seattle, Northern Virginia, or the Twin Cities.

Fourth, creative countries will outperform non-creative countries. Many factors go into shaping the fate of countries, not the least of which is a nation's abundance of natural resources or its particular location on the map. But the creativity to shape tangible and intangible assets into competitive strengths helps determine the wealth of nations too.

Creative people yield creative companies; Creative companies build creative regions; Creative regions produce creative countries.

So whether we are talking about the individual, the company, the community or the country, those able to add value in a marketplace clearly have the edge over those who are less able. In years past, what was good for General Motors was good for the country. And – remarkably, through creativity and transformation, we still have GM; but today the economy is a much more diversified and de-centralized place than the plant- and factory-intensive workplace of yesterday. In his work on leadership, Steve Denning points out that the traditional economy flourished on an ethos of efficiency and control, while today's Creative Economy – well it thrives on the ethos of imagination, exploration, experiment, discovery and collaboration.

Yes – as Dan Pink and Tom Friedman and others tell us, the 'creatives' have the edge! Through your talent – your gift of nurturing talent, YOU are the catalyst that initiates a process for young people to express their ideas and to better engage in the world around them. YOU tap into what inspires students most, and YOU give them the courage to pursue their dreams. As they come to grips with the broad outlines of their own creativity, YOU give them the tools to innovate and the constructive criticism necessary to explore solutions. YOU give them a foundation of knowledge and skills and a framework for mining new ideas. In short, YOU inspire your students to create meaning. And that – that is the winning edge!

I want to talk for a moment about our organizations, The National Art Education Association and the Illinois Art Education Association. These organizations were created by members for members to hold the space for our professional community to support us all in in our work and in advancing our most important mission. There are so many examples through the years of how both NAEA and IAEA have done just that. A recent issue of the Nonprofit Quarterly stated that "...if nonprofits want to remain relevant, they must now function at the edge of present and future. They must not only adapt to their environments – but shape these environments to create productive change."

Today, standing on the shoulders of those who have gone before us, we are able to answer the leadership challenges of our time and to lay down the track for the next generation of leaders – just as our predecessors did for us.

And we're answering the call in so many innovative ways, from a Creative Industries Studio Experience for the 48,000+ student members of the National Art Honor Society to the creation of a National Leadership Development Program for visual arts educators; the recently re-established Research



Commission is focused on creating a proactive research agenda to inform public policy and planning and we are completing the rigorous development of the next generation of Visual Arts Standards. Our vision – our intent – is about being proactive through anticipating, developing and delivering opportunities and experiences that support visual arts educators. This vision is generated by members ...for members!

The next generation of visual arts standards will truly be a next generation – and every bit as important in public perception as math or science standards. The standards, to be introduced in San Diego next spring, will align with the common core and 21st century skills; they will challenge art educators to step up and out into the mainstream of education demonstrating why art education is essential to developing the human potential for our nation's children and youth! The standards will help art educators articulate how the knowledge, skills and habits gained in art education can be transferred to other contexts and settings. These new standards will support your work, showing the world why art education matters.

And there's something else I know about our professional community: we not only have determination ...we have grit! And drawing upon the deep reserves of our creativity, combined with our grit, well that is what will see us through the complexities we are navigating!

Illinois is certainly a vibrant state for the arts, art education and the artistic community. The Art Institute of Chicago and the Museum of Contemporary Art are not just state treasures, they are national treasures. Arts Alliance Illinois, in which IAEA is a member, celebrated its 30th anniversary last year, and this year brought together over 250 people from across the state at its Inside Out Arts & Community conference. And – by the way – I am delighted to announce that the 2016 NAEA National Convention will be held in Chicago, March 17-19!

And yet – even in arts friendly states like Illinois, we see worrisome signs. Like many states, budget appropriations for the arts have dropped in the last several years. Last March, the Illinois State Board of Education submitted a budget to the Governor and General Assembly cutting \$3.5 million from arts and language education, a reduction of 87.5%. If you work in the Chicago school system, a system striving to close massive deficits and to meet big city challenges, you know the situation is particularly difficult. Chicago Public Schools is shrinking the number of schools and teachers to meet its budget woes.

And yet, we now have the CPS Arts Education Plan - a highly encouraging, strategic approach to elevating arts education for every student in the school system. The plan identifies important goals and recommendations in policy, curriculum, capacity, partnerships and data. And of particular interest to this conversation, it focuses on adequate and sustainable funding across all CPS schools.

As leaders, wielding the power of our creativity, grounded in our grit, we need to nurture more of this kind of creative bridge building:

- We need our lawmakers, budget officials, school board members and other decision-makers to understand that the arts aren't the easy answer to balancing the books but the glue that binds students to learning and to school.
- We need parents and community leaders to expand their perception and realize that the arts are not an easily expendable elective but the indispensable inducement to student persistence and graduation.
- We need taxpayers to know that the dollars spent on arts education are not a choice but a necessity, leading to college readiness, better jobs, healthier families, a stronger community, and less reliance on social welfare programs.
- We need all stakeholders to understand that we have turned the corner and entered the creative economy...if we want to compete, we had better ensure student access to the incubators like visual arts education that will nurture creativity and innovation.

Some of our justification comes from the research literature. A study by the Center for Arts Education based on data from the New York City Department of Education found that the arts help keep students in school and graduating on time. The President's Committee on the Arts and the Humanities published a report in 2011, *Reinvesting in Arts Education*, that is full of supporting data. The studies it cites show that participation in the arts correlates to higher grades, better test scores, and the ability to transfer learning skills to other subject areas like math and science.

Small sparks can ignite powerful engines!

As art educators, our highest calling is our ability to nurture talent. It is time for us to be the agents of change, the stewards of human potential!

It's time for us to move the needle from passion...to engagementto advocacy...to action.

In Illinois, the creative economy accounts for \$2.75 billion, \$300 million in tax revenue, 34,000 businesses and almost 80,000 full time jobs. Over 93 million tourists have the opportunity to enjoy Illinois art galleries, performing arts centers, festivals and other arts attractions. Our challenge is to make a good thing even better, using the power of art to bolster the importance of arts education for every stakeholder.

So let me offer you an action agenda for creative leaders and economy builders...

