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The Artist - Body in Motion



Awakening Awareness Through Artistic Practice

NYSATA 78th Annual Conference | November 20-22, 2026 | Crowne Plaza, Albany

Keynotes



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Peter H. Reynolds



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President's Message



If you have ever started the school year with a beautifully organized art room only to wonder by the second week where the scissors, glue sticks, and your coffee disappeared to... welcome back! If you have already found glitter in your car, clay on your shoes, or paint on a shirt you swore was not part of your wardrobe, you are in good company. That is simply the unofficial uniform of an art teacher.

As art educators, we know that creating is never just about the finished piece. Art is movement. It is reaching, stretching, building, and discovering. We move around our classrooms constantly demonstrating techniques, encouraging hesitant artists, celebrating breakthroughs, and somehow managing to carry a stack of artwork, a box of supplies, and a smile all at the same time.

As I begin my second term as President of NYSATA, I cannot help but reflect on how much our organization has accomplished together. Over the past year, we have continued to advocate for quality visual arts education across New York State, expanded professional learning opportunities, celebrated extraordinary student and teacher achievements, strengthened partnerships, and created meaningful spaces where art educators can learn from one another. Every exhibition, workshop, conference session, regional event, and conversation reminds me that NYSATA is more than a professional organization—it is a community.

None of these accomplishments belong to one person. They belong to every volunteer, presenter, regional leader, committee member, exhibiting artist, mentor, and classroom teacher who shares their passion and expertise so generously. Together, we have built something remarkable.

This issue's theme, *The Artist—Body in Motion*, reminds us that art is a fully human experience. Every brushstroke, every pinch of clay, every carved line carries the energy of the artist who created it. As artificial intelligence continues to evolve, our role as educators becomes even more important. While technology can generate images, it cannot replace the lived experience of making, the sensory discoveries that happen through touch, movement, experimentation, and reflection, or the joy of creating something with our own hands.

Perhaps one of the greatest gifts we can offer our students is helping them understand that creativity is not simply about the final product—it is about the process. It is about taking risks, solving problems, embracing mistakes, and finding confidence through making.

The same is true for us as educators. None of us grows alone. One of the greatest strengths of NYSATA is the incredible network of professionals who willingly share ideas, celebrate successes, and help one another navigate challenges. Whether you have been teaching for thirty years or thirty days, there is always someone willing to lend a listening ear, offer a lesson idea, or remind you that we have all had a kiln malfunction, a

paint spill, or a project that looked much better in our heads!

Mentorship is one of the most valuable gifts we can offer each other. Experienced educators have wisdom that can inspire the next generation of teachers, while newer educators bring fresh perspectives, innovative ideas, and contagious enthusiasm that help all of us continue growing. When we collaborate, everyone benefits—our students, our schools, our communities, and our profession.

I encourage you this year to lean into your NYSATA family. Reach out to someone in your region. Visit another classroom. Present a workshop. Share a lesson that worked—or one that did not. Ask questions. Offer encouragement. Celebrate each other's accomplishments. We are stronger when we learn together, because our collective creativity is far greater than anything we could accomplish alone.

To those who are new to the profession or new to NYSATA, I want to extend a special invitation. We need your voice. We need your ideas, your energy, and your perspective. Leadership is not about having all the answers; it's about being willing to contribute, learn, and grow alongside others.

If you are attending our conference this fall, I hope you will stop and introduce yourself. I would genuinely love to meet you, hear your story, and talk about how you can become involved in our organization. Some of our most dedicated leaders began by simply saying, "I would like to help." That one conversation often becomes the beginning of lifelong friendships, mentorships, and professional opportunities.

As we begin another school year, let us continue moving forward together—with curiosity, compassion, creativity, and purpose. Let us continue advocating for the arts, inspiring our students, supporting one another, and remembering that while we each teach in different classrooms across New York, we are united by one shared mission.

Thank you for the passion you bring to your students every day. Thank you for believing in the power of art to transform lives. Most of all, thank you for being part of this incredible tribe of art educators. Together, we are shaping the future of art education—one student, one classroom, and one creative connection at a time.

I look forward to seeing many of you this fall and beginning another exciting year together.

Colorfully yours,

Kelly Verdi

President 2025-2027

New York State Art Teachers Association

About the News

The Association shall focus on the following purposes in support of its mission:

- Secure wider recognition of the importance of art education for all
- Develop and implement strategies for statewide advocacy
- Research, analyze, and inform the membership about current policy and practice, as well as social, legal, educational, health-related, and economic issues that affect art education
- Provide high quality professional growth opportunities for the membership
- Recognize the achievements of students and art educators in New York State
- Foster leadership among members of the Association and within the profession of art education
- Monitor and influence policies and legislation that affect art education at state and local levels
- Eliminate discrimination; cultivate values of equity, diversity and inclusion; promote equal access, opportunity, and voice across groups of people of diverse backgrounds and with diverse needs

NYSATA News Mission Statement

The *NYSATA News* desires to bring informative content in an easy to read and understand form to the art teaching professionals of our New York State Art Teachers Association membership.

Written by art teachers from pre-K to college level, this newsletter seeks to present meaningful and helpful narratives about the challenges, failures, and successes in art classrooms. The editors feel that there are valuable resources for educational theory and practice available elsewhere – and that this publication showcases authentic classroom experiences, where art teachers reveal their insights, frustrations, discoveries, mistakes, and triumphs – personal and instructional.

Our mission is to be a platform for teachers' voices. We believe that our pages are a valuable place to share experiences, and that the honest, informal quality of the writing provides realistic inspiration and a genuine sense of community in our profession.

The mission of NYSATA is to promote and advocate for excellence in art education throughout New York State.

The *NYSATA News* publishes official announcements for NYSATA as well as commentary and research on topics that are important to art educators. The opinions expressed in editorials and articles are those of the authors and do not represent NYSATA policies. The *NYSATA News* encourages an exchange of ideas and invites submission of news or articles for publication. Please label files with your last name and the date, example: smith4-15-26. To submit news or articles, please contact Editor Valerie Savage by email at nysatanews@nysata.org. Advertising inquiries should be sent to sponsorship@nysata.org.

The *NYSATA News* is published three times a year electronically and one time each year as a printed issue for the fall conference. Any inquires about receiving the *NYSATA News* should be sent to Membership Chair Terri Konu at tkonu@nysata.org. To change your address, please log into the NYSATA website and update your own address and contact info in your profile.

Photo Submissions: All photos and graphics should be in jpeg, tiff, or pdf format with a size of 150ppi 5 x 7 inches or larger. Smaller files will not be accepted. Please do not embed photos or graphics into Word documents. For purposes of accurate identification and acknowledgement, photos sent to the *NYSATA News* must be accompanied by the following information: your name, phone number, and e-mail; name and address of photographer; and first and last names of persons in the photo (in order from left to right, front to back). If artwork is presented, the artist's name, school name, teacher name, and NYSATA Region must be included. Additionally, any photos that depict students under 18 must have parental permission to be printed. If school district policies do not cover permission, NYSATA can provide the necessary form.

An award-winning publication, the *NYSATA News* has been named winner of the National Art Education Association State Newsletter Award Category 3 in 2012, 2013, 2015, 2016, 2017, 2018, 2019, 2021, 2022, 2025, and 2026. Chosen by a panel of visual arts educators from across the nation, this award honors art education publications that demonstrate outstanding achievement and exemplary contributions to the field of art education.

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NYSATA members interested in serving on this board or contributing articles are encouraged to contact Valerie Savage at valhsav@gmail.com

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Editor's Message

Valerie Savage
Editor



I vividly remember my college figure drawing class. Surprisingly, it is not the models or the studio's natural lighting that first come to mind. Instead, I think of the required large arm movements and chanting of "bigger, better, faster, more." We stood at our easels, worked on gesture drawings, and recited the words. And it worked—we became aware of the clear connection between the artwork and the movement of our bodies—our skills improved.

When considering *The Artist—Body in Motion*, we realize that the connection between the artist's body and their art is complex and often not as simple as the connection found in my figure drawing class. We drew with charcoal; we had plenty of space for free, easy movement of our arms and we easily stood and concentrated. Articles in this issue consider movement and the artist's body with a variety of thought. Approaches include implementing planned movement, introducing an artist with a physical limitation, using alternative teaching practices for students with material sensitivities, considerations on the artistic limitations of AI and collaborative mural art.. Each article is worth the read.

This issue highlights the 2026 NYSATA Conference—*Mind, Body, Spirit, Awakening Awareness Through Artistic Practice*. The interconnectedness of mind, body, and spirit is woven throughout the keynote and workshop sessions. Look for details on keynote speakers, workshops, award winners, registration, meals, and so much more.

As usual, you can also find information on NYSATA's many programs and initiatives. Learn about the new NYSATA Grant Program and LGBTQ+ Alliance Committee. Read testimonials from NYSATA's Summer Institute scholarship attendees. Be challenged in your advocacy efforts—fact-check your advocacy messages and consider highlighting the arts and your students through NYSATA program involvement. Enjoy viewing member sketchbook pages and reading the book reviews.

Please consider contributing to the winter issue of the news. Calls for sketches and book reviews are in this issue as well as the Call for Contributions, with details on the winter theme, *Thinkers, Tinkers and Linkers—Critical Thinkers*. Thank you to article writers, book review authors, and artists who submitted to this issue. The rich and thoughtful articles, reviews, and artwork are greatly appreciated and continue to make the *NYSATA News* valuable to members.

Helpful Dates—Mark Your Calendar

2026

Oct. 22-23

Nov.

Nov. 20-22

Nov. 25

Jan. 2027

Jan. 15

Feb.

NYSATA-NYSSBA Student Art Exhibit

NYSATA Vision Award applications open

NYSATA Conference, Albany, NY

YAM Flag Designs due

Vision Award applications due

Summer Institute @ Sagamore scholarship applications due

Summer Institute @ Sagamore registration opens

2027

March

March 4-6

April 19

July 24 -30

July 30-Aug 5

Youth Art Month

National Art Education Association (NAEA) National Convention in New York, NY

Olympics of the Visual Arts, Saratoga Springs, NY

Summer Institute @ Sagamore week 1

Summer Institute @ Sagamore week 2



When Creativity is Misrecognized: Artmaking, AI, and Student Agency

"AI can simulate style, composition, and complexity, but it does not know the pull of wet paint across a surface, the tension of thread through cloth, ..." - Dr. Tracie Glazer

Dr. Tracie Glazer
Region 2

A student hovers over a lump of clay, frustrated that the form keeps collapsing. Across the room, another child discovers that adding white to red does not make the pink they imagined. At one table, a small group debates whether cardboard can stand upright without help, while another student quietly scrapes away a layer of pastel and begins again. These moments may not look polished, but they are often where artistic thinking begins. In an age when artificial intelligence can produce a visually compelling image in seconds, art educators are pressed to ask a more complicated question: whose creativity are we recognizing?

This article argues that AI does not create the problem of misrecognition in art education; rather, it makes more visible a problem already present in art classrooms: the tendency to mistake polished outcomes, thoughtful lesson structures, or teacher-designed conditions for student creative agency. Thomas (2009) helps us understand how creativity can be misrecognized through teacher-student relations, while Runco (2025) helps us understand why AI's pseudo-creativity threatens to distort the very definition of creativity in classrooms. Together, they help us ask not only whether creativity is present, but how it is produced, recognized, attributed, and protected.

Misrecognition and the Attribution of Creativity

Kerry Thomas's (2009) study of creativity in senior art classrooms offers a useful frame for this question. Drawing on Bourdieu's concepts of habitus, symbolic capital, and misrecognition, Thomas argues that creativity in artmaking is not simply an individual trait revealed in a finished work; it is a social practice produced through teacher-student relations, classroom histories, available materials, expectations, and repeated exchanges over time. Her account is especially important because it does not diminish student creativity. Instead, it helps us see that what appears as independent originality is often made possible through a web of instructional and relational conditions that gradually become invisible (Thomas, 2009).

Thomas's concept of misrecognition names this paradox. Students may experience their choices as autonomous, and



teachers may recognize those choices as evidence of originality, even as both are working within a carefully structured classroom ecology. Prompts, demonstrations, exemplars, critique conversations, routines, assessment language, and the teacher's subtle gestures all help shape what becomes thinkable and possible. This is not a criticism of visual arts teaching. It is, in many ways, the beauty of our teaching. The art room is a place where students borrow, test, imitate, resist, revise, and eventually claim ideas as their own. But when we mistake the creativity of the lesson structure for the creativity of the student, we risk valuing compliance with a well-designed assignment over genuine artistic engagement.

AI and the Polished Product

Artificial intelligence adds a new layer to this misrecognition. AI image generators and embedded digital production tools can produce polished visual outcomes almost instantly. A student may submit an image that appears complex, atmospheric, and stylistically sophisticated; a teacher may use AI or purchased online curriculum platforms to generate lesson ideas, exemplars, rubrics, or prompts that feel complete before they have been tested deeply in their art room or their own mind. Runco (2025) cautions that this is precisely where the classroom risk emerges: when the pseudo-creativity of AI is treated as if it were authentic creativity, educators may unintentionally redefine creativity

around output, novelty, or visual sophistication rather than around self-expression, intrinsic motivation, problem finding, and the human creative process.

AI may serve as a tool for ideation, access, translation, or visual experimentation, but it should not be mistaken for the relational and embodied processes through which students develop artistic judgment or art teachers develop professional creativity and judgment. In all of these cases, the field faces a familiar danger in a new form: mistaking the appearance of creativity for the lived process of becoming creative. AI can simulate style, composition, and complexity, but it does not know the pull of wet paint across a surface, the tension of thread through cloth, the resistance of a carving tool in linoleum, the weight of clay being joined and reshaped, or the quiet decision to change direction when the material begins to speak back.

Embodiment, Material Resistance, and Student Agency



This matters profoundly in K-12 art classrooms. Thomas's work reminds us that creativity is contextually dependent and relationally produced; therefore, the classroom conditions we design matter deeply. Following Thomas, the question is not only whether a student has produced a compelling image or object, but how the student's choices have been shaped, supported, negotiated, and recognized

within the relational life of the classroom. A formulaic lesson or unit plan can involve students in artmaking without deeply engaging them in artistic inquiry. Students may follow steps, rotate through materials, complete a product, and even produce beautiful work, yet remain outside the real questions artists ask: What do I notice? What do I feel? What happens if I move differently? What does this material allow or resist? What problem am I trying to solve?

The body and mind are where those questions begin...

A child mixing tempera at a shared table learns through the small surprises of color shifting from blue to green, from muddy brown to something unexpectedly luminous. A student building with cardboard discovers structure through collapse, tape that will not hold, and the need to brace an edge with one more folded piece. A young artist pressing too much water into a watercolor wash feels the paper buckle and learns, through the hand and eye together, how materials respond. Another student choosing between oil pastel, marker, collage, or clay begins to understand that each material invites a different kind of gesture, patience, risk, and revision. These ordinary art-room encounters are

not simply steps on the way to a finished product; they are where creative thinking becomes physical, sensory, and personal.

Implications for Art Educators

As AI and online art education lesson platforms become more visible and more frequently used, our task is not simply to forbid or embrace them. Our task is to examine our own professional practice with care. If we use AI or online platforms to generate lessons, prompts, exemplars, or unit plans, we must ask whether those tools are helping us design conditions for student agency or merely producing efficient structures that look creative from the outside. In Thomas's terms, we must attend to how creativity is attributed: to the student, to the teacher's design, to the tool, or to the relational conditions that make artistic judgment possible.

Runco (2025) is useful here because he insists that authentic creativity depends on human capacities such as self-expression, intrinsic motivation, and problem-finding, capacities that cannot be reduced to the mere generation of an impressive product. AI may generate an image, but it cannot inhabit a body, develop sensory memory, struggle with material resistance, or transform lived experience into form. In Runco's terms, we must protect authentic student creativity from definitions that confuse artificial production with human creative development.



For art educators, this distinction has practical consequences. We might ask: Did the student make meaningful choices? Where did the student encounter resistance? What changed because of experimentation? What evidence shows artistic judgment rather than task completion? How did the lesson invite agency rather than simply guide students toward a predictable outcome? These questions do not reject structure; they make structure more honest. They help us see the difference between involvement and engagement.

Perhaps the future of art education depends on helping students distinguish between being involved in making something and being engaged as artists. It also depends on helping educators distinguish between designing activities that produce creative-looking work and designing conditions for genuine creative inquiry, personal meaning-making, and artistic judgment. Involvement may produce a finished product. Engagement produces awareness, agency, and artistic or professional judgment. Involvement can be managed by a sequence of steps. Engagement requires students and teachers to notice, choose, adapt, and take responsibility for the work as it comes into being.

Recognizing Creativity Differently

If misrecognition has always been part of the art classroom, then AI asks us to become more precise in what we name as creativity. Thomas (2009) helps us see how creativity may be socially produced and then misattributed; Runco (2025) helps us see why the definition itself matters in the classroom. We should celebrate strong teaching, thoughtful unit design, and meaningful prompts. But we should also protect the space where students encounter materials with their bodies, make decisions through sensation, and come to understand that creativity is not only what the artwork looks like. In the age of AI, the art room is uniquely positioned to help students learn that creativity is not instant, frictionless, or disembodied. It is practiced through touch, resistance, attention, revision, and presence. It is how the student artist

and the artist-teacher move, notice, feel, question, and become present in the creative acts of making and designing.

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Dr. Glazer has over 20 years' experience as an educator and educational leader in the Greater Rochester community. Tracie recently retired as an administrator from the Brighton Central School District, where she served as the district's Director of Innovative Learning: Visual and Performing Arts, Instructional Technology, & Data Compliance. Previously, she served as the Head of Hillel Community Day School, a Professor and the Chair of the Art Education Department at Nazareth University, and a departmental leader and teacher of the Visual Arts for the Pittsford Central School District. Dr. Glazer holds an M.S.Ed. degree from Nazareth University of Rochester, a doctoral degree with post-graduate certifications from the University of Rochester's Warner School of Education, as well as licensure as a NYS School Building and District administrator. Dr. Glazer has served as a NYSED policy fellow, and her research specialties include Academic Parent-Teacher Teams and their Impact on Schools' Communities, Communities of Practice, Family and Community Engagement in Schooling, and Student and Teacher Meaning-Making and Educational Achievement in the Arts.

Call for Book Reviews

- Editors of the *NYSATA News* invite members to contribute book reviews for upcoming editions. Whether you read for pleasure, seek inspiration, or aim to enhance your instructional practice, we welcome your reviews of education and art-themed books. These selections can be fiction or nonfiction, ranging from relaxing, enjoyable reads to challenging, educational works.
- Guidelines for Submitting Reviews**
- When writing your review, begin by explaining why you chose the book. Provide a brief description of the book's theme and share your thoughts on why others might benefit from or enjoy reading your selection.
- Submission Details**
- Book reviews should be concise and easy to read, staying under 300 words.
 - Include a photo of the book in .JPG format, at least 5 x 7 inches.
 - Send your review to nysatanews@nysata.org.
 - The deadline for submissions is Feb. 1, 2027, but early submissions are encouraged.
 - Selected reviews will be published in the winter edition of the *NYSATA News*.

The Artist—Body in Motion: Discovering Identity Through Abstract Self-Portraits

"...the body is not merely the subject of art—it is an essential instrument in its creation."

-Brendamarie Alexander

Brendamarie Alexander
Region 8



Walk into an elementary art room, and you will rarely find students sitting still for long. They lean over their work, stretch across the table to reach the perfect color, step back to study a painting, and proudly hold up their artwork to share with classmates. Those movements are more than classroom routines—they are part of the creative process.

During a recent abstract self-portrait unit with second- and third-grade students attending the Creative Arts Workshop Summer Program in Nyack, New York, I was reminded that the physical act of making art is inseparable from the finished work. As students painted, reached, turned their papers, and searched for the perfect materials, they discovered that their bodies were just as important as their brushes. Every movement became part of the creative process.

Instead of asking students to paint a realistic self-portrait, I asked them a different question:

"If you couldn't use realistic skin color or make your face look exactly like you, how would people know this portrait was yours?"

That one question changed the direction of the lesson.

Rather than worrying about making the "perfect" face, students began thinking about who they were. We looked at

the work of Pablo Picasso, Jean-Michel Basquiat, Wassily Kandinsky, and Sandra Silberzweig, and talked about how artists communicate ideas through color, line, shape, and symbols rather than realism. Almost immediately, students realized there was not just one right way to create a self-portrait.

Once the paint, glitter, beads, and stickers came out, the classroom came alive.

Students eagerly gathered materials that reflected their personalities and ideas. They moved between the supply table and their workspaces, searching for just the right embellishments. They stretched across large sheets of paper, rotated their artwork to see it from different perspectives, and stepped back to decide what to add next. Some painted with broad, sweeping arm movements, while others carefully layered glitter, beads, and stickers to create meaningful details. Every decision—from choosing a bright color to placing a single butterfly sticker—became another opportunity to express themselves.

The room buzzed with conversation, laughter, and creative discovery.

One second-grade student immediately reached for bright green paint.



not quiet or still; it was filled with purposeful movement, curiosity, and imagination.

Our gallery walk became one of my favorite parts of the day.

Instead of saying, *"Mine looks like me,"* students proudly shared statements like, *"These butterflies show what I love,"* and *"I picked orange because it feels energetic."* Their reflections weren't about accuracy anymore. They were about identity, emotion, and the stories hidden within their artistic choices.

As artificial intelligence becomes increasingly capable of generating polished images in seconds, experiences like these remind me what technology cannot recreate. AI can imitate artistic styles and produce beautiful images, but it cannot experience the excitement of mixing two colors for the first time, the feel of a brush moving across textured paper, or the satisfaction that comes from making hundreds of personal decisions while creating a work of art.

Those experiences belong to the artist.

For young learners especially, the creative process matters just as much as the finished piece. Every brushstroke, every movement, every change of direction, and every unexpected discovery becomes part of the story they are telling about themselves.

"Green makes me feel happy," he told me as he covered his face with bold color. He paired it with a bright yellow shirt because, as he explained, *"yellow is exciting."* His portrait was not trying to look like him—it captured his joyful personality.

Across the room, a third-grade student filled her portrait with vibrant pink skin, flowing yellow lines woven through her dark hair, butterflies, colorful collage materials, and beads. Every symbol represented something she loved. Her portrait invited viewers to discover her personality rather than simply recognize her face.

Then came one of those moments every art teacher treasures.

A student proudly held up a glitter-covered portrait and announced, *"This is me because I like everything to sparkle."*

In that moment, I realized the lesson was no longer about painting faces. It had become a conversation about identity. The glitter was not simply decoration—it represented joy, confidence, and individuality. The students understood that every artistic choice could tell part of their story.

The lesson also became a rich sensory experience. Students talked about the feel of thick paint gliding across the paper, noticed how different brushes created different textures, and smiled as colors blended in unexpected ways. They were constantly moving—reaching, rotating, stepping back, and returning to their work with fresh ideas. The classroom was





For teachers interested in trying this lesson, begin with a question instead of a demonstration. When students focus first on identity rather than appearance, they become more willing to experiment with color, symbolism, and movement. Giving students permission to explore before showing them “how” encourages authentic creative thinking and allows every child to develop a unique artistic voice.

This experience embodies the theme *The Artist—Body in Motion* by demonstrating that the body is not merely the subject of art—it is an essential instrument in its creation. Watching these second- and third-grade artists move confidently around their workspaces, experiment with materials, and express themselves through color, gesture, and sensory exploration reminded me that art is never simply something we make with our hands. It is something we experience with our whole bodies. That embodied experience—filled with movement, curiosity, and joyful discovery—is what makes human creativity so meaningful and so impossible to replicate.



Brendamarie Alexander is a native New Yorker, educator, instructional leader, and doctoral candidate with more than 24 years of experience serving students in public, private, and charter schools. She earned an MA in Art and Art Education from Teachers College, Columbia University, and an MS in Leadership in Technology and the Arts from Bank Street College of Education. She is a 2028 candidate for the Doctor of

Education (Ed.D.) in Administration & Supervision: Educational Leadership at Liberty University.

Throughout her career, Alexander has worked primarily in Title I schools in historically underserved communities, including the South Bronx, East Harlem, and Jamaica, Queens. She has served as a classroom teacher, instructional coach, mentor, and school leader, creating equitable, student-centered learning environments that foster academic excellence, creativity, and personal growth.

During the summer, she teaches visual arts for a variety of youth enrichment programs, including Ethical Culture Fieldston School, Creative Arts Workshop, Eagle Academy for Young Men, Harlem Village Academies, and Asphalt Green. Her professional interests include arts education, educational leadership, culturally responsive teaching, educational equity, expanded learning opportunities, and school improvement.

Every Pin Tells a Story Earn it, Wear it, Inspire others...

What if every NYSATA event, program, and milestone came with a collectible reminder of your journey? Every experience, achievement, and act of service within NYSATA deserves to be celebrated. That is the inspiration behind the **NYSATA Collectible Pin Series**—a new tradition that gives members the opportunity to earn, wear, and inspire through a growing collection of beautifully designed enamel pins. Whether you have attended a conference, participated in a signature program, served in a leadership role, or gone above and beyond to support the visual arts, each pin tells part of your NYSATA story. Worn on a conference lanyard, jacket, backpack, or displayed on a pin board, these small works of art become conversation starters that celebrate your involvement while encouraging others to become part of the journey.

Beginning with the 2026 Annual Conference in Albany, members can start building their collections with a limited-edition conference pin inspired by our host city, alongside a classic NYSATA pin that will remain available year after year. The collection will continue to grow through participation in programs such as the Portfolio Project, Youth Art Month, Olympics of the Visual Arts, conferences, and regional events. Some pins will be earned through participation, others awarded in recognition of accomplishments, and select designs will be available for purchase to commemorate special events. Annual conference pins will become collectible keepsakes, with any remaining editions retired as vintage pins once the conference has ended.

More importantly, the Collectible Pin Series is about recognizing the members who make NYSATA exceptional. Pins will celebrate leadership, advocacy, contributions to NYSATA News, years of membership, regional involvement, and other milestones that strengthen our association. Every pin earned reflects a commitment to the profession and serves as a visible reminder that participation matters. As collections grow, they will do more than showcase accomplishments—they will inspire conversations, encourage new members to get involved, and celebrate the many paths that art educators take to make NYSATA a vibrant and thriving community. Join us in collecting them all!