- First, think of your students – encourage their natural human aptitude for creative problem solving. Help your students and other educators see the extensive inter-connections between art and other areas of academic and professional endeavor. Our kids may act like they know it all. But many students, particularly at-risk students, have never been inside a business office. Companies operate behind closed doors, and their working processes are a mystery to these children. Your students need to know how they can one day contribute to the creative economy. They need to be able to visualize themselves participating in it. From computer animation to 3-D imaging and modeling, help parents, principals, school district officials, and policymakers understand the enormous changes that visual information and related skills bring to the workplace. Most of all, help your stu-

dents better understand the opportunities for visual age careers through programs and projects that link learning in the arts to science, math and other disciplines.

- Seek a new dialogue with school officials. Help decision makers in your school district understand how students are impacted by the unintended social and economic consequences of downsizing or eliminating arts programs. I assure you that when you start speaking to elected officials in terms of student outcomes, rather than program inputs, their ears will perk up.
- Seek the local stories of "bigger picture" success. We all know the stories of great actors, artists or musicians – and often others working creatively outside of the arts – who credit art education for their break away success. While it may be counter intuitive, I would like our lawmakers to hear more about people like...
 - James Dyson, an art school student turned industrial designer and creator of the famous vacuum cleaner;
 - Lucianne Walkowicz, an astronomer at UC Berkeley who says the art courses she took in high school and college to help visualize stellar activity;
- Michael Brasswell, a former art student who spent several years as a policeman in Baltimore before going to the FBI Academy and specializing in forensic facial imaging.
- Finally – somebody has to do it – it's up to us to connect the dots for community leaders and parents. Tell the story about why art is essential to the development of human potential – teach them why art matters for our children and youth and the future of America!

So let's add it up...

...By nurturing talent, YOU nurture thinking skills, problem solving and creativity;

...By giving wing to creativity, YOU put your students and schools on a more competitive trajectory and a more successful path to persistence and graduation;

...With more competitive skills and abilities, your graduates enjoy stronger employer demand and better employment opportunities;

...With value added employment established, your former students eventually create stronger families and build healthier communities.

...As the community talent pool deepens, employers are attracted and the synergies expand outward.

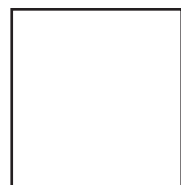
Yes – your calling – our calling – is even larger than we can imagine. We must teach our students not only how to visualize the bridge, but how to use art as a bridge to an exciting, productive and successful working life.

If the creative economy is an engine, its first spark begins in an art room with a student.

It begins with YOU...

"Artistic talent is far more common than the talent to nurture artistic talent."

Thank YOU!



Art Educator of the Year recipient Kathryn Hillyer & Keynote Speaker Deborah Reeve



2013 KEYNOTE ADDRESS

Michael Dinges Keynote

October 26, 2013



Most of my work is based on a Craft strategy. In my works on paper, a process takes place by which there is a transfer of material between pencil and paper. This gradual transfer of graphite to paper is, for me, entropic, the end result is predetermined and inevitable. The resulting drawing is the middle ground where these two traditional artist's materials meet after many hours spent considering the objects I've rendered – and the conditions surrounding their environment.

Career progression and historical references: Grad School, 2003-2005 / Bush administration, The Iraq War. I saw a lot of patriotic imagery and noticed some inconsistencies between image and evidence. Outsourcing – Manufacturing was leaving the country at an accelerated rate due to Globalization.

Central to the economics of outsourcing Globalization is Container Shipping. I began to ask myself, "Just how did we get to this place?" Are we still reeling from the Industrial Revolution?

Additional interests – Economics and Physics: Everyday we use terminology that is common to economics and physics and the Nautical history of global trade. Example: The economy is heating up...or cooling down. A company might be going against the current, or has wind in their sails, navigating through stormy seas. The economy has lost momentum, or experiencing turbulence.

Antecedents – Scrimshaw: Scrimshaw was the work of the 19th century sailor on the teeth and bones of whales. This work was done in the idle time between whale hunts and shipboard chores. The image was etched with a needle on the tooth's surface and then filled in with ink with the excess then wiped away. Images were often of the struggles of whaling or scenes of ships, exotic destinations or maritime mythology or poetry. Kerosene was developed in the 1850s as a substitute for whale oil.

Images of Trench Art: Trench art was the engraving of the brass shells left over from battle. This work was made in the idle time between battles or while recuperating in the hospital. The idea that both scrimshaw and trench art was made on the very material that could maim, or even kill you, is intriguing to me. The contrast between the makings of work by hand as a form of healing and the objects themselves that are made during idle time is a combination that I exploit in my version of this historical practice. In Ancient time a wounded Roman soldier would heat up the metal point of a spear over a fire in order to cauterize the wound made by that very spear.

Combat Paper Project – Veterans of Iraq and Afghanistan wars shredded personal uniforms in order to make pulp paper on which to make art about their war experiences as a form of healing.

Both these makers, the 19th century sailor and early 20th century soldier, were global players in a larger group effort towards domination over either nature or their fellow man. I work in the tradition of the 19th century sailor's art of scrimshaw and in the historical soldier's folk art practice of trench art in order to explore the legacy of the industrial revolution and the changing nature of labor and global trade. I began to engrave objects made of white plastic because it is reminiscent of ivory in both color and texture. In addition, plastic is ubiquitous in our lives like the bones and teeth of whales were to the 19th century sailor.

Early American School Girl Samplers: These were embroidered demonstrations of patience, dexterity, knowledge and virtue. The moral verse was a way to instill virtuous behavior on a new generation through the use of craft, manual dexterity and intense concentration. Often these samplers included verse about mortality. "Memento Mori": Remember that you are mortal. The average life expectancy in 1850 was 38, today it is 75. These samplers often included organic imagery, tree, flower and leaf motifs, the alphabet and moral verse as well as the name and age of the maker. The organic imagery brought the outside in through craft in an ordered, designed way. This is a way of World-Making, a control strategy. The sampler is laid out like the laptop with the alphabet clear-

ly represented and was often replicated in a few different font styles. Elements often included the name and age of the maker, statement of self-identity and ownership, as well as status, literally, with stitched name and a declaration of virtue and skill.

Tools of Navigation: I am also inspired by the historic tools of orientation and navigation, hundreds of years ago, these tools like astrolabes, compasses, back staffs and sextants were filled with imagery from the natural world because they used the natural world for reference. Astronomical/zodiac or organic imagery were often part of the design of these objects. With the advancement of knowledge and the professionalization of scientific inquiry, organic, natural imagery began to disappear from these objects and remain that way to this day. This is perhaps necessary and expedient but it has also carried over to modernist, industrial and consumer product design that obscures the functionality of the object.

Dead Laptop Series: Average lifespan of a Laptop, 3-5 years. Modernism loves the apparently, neutral looking, box. The exterior of the Mac laptop represents the very idea of modernism. Sleek and smooth in design, it belies the breathtaking technology and power that lies underneath. These are miracles of innovation. The dead laptop computer is a blank canvas on which I can explore ideas about connectivity, alienation, possibility and reflection. By engraving the exterior surface, I want to explore, contemplate and express ideas about our contemporary engagement with this technology and ask questions about how we use it. How does this expanding technology inform the very nature of human relations? What is the same and what is different under these conditions? Who is now driving that change? Is it the technology or is it human nature and where is that dynamic in conflict?

In my work I often ask, what are the unintended consequences that occur with the advent of such tumultuous change? By engraving the surface of the dead laptop, I am interested in creating a contemporary artifact that expresses what it is like to be engaged in the world under the ever-shifting conditions of our time. In all of my work I want to ask the viewer, "Is this what you wanted, are these the results you intended?"

Apple logo: Intended as a reference to Isaac Newton's apple. 1976 This logo only lasted a year. According to the designer, the "bite" in the Apple logo was originally implemented so that people would know that it represented an apple, and not a tomato. It also lent itself to a nerdy pun, (bite/byte), a fitting reference for a tech company. However, I don't see it as Newton's apple... I see it as Eve's apple – a symbol of Temptation... a symbol of Desire

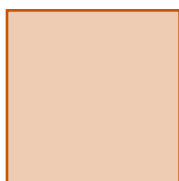
Homewood Flossmoor: As it so happens, I am a 1976 graduate of Homewood Flossmoor High School. So, I'd like to leave you with a few anecdotes from my high school art program experience.

In the early mid-1970s, through no fault of his own, but due to corporate re-structuring, my father had lost his job during a pretty difficult economic recession in America. While not quite as severe as what we are going through now, that degree of difference doesn't matter when you are personally living through it. It took a few years and he ultimately found his footing again, but it did affect my high school experience. Nobody outside my immediate family knew our situation, and although not desperate, money was tight and "extras" were not a possibility. I learned not to ask for them. I was a disaster socially, not a very good athlete, and an average student academically. However, the one place I felt at home and attained any sense of competency was in the art

department. Here, I was exposed to a few things that really made a difference in my life going forward. In addition, I felt as if I had the attention, interest and encouragement of my instructors. Instructors who I felt understood my sensibilities and whom I felt comfortable with as well.

The first notable thing that I want to mention is that as I progressed along in Freshman art class, and had demonstrated some rendering ability, my teacher gave me... from a special drawer... in a special Flat File, a piece of Strathmore, Kid Finish drawing paper. This was paper unlike I had ever seen before, it was thick, durable and could take my mark making and... equally importantly, my erasing... to a degree that my regular sketch pad paper just wouldn't sustain. This was glorious stuff... I was able to explore drawing with a material that matched my ambition. This simple, amazing gift encouraged me to continue working at the craft of rendering in graphite... and explore the wonders of light and shadow. When I asked later where I could get such paper on my own and how much it cost, I was astonished to learn that it cost about 80 cents a sheet. I had no idea that you could spend that much money on a piece of paper. This was a luxury I would have never allowed myself to acquire on my own and if I did, I would have been too intimidated to actually use it.

In addition, later, at the end of the school year, when the bins of other less interested students had to be emptied of leftover art supplies in order to be made ready for next year, my freshman teacher gave me my pick of anything that I wanted that might have otherwise been tossed out. This was a bounty of supplies that kept me going for years. From my teachers I got the distinct impression that they

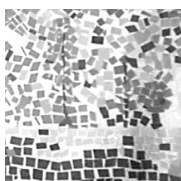


acknowledged my potential and although I was not their peer, one day I just might be... that it might be... possible. I couldn't have asked for a better group of mentors. Simply put, the people on the art staff were... the coolest adults I knew.

One other important thing that I remember from my high school art classes at Homewood Flossmoor was viewing a 16mm film of Robert Smithson's Spiral Jetty. There is a scene at the end of that film where the artist is walking the Spiral Jetty to its end in the Great Salt Lake...

like a man entering willingly into a state of complete entropy. This had a profound effect on me and to this day, that image still resonates in my mind and in my soul. It was at this moment in viewing this film that I found out that there was something else going on in Art that I was not previously aware of. That art could transcend its material limits and bring us to a place of deep contemplation and resonance. I have no idea what affect this had on the other students but it opened a door for me that I am still trying to get through.

All of you who are teachers and administrators already know this but... I feel compelled to tell you that by reaching out to a student who was painfully shy, had limited resources with which to acquire materials... and was given the encouragement to follow my own path, I stand before you as an example that indeed your efforts do pay off, sometimes you won't see it for years... or even decades. In an era where funding for the arts is under constant threat with budget cuts in order to make way for more "practical" training or testing, You all understand through your passion for your vocation that it is the Humanities that remind us what it means to be Human in this technological age, in our personal relationships, in our Communities, our State, our Country and the world.



"Every institution tends to perish because of an excess of it's own basic principle."

- British historian, Lord Acton.



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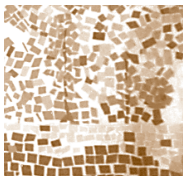
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2013 Student Show

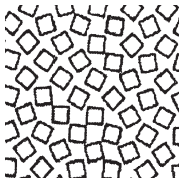
W R A P - U P



Forty pieces of student artwork were selected for inclusion in the annual art show of the Illinois Art Education Association. This year over 640 entries from grades K-12 were submitted from IAEA members. Anne Becker, IAEA President stated;



"The student show of the Illinois Art Education Association is one of the most uplifting events for art educators. As our young aspiring artists walked to the stage to receive their awards they were accompanied by beaming family members and an elated art teacher. This event is not about the award it's about the recognition that the arts are important in their lives and that this creative accomplishment is valued in our society."