Developing Sensory Awareness and Encouraging Experimentation with Materials: Introducing the Art of Judith Scott to Students

"Exploring the physicality of artwork with students opens the doors to artistic exploration..." - Karen Rosner

Karen Rosner
Region 8

Throughout art history and up to contemporary times, there has been a connection between the artists' physical bodies and the creation of their work. Exploring the physicality of artwork with students opens the doors to artistic exploration and builds greater understanding of others. In this article, the unique art of Judith Scott is introduced after a brief overview of how artists' physicality is present in selected artwork. Biographical information on Scott is provided as well as a series of lessons that can be used for introducing students to Scott's work.

Artists Make Us Think about the Physicality of Their Work

First, there is work that bears evidence of the human body used as a tool to make art. Dated almost 68,000 years ago, [tan-colored handprints](#) found on cave walls on the island of Sulawesi in Indonesia were created when prehistoric artists placed their hands on cave walls and blew pigment over their hands, leaving an outline. In what may have been the first example of a creative manipulation of images, the fingertips were fashioned to look more pointed (Ramakrishnan, 2026). By using the most readily available tool, the human body, the work was imbued with a dynamism and power.

Contemporary artists too have used their bodies to create powerful imagery.

In Yoko Ono's [Cut Piece](#) (1964), her body is the art medium. The video is generally understood to address gender, class, materialism, and cultural identity (Museum of Modern Art, n.d.).

David Hammons, *Body Prints* series of the 1960s and 1970s was created by smearing greasy substances against his skin and clothing, pressing them against a board or paper, and adding graphite or pigment to the surface. [Untitled](#) (1969), in the collection of the Museum of Modern Art, shows the artist in prayer. In the turbulent times of an era defined by race riots and protests against the Vietnam War, it is a poignant,

yet somber and haunting image (Museum of Modern Art, n.d.).

To create her *Siluetas* series, which she described as "earth-body works," Ana Mendieta photographed her own body on land or photographed the outline of her body within a natural environment. Included in the series is the 1973 chromogenic print [Imágen de Yágul](#), in the San Francisco Museum of Modern Art (San Francisco Museum of Modern Art, n.d.).

Compared to the concrete physicality of Yoko Ono, David Hammons, and Ana Mendieta, Amy Sillman, in an engaging Art21 video [To Abstract Amy Sillman](#), describes her process as "pitting yourself against the materials and the resistance that they offer, and trying to figure out how to make something happen where you're both working with the materials and also very much working against them and questioning them" (Art21, 2024).

Second, there is work that bears evidence of the human body in motion during the creative process of making art.

Consider the energetic mark making of Abstract Expressionists. Looking at Joan Mitchell's eight-by-thirteen foot [Ready for the River](#) (1987–1989), who can resist imagining the broad choreographed gestures that led to this large muscular work (Bueno & Co., n.d.)? And no imagination is needed as we view the Mark Patiky [photograph of Lee Krasner at work](#), her figure blurred by the action of her body as she creates the 1969 [Portrait in Green](#) (Pollock-Krasner Foundation, n.d.).

Judith Scott falls into this second category. In the sculptural pieces to which she devoted almost her entire creative life we can visualize her movements. In the large [Untitled](#) from 2004, we can imagine the movements of her body as she worked to complete the sculpture comprised of a chair, bicycle wheel, and fabric (San Francisco Museum of Modern Art, n.d.) In [Untitled](#) from 1992 (Figure 1), it is easy to see the smaller movements of her fingers and wrists.



Figure 1

Untitled, 1992, by Judith Scott. Wool, acrylic, and cotton yarn with rattan and wood, 13 × 26 × 13½ in. Shah Garg Collection. © Estate of Judith Scott. Photograph by Ian Reeves. Reproduced with permission of the Making Their Mark Foundation.

Judith Scott: Biographical Information

Despite being challenged by her developmental disabilities, Scott has created a unique body of fiber works.

When Judith Scott was born in 1943, Down syndrome was not understood to be a chromosomal disorder. At age seven she was placed in a residential facility in Ohio. Not realizing that deafness was the reason Scott was unable to communicate verbally, she was misclassified as “profoundly retarded” and never received the training she needed to enable communication with others. The growing interest in the civil rights of the disabled led to Scott’s twin sister, Joyce, becoming her guardian and arranging for her to move to California. Scott was forty-three.

In 1987, Joyce enrolled her sister in the [Creative Growth Art Center](#) in Oakland, California, a nonprofit art studio for artists with developmental disabilities (Creative Growth Art Center, n.d.). After years of being unable to express herself, Scott at last found a way to connect to the world through her art. This newfound way to communicate surely was therapeutic for Scott and helped to end her feelings of isolation.

For two years, Scott painted and drew at Creative Growth

(Creative Growth Art Center, n.d.). Just as with the Abstract Expressionists, when we examine [one of her drawings](#), we can imagine how Scott used her body to create the work.

However, attending a workshop conducted by Sylvia Seventy, a fiber artist, led Scott to an artistic breakthrough. Most students in the workshop would stitch textile materials that were provided, but Judith began to use the materials to create fiber sculpture (Smithsonian American Art Museum, 2024). It became her passion for the remainder of her life. Working five days a week for over a decade and a half, she produced over two hundred fiber sculptures. Scott continued making art at the Creative Growth Art Center until she passed away in 2005 (Smithsonian American Art Museum, 2024). Tom Di Maria, Director of Creative Growth Art Center until 2024, described Judith’s process:

Judith didn’t have language. So, she came to Creative Growth, and two years in, she made a sculpture. To me, it felt like, “Oh, this is her second life or rebirth.” She started to speak much in the way that someone new to the world might. She took that time to develop her own language system and found a way to use art as her form of communicating with the world. (Kaplan, 2023)

Scott was devoted to producing complex artwork from found materials. Some are [small](#) while others are quite large, such as the wrappings Scott did of a [shopping cart](#) and the previously cited [chair](#). She would encase the object by tying, weaving, and binding thread, yarn, torn fabric, and other

fibers. Scott worked on one piece at a time, with each one developed over weeks, and sometimes months (Creative Growth Art Center, n.d.). *New York Times* art critic Holland Cotter remarked:

You can identify all of them as abstract sculptures and stop there, though this leaves something vital out: clear evidence of a hand and mind at work, spinning out lines and colors as purposefully as expressive strokes in a painting. But expressing what? Mystery provokes speculation. Thoughts of ritual arise, and also of play. Craft associations are obvious, though unorthodox ones: of weaving without looms, knitting without needles. Images from science occur of nests, circulatory systems, neural wiring. So do links with art history, including the history of fiber art, old and new, which has emerged largely from the hands of women. (Cotter, 2014).

A Series of Lessons for Introducing Students to the Work of Judith Scott

The series of lessons described below were reviewed by New York City visual arts teachers Susan Bricker, Wendy Newman, Lara Tyson, and Kaya Wielopolski.

Day One: Starting with Art

Rather than introducing Scott as an artist with disabilities, *students should first get to know Scott as an artist*. It is important to examine and formally analyze Scott's art—and those of other artists working with disabilities—as we would the work of any artist we bring into the classroom.

NOTE: When students learn of Scott's disability, they will be curious about Down syndrome. You may wish to show [Chloe Explains Down's Syndrome](#) (3:30). Tell students that the video is narrated by an eight-year-old with Down syndrome (Amazing Things Project, 2021).

The following three works by Scott are accompanied by suggested items for discussion. After exploring the work, you may wish to show students a photo of [Scott at work](#).

[Untitled](#), created in 1989, is made of fiber and found objects. It is almost four feet long and two feet high.

- What stands out when first looking at this work?
- Think of the size of this work. How do you think it was made?
- Identify the negative space.
- What do you see here that may remind you of a biological (animal or plant) form?
- Where do you see contrast in this work?

[Untitled](#), created in 1992, is made of yarn over mixed media supports. It is over three feet high.

- What do you notice about Scott's use of color?
- This work is over three feet tall. How might its size affect the way the viewer responds to it?
- What does its shape suggest?
- What makes you say that?

[Untitled](#), created in 2004, is made of fiber and found objects. It is over two feet across and fifteen inches high.

- Where do you see Scott's use of complementary colors?
- How does the exposed original object add to the lines and rhythm of the piece?
- How does the yarn serve a functional use as well as an aesthetic element?

Day Two: Preparing to Experiment with Scott's Technique

Show students [Untitled](#), a 1992 work by Scott in which a single object is wrapped. Ask them to consider the following questions:

- What are some of the motions Scott may have used to create this work?
- Can you replicate some of those motions?
- How did Scott achieve balance in this work through arrangement of color?
- Scott wrapped ordinary objects, sometimes concealing them completely. This work is about a foot long and two feet high. What might this artwork have been before Scott transformed it? Could it have been more than one object?

Explain that Scott began with smaller found objects, as she developed her wrapping technique.

- What may have appealed to Scott as she created these works?

Students discuss an object from home they can use to create their own work inspired by Scott. Ask students to bring in one object they could use to create their own pieces. Explain that materials will be provided but they may bring in yarn, rope, thread, rubber bands and scraps of material if they wish.

Note: It may be helpful to write a letter to families requesting assistance in helping students select objects and donations of fabric scraps and old t-shirts that can then be torn into strips in the classroom.

Ask students, "How will replicating Scott's process help you to understand her as an artist?" Note down student responses for review during the next class.

Day Three: Exploration of Materials

Materials may include yarn, ribbon, rope or cord, rubber bands, beads, small sticks, thin strips of textile, strips of construction paper, safety pins, wooden spools, popsicle sticks, cardboard tubes, and flat cardboard shapes. Blunt needles may be used for weaving and sewing.

Students consider this question again as they work.

- How will replicating Scott's process help you to understand her as an artist?

Students explore Scott's practice of wrapping. Point out that in replicating Scott's process, they are adding to their repertoire as artists; as they work, they should think about how they might use what they are learning in the future.

Students experiment with materials before wrapping their items. From a vast array of materials, they select what they wish to use for experimentation. Students work with intentionality as they explore the materials.

Encourage:

- twisting
- knotting
- combining materials (for example, weaving thread through holes in cardboard)
- braiding wool with cord and strips of textiles

Days Four and Five: Artmaking

Remind students of the way Scott used color to balance her composition.

Explain that as Scott worked, she was unable to hear anything. Students consider what it might be like for an artist to work in silence. How might that affect their work? Encourage silence as students work. Encourage students to experiment with a variety of ways they can bundle the objects.

Once work is completed, ask:

- What did it feel like to work on a bundling piece?
- How did it feel to work in silence, not communicating with anyone?
- What did you think of as you worked in silence?
- If you were having any problems outside of the art room, how would this artmaking have an affect on you?

It has been said that art heals.

- What do you think that means?
- How do you think artmaking might have helped Scott?

Revisit the question, "How will replicating Scott's process help you to understand her as an artist?"

Student work can be displayed in the classroom to encourage further discussion and support student achievement and effort.

In Conclusion

This article supports teachers in introducing the unique fiber art of Judith Scott to students by:

- Offering ways in which an artist's physicality is present in their work.
- Presenting biographical background.
- Providing a series of lessons for introducing students to the artist, beginning with suggested discussion prompts for a formal and aesthetic analysis of Scott's work.

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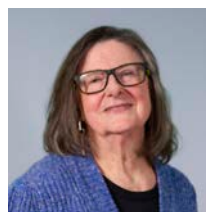
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Karen Rosner holds a master's degree in art history. She retired in July 2024 from her role as Director of Visual Arts for the New York City Public Schools. In that position, she led citywide professional development for visual arts teachers and created curriculum resources. She supervised the NYC Visual Arts Commencement Exam for seniors, and the annual P.S. Art Exhibition at the Metropolitan Museum of Art. Currently, Karen supervises visual arts student teachers for Hunter College, serves as NYSATA Region 8 Co-Chairperson, and is on the Board of Trustees of the School Art League. She created a resource on contemporary women artists for the Making Their Mark Foundation and was a panelist at its March 2026 Forum in Washington, DC. She is working on a picture book in collaboration with the 92nd Street YMHA (92NY).

Freedom to Create

"Every lesson is thoughtfully designed with multiple entry points so that all students can participate meaningfully." -Ann Marie Napoli

Ann Marie Napoli Region 8



My love of art began at the dining room table, where I spent countless hours drawing and creating as a child. Years later, in that same home, I now share that creative space with my elementary-aged son as we explore art together. Those moments continue to remind me that creativity is rooted in curiosity, exploration, and joyful discovery. They also inspire my work as an elementary art educator, where I strive to create meaningful artistic experiences that encourage students to learn through movement, imagination, and hands-on exploration.

In my classroom, I intentionally create opportunities for students to experience art through movement and sensory awareness. Rather than expecting every child to learn in the same way, I encourage them to engage with materials using their whole bodies. Students are welcome to stand while they work, shift positions, or find a space that helps them stay focused and comfortable. This flexibility allows them to connect more deeply with the artistic process and supports a variety of learning styles and sensory needs.



I have seen students with diverse learning challenges thrive when given the freedom to create in ways that honor how they naturally experience the world. Teaching lower elementary means meeting each child where they are developmentally while also recognizing when they are ready for greater challenges. Every lesson is thoughtfully designed with multiple entry points so that all students can participate meaningfully.

A successful art classroom depends on many interconnected elements. Clear expectations, consistent classroom routines, a calming corner, and natural lighting help create an environment where students feel safe, regulated, and ready to learn. Within this welcoming space, young artists are encouraged to explore textures, colors, tools, and materials through hands-on, sensory-rich experiences that strengthen both fine motor skills and creative confidence.

Using a wide variety of artistic materials helps children build meaningful connections between their minds and bodies. As they cut, paint, sculpt, draw, and assemble, they develop coordination, spatial awareness, problem-solving skills, and self-expression. I love seeing busy hands, focused eyes, and bodies fully engaged in the creative process. The smiles and pride that shine through when students complete a project reflect not only their artistic accomplishments but also the confidence they have gained through movement, exploration, and sensory discovery.

Ann Marie Napoli, a Brooklyn native, is an award-winning artist and educator dedicated to inspiring positive change. After earning a degree in Illustration from the Fashion Institute of Technology, they showcased traditional artwork in solo and group exhibitions, worked as an accessory designer, and illustrated a globally published the children's book Lundeeria. Currently, holding a master's degree in education, Ann Marie empowers young artists as an elementary school art teacher in Brooklyn. They cherish quality time with their loving wife and son.



Supporting Students with Sensory Processing Differences in the Art Room

"By offering meaningful choices, preparing for sensory experiences, and creating supportive environments, art teachers can expand rather than limit creative possibilities." - Barbara Anderson

Barbara Anderson
Region 8

A student eagerly forgoes the brush and plunges their hands into wet paint, delighting in the texture. Another student freezes at the feeling of damp clay, and yet a third student covers their ears as a brayer squeaks over a printing plate.



The art room is a sensory-rich experience that invites creativity and discovery. Yet the very qualities that draw many to the art room—brilliant colors, various textures, an array of new smells, movement, and sound—can also overwhelm students with sensory processing differences. Sensory processing differences, or SPD,

appear differently for each student. Some may seek sensory input and struggle to stay seated, draw on themselves, or rub glue on their hands. Others may avoid textures, such as clay, and find lighting, noise, or smells stressful (Ayres, 2005; Miller, 2014).

So how do we create opportunities for rich sensory exploration without overwhelming those who process sensory information differently? No single approach will meet every student's needs, but thoughtful planning and flexibility can make the art room more accessible while preserving the joyful, sensory nature of artmaking.

Several key practices can help create an inclusive art room: meaningful choices, preparing students for sensory experiences, environmental adjustments, and normalizing self-regulation.

Providing Choice

One of the most effective ways to support students is to design lessons with meaningful choices. Choices need not be unlimited but should prioritize learning goals over strict use of materials. For example, let students use Model Magic

instead of clay, or offer gloves and tools for those averse to certain textures. Other adaptable options include choice of tools, cutting or ripping, different paper weights, and allowing students to stand or sit.

Prepare Students for Sensory Experiences

Describe the properties of materials and let students explore materials before beginning projects. This reduces anxiety by increasing predictability, helps students acclimate and build confidence while allowing teachers to anticipate accommodations before frustration occurs (Dunn, 2008). For example, if you notice that the smell of the printing ink is intolerable for a student, substitute an alternative paint in the upcoming project.

Environment

The physical environment is an important factor in helping students to remain calm and regulated within our art spaces, particularly for students with sensory processing differences. Reducing unnecessary visual clutter, such as bright decorations, organizing supplies, and using natural or soft lighting, when possible, can reduce sensory overload (Dunn, 2008). For students sensitive to noise, noise-canceling headphones can make many activities more manageable. Predictable and consistent routines further reduce anxiety. Conversely, some students work best through movement. Flexible seating, standing workspaces, or designated walking pathways can help meet sensory needs.

Normalize Self-Regulation

A classroom culture where self-regulation is viewed as part of learning is arguably the most important adaptation. Providing a calming corner equipped with sensory-approved fidgets, textured objects, noise-reduction headphones, and weighted lap blankets gives all students tools to regulate their attention and emotions, not only those with identified needs. When tools and strategies are made available to all, they no longer mark differences but instead become classroom resources.

Strategies in Practice

Although seemingly small adjustments, I have seen the tremendous impact sensory adjustments can make in changing a child's willingness and ability to participate—not only as a teacher but also as a parent.

My son tentatively pokes the clay with his finger, flicking his finger each time he experiences the sensation of the clay. I offer him the chance to try some Model Magic instead, and almost immediately his posture and facial expression relax. He now eagerly shapes the clay, stating that he is going to make his favorite Numberblocks character.



As a teacher and mother of a son with sensory processing differences, I have witnessed how the aforementioned strategies have created opportunities that once seemed inaccessible. When he was younger, informed educators previewed materials and offered alternative tools such as a glue stick or brush for glue application, so that he did not have to touch the glue. With these modifications, he gradually became more confident and eager to experiment.

Opportunities for movement have been equally important. Similar to many students today, my son finds it difficult to remain in his seat for an extended time. One of his teachers marked a pathway with tape so that he could walk around the room without distracting others. Having an acceptable way to move helped him self-regulate and return his attention to his work.



These accommodations did not lower expectations or remove meaningful experiences. Rather, they provided my son with a pathway to engage and succeed in new experiences. Watching his transformation continues to shape how I plan and design my instruction and learning environment, emphasizing flexibility and choice that benefits all learners, not only those with sensory processing differences.

Accessibility: Not less sensory

In conclusion, the art room should remain rich with color, texture, movement, and experimentation. Planning for sensory variability does not diminish the sensory richness of the art room. Instead, it helps to ensure that all students can participate with tools to regulate their attention and emotions, not only those with identified needs. By offering meaningful choices, preparing for sensory experiences, and creating supportive environments, art teachers can expand rather than limit creative possibilities. When students feel safe, regulated, and welcomed, they can participate fully and authentically, opening the doors to the transformative power of art (CAST, 2024).

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Barbara Anderson is a visual arts educator, former special education teacher, and adjunct faculty member at New York University. As the mother of a son with autism spectrum disorder (ASD) and sensory processing differences (SPD), she brings both professional and personal perspectives to creating inclusive art experiences for all learners.

Olympian Artist/Instructor Provides Students With a Genre for Expression

Connection in movement of the athlete and the artist can be found in the work of Roald Bradstock.
-Editor's note

Ed Stransenback
Guest Author



2025 24-panel acrylic painting titled "Together" (80" x 144") created as part of the first ever educational program embracing the Olympism Art Genre. Celebrating the first 100 years of the Winter Olympic & Paralympic Games.

There are certain similarities between becoming an athlete and an artist—among them being solitude, the ability to find one's inner self expression, and the humbling struggle of achieving one's goals.

An exclusive club of individuals in the world connect these two disciplines. Roald Bradstock, Art of the Olympians executive director, is one of them. This once inquisitive boy from Hertfordshire, England defied odds and went on to break into the elite athlete pool, becoming one of the world's best javelin throwers while also launching an art career that has now gained international recognition.

Life for Bradstock was not without its physical challenges. But his perseverance and focus led him to overcome a most-often debilitating health issue. Perhaps he was driven to prove wrong his doctor's claim that he may never walk again.

Whatever the reason, it gave him the focus, the drive to be the best he could be as an athlete and now as an artist.

Founding a New Genre of Art

As the years have passed, Bradstock became a two-time Olympian achieving athletic prowess before shifting his abilities and full attention towards a career in art that he so enjoys. Even during his colorful athletic career, artist expression was not absent.

He created decorative meaningful uniforms symbolic of his artistic exploration. At the 2008 U.S. Track and Field Championships, his contemporary artist wear (one different for each of his first four throws) portrayed his vision of art within sport.



A close-up of one of the 24 panels from the "Together" mural.

And while his athletic career waned, he continued to push the boundaries of artist expression—always dabbling into an art form yet named, nor recognized. His artistic skills garnered him the name, the Olympic Picasso, from a British journalist. It is a moniker that lives on today.

Bradstock's "tinkering" of art forms soon achieved that for which he had been searching—the founding of an art form that captures the Olympic values and ideals in a visual format now recognized as a new emerging Art Genre called Olympism. Years earlier, he had joined a new organization led by four-time Olympian gold medalist Al Oerter, called Art of the Olympians.

Oerter's unexpected death in 2007 led to a series of leadership changes, until 2015, when Bradstock took on the role as executive director and head of the organization's educational programming—a program featuring world famous Olympian and Paralympian artists as instructors.

Although, Bradstock is not an accredited teacher, his career is dotted with examples of successfully inspiring instructional programs reaching tens of thousands of young people. His first dip into teaching occurred in England where he embarked, at the request of the government ministry, on an on-site teaching art with sport curriculum reaching students in more than 100 schools. The experience gave him new focus and purpose.

His role with Art of the Olympians is equally as inspiring as that initial program in Great Britain, for it delivers the exact life lessons involving art and sport for which he feels compelled to advance.

Depicting Art Through Repeated Movements

"As an Olympian, I learned that every great athletic performance is built on thousands of repeated movements,"

he explains. "As an artist, I explore the same idea visually." Influenced by Eadweard Muybridge's groundbreaking studies of movement and Bridget Riley's Op Art, Bradstock creates artworks and teaches an art curriculum that invites the viewer's eye to travel across a surface, transforming motion from a physical action into a visual experience.

"In the Olympism Art Genre," he notes, "the movement is not only depicted—it is experienced by both the artist and the viewer." Simply put, he is delivering a unique "body in motion", visual art form, while using a myriad of art mediums to present his imagery.

Through it, he believes the disciplines of art and sport form a bond. "For more than 20 years, my goal," Bradstock recalls, "has been to reconnect sport and art in ways that Pierre de Coubertin (founder of the modern Olympics) could only have imagined—not simply by creating Olympic-inspired artwork, but by inviting people to become part of it."

Today, the former Southern Methodist University art graduate and elite athlete, uses his learned life-lessons to promote and teach this new art form. He does so through a unique art-in-sports educational discipline offered through Art of the Olympians.

Currently, the program presents a flexible web-based, dedicated platform providing a balance of standard-aligned content available at a teacher's time and date of choosing. Lesson modules explore such life lessons as philosophy, values, symbolism, and the human spirit through visual art. Student confidence appears to flourish and creative expression heightens.

Helping Students Express Themselves Is the Goal

"One of the goals is to help students," he explains, "and viewers understand that movement can be expressed in many ways. I use repetition, rhythm, and visual pathways to keep the eye moving across the artwork."





2018 PyeongChang Winter Olympic Games: 15-Panel Acrylic painting (measuring 120" x 150"). 112 Olympians contributed to during the 2018 Winter Olympics

Nearly 10 years ago, Bradstock embarked on what would be the first of many cooperative artwork programs while at the 2018 Winter Olympic games in PyeongChang, South Korea. He promoted the participation of members of the Olympian community in a massive 15-panel acrylic painting that eight-years later because a center piece at The Olympic Club in Milan, Italy during the recent 2026 Milan/Cortina Winter Olympics.

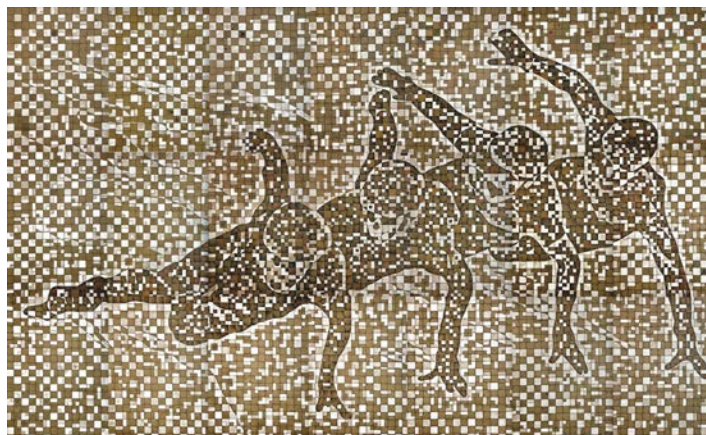
Since then, Bradstock has created a series of themed murals. Among his most ambitious was an 8 by 12 foot, 24-panel mural titled, "Together." The multi-paneled painting features 184,240 individual one-eighth inch squares projecting a multi-layered sports theme.

Created with 7,900 feet of penciled lines and taking four painful (two very sore shoulders) months to complete, Bradstock then challenged art students in Northern New York schools to color and write in the names of past and present Northern New York Olympians and Paralympians. "It is a learning tool that I hope served as an educational life's lesson on collaboration and cooperation," he adds.

Participatory Mural Available at NYSATA Conference

Earlier this year, Bradstock unveiled a monumental 21-panel mural called, "Faster, Higher, Stronger—Together." Created on inexpensive recycled paper normally used as disposable floor covering, Bradstock transformed the temporary material into a "body-in-motion" art mural depicting four short track speed skaters maneuvering in full speed.

The drawing measures 10 feet by 16.33 feet and serves as a tribute to the Milan games and the Olympic motto. It is composed of 5,880 individual two-inch squares, inspired by the modular structure of ancient Roman and Venetian mosaics. The repeated squares become a defining visual characteristic of the merging Olympism Art Genre while



"Faster, Higher, Stronger - Together" - A 21 panel drawing measuring 120" x 196". Students from schools that were in both the 2026 Lake Placid and Brooklyn Olympism Art Genre programs have added their marks in one of the thousands of 2" squares.



symbolizing the countless repetitions required to master both sport and art.

Earlier this year, hundreds of students from Brooklyn and Northern New York contributed individual markings in a selected square cut out of the "Faster, Higher, StrongerTogether" mural that were then put back into the original drawing.

The mural will continue its collaborative journey this November to the NYSATA conference.

There, a reduced replica of the mural—and several original mural panels will be on display along with pieces cut from



A closeup of some of the student's contributions using the 2" grid.

the original artwork for teachers at the event to create marks or imagery of their choosing within the mural's two-inch squares.

Four thousand miles to the east of the NYSATA conference, artists, educators, and visitors to the world famous 61st Venice Biennale (Italy) art show (where Bradstock art is on exhibit) will also be encouraged to make their own unique contribution with colored pens and pencils.

As new marks are added simultaneously on two continents, the work becomes a living performance shared by time and movement. Most significantly, says Bradstock, the dual aspect of the work demonstrates that timing—where, when, why, and how an artwork is created—can become an essential element of the work itself.

"The performance," says Bradstock, "transforms participation itself. Together those marks become a powerful expression of Olympism and our shared humanity."

You might even call it symbolic of body in motion. Bradstock is hopeful and that his Art-in-Sport Olympism philosophy can inspire creativity, confidence, and unity in the youth that participate in his educational programs.

(The Al Oerter Foundation (AOF) and its program organization – Art of the Olympians (AOTO) – is a chartered not-for-profit foundation created in 2006 by four-time gold medalist Al Oerter. Through Olympian and Paralympian artists, AOF/AOTO uniquely couples art exhibitions with education by providing programs of art, education, sport, and cultural outreach—both nationally and internationally—to inspire individuals and communities to uphold the virtues of the Olympic ideals.)



Ed Stransenback, a member of the Board of the Al Oerter Foundation/Art of the Olympians, is a public relations specialist and international media specialist, an award-winning journalist with Dow Jones/Ottaway Newspapers and with Reuters, Ltd. He was the first director of the New York State Commission on Winter Sports and Olympics and also served in senior management positions at several Olympics and multiple international sporting events.

Book Review

Rising Out of Hatred—the awakening of a former white nationalist

by Eli Saslow

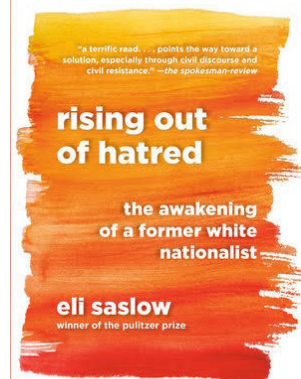
As my youngest child prepared to begin college this fall, one of the assigned summer readings for his freshman seminar class was *Rising Out of Hatred* by Eli Saslow. Wanting to experience the book alongside him, I read it in advance and found it to be a timely, thoughtful account that feels especially relevant in today's world. I further enjoyed the conversations with my 18-year-old son about the topics discussed in the book, and I am pleased that the college we are investing in values the material for all incoming students.

Saslow tells the true story of Derek Black, who grew up at the center of the white nationalist movement, and the relationships, conversations, and personal reflection that ultimately led him to reject the beliefs in which he had been raised. Rather than sensationalizing extremism, the book explores the power of education, empathy, critical thinking, and authentic human connection to challenge deeply held beliefs.

For those of us in education—and especially in the arts—the book serves as a meaningful reminder of why exposure to diverse perspectives matters. Visual art classrooms are often places where students encounter unfamiliar ideas, cultures, and stories, learning not only creative skills but also empathy, curiosity, and respect for others. *Rising Out of Hatred* reinforces the importance of creating spaces where thoughtful dialogue and openness can lead to genuine personal growth.

I highly recommend this book to anyone looking for a compelling true story that highlights the transformative potential of learning, community, and education.

- Reviewed by Anne Manzella



Let's Move! How a 4th Grade Trip to Storm King Changes the Art Game

*"Instead of fighting the wiggles, teachers can use a style of teaching called **YogArt**—a mashup of simple yoga, mindfulness, and art making." - Tenley Marshall Escoffery*

Tenley Marshall Escoffery
Region 7 & 8

Art is not just about staring at a flat picture on a wall. It is an experience you live, feel, and physically jump into. In elementary art education, breaking out of the classroom grid and mixing together art, nature, and mindful movement unlocks pure creative magic.

When a pack of energetic fourth graders step off the school bus at Storm King Art Center—a massive, 500-acre outdoor museum in New Windsor, New York—the last thing they need is a quiet, single-file tour. Instead, they need a giant outdoor playground where **movement, hands-on making, and sensory awareness** are the ultimate tools for learning.

By mixing Harvard Project Zero Thinking Routines with fun, physical check-ins, art teachers can easily ground “wiggly” children, make sure everyone feels included, and kickstart awesome conversations about real human touch versus AI-generated graphics (Project Zero, 2022). Here is how taking art outdoors turns a regular school trip into a total sensory adventure.

Channeling the Wiggles: The Body as an Art Tool

Fourth graders are awesome, but they have a mountain of energy. They are transitioning out of early childhood and starting to get a little self-conscious. Expecting a nine- or ten-year-old to stand completely still in front of a giant steel sculpture is fighting a losing battle against their natural biology.

Instead of fighting the wiggles, teachers can use a style of teaching called **YogArt**—a mashup of simple yoga, mindfulness, and art making. Practicing mindful breathing and big stretches back in the classroom sets the stage. Once students hit the open fields of Storm King, the towering sculptures by artists like Mark di Suvero or Alexander Calder become visual prompts for full-body movement.

Fun Ways to Look with Your Whole Body

- **Body Mirroring:** Instead of just asking students to describe a zigzagging sculpture, have them create the shape with their own bodies. They stretch their arms to match a steel beam or twist up to mirror a coiled structure (Sullivan, 2021).
- **Pacing it Out:** Have students walk the perimeter of a massive piece like Richard Serra's *To encompass: Base plate hexagon-sentinel, past-present-future*. Counting their steps or changing their walking speeds helps burn off crazy baseline energy while teaching them about physical volume.
- **The “Balloon Breath”:** When things get a bit too chaotic, a quick 10-second group breathing exercise hits the reset button, syncing their focus with the quiet hum of the hills.



When children move, physical activity changes from a behavioral distraction into an active learning tool. The whole body turns into an open radar system, picking up scale, line, and weight through bone and muscle (Sullivan, 2021).

Playing on the Hills: Gross Motor Skills Meet Big Art Concepts

Storm King’s rolling terrain is perfect for working on fundamental motor skills—like balance, twisting, handling uneven ground, and figuring out spatial boundaries. Back in school, everything is flat and boxed in by walls. Out in a giant field, losing those walls means kids must totally rethink how they move. Navigating hills and pacing around earthworks naturally trains the brain to think about complex spatial design (Sullivan, 2021).

Teachers can choose walking routes that double as coordination challenges. Walking up the steep curves of Maya Lin’s (2007–2008) *Storm King Wavefield* forces a child’s motor system into overdrive. They have to balance on narrow grassy ridges, adjust their step size, and prevent themselves from tumbling down.

This physical work makes abstract art terms feel totally real. Embodied learning turns vocabulary words like “mass” and “volume” into a literal workout (Sullivan, 2021). The word “scale” is not a definition on a whiteboard anymore; it is the physical realization that a sculpture is huge because a student’s legs are tired from walking around it (Goldsworthy, 1997–1998). They understand the concept of a horizon line because they experience looking way up past a grassy ridge to spot the clouds (Lin, 2007–2008).

Radical Inclusion: Art Journeys for Every Unique Body

A massive, 500-acre park can feel overwhelming for students dealing with physical limits or sensory sensitivities. Hot sun, whipping wind, gravel paths, and towering structures can cause quick fatigue or sensory overload. When focusing on the calming, therapeutic side of art, making a trip accessible is an absolute must. Outdoor spaces need a mix of alternative pathways, quiet zones, and easy transport so the park feels like a safe haven rather than a stressful obstacle course (Storm King Art Center, n.d.).

Using **Universal Design for Learning (UDL)**, teachers can smooth out the trip for everyone:

If a Student Faces...	Try This Quick Fix Field Adjustment	The Big Picture Goal
Physical Fatigue / Trouble Walking	Mix walking tracks with Storm King’s accessible tram; set up sketching circles on flat clearings.	Gives everyone equal access to deep-field art without wiping them out (Storm King Art Center, n.d.).
Sensory Overload (wind, loud peers)	Gather small groups in natural “chill zones,” like under a canopy of weeping willows.	Drops environmental noise; creates a calm microclimate.
Fine Motor Struggles	Hand out chunky charcoal, thick triangular pencils, or stiff cardboard clipboards.	Focuses on raw, creative expression instead of neat lines (Sullivan, 2021).

When parks use inclusive designs, high-stimulus spaces become welcoming areas for students with distinct sensory or mobility needs (Storm King Art Center, n.d.). Planning ahead ensures no child feels like an afterthought. The landscape morphs into an elastic, friendly space that adjusts to keep every child happy and engaged.

Organizing for Freedom: Smooth Art Supplies, Zero Bottlenecks

The way art supplies are handed out can make or break creative independence. When children have to wait in a long, single-file line or crowd around a tiny table, their creative spark fizzles out. Teachers can organize outdoor spaces to keep things flowing seamlessly by skipping centralized supply piles entirely.

When it is time to move from looking at art to sketching or building on the grass, set up a simple “base camp.” Instead of making everyone share one big box of stuff, pass out lightweight, color-coded supply pouches to small student pods. Fill the



pouches with easy-to-use materials like aluminum wire, non-hardening modeling clay, and sturdy backing boards. This eliminates waiting around. Students just dive right into their pod's toolkit and start creating. The physical environment is set up to support self-guided exploration, keeping the focus entirely on making.

Tactile Play: The Awesome Power of Getting Messy

A foundational rule of mindful art teaching is giving students pure, unstructured time to play with materials. At Storm King, this means letting them mess around with natural objects found on the ground—like dry twigs, seed pods, loose gravel, and peeling bark. When fourth graders get the green light to experiment without worrying about a graded final project, they turn into mini scientific researchers.

Why Material Play Rules

- 1. No More Perfectionism:** Natural objects are already weird and irregular, so the fear of making a mistake vanishes. A snapped twig is not a failure; it is just two building blocks for a new design (Project Zero, 2022).
- 2. Intuitive Engineering:** Stacking flat slate stones or weaving flexible long grasses teaches children about balance, gravity, friction, and weight limits through trial and error (Sullivan, 2021).
- 3. Unexpected Ideas:** A student might realize a piece of rough bark looks exactly like a tiny shield or a dragon scale. The material itself starts telling them what the artwork wants to be.

This hands-on play mirrors the work of famous land artists like Andy Goldsworthy (1997–1998), whose *Storm King wall* is built completely out of dry stones. It teaches students that making art is a real, physical dialogue with the textures of our world.

The Teacher's Pivot: Growing Through Personal Limits and Nature Resets

Teaching mindfully usually stems from a teacher's own relationship with art. Creating things and spending time outside are classic ways to slow down, clear your head, and navigate life's stressful moments (Escoffery, 2023). Teachers understand this deeply when they encounter their own physical limits or lifestyle shifts.

Navigating a physical challenge—whether it is an injury or chronic fatigue—completely shatters the myth that art has to be fast or flawless. Bringing physical resets into a lesson plan often starts from a personal need to stay comfortable, relieve physical strain, and practice presence.

This personal journey directly changes classroom dynamics. When an instructor shows that it is completely fine to pause, stretch, or take a quiet breathing minute, it makes those health checks normal for the students, too (Sullivan, 2021). Plus, leaving the fluorescent classroom lights for a wide-open landscape triggers an instant mental reset. The sun over the valley, the rustle of wind in the trees, and the earthy outdoor smells soothe the human nervous system. This sensory pickup teaches educators to lead with deeper empathy, bringing a grounded, calm presence back to the classroom studio.

Keeping it Real: Bringing the "Human vs. AI" Debate to the Dirt

With amazing AI programs creating highly detailed images from basic text prompts, elementary art teachers face a brand-new hurdle. Fourth graders know they can type a sentence into a tablet and see an illustration pop up in three seconds. If art is only about the finished product, children might start wondering, "*Why should I bother making this myself?*"



Teachers can tackle this head-on by shifting the spotlight from **what** art looks like to **how it feels to actually make art**. An outdoor trip is the ultimate antidote to staring at digital pixels.

Gathered under a massive iron sculpture, teachers can use quick discussion prompts to explore ideas an AI model could never extract from digital text scraping (Project Zero, 2022):

- "Can a computer program feel how heavy this metal is, or how warm the iron gets when the afternoon sun hits it?"
- "How does the sound of your sneakers crunching on this gravel path change the mood of the art?"
- "An AI can draw a picture of a hill, but does it know what it feels like to roll down a grassy slope or smell fresh mud?"

Contrasting instant screen outputs with real muscle energy, changing weather, and bodily presence helps children realize human creativity is all about the physical journey (Sullivan, 2021). They see that true art is not just a JPEG to scroll past; it is a living record of a person interacting with the physical world.

Conclusion: The Long-Term Spark of a Moving Field Trip

When a classroom of fourth graders boards the bus home at the end of a big afternoon at Storm King, their sketchbooks are packed with messy charcoal textures, their sneakers are dusty, and their hands smell like modeling clay and fresh earth. They have logged miles of walking, twisted their bodies into wild geometric poses, and taken deep breaths under an open sky.

This kind of immersive learning does way more than check off state art standards. By focusing on **movement, tangible materials, and sensory habits**, teachers hand children a permanent toolset for emotional regulation, creative problem-solving, and mindful observation. In a culture that constantly pulls children toward digital screens, this physical approach drops them right back to earth—helping them grow into grounded, expressive human beings.

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Tenley Marshall Escoffery is a dedicated New Jersey public school art educator and advocate with over two decades of experience teaching K-4 visual arts. Holding degrees from Ramapo College and William Paterson University, alongside advanced leadership training from Long Island University. She blends studio practices with social-emotional learning and mindfulness.

Escoffery supports student creativity by co-coordinating county Youth Art Month exhibitions. She also supports fellow teachers by leading interactive wellness and yoga workshops designed to alleviate classroom stress. Her student-centered approach and collaborative curriculum guides continue to foster vibrant, inclusive learning communities throughout the educational landscape.

Kathy Pfeifer Nominations & Elections Chair

I would like to extend my sincere thanks to all who participated in the NYSATA elections. Your care, preparation, and willingness to contribute help strengthen our organization and support NYSATA membership. Congratulations to our President-Elect, Treasurer, and Secretary, as well as our Regional Leadership Teams. Thank you for your continued commitment to serving NYSATA.

2026 NYSATA State Elections

President and Treasurer elections occur in even numbered years. Elections for Vice-President and Secretary occur in odd numbered years.

President-Elect – Cheryl Schweider

My goal within NYSATA is to keep moving forward in our pursuits to keep art at the forefront of creativity, unity, and education for the students of New York, especially as we move forward with the new Portrait of a Graduate. What we do is so important in contributing to the students' creativity, collaboration, and critical thinking. The



collaboration that we have with other art teachers across the state is a huge asset to making that happen. I would like to see growth in the IAAP program across the state to keep our programs strong and intact in the eyes of New York, our districts, and our schools. I also believe it is necessary to keep giving our members opportunities for personal growth, support in what they do, and for their own well-being. Each of our members is a valued part of this organization, and I look forward to guiding our members in any way that I can.

Treasurer – Amanda Falling

Serving as treasurer for the last two terms has been a rewarding experience, and I am proud of the work we have done to keep our finances organized, transparent, and running smoothly. While treasurer, I have learned much from my work on the Executive Board and feel that I have been able to contribute positively to the organization. I



have continued serving on the leadership board of my region and hope to work with our members and leadership to continue building a strong organization that can weather the current times and those to come. I have recently taken leadership roles in my district that have deepened my understanding of policies and curriculum trends in the state. I feel this has helped me to give more to the Board of Trustees and speak on behalf of rural schools and the unique struggles we face. Being an advocate for school communities such as mine has been very rewarding, both professionally and personally. I look forward to continuing to build on that work and supporting NYSATA consistently and reliably.

Note: With the vacated seat of Secretary created by the election of Cheryl Schweider to President-Elect, Lauren Nels has been appointed to a one-year position of Secretary.

2026 NYSATA Regional Elections

Even numbered region elections occur in even numbered years. Odd numbered region elections occur in odd numbered years. All terms are two-year terms.

Region 2		Region 4	
Co-Chair	Megan Deuel	Co-Chair	Kathleen Pfeifer
Co-Chair	Elizabeth Hone	Co-Chair	Callie Bryant
Vice Chair	Jillian Hauck	Vice Chair	Matt Wilson
Secretary	Emily Patton	Secretary	Elizabeth Wunderlich
Treasurer	Amanda Falling	Treasurer	Karen Krawczyk
BOT Rep	Alyssa Marchand	BOT Rep	Kathleen Pfeifer
BOT Rep	Jillian Hauck	BOT Rep	Callie Bryant
BOT Alt. Rep	Cory Riemer	BOT Alt. Rep	Matt Wilson
BOT Alt. Rep	Megan Deuel	BOT Alt. Rep	Elizabeth Wunderlich
Region 6		Region 8	
Co-Chair	Cynthia DiDonna Nethaway	Co-Chair	Melissa Birnbaum
Co-Chair	Caitlin Sweet	Co-Chair	Karen Rosner
Vice Chair	Heather Lane	Vice Chair	Lara Tyson
Secretary	Cassandra Bond	Secretary	Louise Butler
Treasurer	Debra Anderson	Treasurer	Mustafa Yasar
BOT Rep	Cynthia DiDonna Nethaway	BOT Rep	Melissa Birnbaum
BOT Rep	Caitlin Sweet	BOT Rep	Lara Tyson
BOT Alt. Rep	Elisa LaFay	BOT Alt. Rep	Louise Butler
BOT Alt. Rep	Kara Tolmie	BOT Alt. Rep	Karen Rosner
Region 10			
Co-Chair	Pat Stork	BOT Rep	Pat Stork
Co-Chair	Barbara Imperiale	BOT Rep	Barbara Imperiale
Vice Chair	Jennifer Grasso-Moise	BOT Alt. Rep	Jacqueline Korsen
Secretary	Anna Schipf	BOT Alt. Rep	Jennifer Grasso-Moise
Treasurer	Jacqueline Korsen		

Clarifying Advocacy Messages: Sorting Through Fallacies

Valerie Savage and Samantha Nolte-Yupari
Advocacy Co-Chairs

We all sense that students can thrive in the art studio. But when it comes to advocacy, do we sometimes misplay our advocacy hand and jeopardize our impact?

Effective art advocacy requires accurate and consistent effort. With fast-paced and hectic days, it is easy to rely on social media claims and statements circulated as common knowledge and quippy sound bites. This fast-paced, “low friction” societal environment (Lembke, 2023), is critiqued for damaging student focus and critical thinking, but we may have to be mindful to double check our processes as well. Otherwise, we potentially do damage to the very thing we desire the most: common, widespread, passionate support for visual arts education.

A *fallacy* is a mistake in reasoning that makes an argument invalid, weak, or deceptive. Too often, advocacy claims we make as art educators are fallacies or partial fallacies. In this article, we examine four common fallacies circulated as strong advocacy and then work to strengthen the advocacy message.

Fallacy #1: Participation in Visual Arts Improves Reading and Standardized Test Scores

In *Studio Thinking 2*, Hetland, et al. (2013) of Harvard’s Project Zero challenge a common advocacy claim made by art educators. They challenge a traditional “instrumental argument” of art advocacy by asking whether or not we actually have any proof of a causal relationship between learning in the arts and improved learning in reading or on standardized test scores (p. 2). We have some loose correlative data—that students who participate in the arts appear to also do well in math and reading—but a direct causal connection was unsubstantiated (Hetland, et al., 2013). In fact, near transfer of art skills from art room to art room, rather than far transfer is all we can actually claim. This means that a key advocacy claim that many art educators have relied upon is nullified, a point that Hetland, et al. (2013) reported advocates bemoaned and chastised them for disproving. The lack of research and academic integrity of those advocates who choose to continue advocating via false claims is problematic and one we should continue to combat.

We hear Hetland, et al. (2013) when they caution that common claims of improved reading and standardized test scores are a double-edged sword, placing visual art as a handmaiden, and at best a supporting actor to “core subjects” of the time. Such a position, they note, was always precarious as the minute math and reading scores went down, out went the art program as that was, after all, our marketing tactic, right? Instead, we need to focus on the now ubiquitous and well-known *Studio Habits of Mind*: Observe, Reflect, Envision, Stretch and Explore, Engage and Persist, Develop Craft, Express, and Understanding Art Worlds. While a rich curricular resource, the Studio Habits are also an advocacy language that allows us to describe and explain in an accessible way the learning that occurs in visual arts classrooms.

Fallacy #2: The art classroom is *THE* place for solace and sanctuary in school

Subject matter is not a guarantee of a safe classroom environment. Teachers’ choices are the real powerhouse—they make classrooms safe through their curricular choices, their routines, their steady and consistent responses, etc. Teachers also pay attention to the hidden curriculum of visuals and routines that communicate to kids that they are seen as capable. The NYSED CR-S Education Framework requires all teachers to provide a welcoming and affirming environment. The art classroom is a unique space since the making and practice of visual art is a cross-cultural and universal human experience. Anthropologist Ellen Dissanyake (1988) argued that at its core, art is about “making special,” and John Dewey (1934) noted that the arts allow us to powerfully express our daily experiences, meaning-making, and engagement with the world “wide awake” rather than as passive consumers. Because of these qualities, art has the potential, via a great teacher, to reach/connect to every student who comes in contact with it. This resonates with students when done well so they make choices to spend time in the art room over other spaces. The art classroom can become a place for solace and sanctuary.

Fallacy #3: The art teacher can serve the role of a therapist since students share openly while making art.

While teachers are empathetic adults, we are not trained therapists and we are mandated reporters. We legally cannot keep confidences. Schools employ counselors and psychologists trained to provide guidance and resources to students. Respecting their professional expertise in turn will strengthen their respect for the art teacher's professional skills. It is also unreasonable to ask a teacher to be a therapist during class time. Serving as a therapist is outside the boundaries of our commitment to art education, whose primary goal is to teach visual forms of communication (Eisner, 2002).

Art is about visual forms of communication and self-expression, and it is natural for that expression to include personal stories, vulnerabilities, and complex life experiences. That is its power. Hallmark arts educator Maxine Greene (1995) noted this power in conjunction with the arts' ability to develop a fundamental and unique human cognition—imagination—our ability to envision, to be empathetic, to consider alternatives not yet reality. In doing so “we bring warmth into places where young people come together...[we] bring in the dialogues and laughter that threaten monologues and rigidity...Our classrooms ought to be nurturing and thoughtful and just all at once; they ought to pulsate with multiple conceptions of what it is to be human and alive” (Greene, 1995, p. 43). Art gives us visual forms to communicate about so many things, personal and political, beautiful and grotesque. This in itself can be empowering, cathartic, and therapeutic for the artist. We support by creating space to make—and we support when we help students connect to resources when they need more.

Fallacy #4: The art room is the primary source for the development of creativity.

The development of creativity is a fundamental claim we make in the arts. But creativity is not mutually exclusive to the art room. When the New York State Portrait of a Graduate was unveiled, the attribute *Creative Innovator* drew the attention of many art educators. With Create as one of the four artistic processes of the NYS Standards for the Arts, we can easily make and use the connection to advocate for arts education. However, we should avoid a claim that creativity *uniquely* occurs in the art classroom. As far back as 1973, curriculum expert Elliot Eisner reminded us that we cannot be the primary claimant of creativity. All of the arts support creativity and creativity occurs in other content areas such as science, engineering, English, and math. Instead, Eisner (1973 and 2002) argued instead that our primary claimant of creativity relates to creativity in visual forms and visual information and communication. To use the teaching of creativity as an advocacy tool we must be clear in our message. Art education does not hold a monopoly on creativity, but we can claim expertise in visual creative puzzles and problems, and creative thinking in general.

Conclusion

The persistence of advocacy fallacies in a fast-paced, “low friction” environment mirrors our failed advocacy efforts to shift discussions and build support for the arts. If we continue with the same messages, we will continue to fail in gaining widespread support for art education. It is time to fix our message in order to strengthen our support. In New York State the Portrait of a Graduate initiative has districts pausing for a moment and re/considering curriculum, assessment, and student experience. A focus on shared responsibility provides the opportunity for art educators to work collaboratively with educators outside of our field. This opens the door for the co-designing of learning experiences and provides encouragement for us to share strategies that will support the goals of the Portrait of a Graduate. For all that education often circulates new initiatives, it is not often those initiatives cause stakeholders to pause for a minute to ask, “why?” Why have we done things this way? What are the opportunities the initiative provides? If we can do the same, with our most common advocacy messages, then we might be able to maximize the opportunity Portrait of a Graduate provides to us. In future newsletters we will take a deeper look at Portrait of a Graduate as we connect its attributes to our work as art educators.

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Creating Opportunities, One Grant at a Time: Introducing the NYSATA Grants Program



Kelly Verdi and Matt Wilson
NYSATA Grant Co-chairs

doing throughout New York State.

Three Grants. Three Opportunities. One NYSATA Community.

The 2026 grants program features three distinct opportunities:

Raymond C. Henry Project Grant

Named in honor of Raymond C. Henry and his lifelong contributions to art education, this grant provides **\$750** to an individual NYSATA member to support the development and completion of a specialized art education project.

Have a project you have been dreaming about? This may be the opportunity to move it from "someday" to "let's make this happen."

NYSATA Conference Equity, Diversity & Inclusion Grant

This grant is designed to reduce barriers and increase access to the NYSATA Conference for individuals from historically underserved and underrepresented communities.

The grant supports educators and preservice students with a priority on first-time conference attendees. It covers conference registration, the full meal package, and a standard three-night hotel stay.

Because everyone deserves the opportunity to find their people, learn something new, make connections, and experience the wonderful, organized chaos that is an art education conference.

Thomas J. Knab Leadership Grant

Named in honor of Thomas J. Knab, a former NYSATA President and former President of the National Art Education Association, this **\$500** grant supports emerging leadership within NYSATA by providing financial assistance for a first-time NYSATA teacher attendee to participate in the NAEA Convention.

What happens when a professional organization looks at its membership and says, "*How can we help our art teachers turn those great ideas into reality?*" Well... because we are art teachers, we decided the answer should involve creativity, collaboration, a little problem-solving—and, of course, **grants!**

NYSATA is excited to introduce and expand its **NYSATA Grants Program**, an initiative created with one simple idea at its heart: **NYSATA exists because of its members, and it should continually find meaningful ways to give back to them.**

NYSATA's mission is to promote and advocate for excellence in art education throughout New York State. That mission includes providing high-quality professional growth opportunities, recognizing the achievements of students and art educators, fostering leadership, advocating for art education, and cultivating equity, diversity, and inclusion.