The IAEA Student Show Reception and ceremony was held on Saturday, October 26th from 9:00-10:30 a.m. at the Hilton Hotel in Lisle. Students and their families were invited to attend the awards ceremony to acknowledge and honor the winners. Each student was presented a certificate

by Anne Becker (IAEA President), Laura Milas (NAEA Regional Vice-President), and Eryn Blaser (Student Art Show Co-Chair) and also received a prize bag filled with art supplies contributed from Sax Arts Education, Sargent Arts, Crayola, Ceramic Supply Chicago, Nasco, Mayco, United Art and Education, Triarco Arts and crafts, and Dick Blick. Venessa Hardy, Student Art Show Co-Chair stated;

"The IAEA student show is one of my favorite parts to the conference. I finally get to put a face to the artwork I have been looking since the judging in May. At the IAEA student show reception, what started off as a class project turns into something so much more. Each student gets singled out for his or her artistic ability. Getting recognized is always special, but at a young age it looks different. It is dressing up in sparkly dress with fancy shoes. It is dressing up in collared shirt with matching vest or tie. Most important is the enormous smile these kids have as they make their way up to receive their awards midst all the applause and pictures being taken. For these young artists it is their moment. One that will stick with them and even help define who they will become."

Eryn Blaser and Venessa Hardy (Student Art Show Co-Chairs) would like to thank Christine Kaufman of Past Presence in Lisle for doing a wonderful job professionally matting each work of art; judges Mary Ellen Bebbler, Christina Jennings, and Jennifer Rhoades for spending a whole day selecting the forty pieces of art for this years show; John Purnell for designing the Student Art Show poster and brochure; Pat Indovina and Becky Blaine (IAEA Conference Co-Chairs); the IAEA Board members; the teachers who were willing to host the Student Show at their schools and other public venues; and all of IAEA for their support. Last but not least a big thank you to all the teachers who submitted their students' artworks to be judged.

The show is now traveling until the end of August throughout the state.

Submitted by: Eryn Blaser



Above: The 2013 Student Show Winners

Right: Student show winners artwork displayed at the 2013 conference.



2013 STUDENT SHOW AWARDS

| Student | Grade | School | Teacher |
|---------------------|-------|---------------------------------|----------------------------------|
| Hailey Warner | K | McDole Elementary School | Laurel Scigouski |
| Bethany McReynolds | 1st | McDole Elementary School | Lisa Molitor |
| Lylah Humm | 1st | John Stewart Elem. School | Heidi Gilkey |
| Ivana Bukhalo | 1st | Quest Academy | Sheryl Peterson |
| Paul Eam | 2nd | Built School | Angie Bader |
| Daisy Duran | 2nd | Valley View Elem. School | Tina Wagner |
| Nadia Metzo | 2nd | Lincoln School | LeeAnn Langsfeld |
| Qrizzly Somoza | 2nd | Tate Woods School | Carol Frueh |
| Maya Yohannes | 2nd | Fry Elementary School | Joan Mills |
| Catherine Foster | 3rd | St. Clement School | Kristen Peck |
| William Rieder | 3rd | Naper Elementary School | Jennifer Pak |
| Karla MacKnight | 3rd | Westminster Christian School | Daryl VanEck |
| Klaudia Lagowski | 4th | Dryden Elementary School | Tricia Fuglestad |
| Athziry Carranza | 4th | Algonquin Road School | Mary Ellen Bebbler |
| Claire Sciortino | 4th | Monroe Elementary School | Theresa McGee |
| Jenny Bang | 4th | Aspen Elementary School | Becca Staszak |
| Catherine Clarke | 5th | Grant-White Int. School | Heather Kostal |
| Christian Schwartz | 5th | John Shields Elem. School | Colleen Grigg |
| Cameron Woolery | 5th | Meadow Ridge School | Eryn Blaser |
| Ella Weatherington | 5th | Hatch School | Molly Burns |
| Libby Liebman | 6th | Glenn Westlake Mid. School | Alicia York |
| Nathan Smith | 6th | Lake Zurich Mid. School North | Jacqueline Bevan |
| Ella Zona | 6th | Thomas Metcalf School | Peggy Finnegan |
| Jackson Hanson | 7th | Bureau Valley North | Susan Berry |
| Elena Colbert | 7th | Still Middle School | Donna Davis |
| Jamie Wunning | 7th | Mossville School | Brian Du Pont |
| Kamryn Huber | 8th | Haines Middle School | Laurie Wennemar |
| Anna Voelker | 8th | Wheaton Christian Grammar Schl. | Lora Hattendorf |
| Vanessa Hutar | 8th | Kaneland Harter Mid. School | John Purnell |
| Elizabeth Kiernicki | 8th | CHAMPS Homeschool Co-Op | Nancy Gilles |
| Abtavius Cooks | 9th | Providence St. Mel | Jennifer Rhoades |
| Harkirat Gill | 9th | Lisle Senior High School | Venessa Hardy |
| Katherine Ludwig | 10th | Belvidere High School | Jilian Reints |
| Ali Fisher | 11th | Iroquois West High School | Evelyne Tardy |
| Daniel Trone | 11th | Bureau Valley High School | Sheila Heth |
| Jessica Bennett | 11th | Yorkville High School | Christine Glenn & Levi McCulloch |
| Brooke Kamins | 11th | Carmel Catholic High School | Sheela Gladwell |
| Anessa Trask | 12th | Queen of Peace | Linda Vorderer |
| John McLuckie | 12th | Coal City High School | Deb Scudder |
| Taylor Pederson | 12th | Westminster Christian School | Dr. Carol Bristol |

Plan now to submit entries for the 2014-2015 show!

Show specifications and entry forms are available online at www.ilaea.org
Submission deadline for the 2014-2015 show is Friday April 18th, 2014.
 Questions? Contact show coordinator Eryn Blaser at eryn.blaser@gmail.com

STUDENT ART SHOW 2013-2014

TRAVELING SCHEDULE

The IAEA Student Art Show travels throughout the state to different schools and public venues every month.