The grants program puts those words into action.

From an Idea to an Opportunity

The birth of the grant initiative came from a desire to create more tangible opportunities for NYSATA members. We know that art educators are full of ideas. We have ideas for our classrooms, our students, our professional practice, our communities, and sometimes even ideas that start with, "*Wouldn't it be amazing if we could just...*"

The challenge is that the funding does not always magically appear after that sentence. NYSATA wants to help bridge that gap.

The grants program was developed as a way to invest directly in our members—to help educators pursue projects, professional experiences, leadership opportunities, and experiences that might otherwise remain on the sketchbook page instead of making it onto the canvas.

This is more than simply distributing funding. It is about saying **yes** to our members and the creative work they are

This grant recognizes something NYSATA knows very well: **leadership does not always begin with a title. Sometimes it begins with someone raising their hand and saying, “I’ll try.”**

The goal is to encourage members to become more involved, develop professionally, build relationships, and discover the leader who is already within them.

Meet the Grant Co-Chairs

Helping guide this new initiative are Kelly Verdi and Matt Wilson, who are serving as co-chairs of the NYSATA Grants Program.

Together, they are helping develop a program that is accessible, meaningful, and reflective of the needs of NYSATA members. Their work is grounded in the belief that supporting art educators means supporting the future of art education itself.

The grants program is not intended to be a mysterious committee process hidden behind a curtain somewhere in New York. Quite the opposite! The goal is to make opportunities clear, accessible, and encouraging—and to remind members that **you do not have to be a state officer, conference presenter, or longtime leader** to apply. You simply need an idea worth pursuing.

A Little More Art, a Little More Giving

The grants initiative is also expanding beyond traditional fundraising.

As part of this effort, NYSATA is launching an **Artist Trading Card Vending Machine**—because, honestly, what better way for an organization of art educators to raise funds than by putting art in a vending machine?

But this vending machine is not just about looking at the art—it is about taking a little piece of it home with you while supporting your fellow NYSATA members.

At the **NYSATA Conference in Albany in November 2026** and at the **NAEA Convention in NYC in March 2027**, members and supporters who make a donation to the grants program will have the opportunity to receive one of the unique art pieces featured in the vending machine. It’s a fun way to support the program, celebrate the creativity of our community, and walk away with a small original work of art. So, bring a little generosity to the conference—and leave with a little art!

We hope to see you at both the **NYSATA Conference** this November and again at **NAEA in March**. Stop by, make a donation, try your luck with the vending machine, and help us turn your generosity into opportunities for NYSATA members across the state.

And this is just the beginning. Starting **September 1, 2026**, NYSATA will launch its “**\$7 for 2027**” campaign. Members and supporters will be invited to contribute **\$7** toward the **2027 grants program**.

Seven dollars may not sound like a lot—but when an entire membership gets behind an idea, small contributions can create meaningful opportunities for our colleagues across the state.

Additional opportunities to contribute to and support the NYSATA Grants Program will be announced throughout the year. With plans to develop more grants in the following years.

Your Membership Matters

At its core, this program is a reminder of why membership matters.

NYSATA is more than a professional organization. It is a community of educators advocating for the arts, sharing ideas, developing leadership, celebrating achievement, and helping one another navigate the wonderfully unpredictable world of art education.

So, if you have ever had a project you wanted to pursue, a professional opportunity you wanted to experience, or a leadership step you were not sure you could take, check out the **NYSATA Grants Program**.

And when the 2027 application opens:

Apply.

Do not talk yourself out of it before you even put the pencil to paper. You never know where that little sketch of an idea might lead. After all, art teachers spend their careers telling students to take creative risks, try something new, revise, experiment, and not be afraid of the blank page.

Maybe it is time we do the same.

Your idea matters. Your professional growth matters. Your voice matters. And NYSATA wants to help you make it happen.

For current grant information, applications, eligibility requirements, and submission details, visit the **NYSATA Grants page** at www.nysata.org/grants

Questions about the grants program can be directed to grants@NYSATA.org

Start sketching. Start planning. Start applying.

The next great NYSATA-supported idea might be yours.

CALL FOR ARTWORK



Grants
nysata

Artist Vending Machine

Help NYSATA fill our Artist Vending Machine. This machine will house artwork from teachers, artists, members, & students to help raise money for the NYSATA Grants Campaign.

CREATE:

- Design Artist Trading Cards (ATCs) measuring exactly 2.5" x 3.5"
- On the back of the card feature- the artist's name, contact info or signature, title of the piece, and date created
- Each card should be an individual creation or part of a small numbered series.
- All work must be 2-D to fit inside the machine

SUBMIT:

- Bring to the NYSATA GRANTS table at conference in November
- Submit cards to your region reps, who will bring to the quarterly BOT meetings
- or Mail anytime throughout the year to:
POBMS
Att: Kelly Verdi
121 Central Park Rd
Plainview, NY 11803

Leadership, Creativity & a Little Bit of DC Magic: Lessons from the 2026 NAEA National Leadership Conference

Kelly Verdi
NYSATA President



A Room Full of Leaders... and Art Teachers

Walking into a room filled with leaders from across the country is both inspiring and slightly intimidating. There are people who have led organizations, developed programs, advocated at the state and national level, built partnerships, and somehow managed to answer emails before 7:00 a.m.

Meanwhile, many of us were thinking, "Did I remember to bring my conference badge?" But that is precisely what made the experience so meaningful. Leadership does not look the same for everyone.

The NAEA conference centered on three important areas: building sustainable and inclusive art education programs, cultivating emerging leaders, and using advocacy, storytelling, data, and partnerships to elevate the visual arts.

These are not simply national issues. They are our issues. They happen in our classrooms, our school districts, our communities—and within NYSATA.

Learning From Those Who Lead

The conference featured an incredible lineup of speakers who challenged us to think differently about leadership and advocacy.

Erin Harkey, CEO of Americans for the Arts, opened the conference with a keynote focused on the power of arts advocacy and the role that arts educators play in shaping communities and creating change.

Multidisciplinary artist Katty Huertas brought creativity and advocacy together through a hands-on experience that reminded us that artists do not simply make things—they communicate, question, connect, and influence the world around them.

Artist and activist Jen White-Johnson continued that conversation, challenging participants to consider whose voices are represented, whose voices are missing, and how creativity can become a vehicle for advocacy and meaningful

There are some conferences where you return home with a tote bag full of pens, a notebook full of ideas, and approximately 47 new things you swear you are going to try on Monday morning.

Then there are conferences where you return home with something even more valuable: a renewed sense of purpose, connection, and possibility.

The 2026 National Art Education Association (NAEA) National Leadership Conference in Washington, D.C., was definitely the latter—with perhaps a few extra pens along the way.

From July 23–26, art education leaders from across the country gathered in our nation's capital for several days of learning, collaboration, advocacy, creativity, and conversations about the future of our profession. The conference brought together state and provincial association leaders, Interest Group leaders, supervisors, administrators, and School for Art Leaders participants and alumni.

And yes, there was a lot of talking.

But, as art educators know, the best ideas rarely happen in isolation.

change.

Rachel McGrain, Executive Director of Arts Education in Maryland Schools, added practical tools for advocacy, reminding us that sometimes our greatest challenge is not having something important to say—it is figuring out how to make sure the right people hear it.

And, of course, there were breakout sessions.

Lots of breakout sessions. Because apparently art educators have collectively decided that sitting still for more than 50 minutes is optional.

The National Gallery: Where Inspiration Meets Perspective

One of the highlights of being in Washington, D.C., was the opportunity to experience the National Gallery of Art. For art educators, visiting a major museum is never just a museum visit.



We look. We analyze. We take pictures. We wonder how we could turn something into a lesson. We mentally redesign our curriculum.

And, naturally, we think, “My students would LOVE this.”

The National Gallery offered a chance to step away from schedules, committees, emails, budgets, and conference logistics and simply spend time with art. That experience was a wonderful reminder of why we do what we do.

We are surrounded by images every day. We teach students how to see, question, interpret, create, and communicate. Yet sometimes we need to give ourselves permission to simply look. To wander. To be curious. To be inspired. And perhaps to find the next artist, artwork, technique, or idea that eventually makes its way into one of our classrooms.

The Best Part Was Not the Agenda

As meaningful as the keynote speakers and sessions were, one of the greatest takeaways from the conference happened between the sessions. It happened around tables. In hallways. Over meals. During conversations with leaders from other states. It happened when someone shared a problem and another person responded, “We had that same issue. Here is what we tried.” That is the power of professional organizations.

We do not have to reinvent the wheel every time. Sometimes

someone else has already tried it. Sometimes they have failed spectacularly. Sometimes they figured out how to make it work. And sometimes the best professional development is simply hearing, “You are not the only one.”

The collaboration among leaders reinforced something that is at the heart of NYSATA: our greatest strength is our people.

Leadership Lives in All of Us

Perhaps the most important lesson from Washington was not about national advocacy, organizational structures, or even leadership strategies. It was this:

There are leaders in all of us.

Leadership does not require a title.

You do not have to be a president, vice president, committee chair, conference presenter, or board member to be a leader.

You can lead by sharing an idea with a colleague.

You can lead by mentoring a new teacher.

You can lead by advocating for your students.

You can lead by trying something new.

You can lead by asking a difficult question.

You can lead by saying, “I think we can do this differently.”

And you can lead by raising your hand.

Here is a challenge for our NYSATA membership:
Present at conference.

Yes, you.

The art teacher who has developed an amazing project. The teacher who has figured out how to make advocacy work in your district. The person who has created a successful collaborative program.

The teacher who has found a way to incorporate technology, SEL, interdisciplinary learning, culturally responsive teaching, studio practice, assessment, or something else that is making a difference.

The teacher who says, “I’m not really a presenter.” Maybe you are not—yet.

During the NAEA National Leadership Conference, attendees were encouraged to share the successful work of their state associations and/or interest groups with others. This



philosophy belongs within NYSATA.

Our conference should not simply be a place where you attend sessions. It should be a place where you share and help to create new sessions.

Your classroom is a laboratory. Your students are collaborators. Your experiences are valuable. Your ideas deserve a seat at the table.

Your NYSATA Membership Is More Than a Membership

Being a member of NYSATA means being part of something bigger than ourselves. It means having access to a professional community that understands the unique joys, challenges, creativity, and occasional chaos of being an art educator. It means having colleagues across New York who can celebrate the wins, troubleshoot the challenges, share resources, and remind us why our work matters. But membership is not simply about what NYSATA can provide for you. It is also about what you bring to NYSATA.

Your voice.

Your experience.

Your creativity.

Your questions.

Your successes.

Your failures.

Your perspective.

Your willingness to collaborate.

That is what makes this organization stronger.

NAEA describes itself as being led by members, for members, and that same spirit is at the heart of professional leadership within NYSATA.

As we look ahead to another school year, I encourage every NYSATA member to ask yourself:

What do I have to share? What have I learned? What have I created? What problem have I solved? What conversation needs to happen? What idea keeps bouncing around in my sketchbook, lesson plans, department meetings, or my head?

Maybe it is time to turn that idea into a presentation. Maybe it is time to submit a proposal. Maybe it is time to join a committee. Maybe it is time to mentor someone. Maybe it is time to attend a NYSATA event and introduce yourself to someone you have only ever known through an email. Maybe it is simply time to raise your hand. Because leadership is not about having all the answers. Leadership is being willing to be part of the conversation.

Washington, D.C., reminded me that our profession is filled with incredibly talented, passionate, generous, and creative people. But the most exciting part is knowing that many of those future leaders are already sitting in NYSATA classrooms, studios, departments, and membership meetings.

They are you.

So, bring your ideas. Bring your creativity. Bring your questions. Bring your weird art-teacher stories—we definitely have enough of those to fill several conference sessions. Most importantly, bring your voice.

Because NYSATA is strongest when its members do not just attend the organization...

They help shape it.

And if Washington taught us anything, it is that leadership is not about standing at the front of the room. Sometimes leadership starts by simply walking into the room.

We hope you will join us there.



Higher Education Committee

Lauren Ramich
Higher Education Chair

Introducing our 2026-27 NYSATA Student Representatives!

Each year, two art education students are selected from a rotating list of NYS universities and colleges by the NYSATA Higher Education Committee. The students serve as non-voting members of the NYSATA Board of Trustees for a one-year term. This experience offers a unique opportunity for pre-service teachers to contribute to the broader field of art education. As Student Representatives, they will have a voice in conversations related to advocacy and policy, while also engaging with a dynamic network of art educators from across New York State.



Isilay Yildiz is a Turkish American student from Long Island, NY. She completed her bachelor's degree at Stony Brook University and is completing her master's degree at SUNY Oswego.



Julia Whitney graduated from SUNY Fredonia in 2023 with a BFA in Graphic Design and is currently completing her master's degree at SUNY Oswego.

Introducing our Higher Education Scholarship!



The New York State Art Teachers Association BOT is pleased to announce the establishment of a scholarship honoring the life and legacy of Patricia H. Groves, a deeply respected educator, leader, and friend to the art education community across New York State.

Patricia (Pat) Groves of North Chili, New York, devoted her career to advancing art education and supporting those who teach it. She served NYSATA with distinction as President for two years, Conference Coordinator, Layout and Design Editor for NYSATA News, and Promotions Chair. Pat was an art teacher and department chair for 32 years in the Brockport Central School District and also taught in the Genesee-Wyoming BOCES, Alexander Central School District, and Elba Central School District.

In addition to her work in K-12 education, Pat was deeply committed to the preparation of future art educators. She served as an adjunct professor and student teaching supervisor in art education programs—one year at Rochester Institute of Technology and nine years at Nazareth College, where she also earned her master's degree. At Nazareth, she especially enjoyed teaching graduate electives in Visual Bookmaking and Watercolor Painting. Pat completed her undergraduate studies in art education at Buffalo State College.

Pat was a mentor, advocate, and trusted guide to countless art teachers, students, and community organizations. She

was known for her accessibility, generosity of spirit, and unwavering willingness to support others. Pat held a particular passion for art education students, recognizing their vital role in carrying forward NYSATA's mission. In recognition of her outstanding leadership and service, she received the Marion Quin Dix Leadership Award from the National Art Education Association (NAEA) in 2016, following nomination by NYSATA educators and leaders.

Above all, Pat was cherished for her kindness, humility, sense of humor, and genuine care for others. She was a joy to work with and a true friend to many.

Pat's legacy lives on through the Patricia H. Groves Past Presidents' Scholarship, created to assist a deserving undergraduate or graduate art education student with the cost of New York State Education Department (NYSED) certification exams.

Eligible applicants must be current NYSATA student members, enrolled in a New York State college or university art education program, and be either a graduating senior or a graduate student. Each fall, the NYSATA Board of Trustees will issue a call for applications and select a candidate who demonstrates a strong commitment to teaching art through academic achievement, field experiences, and professional goals. Preference will be given to students actively involved in art education-related activities, organizations, or professional development—values that Pat strongly championed throughout her career.

Applications will open Fall 2026 and can be found on the NYSATA website. [Preservice Scholarship](#)



Patricia H Groves Scholarship

Support for Future Art Educators

The Patricia H. Groves Past Presidents' Scholarship provides financial assistance to Art Education students in New York State to help cover the cost of required NYSED Certification Exams.

Scholarship Award

Two recipients will each receive \$202 to cover certification exam costs (EAS 201 and Visual Arts CST 520). Awards are determined in November and distributed in January.

Eligibility

Undergraduate seniors or graduate students enrolled in a NYS Art Education program, current NYSATA student members, with a minimum GPA of 3.0.

Application Timeline

Applications open September 15. Deadline: November 15.

Required Materials

Application, recommendation letter, proof of membership, personal statement (1–2 pages), and résumé. Submit on the NYSATA website.

Personal Statement

Describe your commitment to becoming an art educator and how this scholarship supports your professional goals.

"The face of NYSATA is forever changed by Patricia Groves, a passionate leader in arts education, and a treasured friend to so many. So many innovations and changes in our practice have occurred either directly under or as a byproduct of her leadership, and her influence will most assuredly extend far into the future of our state association. Beyond her numerous direct contributions, Pat's enduring legacy dwells in the enthusiasm and commitment of the many enthusiastic art educators she has drawn into NYSATA and the field of art education; young teachers who will further her vision of excellence and advocacy in our art education community and carry on her commitment to innovation and opportunity for all." ~ Cindy Henry

Questions?

Lauren Maines Ramich Higher Education Rep at larfaa@rit.edu

GBTQ+ Alliance Committee: A New Place for Connection

Miranda Kent, Mx. Kent
LGBTQ+ Alliance Chair

If supporting others, seeing people for their authentic selves, and uplifting voices that have been stripped of their agency do not cost us anything, then why do we see these decisions as transactional? In a world full of malignant speech used to weaponize hatred against one another, the call to action for educators across this country is louder than ever. But are you ready to rise to the challenge to answer this call?

Connection

As art educators, our positioning in this equation is poised for greatness. In what other classroom can you simultaneously shift from culturally responsive art history that crosses curricular boundaries, to therapeutic artmaking centered around the individual, and then shift back to classroom critiques that prepare students for the discussion and development of their authentic self-expression? Although some may say you could find these nuances in other academic spaces, I argue that the art classroom is unique in how it holds endless possibilities for students and educators alike to grow and understand themselves on different cognitive and emotional levels.

With this understanding, however, we and our students are faced with bigger concepts and questions to unpack that take us outside of the art classroom to handle them. Without the proper resources to dive into these ideas about ourselves and our world that spark from our classrooms, this intrinsic motivation to do more and do better becomes more daunting and less appealing. This intersection of empathy and misguided dedication is where the LGBTQ+ Alliance Committee comes in to offer you a new place for connection within our NYSATA community.

NYSATA is more than a conference; it is a statewide network of art educators and retirees who support and lead multiple programs across our state. It offers only the best educational practices to our students and provides professional development opportunities to us that are actually engaging and offer rigor among creativity. In an organization such as this one, we have both the resources and the responsibility to be constantly evolving to meet the needs of our students,

districts, and colleagues as these shift over time.

NYSATA has previously taken many steps to rise to this occasion; one prime example was the creation of the Equity, Diversity and Inclusion (ED&I) Committee. As a proud member of that Committee for the last two years, I have been both impressed and inspired by the culturally centered art practices and diverse resources we have been able to provide. Since the concepts of equity, diversity, and inclusivity cover an incredibly broad number of topics, we identified over time that there was one group in particular that would benefit from its own focus through our organization: LGBTQ+ youth.

Introduction to Committee Chair

Although I will share more about myself in the winter issue of the NYSATA News, I want to briefly address my background and credentials for being at the helm of this new Committee. For starters, it is relevant to mention that I am Non-binary, use they/them pronouns, and am a Lesbian. I have quite literally been about this life and among this intersectional group of people in the LGBTQ+ community since I was very young. I went through the same unrelenting bullying as many of our students currently still experience, I toyed with the idea of the world being better off without someone like me due to who I am, and I navigated the sea of confusion that is gender itself and was not confident in who I was until got to college and came out.

In living through these challenges, I have also participated in the unmatched joy that is living your truth after years of dimming your light for others, and now feeling fueled over extinguished by hate. In addition to this, I have held the title of being my district's High School Gay Straight Alliance Advisor for four years, and I became the Diversity Coordinator in our district's WIDE Committee (Wellness, Inclusion, Diversity, and Equity) for three years. I joined NYSATA's ED&I Committee in 2024, and presented my first workshop—LGBTQ+ Support Group—at the 2025 NYSATA Conference. Most recently, I pitched the idea of creating a separate LGBTQ+ Alliance Committee to NYSATA's offerings, which was graciously accepted and rejoiced by the BOT in

April 2026. Now as a Committee Chair and NYSATA Board Member, I am ready to take this support for LGBTQ+ youth statewide to art educators across New York, and I need your help.

Opportunity for Involvement

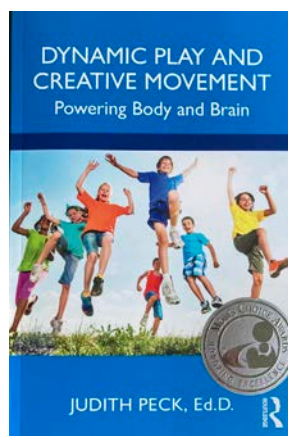
If you have gotten this far, you may be asking yourself, “Why should I of all people be a part of this Committee?” Well, let me finish this article with the rationale of why I am here and why I think you, and yes, I mean YOU, should be a part of this.

In simple terms, the purpose of the LGBTQ+ Alliance Committee is to foster pride and equality, give access to education, and develop deeper respect for all Lesbian, Gay, Bisexual, Transgender, and Queer communities within the field of art education in New York and further. This collaborative group is open to all LGBTQ+ art educators in NYS, as well as any allies passionate about supporting this diverse community in and out of educational spaces, who

are members of NYSATA and/or attend the NYSATA Conference. This Committee is poised to actively work against misrepresentation and bias within our culture and shift our pedagogical practices to produce safer spaces for all students in our schools and wider society. For more information on the mission and purpose statement of this new NYSATA Committee, please follow this link that will bring you to the LGBTQ+ Alliance Committee page on the NYSATA website: <https://www.nysata.org/lgbtaq-alliance>

Before you go, let me first say this: thank you. Thank you for reading, thank you for listening, and thank you for your consideration. Whether you are a queer or trans art teacher yourself, or if you are an ally who wants to do more, we welcome you. I believe that anybody who cares for a queer or trans person in their life is more than certified to be part of our Committee. I look forward to all the good we can do with this group, and I look forward to corresponding with you again.

Book Review



Dynamic Play and Creative Movement Powering Body and Brain

by Judith Peck, Ed.D

Dynamic Play and Creative Movement Powering Body and Brain by Judith Peck, Ed.D., completely flipped my perspective on teaching, showing me that getting kids moving is the absolute best way to jumpstart their creativity.

As an art teacher, I always look for fun ways to connect physical action with making art. This book totally hits the nail on the head for building a high-energy, hands-on studio space. The big takeaway is that active play and creative movement build critical neural pathways—instantly boosting kids’ spatial awareness, coordination, and brainpower. Peck gives you the hard

science to prove that movement is not a classroom distraction—it is actually the secret to deeper learning.

The practical tips described in the book have been an awesome addition to my daily lesson planning. I now have students physically act out ideas before they touch a paintbrush or feel clay. My classes absolutely love the “human statue” game, where they twist, balance, and freeze into weird fluid or angular shapes. Feeling abstract concepts like weight, rhythm, and symmetry in their own bodies first gives them a real, tangible grasp on form before they sketch it out or sculpt it.

This book is my favorite go-to for incorporating a spark—a quick dance, pantomime, or big group drawing projects—into standard routines. It is amazing to watch my students’ confidence and creative ownership skyrocket. Plus, Peck’s quick “brain bursts” have totally saved me when the class loses focus or gets restless.

The publisher even threw in a handy “Support Material” section with full-color images online, which is great for visual thinkers. This guide helps you see your classroom not as a quiet zone for desk work, but as a lively lab, where physical freedom fuels creative confidence. I encourage every art educator to check this book out!

- Reviewed by Tenley Marshall Escoffery

Olympics of the Visual Arts

Anne Manzella
OVA Chair

Announcing the 2027 OVA Theme New York State: 250th Commemoration

Get ready to join the competition with your student team or volunteer to help facilitate the event.

Find event guidelines and category problem descriptions on the OVA page of the NYSATA website.

Inspired by the New York State Museum's commemoration of the **250th anniversary of the United States (NYS 250th)**, this year's Olympics of the Visual Arts invites students to explore the many stories that have shaped New York State. While the Revolutionary era marked a pivotal moment in our nation's history, New York's story is much larger. It is a story of constant discovery, creativity, adaptation, and innovation.

From the Great Lakes and rolling hills of Western New York, through the Adirondacks and Hudson Valley, to the shores of Long Island, New York is a place where people, ideas, and environments intersect and contribute to New York's ongoing story.

For 250 years and beyond, New York has been shaped by:

- The landscapes and ecosystems that define our state
- The Indigenous histories and traditions that came before us and are present now
- The inventions and discoveries that changed the world
- The artists, musicians, scientists, and innovators who pushed boundaries
- The communities and individuals who continue to create its future

This year's OVA challenges encourage students to look closely at what makes New York unique. Your inspiration may come from a place, person, species, tradition, invention, or idea. You may explore something historic, something happening today, or imagine something that could shape New York's future.

Resources include but are not limited to:

- New York State Museum - NYS 250th Commemoration: nysm.nysed.gov
- I Love NY Historical & Regional Guides: iloveny.com
- New York State Archives - Digital Collections: digitalcollections.archives.nysed.gov
- New York Heritage Digital Collections: nyheritage.org
- National Museum of the American Indian (Smithsonian) americanindian.si.edu



Competition Category Prompts:

DRAWING: Regional Nature Journaling

PAINTING: Waters as Storytellers

ILLUSTRATION: Mother of Exiles

SCULPTURE: Monumental Breakthrough

FASHION: Boombox to Runway

ARCHITECTURE: Bridges of Connection

PHOTOGRAPHY: Collections & Cultural Archives

DESIGN: Sounds of the State

Portfolio Project

Matt Wilson and Barbara Imperiale Sanders
Portfolio Project Co-Chairs

The NYSATA Portfolio Project Celebrates Growth, Process, and Artistic Journey

Art is never truly still. Even when a finished artwork hangs on a wall, it carries the movement of the artist who created it—the decisions made, the problems solved, the materials explored, and the personal experiences that shaped its final form. Art is the body in motion: a reflection of creativity, growth, discovery, and transformation. This idea is at the heart of the NYSATA Portfolio Project, an authentic assessment experience that celebrates not only the final artwork but the artistic journey that brought it to life.

Since its creation in 1997, the NYSATA Portfolio Project has provided students with an opportunity to demonstrate artistic growth through the creation, documentation, and reflection of their work. Now revitalized as Portfolio Project 2.0, the program continues to evolve as a powerful tool for teaching and assessing visual arts learning. Aligned with the New York State Visual Arts Learning Standards, the Portfolio Project recognizes that meaningful art education is not simply about producing a finished piece—it is about engaging in the full creative process. Students investigate ideas, experiment with materials, revise their approaches, and reflect on how their artistic choices communicate meaning.

The theme *Artist—Body in Motion* represents the movement that takes place throughout every student's portfolio. The artist's hands move through the physical process of making, but their minds and ideas are also constantly evolving. A sketch becomes a concept, a mistake becomes a discovery, and an initial idea transforms through exploration and reflection. Through the Portfolio Project, students make that growth visible by showing evidence of their process, their challenges, their successes, and the development of their unique artistic voice.

The Portfolio Project also brings movement and connection to art education across New York State. Through regional adjudication sites, students receive feedback from practicing art educators who evaluate portfolios based on artistic development, technical skill, creative thinking, and reflection. The program creates opportunities for students to be recognized for their dedication and growth, including exhibition opportunities, scholarships, and pathways connected to the New York State Summer School of the Arts (NYSSSA).

Beyond student recognition, Portfolio Project 2.0 supports the professional growth of art educators. Through expanded resources, including a Google Classroom professional development space for participating teachers and adjudicators, educators have access to training, collaboration, and shared best practices. This renewed structure strengthens consistency, builds community, and ensures that the Portfolio Project remains a meaningful experience for students and teachers throughout the state.

Art is movement. It is the movement of ideas becoming images, of students becoming artists, and of educators creating opportunities for authentic learning. The NYSATA Portfolio Project honors this movement by celebrating where students begin, where their creativity takes them, and how their artistic journey continues to unfold. Every portfolio tells a story—not just of what a student made, but of how they grew, learned, and moved forward as an artist!



2026 Barry Hopkins Scholarship Recipients

From Inspiration to Impact: My Experience as a Sagamore Scholarship Recipient

Caitlin Sweet NYSATA Region 6 Co-Chair



Receiving the 2026 Barry Hopkins Scholarship to attend the NYSATA Summer Institute at Great Camp Sagamore was an incredible opportunity for both my personal artistic practice and my growth as an art educator. As a middle school art teacher in Albany, New York, I am always looking for meaningful ways to expand my skills, connect with other educators, and bring fresh ideas back to my classroom. This experience offered all of that while also providing a unique opportunity to learn, create, reflect, and build community in the beautiful Adirondack setting of the historic Great Camp Sagamore.

Throughout the week, I participated in a variety of hands-on workshops and creative experiences led by talented artists and educators. Each activity encouraged experimentation, curiosity, and a willingness to approach artmaking in new ways. I especially appreciated having the scheduled time to create alongside other art educators. So much of our work during the school year is focused on planning lessons, supporting students, organizing materials, and helping others develop creatively. During my time at Sagamore, I especially enjoyed the Nature Mosaic workshop presented by art educator, Kelly Tomasello. This project allowed me to explore a mix of temporary and permanent natural materials while creating a high-contrast triptych that represents radiance, elegance, and joy. I was able to reconnect with my own identity as an artist while learning from the creative processes and perspectives of those around me.

Another one of the most meaningful parts of the experience was the sense of community. The institute brought together educators with different backgrounds, teaching experiences, artistic interests, and approaches to art education. Even though everyone came with unique perspectives, we shared a common passion for creativity and a commitment to providing meaningful artistic experiences for students. The conversations that happened during workshops, meals, and informal moments were just as valuable as the planned sessions. I left with new ideas, encouragement, friendships, and connections that I hope to continue building through NYSATA.

The setting itself also played an important role in the experience. Surrounded by the natural beauty of the Adirondacks, I was reminded of how important it is to make space for observation, reflection, and creative exploration. Being away from the routines and responsibilities of everyday life allowed me to slow down and become more present in the artmaking process. The peaceful environment encouraged experimentation without pressure and helped me appreciate the value of creating simply to learn, explore, and grow.

As an educator, I continually think about how my own experiences can influence the learning opportunities I create for my students. The workshops and collaborative activities at Sagamore gave me ideas that I can adapt for my middle school classroom. I hope to bring back not only new artistic techniques and project ideas, but also the spirit of creative risk-taking that was encouraged throughout the week. I want my students to understand that art does not always have to begin with knowing exactly what the final product will look like. Sometimes the most meaningful learning happens through experimentation, problem-solving, collaboration, and unexpected discoveries.

This experience also reinforced the importance of professional development for art educators. Opportunities like the NYSATA Summer Institute allow teachers to continue learning while reconnecting with the reasons they chose education and the arts. Professional development is not only about gaining new information; it is also about finding

inspiration, building relationships, and creating space to reflect on our practice. I returned home feeling creatively energized and more excited to continue growing as both an artist and an educator.

I am deeply grateful to NYSATA and to the Barry Hopkins Scholarship for making this experience possible. Attending the NYSATA Summer Institute was an honor, and I appreciate the support that allowed me to participate in such a meaningful week. I would highly encourage other art educators to attend the annual NYSATA Summer Institute at Camp Sagamore. Whether you are looking for new

classroom ideas, artistic inspiration, professional connections, or time to reconnect with your own creative practice, the experience offers something valuable for every participant.

My week at the Great Camp Sagamore reminded me that creativity grows through community, curiosity, and the willingness to continue learning. I am excited to carry the inspiration from this experience into my classroom, my artwork, and my future involvement with NYSATA.



Practice, Community and Nature... Reflections From NYSATA Summer Institute at Camp Sagamore

When I applied for the Barry Hopkins Art Educator Scholarship, I did not fully grasp what I would be getting into by attending NYSATA's Summer Institute at Camp Sagamore. I knew that past attendees always say they love it, and many returned year after year. I was told the week was like adult summer camp, a familiar concept since I had attended Boy Scout camp in my youth. I also connected with the Adirondack location with my experience in camping, hiking and my quest to become an Adirondack 46er. With these influences, I applied for the scholarship. I was surprised and elated when I found that I had been chosen as a full scholarship recipient. I reviewed my packing list, checked Google Classroom to see what I needed to do beforehand, and looked at maps of the hiking trails.

Finally, the day arrived. I hit the road early, took a familiar route, and after about four and a half hours, arrived at Great Camp Sagamore. I still did not know what I was fully in for, especially having missed a Zoom meeting for newbies due to a work-related supervision assignment, but my goal was to go in with an open mind and see where the week took me.

The week was fantastic! It was a week full of artmaking,

Kevin Hibbard

community, and nature that was truly a unique experience. I can honestly say it lived up to the hype. I will not narrate my entire experience, but I want to share three elements that impacted me the most. I came away feeling enriched from the experience with renewed vigor towards my art practice, my sense of community, and my connection to nature. These three elements are what made the week have a profound impact on me.

First is a focus on my art practice. At Sagamore, art teachers have a chance to focus on art making and get grounded again in what drew us into becoming art educators. Too much professional development has to do with classroom management, teaching methods, district policies, teaching





standards and other topics that, while important as educators, can sometimes take the wind from our sails. Rarely does professional development focus on our content. We are not just educators, we are also artists and we need to nurture that aspect of ourselves along with the many other parts that make us well-rounded art educators.

Taking the time to focus on making art forced me to think more about my art practice. Did I even have one? Yes, I make art, but often it is in service to what I am doing in the classroom. Or maybe on the rare occasion when I have some downtime, I will sit and create at my pottery wheel, but I cannot call it a regular practice. Spending a week making art, and being able to talk with other people about making art, woke me up to the idea that I need to nurture my artmaking and make sure I am feeding an art practice of my own. Maybe that could mean setting goals of what I want to accomplish with my art or even simply giving myself a schedule to ensure I have a dedicated time to make art.

Committing to foster my own art practice is probably my biggest takeaway from my time at Sagamore. It made me ask myself questions such as: Do I have an art practice? What does my practice look like? How can I foster a stronger

practice? These questions will shape my practice and ultimately shape my instruction as well.

I do not think my thoughts on my art practice would have been as impactful if it had not been for the community that was developed. I have found that, generally, making art often ends up being a rather isolating experience. Not since college have I been in a studio space for an extended period with others making art. We made art, we looked at others' art, we shared ideas and we gave feedback. Above all, we did this in such a positive atmosphere that we could not help but gel together as a community and bond collectively.

I will admit I started off a bit guarded, I think many of us do when we are first thrown into a group of people we do not know—I was not in my comfort zone. Recognizing this, I made the conscious choice to keep an open mind and lean into the discomfort and awkwardness. I am so glad I did. Maybe everyone feels this way, but I felt like we had the best group. After a couple days I was getting to know everyone in my strand and becoming comfortable around them all. We made art, but I believe we made better art because we were able to make it amongst a wonderful community of artists.



I felt a real loss saying goodbye to everyone on the last day. It left me with questions such as: Who is part of my art community? How can I make sure to strengthen and maintain the community I have? How can I help develop a strong community amongst my students? The importance of community can often get forgotten as we make our way through a world that is pulling at us in many directions. Having community is important to us as people, artists, and educators. I was reminded of how important community really is.

The last key experience was my immersion in nature. Nature has always been an important aspect of my character. The peace that I feel when I am surrounded by nature is real, and when I go too long without having some time in the woods, I can get unbalanced. The first day I arrived hours before check-in so I could take a hike and explore a lake a couple miles down the road. Every morning I was either out taking a run, hiking one of the easily accessible trails, or heading out

onto the lake in a boat. While some excursions I did on my own, others I did with members of my new community. The natural setting of the camp, along with a full week experience, makes the summer institute feel like a real retreat. The abundance of nature really brings everything together at Camp Sagamore and allows attendees to have powerful experiences that make them want to return year after year.



I miss my time at Sagamore and now understand the words of past attendees. I am now one of those people who will get excited when asked and will tell others they should go. Thank you so much to the NYSATA members who run the Summer Institute and to those on the Scholarship Committee for giving me the opportunity to attend. Attending NYSATA's Summer Institute has helped me grow as an artist and educator—I hope to participate again in the future.

NYSATA's Summer Institute at Great Camp Sagamore, Reflections on Community

Amy Gendrou

Have you ever had the experience of walking into a busy cafeteria for the first time, not knowing where to sit or who to sit with? Tray in hand, the new kid? Maybe I should sit by myself? For my first meal at NYSATA's Summer Institute at Great Camp Sagamore, this happened, but only for a second. As I stood there, a smiling face invited me to their table and immediately struck up a conversation. I became a part of the table conversation, and just like that, we were all friends. This happened repeatedly. I had not experienced this level of genuine interest in friend-making since I was a college freshman!

I had heard of the summer institute. At every NYSATA conference, I had visited the information table and learned about all the fun things that occur each summer in the Adirondacks. I had seen social media pictures—beautiful





nature shots taken by attendees. For the past few years, I had applied for one of the scholarships—not completely understanding what I was applying for, but it looked like fun, so I gave it a “what the heck” try. Well, this year, in the cold depths of February, I received a phone call informing me that I had been awarded the Barry Hopkins half scholarship. The news gave me a glimmer of sunshine on that winter evening, and something curious to look forward to.

Teaching art can be isolating, especially if you are the only art teacher in your building. I sometimes feel “different” from my colleagues whose academic areas are not messy or experimental, or that do not require long hyper-focused hours in the studio. Teaching does not exist in a vacuum, separate from the “rest” of our lives, or as a 9–5 (or, let us face it, 5–5) job. Teachers are always teaching, or thinking about teaching, or cultivating ideas, techniques, materials, resources, experiences, and themselves. Like no other profession, an educator gives of their holistic, whole self. The institute provides the opportunity to focus on artistic practice, to enjoy the inherently serene and relaxing environment, all while in the company of other artists and teachers.

This filled my cup more than I expected. It was not just professional development. It was not just camp. It was not just a vacation. It was not just isolated artistic workshops. The whole is so much more than the sum of the parts! During the week, I felt like I was okay as I was—an artist and teacher. I felt welcomed, accepted, part of something lasting. (It also did not hurt that, as a mom, I was solo with no kids, family, home to manage, or others’ needs to satisfy! In addition, we were fed delicious meals and housed in cozy cabins!)

In my strand of mixed media and sculpting with nature, there were 11 of us, super focused on learning, improving, connecting to our existing practice, and making authentic

artwork—not in isolation, but with genuine interest in lasting human connection. We all had teaching and a desire to deepen our artistic practice in common, and we did it in a supportive, nurturing, welcoming way. We became close, and spent many happy hours in the barn together, working on our own projects, giving advice to others, sharing the details and challenges of our lives, and cultivating what I believe will be lasting friendships!

We were painters, collage artists, ceramicists, sculptors, installation artists, photographers, art historians, and all dedicated to our artistic and teaching practices! The collective artmaking energy was focused and intense! In my strand I was among several other new attendees. We gradually revealed personal details of our lives, building trust and gaining the trust of others. I was humbled by the dedication of the artists, teachers, and humans that I spent the week with! In our group, we had a sensational internet painter, hiking enthusiasts, a badass motorcycle-rider, a recognized public artist, a nautical photographer, and a former administrator who had built a school from the ground up.

We were taught by dedicated and talented artists who helped expand our making practices in material and conceptual ways—one of whom was also engaged in casting faces throughout the week; all of us exclaimed at different moments, “I’m going to try this with my students!” Our “creativity stretches” in the mornings busted outdoors and we kayaked on the still and silent lake! These holistic experiences contributed to the growth of artistic practice and development of complex and engaging ideas! We found friends in whom we could confide and find friendship and support. Our support for one another stretched beyond material technique, and we were quickly helping each other maneuver kayaks and rescue drowning cell phones!

Mornings are breathtakingly beautiful at Sagamore. Meeting a new friend at the coffee machine to make the first “special” pot of the day, writing and sketching next to the quiet lake, sunrise yoga, tiptoeing down to the dock for an early morning paddle, observing the loons, hearing the breakfast bell and eating in the gorgeous dining room while excitedly discussing plans for our artwork all contributed to the feeling of genuine gratitude at being there together!

During the week we eagerly arrived at the barn well before our scheduled time to look at everyone’s work and often walked back to our cabins late at night with flashlights. We were inspired by keynote talks, nature walks, and nightly crafts and workshops. At the end of the week, we set up the art show and walked through all the strands in a big, fun gallery walking herd! So much work was created! So many new things learned and so many plans and ideas for what to do next! I love artist shop talk, hearing how all of it was made, and how artists are eager to help others!

The week ends with shout outs, a long breakfast, wonderment of where the week went, hugs, and tears. And while saying goodbye, old and new friends ask, “Are you going to come back next year?”, and everyone answers, every time, “Yes, definitely, every year!”



Book Review

The Artist’s Way: A Spiritual Path to Higher Creativity

by Julia Cameron

As an all-around creative, I love anything involving the arts—especially literature, painting, and writing. Reading has always been one of my escapes. After an especially demanding school year in a new role, I was looking forward to spending the summer reconnecting with books. Despite an overflowing bookshelf, a packed e-reader, and a never-ending TBR list (do not judge me!), I wandered into the McNally Jackson bookstore with a \$5 coupon and no plan. That is when *The Artist’s Way: A Spiritual Path to Higher Creativity* by Julia Cameron seemed to find me.

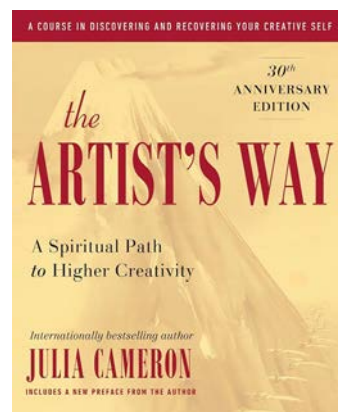
As a creative business owner who recently experienced a particularly challenging year, I found myself feeling creatively blocked, uninspired, and, if I’m being honest, a little depressed. This book has been a breath of fresh air. Rather than promoting one specific faith or doctrine, Cameron explores universal spiritual principles such as releasing limiting beliefs, embracing play, spending time in nature, and making space for solitude and curiosity.

Structured as a 12-week creative recovery course, the book introduces practices designed to remove creative blocks. Although I am only in Week One, two exercises have already made a meaningful impact. The first exercise is called “Morning Pages”—a daily stream-of-consciousness writing practice—used to quiet my anxious thoughts and make room for new creative ideas. “Artist Dates,” weekly solo adventures centered around curiosity and joy, remind me that creativity flourishes when we intentionally nurture ourselves.

One lesson that has stayed with me is Cameron’s encouragement to protect our “artist child.” She reminds us to start small, release perfectionism, be patient with the creative process, and create without fear of criticism.

While I cannot yet review the entire 12-week journey, I can confidently recommend *The Artist’s Way* to anyone feeling creatively stuck. It has reminded me that creativity is not something we wait for—it is something we intentionally cultivate.

–Jalilah A. Jackman, educator, artist, and founder of The Painted Page



VISION Endorsement: Expanding Recognition, Celebrating Excellence



Janis Boremski and Lisa Federici
VISION Endorsement Chairs

Following the successful launch of the NYSATA VISION Endorsement, the momentum surrounding this initiative continues to grow across New York State. The inaugural year demonstrated the tremendous commitment of schools and districts to providing meaningful, high-quality visual arts experiences for students and highlighted the many ways programs are advocating for the importance of the arts within their communities.

With 67 applicants participating in the first year, the response to the VISION Endorsement was both exciting and affirming. Submissions represented a diverse range of schools and districts, each with unique strengths, opportunities, and approaches to visual arts education. The experience also provided NYSATA with valuable insight into how the endorsement process could continue to evolve.

As we move into the next cycle, one of the most significant changes is a streamlined application process designed to make participation more accessible and manageable for schools and districts. Feedback from applicants and reviewers helped identify opportunities to simplify the process while maintaining the integrity and meaningful reflection that are central to the VISION Endorsement. The goal is to make it easier for programs to share their accomplishments, demonstrate their impact, and engage in a process that supports continued growth.

Another exciting addition is the introduction of a leveled award structure. While the inaugural endorsement recognized programs that demonstrated a high level of achievement, NYSATA recognizes that excellence in visual arts education can take many forms and can exist at different stages of program development. The new levels will allow us to celebrate a broader range of accomplishments and recognize schools and districts for the meaningful work they are doing to strengthen visual arts education.

This expanded approach reflects an important belief at the heart of VISION: every school and district has a story worth

celebrating. Whether a program is developing new opportunities for students, strengthening curriculum and instruction, increasing access and participation, building community partnerships, or establishing a strong culture of advocacy, these efforts contribute to the advancement of visual arts education across New York State.

The VISION Endorsement is also intended to be more than a recognition. The application process provides an opportunity for educators and administrators to reflect on their programs, identify strengths, celebrate successes, and consider areas for continued growth. By gathering evidence and sharing effective practices, schools and districts can make the impact of visual arts education more visible to their communities and stakeholders.

The inaugural year also demonstrated the value of collaboration among NYSATA members. Volunteer reviewers from across the state brought their professional knowledge and regional perspectives to the process, helping to create a thoughtful and meaningful review experience. Their contributions, along with the feedback provided by applicants, have helped shape the next iteration of the endorsement.

As NYSATA prepares for the next VISION Endorsement cycle, we invite schools and districts throughout New York State to participate. Whether you are building upon an established program or taking new steps to strengthen visual arts opportunities for students, there is an opportunity to share your work and be recognized.

The VISION Endorsement celebrates what our schools are doing well while encouraging us to continue moving forward. By recognizing more programs, sharing their successes, and elevating the visibility of visual arts education, NYSATA is helping to create a stronger collective voice for the arts.

We look forward to celebrating even more schools and districts through the 2026 VISION Endorsement!

Fredonia Central



Fredonia Central expands the art studio with field trips to the Corning Glass Museum, the Darwin Martin House, Stitch Buffalo, and the AKG Art Gallery.



Their annual grades 2-12 art show fills their halls while the Senior Show is in the high school library.

Herkimer Central School District



To celebrate the VISION award, the district surprised art teachers and students by printing two banners and proudly putting them on display in each building.



Senator Walczyk presented a Youth Art Month proclamation to students and staff, celebrating the arts and engaging with students.

Mineola Public Schools



Mineola's K-12 fine arts program provides expert teachers, advanced resources, and an engaging curriculum based on New York State Standards, supporting every learner's creativity and growth.



Students explore drawing, painting, sculpture, digital media, and ceramics. Artwork is showcased in NYSATA exhibits, district shows, and community events, celebrating student achievement and artistic expression.

Youth Art Month



Patti Krakoff and Barbara Imperiale Sanders Youth Art Month Co-Chairs

The theme for Youth Art Month 2027 is “My Community, My Story”

This year’s theme invites every art room in New York State to become a starting point for connection. From the block a student lives on to the traditions their family carries forward, “My Community, My Story” gives our students a chance to explore identity, place and belonging through their art, and to share that story with the people around them. The theme also connects beautifully with this year’s NYSATA 78th Annual Conference theme, *Mind Body Spirit: Awakening Awareness Through Artistic Practice*. Both invite our students and our profession to slow down and look inward before sharing outward, whether that is a personal story told through a flag design or a mindful studio practice explored at the conference. We encourage you to start planning your March celebrations now, and to follow along and post using our hashtag, #nysYAM2027.

Flag Design Contest Launches Soon, Now Fully Digital

The annual Youth Art Month New York State Flag Design Contest will open this fall, with student flag designs due by November 25. The contest is open to all New York State students from kindergarten through 12th grade. This year, due to the strong number of participating teachers, we are moving to a fully digital submission process. Teachers will no longer submit physical flags. Instead, each teacher will submit as many entries as they would like through a single slideshow. This new format also means teachers can keep student work in-house for promotional displays and return it directly to students. Look to our updated website and the YAM Flag Design Information Packet for full instructions on how to submit. Winners will be notified in January and publicly announced in February, in time to celebrate leading into March. This year is especially exciting, as the winning flag will be on display at the NAEA National Convention, which is being held right here in New York City. We hope many of you will be able to attend in person and see a piece of New York State student art on national display. We are grateful to our returning sponsors, including Blick Art Materials and the Art of Education, and we are currently reaching out to additional art supply companies and organizations who share our commitment to student art education. Full contest details will be available in the NYS YAM Flag Design Information Packet, posted on our updated website, www.nysata.org/youth-art-month.

Planning Guide and Conference Workshop

The official 2027 Youth Art Month Planning Guide will be available at our updated website, www.nysata.org/youth-art-month. As always, the guide includes lesson ideas tied to the theme, a downloadable bulletin board package, sample proclamation letters for local officials, and other resources to help you build out your March celebration. Join us at the NYSATA Conference this November in Albany for our workshop, “My Community, My Story: YAM and the Whole Child,” on Friday morning. Youth Art Month 2027 invites students to share their stories through community-centered art, sparking critical thinking, personal meaning-making, and advocacy for art education. Walk away with practical, teacher-friendly strategies to bring this theme to

life, even if you have limited time and resources. When students tell their stories, whole communities are transformed. New to Youth Art Month or just want to learn more? This workshop is for you. We will have giveaways and will share the many ways you can participate, for as little or as much as you would like to take on. Think of YAM as an assistive tool for advocacy, a built-in way to celebrate the students you work with every day while making the case for your program to your community.

Reporting Our Success to the Council for Art Education

Thanks to our dedicated art educators across New York State, the NYSATA YAM Co-Chairs were able to submit a detailed report to the Council for Art Education for the 2025-2026 school year and are waiting to hear back as to where we placed. Our continued success demonstrates the commitment of our NYS art teachers to promoting the importance of art education and celebrating our students' accomplishments. Thank you to everyone who participated in and submitted reports about Youth Art Month this past year. Our hashtag made it easy to spotlight the incredible work happening in art classrooms across the state, proof that art teachers are the true rockstars of education! We have amazing YAMBassadors in New York State. View the report here: [NYS YAM 2026 Report](#)



Get Involved

If you share our enthusiasm for all things art education or you would like to share your district's Youth Art Month celebration, please reach out. Watch our social media channels and our updated website for the most up-to-date YAM information throughout the fall.

We also want this to be a welcoming space for new voices. If you have ideas, suggestions, or simply want to be more involved, we would love to hear from you. Reach out to us at yam@nysata.org and join us for one of our virtual meetings, where you can get a behind-the-scenes look at how YAM comes together and help shape what it becomes next.

NYSATA News Sketchbook Challenge

Theme: *Thinkers, Tinkers and Linkers—Critical Thinkers*

For the winter issue of the *NYSATA News*, we are seeking sketches on the theme *Thinkers, Tinkers and Linkers—Critical Thinkers*.

Rodin chose to depict a muscular human body posed in deep thought in his work *The Thinker*. Use the medium of your choice to create a sketch (quick and maybe unfinished) that shows your interpretation of "thinking."

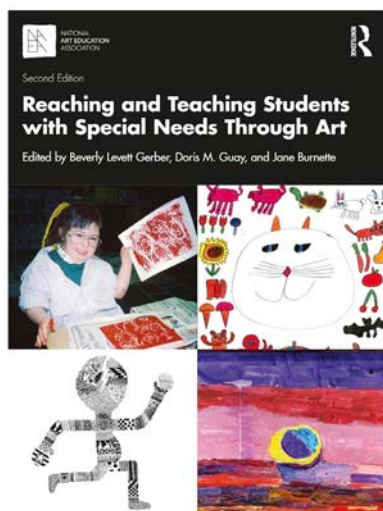
Possible ideas:

- A modern or personal version of Rodin's work.
- A self-portrait of you thinking.
- A sketch of your desk as you are "thinking."
- Process sketches that show how ideas change and evolve as you work.
- A portrait of student(s) working as *Thinkers, Tinker and Linkers—Critical Thinkers*
- A sketch of your dog... contemplating how to get that snack.

Submission Details:

- Take a photo of the artwork (send in .JPG format, at least 5 x 7 in, 150 res). Larger files are fine; we can adjust.
- Title the file with your last name (ex. Young.jpg).
- In your email, include a short one or two sentence explanation of your artwork.
- Send your entry to nysatanews@nysata.org.
- The deadline for submissions is January 24, 2027. Early submissions are encouraged.

Book Review



Reaching and Teaching Students with Special Needs through Art, 2nd Edition

Editors: Beverly Levett Gerber, Doris M. Guay, & Jane Burnette

As art educators encounter an increasing number of students with diverse special needs, the demand for effective, research-informed instructional resources has grown. *Reaching and Teaching Students with Special Needs Through Art (2nd ed.)* offers a comprehensive and highly practical guide for teachers working with learners from kindergarten through grade twelve.

The foreword positions the text within the broader context of inclusive education, noting that “this fine book takes us on a journey into the art experiences of young people who face emotional, mental, behavioral and physical challenges in their everyday lives which sometimes set them apart from their peers. It is written for teachers and administrators whose daily work brings them into direct contact with a diversity of these special youngsters” (p. xxi). This framing underscores the book’s central aim: to equip educators with the knowledge necessary to understand the wide spectrum of special needs they may encounter, as well as the legal frameworks—particularly special education laws—that shape instructional responsibilities.