Here is where the 2013-2014 show will be traveling:

Queen of Peace High School
 Burbank, IL
 (November)
 Host: Linda Vorderer

Coal City High School
 Coal City, IL
 (December)
 Host: Deb Scudder

Thomas Metcalf School
 Bloomington, IL
 (January)
 Host: Peggy Finnegan

Iroquois West High School
 Gilman, IL
 (February)
 Host: Sean Blackburn

Wheaton Christian Grammar School
 Winfield, IL
 (March)
 Host: Lora Hattendorf

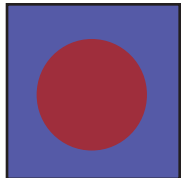
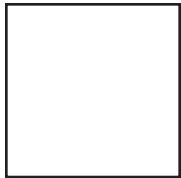
Westminster Christian School
 Elgin, IL
 (April)
 Hosts: Daryl Van Eck and Dr. Carol Bristol

Bureau Valley High School
 Manlius, IL
 (May)
 Host: Sheila Heth

Sugar Grove Public Library
 Sugar Grove, IL
 (June)
 Host: John Purnell

Ela Public Library
 Lake Zurich
 (July)
 Host: Jacqueline Bevan

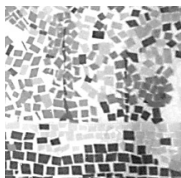
Lisle Public Library
 Lisle, IL
 (August)
 Host: Venessa Hardy



STUDENT SPOTLIGHT

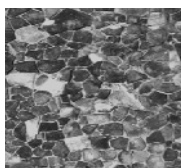
J J M C L U C K I E

Right: John (JJ) McLuckie poses at the 2013 IAEA conference with his award winning piece.

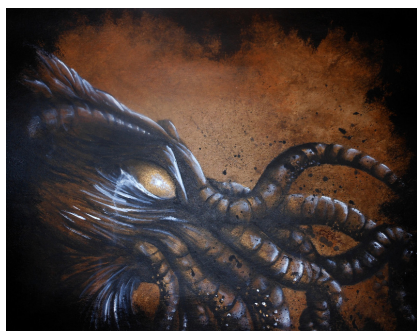


Submitted by Eryn Blaser

I have been co-chairing the IAEA Student Art Show for the past three years with Venessa Hardy. I was aware that for the past three years a very talented student artist from Coal City High School, John McLuckie (JJ McLuckie) had artwork in the Student Show. I had not realize until a couple of week before this year's Student Show (2013) that he actually had a piece of his artwork in his freshman year as well. I couldn't let an amazing artistic accomplishment of having artwork selected to be in the IAEA Student Show all four years go unnoticed. I am excited to share with you his artistic journey.



JJ McLuckie always liked to draw and do other types of art related things since he was in a high chair, but he actually got really into art when he was in middle school. JJ considered himself to be an awkward outsider, so he had a lot of free time to think about everything around him. During this time he discovered a strong admiration for music as well as drawing and started connecting the two. JJ drew things that were inspired by the music to which he listened, ranging from interpretations of lyrics to allowing the style of music affect the style and texture of the painting.



Above: "Cthulhu Crestfallen" by John McLuckie

This led to many portraits of musicians especially the eccentric and artistic ones. JJ drew a portrait of Adam Lambert. Adam Lambert took notice and JJ met him, getting the drawing signed. JJ has also met many other bands and singers this same way. Being around music and art constantly inspires him to strive for his dream – working with the big name musicians. His dream is to have his art become something iconic that will be recognized all over, such as on album art or in film. Although he doesn't want to simply produce something iconic

Art Teacher's Point of View:

by Deb Scudder (Coal City High School)

John (JJ) McLuckie discovered in 7th grade that he could draw and pursued developing and refining his pencil shading techniques through portraits. He excelled in his other curricular areas such as math and science to the extent of earning the honor of being his graduating classes Salutatorian. JJ possesses an innate desire and ability to explore and manipulate a wide range of media. His intellectual curiosity and self motivation are driving forces that enable him to bound fearlessly into any realm of Artistic discovery.

While at Coal City High School, JJ developed a Realistic approach to his colored pencil creations and then pushed forth with techniques using Acrylic paints. He would quite often use a variety of found objects and materials within his paintings and discovered that cardboard was a decent surface to paint on. Not only did he inspire other students within the art room, but he also was our Art Club president and helped organize fundraisers for our "Toys for the Needy" yearly benefit. I truly believe he is a talented and gifted artist. I often told him that I finally have a "Da Vinci" man.



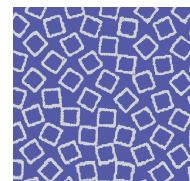
with no meaning. He wants his art to inspire the freaks and outcasts, just like music and the art behind it has inspired him.

JJ wants the symbolism and emotion in his artwork to create something meaningful and thought provoking.

Instead of simply viewing a painting and moving on he strives to invoke a strong emotion or a feeling such as curiosity, sadness, or even disgust. If someone is curious or something is out of the norm, JJ believes the viewer will start to form predictions or stories about the painting. If this has happened, especially if it has inspired the viewer, then JJ believes he has accomplished his goal.

In pursuit of his dream JJ has become an illustration major at Columbia College Chicago, having just had a gallery showing that went really well November 6th 2013 at Columbia College.

On Saturday November 16, 2013, JJ was a featured artist at The Celestial Gala for Otherworld Theatre Company (www.otherworldtheatre.org). JJ looks forward to being part of more gallery shows while increasing his audience. You can see JJ McLuckie's artwork and learn more about him at JJ McLuckieFacebook.com/artwork-byjj and Artworkbyjj.virb.com.