The authors provide a systematic analysis of lesson design, enabling educators to anticipate potential challenges and refine their pedagogical approaches. The text outlines a range of classroom accommodations and modifications, offering concrete strategies for adapting instruction to meet individual needs. Additionally, the book clarifies the roles of key support professionals—including occupational therapists, social workers, psychologists, and special education teachers—and encourages art educators to participate actively in the development of Individual Education Plans (IEPs). The discussion of paraeducators in the art room, a topic often fraught with practical complexities, is handled with nuance and attention to real-world classroom dynamics. Each chapter concludes with an extensive list of references, supporting further scholarly inquiry.

As in the first edition, the second edition is collaboratively authored and edited by both art educators and special educators. This interdisciplinary approach enriches the text, resulting in a resource that integrates theoretical perspectives with practical classroom experience. The collaboration yields a more comprehensive and multifaceted guide for practitioners.

The authors emphasize that the art room offers a uniquely supportive environment for students with special needs. The open-ended, creative nature of artistic practice allows these learners—and indeed all learners—to experience success and develop confidence. The book’s overarching purpose is to assist art educators in fostering meaningful artistic engagement and helping students achieve their individualized goals. In this respect, the text fully accomplishes its mission.

- Review by Thom Knab

NAEA Position Statement on Early Childhood Art Education

Resources Available From the National Art Education Association (NAEA) NYSATA President and the President-Elect (Immediate Past-President in alternate years) represent NYSATA and serve as delegates on the NAEA Delegates Assembly. This assembly makes recommendations as they relate to legislation and policy to the NAEA Board of Directors. Delegates play an active role in the review of NAEA position statements. In turn, NAEA encourages the sharing of position statements with state association members.

The Artist—Body in Motion is clearly visible in an elementary art classroom. In this issue of the NYSATA News, we highlight the “NAEA Position Statement on Early Childhood Art Education” found under the Learners Platform. We encourage you to use position statements as Advocacy Tools. <https://www.arteducators.org/resources/platform-and-position-statements/>



Position Statement on Early Childhood Art Education

[Adopted April 2010; Reviewed and Revised March 2013; Reviewed and Revised March 2016; Reviewed and Revised February 2021; Reviewed and Revised March 2026]

PLATFORM: LEARNERS

The visual arts are essential to early learning. Young children are innately curious and eager to make sense of the world. They learn best in social contexts with peers and adults, through experiences that are holistic, interdisciplinary, and that balance instruction with emergent exploration. Through the arts, children construct knowledge in meaningful ways that support their growth as whole learners.

The visual arts support early learning by:

- Encouraging creativity, imagination, and flexible thinking.
- Enriching children's understanding of diverse cultures and perspectives.

Developmentally appropriate and comprehensive programs should provide:

- A variety of studio experiences.
- Interactions with artists.
- Real and virtual visits to museums, galleries, and cultural institutions.
- Opportunities to respond to art through conversation and storytelling, play and dramatics, movement and music, and artmaking.

For the purposes of this document, early childhood is considered from birth to 8 years of age.

Resources

For additional information, please refer to the Position Paper on the Early Childhood Art Educators (ECAE) Interest Group. Group section of the NAEA website:
https://www.arteducators.org/wp-content/uploads/2025/06/ART-ESSENTIAL-FOR-EARLY-LEARNING_ECAE-Interest-Group.pdf

Iyengar, S. (2025, February 11). Educating ourselves about childhood arts experiences—And why they matter. *National Endowment for the Arts Blog*.
<https://www.arts.gov/stories/blog/2025/educating-ourselves-about-childhood-arts-experiences-and-why-they-matter>

Student Scholarship Winners

Zara B. Kimmey Scholarship (\$1000)

Zara B. Kimmey was the founder of NYSATA and the first Art Education Associate in the New York State Education Department.



Julia Pisciotta

Locust Valley High School

Recommending Teacher: Melanie Mooney

Planning to attend Rhode Island School of Design

Bill Milliken Scholarship (\$500)

Bill Milliken was a long-time representative of Binney and Smith and a vendors representative on the NYSATA board. He encouraged generous support for art education from the manufacturers and distributors of art materials.



Emmelyn Freedman

Guilderland High School

Recommending Teacher: Sarah Gockley

Planning to attend Rochester Institute of Technology

Elaine Goldman and Aida Snow Scholarships (2 scholarships at \$500 each)

Together, Elaine Goldman and Aida Snow established a generous endowment for NYSATA to help visual art students in New York State pursue their dreams.



Chase Woodworth

Spencerport High School

Recommending Teacher: Stephanie Prevosti

Planning to attend Rochester Institute of Technology



Clover Konop

Northport High School

Recommending Teacher: Robin O'Neill-Gonzalez

Planning to attend SUNY Purchase

Jessica Bayer Scholarship (2 scholarships at \$500 each)

Jessica Bayer began the NYSATA Portfolio Project in 1997. These scholarships recognize our Portfolio Project participants who receive a distinguished level in their recent Portfolio Project. A big thank you to Jessica Bayer's daughters, Tracey and Eve, who help fund this scholarship.



Amelia (Preferred: Theo) Lusignan
South Glens Falls Senior High School
Recommending Teacher: Amy Noonan
Planning to attend SUNY Purchase

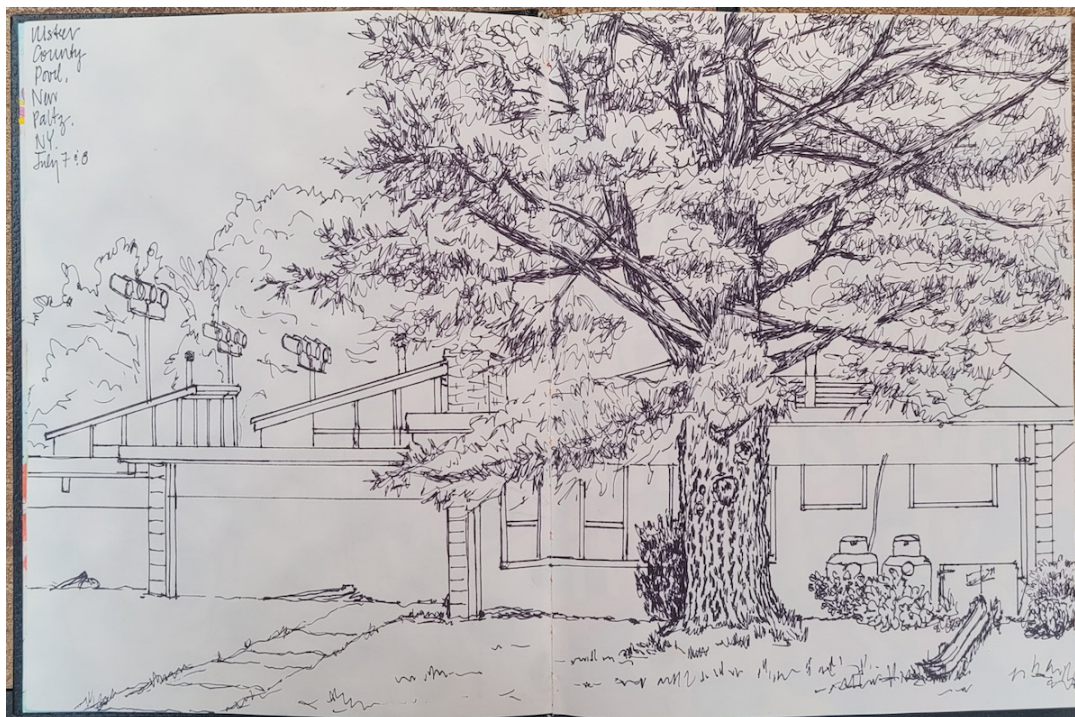


Olivia Lynch
Babylon Jr. Sr. High School
Recommending Teacher: Cheryl Schwieder
Planning to attend Virginia Polytechnic Institute and State
University

NYSATA awards four one-time scholarships annually to seniors who plan to pursue post-secondary education in the arts. Scholarships are open to graduating seniors planning to attend a College Art Program of study. Scholarship applicants must be students of current NYSATA member teachers.

Click [here](#) for more information

Sketchbook Challenge



Artist: Monica Czernecki

Waiting at the pool every summer morning for my daughter creates time to fill. While I can take walks to move, read or complete paperwork, my favorite way to pass the time is moving my artist brain by drawing. This is a drawing done over 2 days that made time disappear.



Artist: Kim Ellis

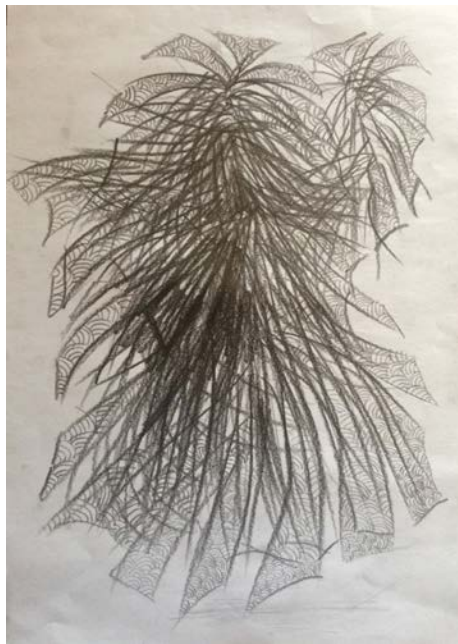
As an art teacher - summer is a time to reconnect with myself as an artist. We have a few resident hummingbirds that I have been trying to capture, but their quick motions made for a challenge.



Artist: Marita Nurminen
Ink is a medium that demands control and submission; you must learn how to guide the ink and use the brush to draw out your lines and shapes and yet at the same time it is a medium that will never fully be under your control. The result is always a surprise.



Artist: Ann Marie Napoli
 Title: *The Porch Reader*
In "The Porch Reader," studying the subject closely with pencil and a brush marker, I had the pressure of moving quickly with intentional purpose to capture the moment. I felt invigorated to layout the foreground before movement and coming back to add details in value, bringing to life this rather still moment.



Artist: Adebola Adalumo
 Sketch: *Egungun Masquerade, Nigeria, West Africa*,
The sketch conveys my impression of a Yoruba masquerade ensemble in motion, worn by a human performer. Inspired by the masquerade's kinetic, swirling movements, the composition captures its kinetic spirit through fluid gestures and rhythmic forms that create an embodied illusion of continuous motion within the space.



Artist: Meri Tomasulo Pellow
Turquoise Tide, Outlined Sun
Acrylic on canvas 16 x 20 inches
I have been working on landscape painted "sketches" paired with haiku poems. For this sketch the tide made me think of a body of water in motion, and the poem tells of my body moving.
"Precious Buffalo Summer"
Floating in coolness.
Most peaceful sky above me.
I flip and I smile.

NYSATA-NYSSBA Student Art Exhibit

Heather McCutchen
NYSATA-NYSSBA Chair

Each year in the fall, NYSATA collaborates with the New York State School Boards Association (NYSSBA) to celebrate the remarkable talents of young artists statewide. The 2026 NYSATA-NYSSBA Student Art Exhibit upholds this tradition, shining a spotlight on the creativity, vision, and artistic excellence of K-12 students throughout New York.

This statewide exhibit, featured at this year's NYSSBA Convention in Buffalo, celebrates student artwork as a testament to innovation and creativity, highlighting the essential role of the arts in shaping well-rounded and forward-thinking students.

The 2026 NYSATA-NYSSBA Student Art Exhibit showcases over 600 exceptional artworks from across every region of New York State. The exhibit highlights the rich diversity and vibrant creativity of students from all corners of the state. From urban centers to rural communities, these pieces represent a wide range of artistic styles, mediums, and perspectives, illustrating the remarkable talent and expressive spirit that thrive throughout the state.

2026 Postcard: The Artist—Body in Motion

Each year, two student artworks are selected as the official postcards for the exhibit, and this year's winners beautifully embody the movement, vitality, and diversity of expression that inspire and energize the statewide art community. Their work not only captures the essence of motion but also reflects the limitless potential of student artistry across the state.



Secondary Winner Student: Adalena Novitske, grade 8
Title: Breaking Through The Class Ceiling
Medium: Pencil & Charcoal
School: Mexico Middle School
School District: Mexico Academy & Central School District
Teacher: John Aitken
Superintendent: Dr. Donna Runner
NYSATA Region: #3



Primary Winner Student: Cole Enser, kindergarten
Title: Lake Erie Sunset
Medium: Mixed Media
School: Collins Elementary School
School District: North Collins Central School District
Teacher: Mrs. Ashley Ippolito
Superintendent: Mr. Scott Taylor
NYSATA Region: #1

Congratulations to both artists for capturing the judges' attention and hearts with their exceptional work!

Participating Districts:

We sincerely thank all the districts whose students contributed to making this year's exhibit a vibrant showcase of learning and creativity. For a complete list of participating districts, please visit our website at www.nysata.org.

The Importance of the Arts in Education

The NYSATA-NYSSBA Exhibit goes beyond displaying student artwork—it serves as a platform that highlights the vital role of the visual arts in cultivating the whole child.

- Academic Success: Students engaged in the arts tend to perform better on standardized tests and excel in core subjects.
- Emotional Expression: Art nurtures emotional intelligence and supports mental well-being.
- Cultural Understanding: Creating and experiencing diverse artworks foster empathy and a broader global perspective.
- 21st Century Skills: Creativity, collaboration, innovation, critical thinking, and communication are strengthened through arts education.

This exhibit underscores how the arts inspire confidence, resilience, and a sense of identity in students. It emphasizes that arts education is essential not only for individual growth but also for fostering a more inclusive, innovative, and culturally rich society. By elevating student voices through their artwork, the exhibit advocates for sustained support and recognition of the arts as a cornerstone of comprehensive education.

Visit the 2026 Exhibit Online

The complete virtual gallery will be accessible after the NYSSBA Annual Convention in Buffalo this October.

NYSATA SUMMER INSTITUTE @ SAGAMORE

July 24-30 <OR> July 30-Aug 5, 2027



WEEK 1 STRANDS:

- Original Program
- Independent Study
- Encaustics
- Paper Crafts and Methods
- Painting Methods and Techniques

WEEK 2 STRANDS:

- Independent Study
- Rug Tufting
- Gourd Carving
- Printmaking
- Fiber Arts

Member Registration.... \$1280 per week

Non-Member Registration.... \$1340 per week

***Additional materials fee may apply

Registration & non-refundable deposit of \$250 due within 2 weeks of registration.
Balance due June 1st.

Questions? Contact Beth Atkinson, sagamore@nysata.org

Scholarship applications will post after the conference – due 1/15/27

**REGISTRATION OPENS FEBRUARY 2027 - CLICK [HERE](#) FOR MORE INFO or
SCAN THE QR CODE**



Thank You!

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Albany Crowne Plaza (Desmond) Hotel, Albany Shaker Road, Albany, NY

Call-in Reservations: Please use Group Code ATZ and call the Hotel direct at 518-869-8100.

Room Rate: \$169

Reserve early. NYSATA Conference rooms tend to sell out prior to the group rate deadline. Group rate expires **10/28/2026** or upon the sellout of NYSATA reserved block, whichever comes first.



A dynamic adaptable Web-Based Pilot Art Education Program, available November 2, 2026, supporting creativity and cultural literacy through virtual learning.

Our on-demand platform gives teachers the freedom to integrate multi-disciplinary content without scheduling constraints or live-session requirements

Elevate your art curriculum virtually with lessons by our Olympian and Paralympian art instructors exploring art with sports. You provide the students for greatness to happen.

Register today or visit our NYSATA conference booth and contribute your art abilities to our interactive international mural. Scan the QR Code for more details.



ART OF THE OLYMPIANS

WHERE GREATNESS DOESN'T END AT THE PODIUM.

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Conference Overview and Rates



Awakening Awareness Through Artistic Practice

NYSATA 78th Annual Conference
November 20-22, 2026
Crowne Plaza (The Desmond), Albany, NY

inspiring keynote speakers • commercial & college exhibitors • over 100 workshops • student scholarships show • Friday after dark event • hands-on studio workshops • nysata awards events • president's dinner • members' art exhibit & auction • artisans market • whova conference app • and so much more!

Please join us for the NYSATA 78th Annual Conference, *Mind, Body, Spirit: Awakening Awareness Through Artistic Practice*. Together we will explore teaching as an embodied, mindful, and deeply human practice and consider the ways art can foster awareness, wellness, identity, and meaning—for both educators and students.

For the Saturday afternoon keynote address, we will host multidisciplinary artist, **Heather Hanson**, recognized for her “kinetic drawing” performances in which she uses her body as a drawing tool to create large-scale, symmetrical charcoal works.

We also have certified art therapist, **Lisa Kay** and sculptor/installation artist, **Jean Shin** joining us for super-sessions on Friday and Sunday.

Spoiler alert! New York Times best-selling author **Peter H. Reynolds** will join us virtually from his studio in Boston on Saturday morning, and we will offer the opportunity to purchase a special edition of *The Dot* in a book jacket signed by the author/artist, exclusively for our event!

Author **Susan Verde**, New York Times best-seller and long-time collaborator with Peter Reynolds, will present two special ticketed sessions in partnership with *Create Curiously* founder **Allie-Alejandra Joyner**, with an emphasis on engaging the heart through the creation process. This dynamic duo will also be the keynote presenters for the Thursday Preconference.

With over 100 workshops in addition to our keynote speaker lineup, this a conference not to miss! Details at www.nysata.org/2026-conference
Workshop Questions? workshops@nysata.org
Exhibit Hall Questions? exhibitors@nysata.org
Registration/Payment Questions? tkonu@nysata.org
Conference Event Questions? conference@nysata.org

Registration Rates

\$179	Member Early Bird
\$209	Member After November 1
\$140	Student/Retired/Unemployed Member Early Bird
\$170	Student/Retired/Unemployed Member After November 1
\$265	Non-Member (No Early Bird Rate)

Meals and Room

\$254	Meal Package
\$39	Friday or Saturday Lunch
\$58	Friday Plated Dinner
\$68	Saturday Plated Dinner
\$50	Sunday Brunch
\$169	Room Rate at the Crowne Plaza Albany



2026 Registration & Payment Policy

If you need district approval to attend, please secure permission prior to registering. If paying with a school district PO, be sure you know what is allowable per your district policy prior to registering. ***Once you register, you are responsible for any balance on your bill not covered by your school district.***

Full payment must be made at the time of registration unless paying by school purchase order. Payment can be made by credit card (*Visa, MasterCard, Discover, American Express*) or check (*payable to NYSATA*). If mailing payment, include a printed copy of your registration payment form along with your payment and mail to: NYSATA, PO Box 4502, North Myrtle Beach, SC 29597.

Do not mail a check or purchase order after Friday, November 13, 2026, as it will not arrive in time. If you register after November 13, please pay in full via a credit card.

2026 Cancellation & Refund Policy

NYSATA incurs costs to process registration, POs, credit card payments, and refunds. Additionally, if you reserve meals or an event ticket and cancel last-minute, NYSATA has already purchased the materials and meals and/or held space for you in the event, resulting in an expense and/or loss of revenue if no payment has been made. ***If you register with no payment and subsequently cancel or do not attend, you may be billed a cancellation fee*** plus an additional fee for any meals or ticketed events for which NYSATA has incurred cost or lost revenue to reserve on your behalf.

All refund requests **MUST** be received in writing (email).

Registration Fees

- Until November 1—full refund less a \$25 administration fee
- November 2 through 15—50% refund less a \$25 administration fee
- After November 15—no refunds

Meals

- Full refund until meal counts are confirmed to hotel on November 7
- No refund after meal counts are confirmed
- No return or exchange of meals onsite
- If a MEALS ONLY registration for awardee/conference guest, \$25 cancellation fee will be deducted from any refunded amount

Ticketed Events (Friday After Dark Event, Extended Studio Workshops)

- No refunds
- No return or exchange of event tickets onsite

Conference attendees with meal and/or event tickets that are no longer wanted may try to re-sell them through the conference app onsite. NYSATA will not refund or exchange unwanted tickets.

Cancellations due to extenuating circumstances (i.e. death in the family, accident, serious illness) must be submitted in writing, include appropriate verification, and must be received by NYSATA via email to tkonu@nysata.org prior to the last day of the conference. No refund requests will be honored if submitted after the conference has ended. Please allow 4-6 weeks for processing of refunds.

Conference Highlights & New This Year!

Whova Conference App: Through generous support by our Diamond Sponsor, **Blick Art Materials**; Platinum Sponsor, **Alfred University**; and Gold Sponsor, **RIT**; we are able to provide your conference agenda through the Whova mobile and desktop app. Downloading the app to both your mobile and desktop device will enable you to access all features. All participants will be able to access all workshop documents for up to three months after the conference has closed.

Workshops: Conference workshop options include hands-on workshops, product demonstrations, lecture workshops, and round-table discussions on a variety of current interest topics. Access to workshops in the general schedule is included in the registration fee.

Extended Studio Workshops: Optional Extended Studio (ticketed) workshops are available for an additional fee. Register for ticketed workshops when you register online for the conference. ***Ticketed workshop fees are non-refundable.***

NEW THIS YEAR! Special Studio Sessions: Join New York Times bestselling author Susan Verde for an interactive exploration of *Hey, Wall*, illustrated by John Parra, and discover how one picture book can become the starting point for meaningful, community-centered project-based learning.

Susan will share the story behind the book, her writing process, and the creative collaboration between author and illustrator. Participants will create their own mini murals and explore ways to bring the experience to students through visual art, literacy, history, research, recycled and accessible materials, local artists, and public art. All materials are provided. \$40 fee. Space is limited, so register early.

Exhibitors Showcase: Our exhibitors have really stepped up this year with workshop sessions, product demonstrations, conference swag, and door prizes. There will be plenty of time to find out about new ideas, products, and ways of working with your students. Please visit our exhibitor's area both in person and in the app; and thank them for their generous support.

10x10 Members Exhibit and Auction: Please consider participating in this year's Members' Exhibit opportunity. Work submitted must be 10" x 10" in size and may be designated as "not for sale" or donated for auction to benefit the NYSATA Scholarship Fund. See more info at www.nysata.org/members-exhibit.

Conference Student Exhibit: We will hold this exhibit onsite at the conference hotel. There is no fee to participate, but you **MUST** pre-register at www.nysata.org to reserve a space for your student work. **This exhibit is open to NYSATA members who register as attendees for the conference.** Registration is by teacher, not school district. Please do not add work of non-registered colleagues to your exhibit. Details coming soon in your email and at www.nysata.org/student-exhibit.

NEW FORMAT THIS YEAR! Friday after Dark Ticketed Event: Collaborate and get creative in a "light up the night" environment. Casual, comfy clothing is recommended; a beverage of your choice is included with your ticket.

Artisans Market: Artisan vendors will sell their handwork on Friday night at the conference site. Each artisan will be responsible for their own sales, shipping (if applicable), and any applicable sales tax. A registration fee of \$25 per artisan applies to secure a table. Artisans will need to register by November 1 on the NYSATA website. Watch your email for details. All registered artisans must be NYSATA members AND register for the conference to participate in this event.

Conference Registration: *PLEASE secure any district approval needed prior to registering.* All event and meal registration is through our secure online registration system. When you register, you have the option to pay with a credit card or a school check or PO. If paying with a school check or PO, you **MUST** register online and attach a printed or digital copy of your registration confirmation to the school check or PO. Payment in full must be received before the event. Meals and ticketed events are non-refundable.

Awards Events: This year's awardees will be featured in the NYSATA News and conference program, as well as recognized in person at awards celebration events. Guests are welcome to register for awards events without registering for the entire conference event.

Verify Attendance and/or CTLE Hours: NYSATA is a NYSED-approved CTLE sponsor. Conference attendees will be provided with a tracking sheet to record their attendance and document CTLE hours. CTLE certification can be obtained after the conference by inputting the CTLE tracking information in our online CTLE Certification Form. See www.nysata.org/ctle-credit for more information.

Conference Schedule of Events*

Thursday, November 19

Preconference (Ticketed Event) 9 AM-4 PM
(Ticket includes lunch)

Friday, November 20

Continental Breakfast (Vendor Area) 8-10 AM
Commercial Exhibitors Exclusive 8-10 AM
Commercial/College Exhibition 8 AM-1 PM
Workshops 10 AM-1 PM
Lunch (Timed Tickets) 11 AM-2 PM
Super Session I: Lisa Kay 1-2 PM
Commercial/College Exhibition 2-5 PM
Workshops 2-5 PM
Regional Hospitality 5:30-6:30 PM
Awards Dinner 6:30-8:30 PM
(Special Citation Non-Member, Special Citation School/College, Special Citation Business/Institution, Student Scholarships)
Artisans Market 8:30-10 PM
After Dark Event (Ticket Required) 9-11 PM

**Agenda subject to change without notice.*

Saturday, November 21

Continental Breakfast (Vendor Area) 8-10 AM
Commercial Exhibitors Exclusive 8-9 AM
Commercial/College Exhibition 8-1 PM
Super Session II: Peter Reynolds 9-10 AM
Workshops 9 AM-1 PM
Lunch (Timed Tickets) 11 AM-2 PM
Super Session III: Heather Hansen 1-2 PM
Workshops 2-5 PM
Member & Student Exhibit Opening 5:30 PM
President's Dinner 6:30-9 PM
(Ray Henry, Special Citation Member, Outstanding Service, NYS Art Educator of the Year)
Dancing to DJ 9 PM-12 AM

Sunday, November 22

Super Session IV: Jean Shin 9-10 AM
Region Awards Brunch 10 AM-12 PM
(Regional Art Educators of the Year, Vendor Raffle)



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Preservice Student Volunteers



Call for Student Volunteers

Over 50 art education students from five college undergraduate and graduate art education programs volunteered at the NYSATA 2025 Annual Conference. These amazing artist-teachers did a great job helping with workshops, events and making sure all attendees, vendors and presenters were well cared for! Our student volunteers each spent three hours helping, then had the rest of the conference time to learn and have fun (lots and lots of fun!). They visited local galleries and had a pizza party to make lifelong connections and bonds. We were so proud of this group and can not wait to see them back as full-time art educators!

Preservice Student Volunteer Program Sign-Ups are under way for the 2026 Conference. This program gives full-time preservice graduate and undergraduate Art Education students a passport to attend the conference in exchange for up to three hours of volunteer work during the conference weekend. Students work alongside volunteer conference and program coordinators and get a sneak peek at how the conference works behind the scenes, as well as attend and/or present workshops and participate in all conference events. Participating college students purchase a student membership and a volunteer t-shirt; they sign up in advance to select their volunteer roles and then just check in upon arrival for their t-shirt, snacks, and more guidance.

Questions? Contact Lauren Ramich, Higher Education Committee Chair and Student Volunteer Coordinator, at larfaa@rit.edu.

Conference FAQs

Is there a virtual option? There is no virtual option. We cannot put in enough volunteer hours or manage a team of people big enough to pull it off with the level of quality we desire, and hiring a professional team would drive our conference registration rate too high for our comfort level.

The food cost seems high. Why? NYSATA does not mark up meals for profit. Hotel banquet meals may come at a higher cost per plate than an average restaurant meal. Providing a quality dining experience for nearly 200 meal guests at a time is a challenge. All meal tickets include appetizer, entrée, dessert, and coffee or tea plus a mandatory 22% service charge.

The projected sale of hotel rooms and banquet meals (called our *group performance*) gives NYSATA leverage to contract hotel meeting space for free or a reduced fee, allowing to keep our registration fee low for everyone.

Where do I find the schedule for workshops and other events? A detailed conference schedule will appear in the printed conference program you will receive when you arrive, as well as the Whova conference app. There are always last-minute cancellations and schedule changes, so use the app for the most up-to-date schedule information.

How do I access the Whova app? When you register, be sure to use the email address you would like to use to join the app. We usually begin inviting our paid registrants to join the Whova app about two weeks prior to our event and every few days after that. *Your bill must be fully paid before we will invite you to join.* Your email invitation will contain a link and specific instructions to join our community. Once you join, you can start planning your agenda and communicating with other conference participants.

Is there a day rate? A single day rate is not offered. There is not an easy way for our volunteer "staff" to record and/or monitor single day access and having a single flat fee for the conference allows us to keep the lowest rate possible for everyone.

Do I get a discount for presenting a workshop?

NYSATA is an all-volunteer community. We cannot provide compensation or discounts for workshop presenters without increasing the cost for everyone else. All professional associations depend on people participating as part of the community, including sharing their expertise with others at events like conferences.

All the people who give countless hours year-round as officers and program coordinators also do not receive compensation or conference discounts for their contributions. We appreciate all the volunteers who work to make NYSATA such a great community. You will find a small token of thanks in your presenter packet when you arrive.

Can I register for the conference if I am not a member of NYSATA? Absolutely! NYSATA offers non-members the opportunity to join us for this exciting weekend of professional development, but at a higher fee than for members. Prior to November 1, consider becoming a member and taking advantage of our early bird rate for the best value.

Can I join or renew my membership with my conference registration? Yes, you can join or renew and complete your conference registration all on one form. If you renew separately, your membership must be current and paid in full to receive the member rate when you register.

Is there a fee or sign-up required for workshops? There are plenty of options to fill your schedule without adding additional fee workshops. Workshops in the general schedule are offered on a first come, first served basis. Some presenters have set a small fee for materials, payable onsite to the workshop presenter (please plan to bring cash in small bills). Optional pre-registered Extended Studio workshops are offered for a ticket fee paid in advance to help cover speaker fees, materials, and other costs associated with those offerings.

If my school team is attending the conference together, do we all have to individually register? Everyone must register online using their own member login information. Your unique member login keeps your selections and transactions in your own record in our database. Use the instructions below for paying with a PO. Several registration confirmations may be bundled together and attached to a single PO or check for payment, as per the instructions in the registration confirmation email.

How do I register if my school is paying for me with a PO?

1. GET DISTRICT APPROVAL FIRST; know what fees the district agrees to cover.
2. Register yourself online. Choose your registration and any meal options or ticketed events you wish to attend. Choose the PAY LATER option for payment.
3. You will get an email confirmation and invoice with detailed payment instructions and address.
4. Attach a printed or digital copy of your registration confirmation or invoice to the PO. PO must be received prior to the start of the event.
5. You are responsible to pay any remainder not covered by your school district.

Will I be charged for cancellation or not paying/attending once I register? Yes. NYSATA incurs costs to process registration, POs, credit card payments, and refunds. Additionally, the space reservation, food, and materials to fulfill your order must be purchased ahead of time by NYSATA, resulting in a loss when late cancellations occur. Please read the cancellation policy near the registration link at www.nsyata.org/2026-conference.

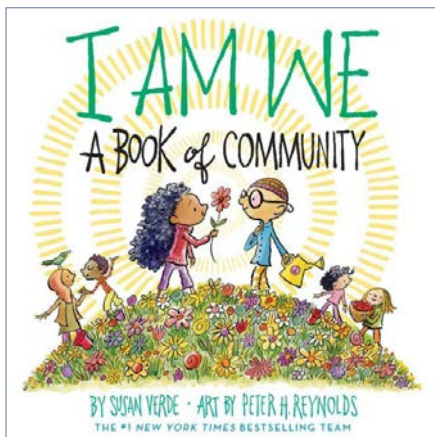
Can my partner/friend/child/parent/colleague/administrator attend as my guest? Guests for awards banquets may preregister and pay for their meal online. Other than ticketed guests of awardees for meal events, no guests are permitted. There are no reduced fees for partial days or individual workshops or keynote sessions. All conference attendees must register for the entire event.

Preconference

Creating from the Inside Out:

Mindfulness, Curiosity, Creativity, and Human-Centered Learning

presented by New York Times best selling author Susan Verde and Create Curiously founder Allie-Alejandra Joyner



Thursday, November 19, 2026 10 AM-4 PM

Creating from the Inside Out is an interactive professional learning experience connecting storytelling, literacy, art, mindfulness, movement, curiosity, and creativity. Aligned with the NYSATA 2026 theme of Mind, Body, Spirit, the session explores how stories and art can help students notice, question, express themselves, and connect more deeply with others. Susan Verde brings the author's lens of storytelling, mindfulness, yoga, body awareness, and emotional presence. Allie-Alejandra Joyner brings the educator's lens of literacy, the science of curiosity and creativity, and evidence-aligned classroom practice.

Together, they will model a practical book-to-art learning framework that connects read-alouds, movement, visual art, writing, reflection, and student voice. At its center is a simple belief: art and literacy are deeply connected. Through words, images, movement, symbols, questions, and stories, students make meaning, communicate ideas, and better understand themselves and the world.

Participants will

- Understand how storytelling, mindfulness, curiosity, and creativity can support meaningful learning
- Explore how movement, music, breath, and body awareness can strengthen attention, connection, and readiness to learn
- Examine how evidence-aligned practices can guide instruction while preserving student choice, original thinking, and authentic expression
- Experience practical ways to connect picture books, visual art, oral language, writing, movement, and reflection
- Develop adaptable strategies that support student voice, creative confidence, self-discovery, and belonging

Tentative Agenda*

9:15-10:00 AM—Coffee and check-in

10-11 AM—Introduction to the Creating from the Inside Out framework

10:30 AM-12 PM—Picture book read-alouds, mindful movement, and hands-on creation

12-1 PM—Lunch (provided)

1-1:30 PM—Reflect, translate and share

1:30-3:30 PM—Classroom routines and collaborative lesson plans

3:30-4:00 PM—Questions and next steps

* timeline subject to change

Registration fee includes morning coffee and mid-day lunch with all gratuities + CTLE certificate for 5 hours

\$129 Member/District Member

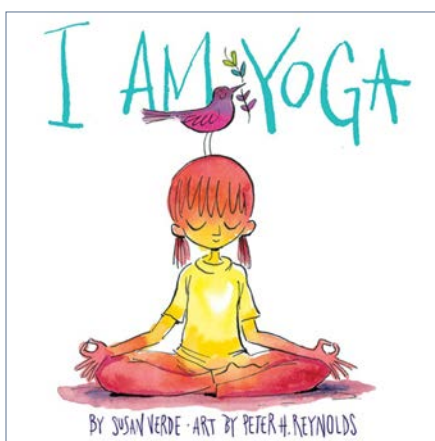
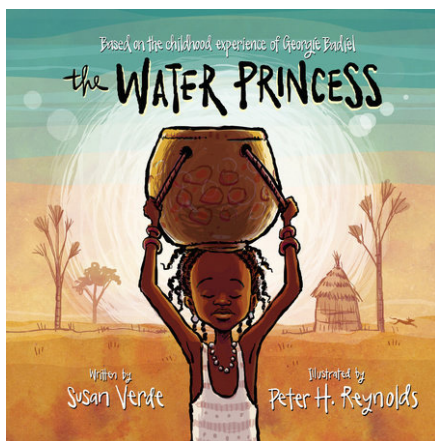
\$99 Member Student, Retired, Unemployed

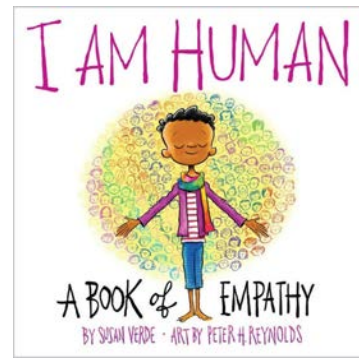
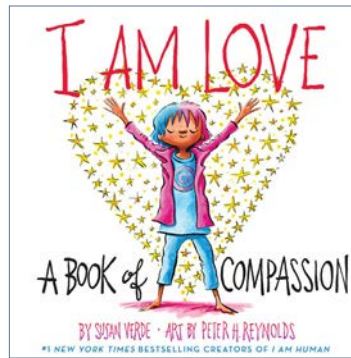
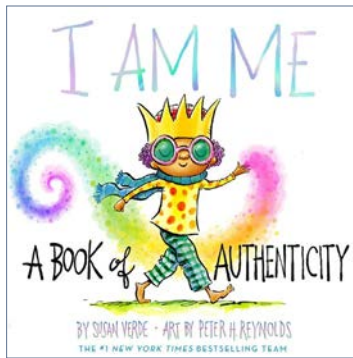
\$189 Non-Member

Space is limited to 40 participants.

Deadline to register is November 1, 2026.

Register at www.nysata.org/2026-preconference





About the Presenters

Susan Verde



New York Times bestselling author Susan Verde grew up in the heart of Greenwich Village in New York City. Ultimately, she moved to the Hamptons where she earned a Bachelor's degree in Elementary Education and a Master's in reading remediation and became an elementary school teacher for many years.

Now, Susan is an author capturing and celebrating the unique experience of children. Her titles include, *The Museum*, *The Water Princess*, *Rock 'N' Roll Soul* and *Hey, Wall a Story of Art and Community* and *Unstoppable Me*. Her instant #1 New York Times bestseller *I Am Human: A Book of Empathy* is part of a bestselling series including *I Am Yoga* and *I Am Peace* and the New York Times bestseller *I Am Love: A Book of Compassion*. Her recent books are *Tortoise and Hare* and *The Tossy-Turny Princess*, the

latest in the Feel-Good Fairytale series, as well as another in the I Am series, *Who I Am: Words I Tell Myself* and there are many more to come. Susan's books continue to inspire children, educators, yoga practitioners and mindful humans alike, helping to cultivate empathy and kindness in all of us.

In addition to writing, Susan teaches yoga and mindfulness to kids of all ages. Susan is currently living by the ocean in East Hampton, New York doing her best as a mother of three amazing humans and her menagerie of pets.



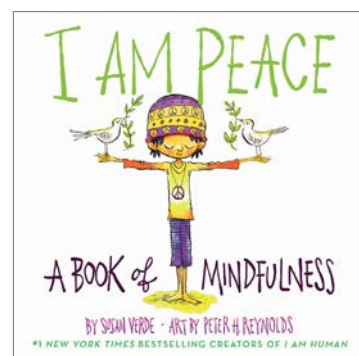
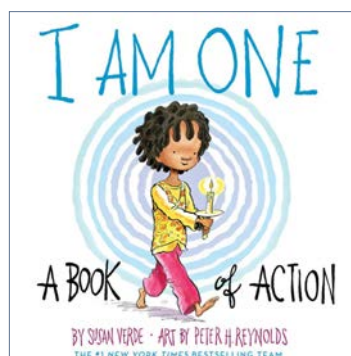
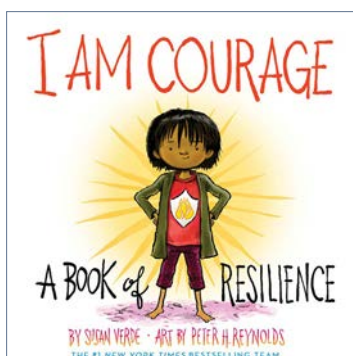
Allie-Alejandra Joyner

Allie is the Founder and CEO of Create Curiously and former Director of Innovative Solutions at FableVision Learning, a Peter H. Reynolds company. An educator, curriculum designer, and innovation leader with 20+ years of experience in education, Allie has worked across elementary teaching, literacy intervention, instructional technology, professional learning, curriculum development, and educational innovation.

Through Create Curiously, she collaborates with authors, educators, schools, and organizations to design meaningful learning experiences that connect curiosity, creativity, literacy, art, and student agency. Her work centers on helping educators create environments where students are encouraged to think deeply, ask meaningful

questions, express themselves authentically, and make connections across ideas and experiences.

For NYSATA, Allie designed *Creating from the Inside Out* in collaboration with New York Times bestselling author Susan Verde. The experience brings together the perspectives of an educator and an author to explore mindfulness, storytelling, curiosity, creativity, and practical approaches educators can bring into their own learning communities.



**Capturing Images
that Captivate the
World**



**Pushing the
Boundaries of
Technology and
Design**



**Making our Mark in
Visual Storytelling**



**Here, it all
happens in
one place.**

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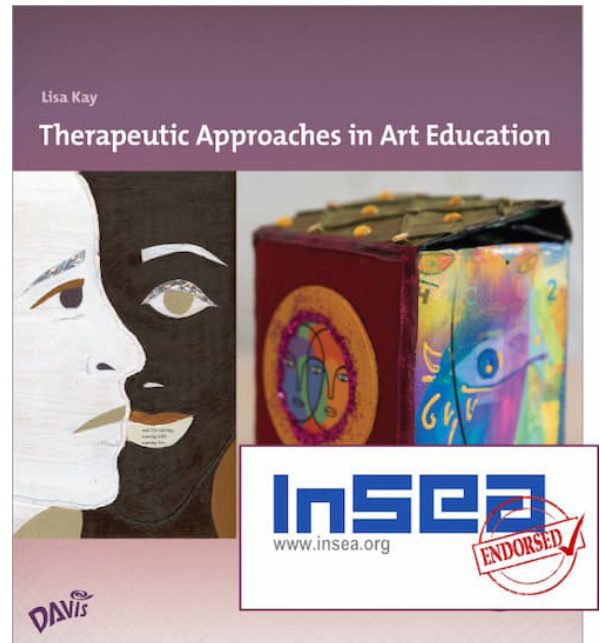
**Maintaining a Legacy
of Studio Arts
Excellence**



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Keynote Speakers



Lisa Kay, EdD, ATR-BC

Professor, Chair of Art Education & Community Arts Practices,
Director of Graduate Studies Art Education

Friday 1 PM Super Session Keynote Speaker

Lisa Kay's creative voice is enhanced by the integration of her identities as an artist, art therapist, art educator and qualitative and arts-based researcher. Her academic life has provided rich opportunities and pursuits; however, those things that nurture and provide Lisa joy are her creative collaborations with students and colleagues.

A board-certified art therapist and art educator, Dr. Kay's research interests combine her curiosity about artistic development, the psychology of child art, artists with disabilities and the healing potentials of the creative arts with children, adolescents and adults. Her publications concern the intersections and collaborations of contemporary art education and school art therapy, art making with adolescents who have experienced

trauma and adversity, and the use of creative arts and visual imagery as both pedagogical and research methods.

Lisa's book *Therapeutic Approaches in Art Education* brings together ideas and resources from her art education research and art therapy practice. Her co-edited book *Restorative Practices in Education* through the Arts explores ways the arts address trauma-related issues with a particular focus on healing beyond adversity. This book provides beneficial and practical strategies from and for professionals in the fields of art, art education, art therapy, museum education, special education, social work, and school psychology.

Lisa Kay is a Professor in the Department of Art Education and Community Arts Practices, Tyler School

of Art and Architecture, Temple University and earned an Ed.D. from Northern Illinois University. In addition to teaching undergraduate and graduate art education and art therapy courses at Tyler, Lisa has taught art therapy at the School of the Art Institute of Chicago and Moholy Nagy University of Art and Design in Budapest, Hungary.

Prior to completing her doctorate, Lisa earned two degrees from the University of Memphis—a B.F.A. in Graphic Design and an M.A. in Individual Studies, a degree that combined coursework in sociological, psychological and special education theories with Art Therapy. After completing her master's, she finished a 2-year post-graduate certificate at the St. Louis Institute of Art Psychotherapy.



Peter Reynolds

New York Times Best Selling Author/Illustrator, FableVision Founder

Joining us Virtually - Saturday 9 AM Super Session

Keynote Speaker

I was born in Toronto with my twin brother Paul, and grew up in Massachusetts, in a family full of storytellers and adventurers. My childhood was spent camping as an Eagle scout, creating mini movies with Paul, and filling sketchbooks with doodles and imaginary worlds. Becoming authors grew out of that love of creating—and led to our life-long journey to invite others to create bravely alongside us.

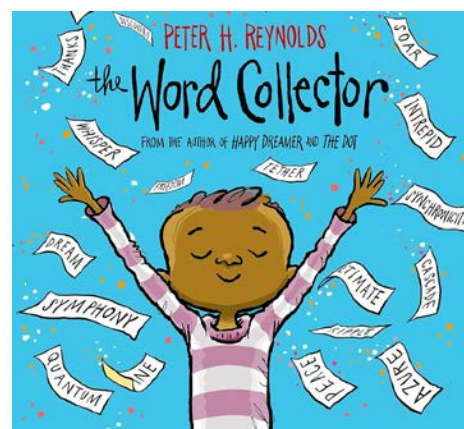
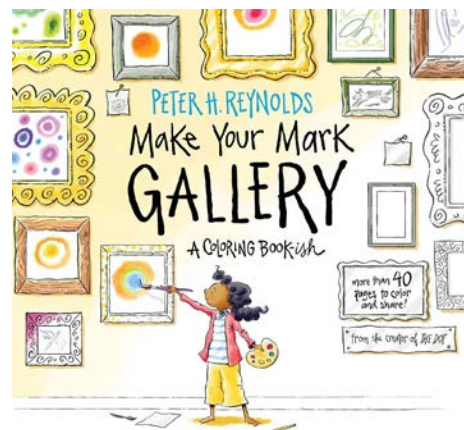
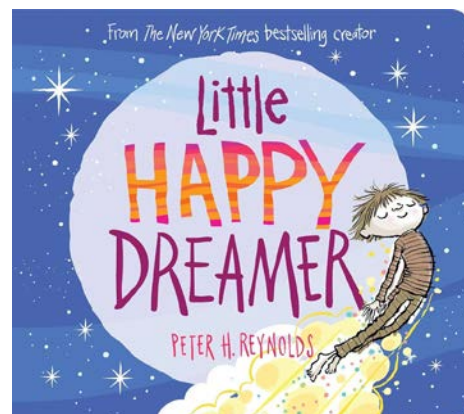
With Paul, I started FableVision Studios, an educational media development studio in downtown Boston where we create and share “stories that matter, stories that move” with amazing partners such as **PBS Kids, Library of Congress, Scholastic/Weston Woods, National Geographic and Nickelodeon.**

In my hometown of Dedham, I love spending time with my daughter (Sarah) and son (Henry Rocket,) and my grandchildren.

It is also where you’ll find my nonprofit [Reynolds Center for Teaching, Learning & Creativity](#) which helps students, educators, and communities make an impact with creativity & compassion—hosting global celebrations like [International Dot Day](#), [Word Collector Week](#), and creativity retreats for grown-up kids like the [Creative Compass Retreat](#).

Then there’s [The Blue Bunny](#) in Dedham Square—a cozy bookshop I’m proud to own and occasionally work at as a barista! I also started [Dedham Square Circle](#) to keep our town connected and vibrant.

Here is my first sketch for The Blue Bunny Bookshop in Dedham Square, MA—just outside Boston. A dream. A sketch. A vision. A plan. And now, nearly 25 years later a beloved community learning & civic center filled books, art prints, great coffee. Hop in to visit us if you’re in the area!



Heather Hansen

Artist

Saturday 1 PM Super Session Keynote Speaker



Heather Hansen is a performative and visual artist known for her kinetic drawing series. She has performed and exhibited in major cities throughout Asia, Europe and the U.S. Her work has been featured repeatedly by Juxtapoz, Colossal, Fubiz, and Hi-Fructose among others. Originally from rural Idaho, Hansen graduated from The Evergreen State College (TESC) in dance and theater design. She then moved to Tokyo to study with dancer Kazuo Ohno, where her aesthetic and philosophy was greatly influenced by the butoh and Gutai art movements; especially in relation to minimalism, the body as a tool, and process holding the same value as product. Later her style was further

defined in Florence, and Paris where she studied classical fresco painting and contemporary dance.

Her large scale kinetic drawings inhabit the space between drawing and dance. They are a meditation on the possibilities within her own reach and physical geometry, created in one continuous sitting from the moment the charcoal touches the canvas until the exploration feels complete. Similarly durational, her shadow drawings follow the light as it changes throughout the day.

Hansen often forages during her travels through the west for natural materials, using them as an integral part of her

process. Wood that is sculpted, burned for scent, made into charcoal or ink, or stone carved, ground into powder pigment and reformed into pastels. These are ways her exploration of materials varies from grand to granular. She invites the viewer to adventure with her into liminal territory between ephemeral and the physical, between here and there.

Hansen is an artist working across land art, sculpture, kinetic drawing, and durational performance. Her work often starts with raw materials drawn directly from the landscape—stone, marble, pigment. Movement and the body is tied everything she makes, shaping the boundary-dissolving quality of her art.



Jean Shin

Artist

Sunday 9 AM Super Session Keynote Speaker

Jean Shin is known for her sprawling and often public sculptures, transforming accumulations of discarded objects into powerful monuments that interrogate our complex relationship between material consumption, collective identity, and community engagement. Often working cooperatively within a community, Shin amasses vast collections of everyday objects—Mountain Dew bottles, mobile phones, 35mm slides—while researching their history of use, circulation, and environmental impact. Distinguished by this labor-intensive and participatory process, Shin's creations become catalysts for communities to confront social and ecological challenges.

Born in Seoul, South Korea, and raised in the U.S., Shin works in Brooklyn and Hudson Valley, New York. Her work has been widely exhibited and collected in over 150 major museums and cultural institutions, including solo exhibitions at The Museum of Modern Art in New York, the Philadelphia Museum of Art, the Smithsonian American Art Museum in Washington DC, and the Asian Art Museum in San Francisco. Shin has received numerous awards, including the Frederic Church Award for her contributions to American art and culture. Her works have been highlighted in *The New York Times* and *Sculpture Magazine*, among others.

Her body of work includes several permanent public artworks commissioned by major agencies and municipalities, most recently a landmark commission for the MTA's Second Ave Subway in NYC. She is a tenured Adjunct Professor at Pratt Institute and holds an honorary doctorate from the New York Academy of Art.



Friday After Dark

\$25 ticket includes entry
and one drink ticket

Light the Night

An Interactive Art After Dark Experience



Please join us Friday after dinner for an illuminated night of creativity and fun! The evening will feature hands-on creating, lots of luminosity, and even a journey through virtual reality. Buckle up, this is going to be an adventure! Sponsored by the NYSATA Youth Art Month committee.

Workshops

*Due to many circumstances beyond the control of the conference planning team, workshops are subject to change without advance notice. Please see the conference Whova app for the most up-to-date schedule during the conference.

Each workshop is labeled with a letter representing the grade-level band toward which the content of the workshop is most suitable.

E = Elementary
M = Middle School
HS = High School
C = College
A = Administration

Get In Loser, We're Healing Our Nervous Systems!

Explore movement and collage as a balm for the mind, body, and spirit in this expressive hands-on workshop. Use intuitive drawing and collage as tactile aspects of art-making and an outlet to regulate the nervous system. Research backed methods will be shared. Bring a sketchbook, drawing tools, collage fodder, glue stick.

Debra Anderson E, M, HS, C, A

Fused Glass Impressionism (Using Scraps!)

Whether you have never used fused glass before OR are a seasoned pro, this hands-on workshop is for you! You will make a frit painting using the Impressionists as inspiration. All supplies provided, if desired bring a printout of your favorite Impressionist painting. (KilnwithRamp/Hold needed to fire work).

Jennifer Armbruster M, HS, C

Collaborative Steamroll Printing

This session explores a school partnership with a local printmaking collective (Roll-Out Beacon), engaging 5th graders in collaborative printmaking inspired by the game of Exquisite Corpse. Participants will gain adaptable strategies for facilitating printmaking experiences, managing collaborative projects, and building meaningful connections between students and local art communities.

Sam Berger, Lauren Adelman E, M, HS

Urban Canopies: Bridging City Dwelling and the art of Forest Bathing

This session will explore the intersection of high-density living and the Japanese practice of Shinrin-Yoku (forest bathing). Learn how two educators navigate "urban overload" by using art to cultivate a sensory connection with nature. Together, we will create mixed media pieces that bring the natural world inside your classroom.

\$2 materials fee

Melissa Birnbaum, Tenley Escoffery E, M, HS, C, A

Embroidery Embellished Portraits

Drawing and embroidery are combined in this Blick Art Materials workshop. Create a monochrome graphite portrait adorned with pops of color and imaginative embellishments. Embroidered elements can be as simple or elaborate as needed to match the artist's skill level and desired effect. A stitch guide will be provided.

BLICK M, HS

Depth Perception

How do artists create the illusion of distance? It's a bit of a magic trick to alter viewers' perceptions, making objects appear to recede. Join this Blick Art Materials Workshop to explore strategies like perspective, line, and value while illustrating these concepts in the pages of a simple tunnel book.

BLICK M, HS

Comic Starters: Make a Comic Page!

Combine students' interest in characters, stories, and writing to create a unique comic page. After having a visiting comic book artist come to my school, I noticed how much student engagement came with creating comics. In this workshop, you will learn how to teach basic comic elements to your students, receive templates for starting a comic, and create your own one-page comic. This project is suitable for students in grades 3-12.