IAEA 2013 MemberShow



Above: "Patience"
by Jeanette
Thompson

Above Right:
"Underground"
by Nancy Staszak



Left: "Tossed Baby
Dolls #5: Nana's
Baby Doll" by
Debra Fitzsimmons



WINNERS OF THE 2013 ELECTRONIC GALLERY IAEA MEMBER SHOW ARE:

First Place (\$100):
Jeanette Thompson

Second Place (\$75):
Debra Fitzsimmons

Third Place (\$50):
Nancy Staszak

Exhibiting Artists: (featured below)

Top Row Left to Right:

Nichole Gronvold Roller *The Voyeur*,
Julie Kolze Sorensen *Red Wind in the Willows*;
Mary Beth Koszut *Phase II*:
Karyl Silerzio, *If Not Now, When? Homes 2*;

Bottom Row Left to Right:

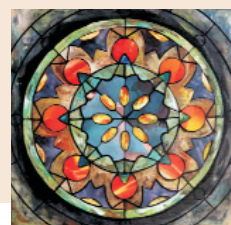
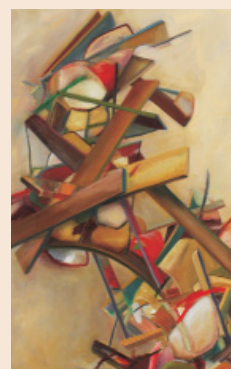
Elisabeth Dzurisko *Living Room for Bunnies*
Linda Vorderer *Outdoor Textures*
Heather Shore *Life of the Party*
Claudia Pitchford *Addicted to Beads*,

JUDGES:

Heidi O'Hanley is a mother, artist, NBCT, art educator, NAEA Student Chapter Past President, and author who teaches in Indian Springs School District #109 in Justice, Illinois.

Frank Juarez is a Wisconsin artist, gallery owner, art educator, WAEA Past President, advocate and community leader living and teaching in Sheboygan, Wisconsin.

John Yakel was an art educator for 34 years, IAEA distinguished member, currently guide/ranger at Mammoth Cave and supervisor of student teacher at Western Kentucky University in Bowling Green, Kentucky.



CONFERENCE PROPOSAL INFORMATION & CHECKLIST

F O R A L L P R E S E N T E R S

- Read the Conference Proposal Instructions carefully – there are changes for 2014. The Instructions are posted on the IAEA website at: www.ilaia.org on the Conference Page. Conference proposal submission process updates will also be posted in Bits and Pieces, on Facebook and Twitter and through email blasts to all 2013 presenters in December.

- In addition to the Conference Proposal Instructions for ALL presenters, there are special directions and information for WORKSHOP presenters posted on the website.

- These forms in the *Mosaic* are for MAIL-IN only. Forms can be scanned and emailed or sent through the mail. **There are separate proposal forms for SESSIONS and WORKSHOPS.** There are two presentation options for WORKSHOPS – on-site and off-site. There will be some new time blocks available for 2014. Read the Proposal Instructions carefully before submitting.

- LEAD presenters may submit up to 3 total proposals for consideration (workshops, sessions or both formats.)

- Deadline to submit ALL proposals is: **March 1, 2014** (postmark date for mail-in forms and online form deadline.)

- Check the IAEA website in January for the ONLINE proposal form which will be published in the IAEA Store and can be accessed through links on the IAEA website Conference Page and Bits and Pieces.

- LEAD presenters must renew or join IAEA by March 1, 2014 to be “current” for the 2013-2014 membership year to have their proposals considered for the conference.

- Apply to your school in the spring for release time to attend the conference. Presenters must register for the conference. Registration information will be published in the summer 2014 *Mosaic* and on the IAEA website in early August. All 2014 conference registration rates will be the same as in 2013.

- Plan ahead for the conference – all LEAD presenters must also renew their IAEA membership by the conference for the 2014-2015 year.

- The “early registration” deadline for the discounted conference registration is October 10, 2014. This is also the deadline to reserve a guest room at the Sheraton Hotel for the special IAEA conference rate of \$99.00/night plus tax. Reservations will open in the spring – check the winter *Mosaic* and IAEA website for information.

- Please note the new “Interactive Technology Workshop” presentation category. In these presentations, participants are required to provide their own devices and may need to access the internet. Both the presenters and participants MAY need to pay a nominal fee for internet access. Refer to IAEA website for more information.

- All LEAD presenters must provide their own AV equipment for their presentations.

- All LEAD presenters are required to inform their co-presenters of all assignment information.

View our Facebook discussions at:
<http://www.facebook.com/IllinoisArtEducationAssociation>

View our Tweets at:
<http://twitter.com/ilaia>

66th IAEA Conference

November 6-8, 2014

Sheraton Hotel, Lisle Illinois



Again, read the Conference Proposal Instructions before completing and submitting your forms/s. If you have questions about the 2014 conference proposal forms or instructions, please contact Becky at: beckyblaine@gmail.com. If you have questions about the 2014 conference, please contact Conference Co-Coordinator Becky or Pat at: beckyblaine@gmail.com and p_indovina@hotmail.com.

2014 CONFERENCE PROPOSAL TIMELINE:

| | |
|-------------------------|--|
| December 2013 | Mail-in proposal forms published in 2013 fall <i>Mosaic</i> |
| January 2014 | Mail-in and online forms and instructions are available on the IAEA website at www.ilaia.org . Online forms are available from the IAEA Store |
| March 1, 2014 | Submission deadline for mail-in and online proposal forms |
| April 1, 2014 | Submitters notified that proposals were received |
| June 2014 | Accepted presenters review draft of the conference schedule |
| August 2014 | Summer 2014 conference <i>Mosaic</i> and conference registration are published Materials are posted on the IAEA website |
| October 10, 2014 | “Early Registration” deadline; Sheraton reservations deadline |

**66th
annual**

Illinois
**Art Education
Association
Conference
2014**

November 6-8, 2014

**Sheraton
Hotel
Lisle, Illinois**

Deadline to **mail** workshop proposal:
Saturday, March 1, 2014

Use this official proposal form.
Copy all materials for your records.

Send your proposal/s to **Vicki Kanik**
Use only ONE submission format from
the following choices:

MAIL TO:

Vicki Kanik
4088 Brady Street
Yorkville, Illinois 60560
Home Phone: 630/553-6759

FAX TO: 815-286-7505

EMAIL TO: vkanik2@aol.com

Scan completed printed form and email
to Vicki. Include "IAEA Proposal" in
the subject line to avoid email going to
SPAM folder.

INFORMATION CHANGES:

Please notify Vicki of any changes in
your proposal after it is submitted.

Confirmation will be sent to all
presenters in the spring verifying
receipt of their proposal(s).

Mail-In WORKSHOP Proposal Form

Make a copy of all materials submitted for your records. Most information applies to both **ON-SITE** and **OFF-SITE** workshop presentations. Exceptions are noted.

WORKSHOP TITLE: _____

LEAD PRESENTER/S: _____

Must be current IAEA members by March 1, 2014 submission deadline and during the 2014 conference; presenter must also register for conference.

CO-PRESENTER/S: _____

ON-SITE WORKSHOP (Sheraton) time block preference:

Check 1st choice. Write in "2nd" choice if willing to do alternative time block. We cannot guarantee time blocks, but we will try to match your preference. Vendors get 1st choice Friday night.

- ☐ 45 Minutes ☐ 90 Minutes (Friday Night)
☐ 105 Minutes ☐ 90 Minutes (Saturday – Afternoon only)

OFF-SITE WORKSHOP

☐ Yes ☐ No

Only 2-hour time blocks are available off-site (travel time and set up/cleanup time is figured into schedule).

For all OFF-SITE workshop presenters: I understand that I must provide my own transportation to the venue, arrange for any set up and/or clean up assistance and that a nominal room rental charge may be added to the workshop supply fee for participants.

signature required _____

WORKSHOP PARTICIPANT LIMIT:

NOTE: Limit for OFF-SITE workshops is 20.

☐ 12 ☐ 15 ☐ 18 ☐ 20 ☐ 24

If willing to do two different limits indicate #1 and #2 choices

ARE YOU WILLING TO PRESENT YOUR WORKSHOP A SECOND TIME?

☐ Yes ☐ No

If yes, do you prefer second workshop scheduled for the same day as the first one?

☐ Yes ☐ No

AUDIENCE LEVEL:

(check all that apply)

- ☐ Elementary ☐ K-8 ☐ Higher Ed/Students ☐ Retired
☐ Middle School ☐ High School ☐ Museum Interest ☐ All Levels

WORKSHOP FEE:

☐ Yes ☐ No \$ _____ amount per person (figured for full workshop)

Assessing a workshop fee is optional. Amount is figured per person based on a full workshop; actual participant number may be less.

All workshops will be included on the conference registration form, both fee-based and no-charge offerings.

WORKSHOP ASSISTANTS: We are not able to provide assistants to help you set up or present your workshop. Please ask a colleague to assist as a co-presenter.

WORKSHOP REQUIREMENTS: All workshops will be near a **water source**. Off-site workshops *may* have water access in the room. ON-SITE workshop rooms will have table covers. ON-SITE floor covers are an additional fee.

Will you need plastic on the floor? (generally not needed) ☐ Yes ☐ No

ON-SITE workshop rooms will have a projection screen and table for projector. Screen *may* be available off-site. Presenter must provide own AV equipment and electric cord, power strip and adapters. OFF-SITE workshops *MAY NOT* have internet access.

Are you co-presenting with another participant? ☐ Yes ☐ No Name: _____

Are you submitting more than one proposal? ☐ Yes ☐ No This is proposal: ☐ #1 ☐ #2 ☐ #3

LEAD presenters are limited to three total submissions.

Are you submitting work for the IAEA Student Art Show? ☐ Yes ☐ No

SPECIAL NOTICE REGARDING WORKSHOPS REQUIRING INTERACTIVE TECHNOLOGY: (On-Site only):

Presenter and participants must bring their own digital devices to the workshop. Advance arrangements for technology access, including internet coverage and access to outlets, power strips, adapters, etc. must be detailed in the proposal plans and cleared with the conference organizers. There may be a nominal "access charge" added to the workshop fee for the participants and the presenter.

I am submitting a proposal which requires interactive technology: ☐ Yes ☐ No

Specific technology needs for your workshop: _____

I am willing to assess a nominal "access charge" to participants for use of hotel technology if necessary: ☐ Yes ☐ No

WORKSHOP DESCRIPTION: (in 35 words or less – be descriptive and concise!) _____

LEAD PRESENTER CONTACT INFORMATION: School Name (if teaching or student): _____

School District or Employer: _____ Teaching Level or Job Alike Category: _____
(see membership form for job alike categories)

School/Business Address: _____

City: _____ State: _____ Zip: _____

Home Phone With Area Code: _____ Cell Phone With Area Code: _____

Work Phone With Area Code: _____

Current Email Address: _____

Summer or Alternate Email Address: _____

Mail-In SESSION Proposal Form

Make a copy of all materials submitted for your records.

SESSION TITLE: _____

LEAD PRESENTER/S: _____

Must be current IAEA members by March 1, 2014 submission deadline and during the 2014 conference; presenter must also register for conference.

CO-PRESENTER/S: _____

NEW FOR 2014! 30 MINUTE SESSIONS: These can be used to DEMO an art lesson, technology lesson or shorter content presentation. 30 minute sessions are planned for Saturday afternoon only.

SESSION time block preference:

Check 1st choice. Write in "2nd" choice if willing to do alternative time block. We cannot guarantee time blocks, but we will try to match your preference.

- | | |
|--------------------------------------|--|
| <input type="checkbox"/> 45 Minutes | <input type="checkbox"/> 30 Minutes <i>(Saturday Afternoon only)</i> |
| <input type="checkbox"/> 105 Minutes | <input type="checkbox"/> 90 Minutes <i>(Saturday Afternoon only)</i> |

ARE YOU WILLING TO PRESENT IN AN ALTERNATE TIME? ☐ Yes ☐ No

ARE YOU WILLING TO PRESENT YOUR SESSION A SECOND TIME? ☐ Yes ☐ No

Do you prefer your second session be assigned on the same day or a different day? Explain: _____

SESSION PARTICIPANT LIMIT: Breakout rooms start with 30 capacity; check 1st and 2nd choice if willing to present to larger audience. Room assignment depends on scheduling considerations. ☐ 30 ☐ 50 ☐ 80

INFORMATION TO HELP US BETTER PLAN YOUR TIME BLOCK

Are you co-presenting with another participant? ☐ Yes ☐ No Name: _____

Are you submitting more than one proposal? ☐ Yes ☐ No This is proposal: ☐ #1 ☐ #2 ☐ #3
LEAD presenters are limited to three total submissions.

Are any of your proposals for workshops? ☐ Yes ☐ No

Are you submitting work for the IAEA Student Art Show? ☐ Yes ☐ No

SPECIAL NOTICE REGARDING SESSIONS REQUIRING TECHNOLOGY:

Use this SESSION Proposal Form for DEMO sessions only (for "participant involvement presentations," fill out the WORKSHOP Proposal Form and indicate you want to present an "Interactive Technology" workshop.) You must include details of your technology access requirements in the description section of the proposal form to help us assign your room. There may be a nominal fee for the presenter to cover additional bandwidth for the presentation (*charges are determined by the hotel – "basic" internet access is provided by IAEA.*)

I am submitting a technology session proposal: ☐ Yes ☐ No

Specific technology needs for my session: _____

I am willing to pay a nominal "access charge" for use of hotel technology if necessary: ☐ Yes ☐ No

AUDIENCE LEVEL: (check all that apply) ☐ Elementary ☐ K-8 ☐ Higher Ed/Students ☐ Retired
☐ Middle School ☐ High School ☐ Museum Interest ☐ All Levels

SESSION DESCRIPTION: *(in 35 words or less – be descriptive and concise!)* _____

LEAD PRESENTER CONTACT INFORMATION: School Name (if teaching or student): _____

School District or Employer: _____ Teaching Level or Job Alike Category: _____
(see membership form for job alike categories)

School/Business Address: _____

City: _____ State: _____ Zip: _____

Home Phone With Area Code: _____

Cell Phone With Area Code: _____

Work Phone With Area Code: _____

Current Email Address: _____

Summer or Alternate Email Address: _____



Illinois

**Art Education
Association
Conference
2014**

November 6-8, 2014

**Sheraton
Hotel**

Lisle, Illinois

Deadline to mail session proposal:
Saturday, March 1, 2014

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Use only ONE submission format from
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Home Phone: 630/553-6759

FAX TO: 815-286-7505

EMAIL TO: vkanik2@aol.com

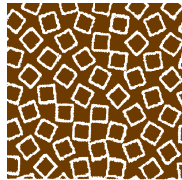
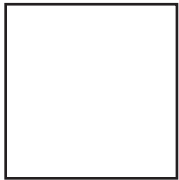
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SPAM folder.

INFORMATION CHANGES:

Please notify Vicki of any changes in
your proposal after it is submitted.

Confirmation will be sent to all
presenters in the spring verifying
receipt of their proposal(s).

Copy or download this form and submit completed form through the MAIL or EMAIL (scanned). Make a copy of all materials submitted.
The online submission form will be published on the IAEA website in January. **Submission deadline: March 1, 2014** (postmark deadline)

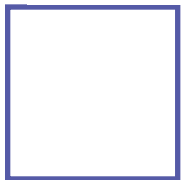


IAEA Board of Directors

IAEA MISSION STATEMENT

Whereas, Art plays a significant and vital role in our culture, economy and the education of our children, it is the mission of the Illinois Art Education Association to provide leadership for the advancement of excellence in art education.

- Providing support, direction and advocacy for quality art education
- Providing professional development for the pursuit of knowledge, skills and content in the making and teaching of art
- Encouraging innovation, research and reform
- Networking within the arts and with other organizations
- Encouraging membership, leadership and efficiency of the organization's operation



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conferenceregistrar@ilaea.org



**Illinois Art
Education Association**

**IAEA Calendar
of upcoming events**

to have your event featured,
please contact editor Jen Baker
at IAEA_MOSAIC@yahoo.com

JANUARY

- 25 **IAEA Student Chapter Winter Meeting**
@ Columbia College Chicago

FEBRUARY

- 21 **Within Our Reach! Conference**
@ SIU Carbondale
- 23 **The Illinois High School Regional Art Exhibition opening**
@ Zhou B Art Center

MARCH

- 1 **Media and Methods in Art Education Conference**
@ EIU
- 1 **Deadline to submit your session/workshop proposal**
for the Fall Conference
- 29-31 **NAEA Convention**
@ San Diego, CA

Renew your IAEA Membership TODAY on-line at www.ilaea.org

RENEW NOW FOR THE NEW MEMBERSHIP YEAR!

Illinois Art Education Association 2013-2014 Membership Form

Membership year: October 1, 2013 - September 30, 2014

Name _____

Delivery Address/Home _____

City _____ State _____ Zip+4 _____

School/Institution Name _____

School/Institution Address _____

City _____ State _____ Zip+4 _____

Home Telephone _____ Work Phone _____

Fax _____

Email* _____

**An e-mail address is necessary to receive the electronic newsletter and most other IAEA correspondence. You will automatically be enrolled in the Bits and Pieces Newsletter. If, in the future, you elect to opt out of this service, you may unsubscribe at any time.*

I understand that my name will be published in the IAEA directory. In addition, I give permission for my address, telephone, e-mail and division to be published in the membership directory. **Please note that IAEA does not share any member information with any individuals outside of IAEA or with any other organizations.**

Please Check: ☐ YES ☐ NO

**Please check your
Teaching Level/Job Alike**

- ☐ Elementary
☐ Middle Level
☐ Secondary
☐ Higher Education/Community College
☐ Administrative/Supervisor
☐ Museum Education
☐ Retiree
☐ Friend of IAEA

☐ **Renewal** ☐ **New Membership**

☐ **Regular 1-Year Membership** (dues \$40)
(October 1 - September 30)

☐ **Regular 2-Year Membership** (dues \$75)

☐ **Student** (dues \$15)

You are REQUIRED to submit an official copy of your current class schedule that clearly states your name, semester dates and number of credit hours
- full-time student status = 12 credit hours
- full-time graduate student status = 9 credit hours

☐ **Retiree** (dues \$25)

☐ **Retiree 2-Year Membership** (dues \$45)

Donations made in addition to membership are tax deductible according to tax laws.

Donations to the IAEA General Fund
to support promotion of art education programs

Donations to Student Scholarship Fund

Total Donations

Total Amount Enclosed:

Mail check payable to IAEA and membership form to:

Colette Rinn, 4119 Franklin Avenue, Western Springs, IL 60558
708-246-1826 coletterinn@att.net

Make a copy of your check and membership form for your records.