Cassandra Bond E, M, HS

NYSATA VISION Endorsement

This 50-minute workshop will guide educators through the NYSATA Vision Endorsement process, including application components, portfolio development, and strategies for showcasing exemplary visual arts programs. Participants will gain insight into best practices, timelines, and resources to support successful endorsement submissions while celebrating excellence in arts education.

Janis Boremski, Lisa Federici E, M, HS, C, A

I Got Kwik Stix.....Now What?

We've all been excited by new materials before, only to become completely stumped on how to use them in class! This workshop will present a variety of lessons to make using Kwik Stix or other paint sticks at the elementary level, Pre-K through 5th grade.

Kali Burke, Stacy Griffin E

Demystifying the Art Teacher Interview: From Resume to Offer

Gain an administrator's perspective on the hiring process. This workshop covers crafting standout resumes, building digital & physical portfolios that resonate, and mastering the interview. Learn what directors look for in candidates and leave with actionable strategies to navigate the journey from initial application to the final job offer.

Sara Bussert, Anne Manzella E, M, HS, C, A

Toothpaste Batik: Making Traditional Art More Accessible

This K-12 teacher workshop explores how toothpaste can serve as a practical alternative to wax in traditional batik. Participants will learn a low-cost accessible approach to resist-dye techniques that supports students with diverse ages, abilities, and skill levels while maintaining the visual richness of batik-inspired artwork.

Cristina Calvano E, M, HS

Un-belief-able Banners

Explore the art of banner making in this hands-on workshop. Learn to guide students in designing painted banners that use personal symbolism to express core beliefs. Participants will create a sample banner using muslin, oil pastels, and acrylic paint, and will receive all necessary resources for classroom use.

Pamela Collins E, M, HS, C

PEACE (Partners in Education, Arts and Community Empowerment) in Practice: Amplifying Student Voice, Emotional Resilience, and Professional Growth through Arts Integration

Patchogue Arts Council's PEACE Project data demonstrate that sustained, arts-integrated communities of practice drive measurable gains in SEL, culturally responsive teaching, and student voice. PACs three-year collaboration with Eastern Suffolk BOCES has shown arts-based, student-centered projects build emotional resilience, civic purpose, and creative self-expression across diverse learners.

Loretta Corbisiero-Drakos E, M, HS, C, A

Portfolio Development: Authentic Portfolio Creation for Presentation

In this workshop we will share The Art Effect's creative pathways for grades 5-12, helpful insight from our college partners, and sample lessons to support students as they build their portfolios for review at National and Regional Portfolio Days. Together, we'll adapt projects to make stronger portfolio pieces for applications.
Hanna Rose DeMarco M, HS

Building Connections: How to Land Your Dream Job as an Art Teacher

Graduation marks a new beginning. This session supports your mind, body, and spirit as you pursue your path as an art teacher—covering application essentials, where to look, interview preparation, and mock interviews with sample questions—so you can move forward with clarity, confidence, and purpose.
Cynthia DiDonna-Nethaway E, M, HS, C

Beyond Recycling: Ecology & Community in Art Education

Moving beyond recycled materials, this session explores broader ecological approaches to art education through a community-based arts program. Examples from preservice teachers and children's learning will illustrate ecological artmaking, close looking, natural materials, and community-based learning. Participants will consider how artmaking deepens understanding of sustainability through creativity and connection.
Cheri Ehrlich E, M, HS, C

Social Emotional Learning and the Visual Arts

Social Emotional Learning (SEL) has always been a cornerstone of the visual arts (VA). Let's come together to share our SEL/VA stories and experiences. We will compare SEL & VA Standards, gather evidence for advocacy and refine teaching strategies to strengthen the connection between your students and their artwork.
Thomas Finn E, M, HS, C, A

Create a Vision Board

You are invited to relax, reflect, and create in this hands-on, vision board workshop. A variety of tools will be available for you to use, though you are welcome to bring your own supplies to help you plan your personal or professional goals for the future.
Morgan Fleming E, M, HS, C, A

Mindful Drawing

This workshop uses strategies learned at Open Studio Project to facilitate the use of guided writing, communal artmaking, reflecting/witnessing, and voluntary sharing to reduce stress and anxiety, to externalize feelings, and promote relaxation and creativity, and promote mental well-being and health. I will be both a guide and participant.
\$5 materials fee
Amy Gendrou E, M, HS, C, A

Parade of Possibilities: Creative Mask Making in the Art Room

Get ready for glitter, feathers, and fabulous chaos! Join me to explore the colorful traditions of Mardi Gras and Carnival while creating imaginative masks for young artists. This workshop is packed with techniques, budget-friendly ideas, and clever ways to transform forgotten craft supplies into parade-worthy masterpieces.
Kim Gideon E, M

Embodied Voice: Integrating Mind, Body, and Spirit Through Identity-Centered Art Practices

Workshop explores how life-size, identity-centered silhouette installation integrates mind, body, and spirit. Participants engage in embodied tracing, gesture exploration, symbolic abstraction, and reflective dialogue to cultivate student voice, agency, and belonging. Grounded in culturally responsive, trauma-informed pedagogy, attendees leave with adaptable, standards-aligned, wellness-centered strategies.
Jennifer Grasso-Moise, Callie Bryant E, M, HS, C

Stained Glass Paper Craft

This hands-on workshop introduces students to stained glass through a paper-based process using tissue and black construction paper. Participants explore color theory, symmetry, and positive and negative space while designing vibrant compositions that mimic traditional stained glass, fostering creativity, intentional design planning, and fine motor skill development through accessible, engaging artmaking experiences.
Jennifer Grasso-Moise E, M, HS

Demystifying Clay: Ceramics in the Classroom

This workshop equips educators new to ceramics with the skills to teach clay confidently. Learn clay selection, kiln firing, safety, finishing techniques, and lesson resources. Participants leave with a small project and a resource handout, ready to integrate ceramics into their curriculum. Perfect for all levels!
Kevin Hibbard E, M, HS

Hammers, Sticks, and Leaves

Natural materials in art projects. Making wooden spinners, painting with branches, weaving on sticks, printing with natural materials, and more.
Kelly Holmes, LeeAnne Lake E

Photo embroidery with Pulso de Barro

Photo embroidery is a craft that allows us to get to know each other through the significance of the pictures we chose to embroider as well as the visual narratives that we inscribe in them. El bordado has been practiced for centuries as an expression of being in the right relationship to the land: observing and documenting its beings and relationships through the threads.
\$4 materials fee
Mira Johnson, Maria Puente Flores, Mateo Cano E, M, HS, C, A

JavaChromatic: Painting with Coffee

Teaching monochromatic painting is more fun and engaging when painting with coffee! In this hands-on workshop you will explore the unconventional aspects of using coffee as a painting medium. Participants will learn how to create value, texture, and depth in a landscape painted entirely with coffee.
\$5 materials fee
Emily Juda M, HS

Gelli Printing

Did you know that Knox Gelatine was invented in Johnstown, New York? This workshop led by Johnstown's team of art teachers explores the tactile nature of using gelatine as an art material to make prints from. A variety of different materials will be on hand for participants to print unique textures and layer their creations in a spontaneous and playful manner that could be taught to a variety of ages from elementary to high school.
\$2 materials fee
Erin Kelly, Olivia Lawrence, Elizabeth Flanders, Jamie Sedal-Ammann E, M, HS

Introduction to LGBTQ+ Alliance Committee

This workshop is meant to introduce all NYSATA members and attendees to the new LGBTQ+ Alliance Committee. Committee Chair Miranda Kent welcomes all to attend this workshop in order to better understand the purpose, rationale, and goals of this new group. Any LGBTQ+ individuals, and allies, are both invited to attend and join the committee if interested!
Miranda Kent E, M, HS, C, A

Bowls for a Cause

Through an overview of selling handmade ice cream bowls at our yearly district-wide art show, this workshop will be covering the benefits and possibilities of using functional clay vessels to fundraise, connect with the community, and increase Ceramics classroom engagement through giving students creative agency and artistic challenges.

Miranda Kent M, HS, C

Sticky Fingers to Skilled Makers

Ready to build confident, capable young artists? Coworker/friend duo share a dynamic, vertically aligned curriculum map that scaffolds skills across elementary grades. Featuring memorable weaving/textile and clay units, this session highlights collaborative planning strategies that intentionally grow student mastery, independence, and long-term artistic success.

Melissa Kirk, Cheryl Laventure E

Screen Printing with EZScreens

Curious about using simple and fun screen-printing methods to infuse into your art classes, clubs, and your own practice? Come find out how simple (and addicting) it really is! Participants will screen print using pre-made EZScreens on fabric and muslin tote bags and learn the process of making the screens on your own.

\$5 materials fee

Katie Kleinpeter E, M, HS, C, A

Organize to Optimize

Let's bring your art environment to the 2.0 level! We will provide tools, strategies and resources to streamline everything from classroom layout to paperwork to managing activities. Maximizing your storage, organizing supplies and utilizing your essential instructional tools will create a stress-free space for efficiency, growth and creativity.

Jacqueline Kersen, Missy Longo-Lewis E, M, HS

My Community, My Story: YAM and the Whole Child

Youth Art Month 2027 invites students to share their stories through community-centered art-sparking critical thinking, personal meaning-making, and advocacy for art education. Walk away with practical, teacher-friendly strategies to bring this theme to life, even with limited time and resources. When students tell their stories, whole communities are transformed.

Patti Krakoff, Barbara Imperiale E, M, HS, C, A

Slow & Flow: Close-Looking Tools for Engaging with Art

Let's slow down to practice close looking using contemporary works from the Buffalo AKG Art Museum. Using a variety of open-ended engagement techniques that can boost mental well-being and reduce stress, we'll get curious, explore the art together, and flow into

discussions while making sure to have some fun!

Lindsay Kranz E, M, HS, C

Museum Educators' 5th Annual Roundtable!

Join NYSATA's ME Co-Chair, Lindsay Kranz, to examine ways we can navigate the current climate of art museum education. What challenges are we experiencing and what can we learn from each other? Group discussion topics may include IDEA strategies, successes, and lessons learned, field trip challenges, and other areas crucial to museum educators.

Lindsay Kranz E, M, HS, C

Life With the Littles

Materials, management ideas, and elements of art for our youngest artists. Explore techniques and projects for pre-k and kindergarten with Elisa LaFay, a 29-year veteran educator.

Elisa LaFay E

Unlocking Creativity: The Whole Book Approach in the Art Room

How can picture books spark visual thinking and creativity in the Art room? This interactive workshop introduces art teachers to the "Whole Book Approach," a method of reading picture books WITH (not to) students. This approach transforms reading into an active, student-centered experience that naturally connects to art making and creative thinking.

\$2 materials fee

Carolann Lally, Patricia Stork E

Paint and Sip (exploring using painting as learning but also as fun and a social activity)

This workshop is an activity for students to work with acrylic paints, in the style of paint night parties. This activity will focus on painting directly to scrap cardboard "canvas," and think about layering composition, how to mix colors, and simply shapes. Students are encouraged to use photo references from their phones or drive, while engaging in conversation, and sipping flavored seltzer.

Clare Levine E, M, HS

Zen-Fold

Pair the meditative art of Zentangle with the precision of origami to create a harmonious ebb and flow in your classroom. Relaxation practices, the Zentangle method and drawing enhancements will be explored. These will become the building blocks to self-reflective origami models highlighting the Elements of Art & Principles of Design. Instructor is a Certified Zentangle Teacher, CZT#40.

\$5 materials fee

Missy Longo-Lewis, Jacqueline Kersen E, M, HS

Critique Strategies & Methods

Critiques don't have to be so awkward. Let's have a great conversation about preparing students for a critique. A student driven conversation can be so meaningful and

eye opening for all. Many strategies will be presented that will assist your students to be both prepared and comfortable during a critique. Students have a lot to say and sometimes are afraid to speak up so set them up for success!

Carrie Lue, Genevieve Chornyak HS, C

Approaches to Encourage the Artistic Process for All

For this workshop we will explore how to integrate process art as an adaptation in the classroom encompassing mind, body, and spirit. Within this workshop you will see how three individual teachers adapt the same kinetic art lesson to meet the needs of their unique school communities.

Jessica Lynady, Jennifer Bini, Melanie Rodriguez E, M, HS

IAAP in 50 Minutes: What You Need to Know to Get Started

A quick start guide to understanding and implementing the Individual Arts Assessment Pathway. Participants will leave with a clear overview of requirements, key components, and actionable first steps they can bring back to their classroom or department.

Daniel Lynch HS, A

Explore the first four years of IAAP implementation in a large urban district.

Review authentic Visual Art and Dance portfolios, learn from our successes and challenges, and discover practical strategies for supporting students through the pathway process. Perfect for districts beginning or refining their own IAAP programs.

Regina Maier E, M, HS, A

Capturing the Creative Journey: Using Journals to Connect Learning, Assessment, and Growth in Studio Art & Design

Explore a district-designed approach to teaching foundational high school Studio Art & Design. Participants will examine curriculum mapping, common assessments, digital portfolios, journal-based learning strategies, and vocabulary supports. Attendees will leave with practical tools, a curriculum map template, and ideas for fostering student growth, reflection, and artistic literacy.

Anne Manzella HS

Utilizing BOCES Arts In Education For Your Visual Art Program

Learn how to use BOCES Arts-in-Education to expand your visual arts program through teaching artists, residencies, and funded partnerships. This session explains AIE eligibility, budgeting, and standards alignment, while guiding participants to outline a project they can bring back to their district to enrich student learning.

Joseph Marro E, M, HS

Seeing Through the Arts: Connecting Portrait of a Graduate & NY-Inspires in K-12 Art Education

Join our interactive workshop for K-12 art teachers, exploring "Portrait of a Graduate" and "NY-Inspires" as frameworks for student growth. Through hands-on activities, learn how to incorporate these ideas into your art curriculum to foster creativity, critical thinking, and personal development in your students.
Heather Mccutcheon E, M, HS, C, A

Cake Shop! Teaching Value Using Layer Cakes

Using a variety of layer cake designs as a starting point, go through an in-depth lesson step-by-step, letting students "color" cakes with only graphite. Learn the 3 different styles and experiment creating your own layer cakes!
Kristin Miller M

Mindfulness In Art Education

This presentation will focus on exploring ways to incorporate mindfulness in the art classroom by using a variety of instructional methods which include discussions, activities, art viewing, and artmaking. We will explore how mindfulness can be used to facilitate focus, relaxation, stress reduction, therapeutic components, inspiration, and creativity!
Patricia Morchel E, M, HS, C, A

STEAM on Parade: Sculpture, Performance, and Problem Solving

Many contemporary artists ground their creative practice in research. This presentation examines how interdisciplinary learning and student-directed research can provide a foundation for exploratory artmaking. Through a second grade STEAM unit culminating in a celebratory community parade, participants will explore strategies for design thinking, ideation, collaboration, and scaffolded material investigation.
Julia Munar, Julie Schultz, Anna Martin E

Measure What Matters: Art Shows as Advocacy

Nick and Heather share how they've reworked their district art shows to reward the characteristics they want to develop in their students. They'll also share their advocacy posters and how they ensure administration and board members show up.
Nick Napierala, Heather Rydzik E, M, HS

Classroom Choreography and the Art Show

Discuss student-centered strategies for the Art Show! We overview the importance of involving young artists in the art show through active engagement. Highlight student agency and voice in standards aligned ways in curation, hanging, and promotion. Information featured is in our book *30 Kids, 1 Sink* (2026) published by TCP.
Samantha Nolte-Yupari, Kelly Hanning E, M, HS

Reimagining Arts Education Through NY Inspires and the Portrait of a Graduate

Take the lead in shaping the future of arts education through NY Inspires and the Portrait of a Graduate. Explore how to design authentic learning experiences, deepen student engagement, and move forward with clarity and confidence as you guide meaningful change in your classroom.

Christian Oliver, William Jones E, M, HS, C, A

Care for Your Community: Art as a Bridge Between Self, Community, and World

Art can be a vehicle for strengthening community and optimism. This interactive workshop invites participants to engage in collaborative learning and artmaking experiences that model how art can build meaningful connections—within the classroom, across disciplines, with local communities, and in response to the wider world.

Stephanie Palazeke, Dana Sela E, M, HS, C, A

Making Collage Sketchbooks Abroad with Middle School (or Anyone!)

Traveling abroad with 8th graders helps them grow beyond the classroom! Through art, they connect with the culture and their experiences as they travel. Equipped with just a small sketchbook, gluestick, writing tool, and whatever they collect on their journey, students create a hybrid zine-sketchbook, doubling as a meaningful souvenir!

\$2 materials fee

Danielle Pastore M, HS, C

Basics of Flash Photography

Take control of light and elevate your images in this hands-on introduction to flash photography. This workshop is designed for photographers who want to move beyond natural light and learn how to confidently use flash to create well-lit, dynamic photos in any environment.

Angel Perez M, HS, C

Flash Photography Hacks

Discover smart, time-saving flash photography hacks that make great lighting simple and accessible. This hands-on workshop is all about practical techniques and creative shortcuts that help you get better results from flash—without complicated gear or technical overload. Bring your camera and flash.

Angel Perez M, HS, C

Inner-Journey Art

Experience Inner-Journey Art, a hands-on, process-based approach integrating mind, body, and spirit through C.A.R.E. (Connection, Art-Making, Reflection, Emotional Awareness). Practice a repeatable studio sequence, gain ready-to-use prompts and facilitation language, and leave with reflection questions that support student wellness while maintaining rigor, choice, and authentic artistic thinking.

Kimberly Popolizio E, M, HS, C, A

Curating Contemporary Art Discussions to "Teach Art in the Now"

This session presents benefits and strategies for teaching with contemporary artists in secondary art classrooms. Join SUNY New Paltz students as they share lessons which integrate the work of different contemporary artists and connect to current lived experiences.

Amanda Price, Isabella Krieg, Katie Johnson, Adella Kurosz M, HS

Walking as Art: Environment & Contemporary Practices for All

Explore walking as an embodied art practice integrating environmental awareness, creative inquiry, and student-centered learning. Engage in guided walking, drawing, and collaborative projects inspired by earth/land-based artworks. Strategies support critical thinking, sensory engagement, and meaningful connections to place, fostering wellness, agency, and interdisciplinary classroom learning.

Laura Reeder E, M, HS, C

Kinetic Art Centers for Neurodiverse Learners

In this hands-on workshop I will model the use of studio centers while giving participants a hands-on experience of a variety of kinetic, multi-sensory activities that are affirming a variety of neurotypes, ages, and learning styles. \$5 materials fee

Zoe Rosenberg E, M, HS

Incorporating Museum Works of Art into Instruction

Art teachers often incorporate works by famous artists into their units of study. In a collegial atmosphere, participants look at two methods of using works of art to inspire their students and to validate their creativity. Rich resources are provided.

Karen Rosner E, M, HS

The Art of the Sketchbook Unlocking Creativity and Self-Expression

In this workshop, teachers will explore activities to help students develop a robust sketchbook practice. Prompts will encourage documenting, planning, risk-taking, experimentation, and skill-building. Teachers will discover strategies to help students unlock questions, build positive habits, and develop self-knowledge through sketchbook use.

Sarah Rowe M, HS

Intuitive Embroidery

Embroidery is having a moment! Those who stitch know the repetitive action of stitching is calming and can alleviate stress and cultivate mindfulness. This workshop will teach you painting on fabric and a few basic stitches to create an intuitive embroidery. A \$5 fee will be collected to cover materials.

\$5 materials fee

Erin Sadowski, Taylor Fletcher M, HS

Playing with Paper to Create Portrait of a Graduate (POG) Interactive Organizers

Use interactive paper techniques to make and take a moving POG graphic organizer. We will unpack how art instruction aligns with the six interconnected attributes of POG and learn how to highlight the strength of your art program including your vital role in implementing POG through relationships, instruction and assessment.

\$3 materials fee

Valerie Savage, Samantha Nolte-Yupari E, M, HS

Encouraging the Creative Innovator With Mind and Body

Confront the challenge of student apathy and/or fear of mistakes. Bring a sketchbook and your preferred sketching materials to allow experimentation with the use of mind and body to jumpstart and enrich creativity. We will identify common barriers, explore four stages of creativity, and consider linear vs nonlinear paths.

Valerie Savage E, M, HS

Sew and Grow: Advocacy Support Group

Come sew and stitch with us as we discuss advocacy! In this advocacy session we invite reflection and dialogue. What advocacy issues are currently on your mind? How can advocacy efforts become impactful? Why is advocacy hard? While we chat, join us and stitch a small fabric collage.

Valerie Savage, Samantha Nolte-Yupari E, M, HS

Experimental Cyanotype Workshop

Discover the creative possibilities of cyanotype through hands-on experimentation. Participants will explore a variety of techniques, materials, and household ingredients to create unique prints. Learn how to manipulate the

process, achieve unexpected effects, and transform finished cyanotypes into mixed-media artworks you can bring back to your classroom.

\$5 materials fee

Anna Schipf, Patricia Stork M, HS

Padlet: An Art Educator's Platform/App for Assessing, Showcasing, & Communicating

Get ready!!! Padlet will transform your art room workflow. This workshop explains how I accept student work, photograph/document artwork, give feedback, and share projects with families with less work, not more! Learn strategies to streamline assessment, boost engagement, and build dynamic, organized digital portfolios for every learner today—bonus for AP Art Educators!

Michelle Schroeder M, HS, C, A

Canvas and Connections: How Collaboration Between the School Librarian and Art Teacher Elevates Student Creativity, Inquiry, and Learning

Discover how intentional co-teaching between a high school media specialist and art teacher creates powerful, interdisciplinary learning. Through authentic examples and collaborative planning, participants will explore strategies that integrate research, media literacy, primary sources, digital tools, and artistic inquiry to foster creativity, critical thinking, student voice, and deeper learning.

Jennifer Seymour, Elizabeth Kuzmich HS

Empathy Through Expression

The "Empathy through Expression" art unit merges mental health awareness with art. Students explore mental health disorders, and through mediums such as painting, sculpture, or mixed media, create artwork that evokes empathy, enhances understanding, and develops artistic skills while fostering a compassionate viewpoint.

\$2 materials fee

Lauren Siskavich HS

Colorful Cuerda Seca Tiles

Create colorful cuerda seca-style tiles with your students! Cuerda seca means "dry cord," referring to the lines that separate areas of glaze. In this workshop, we'll explore two easy classroom-friendly methods for achieving this look using Velvet Underglazes and Teacher's Palette glazes.

AMACO E, M, HS, C

Turn Scraps into Sculpture!

Got leftover construction paper? Let's put it to work. Inspired by Australian sculptor Robert Klippel, this hands-on workshop transforms everyday paper scraps into bold, colorful, small-scale sculptures. Explore cutting, layering, and assembling while discovering how simple shapes can create dynamic, abstract forms. Leave with a one-of-a-kind artwork — and fresh ideas for your classroom.

Marissa Sondo, Paul Leone E, M, HS

Travel, Learn, Transform: Explore Grants for Professional Learning

What if your next professional development experience could take you anywhere in the world, all expenses paid? Learn how Fund for Teachers grants provide funding for self-designed travel and professional learning experiences that strengthen teaching practice and student learning. Explore the application process, hear inspiring examples, and begin envisioning your own transformative fellowship.

Lara Tyson E, M, HS

Repeat and Reflect: Exploring Identity Through Handmade Pattern Design

In this workshop, participants will combine hand and digital processes to mindfully create a seamless repeating pattern while exploring identity through personal and cultural symbols. Participants will leave with their own hand drawn artwork as well as an actionable lesson plan that can be differentiated for students in Upper Elementary through High School.

Shayna Vecchione E, M, HS

Alternative Methods for Your Digital Photography Class

Getting tired of the same old photo projects? Things starting to feel stale? Looking to combine an old-world darkroom with digital techniques? This workshop is for you. I will run through alternative projects for when things are feeling redundant and share some alternative projects and plans for your digital classes.

Stacey Walton M, HS

Connection Through Collaboration

Collaborative projects and displays will enhance the art program in your district! In this workshop we will share collaborative project ideas for all levels of art education including projects for specific grade levels, district wide projects/displays, and art shows with surrounding districts with cultural, SEL, self-identity themes, and more.

Denise Whalen, Victoria Kowalski E, M, HS

A Mask Workshop?! After I've Taught it 10K Times? This is a Joke, Right?

Rejuvenate your mask teaching by studying mask history, color theory, paper and tool experimentation while reinterpreting the mask-making process to inspire your students to new creative heights! If you enjoyed my NYSATA "Magic Paper" (2023) workshop, then this is for you!

Curtis Widem E, M, HS, C, A

Portfolio Adjudication as an Authentic Measure for the Visual Art National Standards

Come join the New York State Art Teacher's Association Portfolio Project Chairs as they explain the power of portfolio adjudication aligned to the NYS standards as an authentic assessment tool. This presentation covers portfolio use at all grade levels. Attendees will leave with knowledge, clear examples, and resources.

Matthew Wilson, Barbara Imperiale E, M, HS

Beyond Behavior: Trauma-Informed Strategies for Understanding and Supporting Students in the Art Classroom

This session explores the root causes of student behavior in art classrooms through a trauma-informed lens, including ACEs, anxiety, crisis, and behavioral disorders. Participants gain practical, research-based strategies, behavior support models, and classroom

tools. The focus is on understanding behavior contextually and fostering inclusive, respectful, and effective learning environments.

Matthew Wilson E, M, HS

Contemporary Practice Slam III: Emerging Practices From Emerging Art Educators

Presented by the Pre-Service students from SUNY New Paltz, discover dynamic lessons utilizing traditional and contemporary Media Arts practices.

Robert Wood, SUNY New Paltz Pre-Service Students E, M, HS

How Are You Doing So Far? A First-Year Teacher Roundtable

Join new Art educators and pre-service students for a roundtable discussion on your first year experiences in Art education. Explore the interview process, mentoring support, the school environment, challenges and anomalies, as well as self-care in this sharing and supportive session.

Robert Wood E, M, HS, C

You're Doing It Wrong: A Refresher on Contemporary Practice

Despite the gruff title, join us for a session exploring beyond the elements and principles of Art, embracing big ideas NYS VA/MA Standards, UbD, fostering artistic behavior, and authentic assessment, as the core of your teaching practice.

Robert Wood E, M, HS

The Art of Mindfulness: Tea-Based Contemplative Practice and Embodied Learning in Art Education

This experiential workshop introduces tea-based contemplative practice as an approach to embodied learning in art education. Rooted in East Asian aesthetic traditions, participants explore how slowing down and attentive observation cultivate creative presence, emotional awareness, and holistic learning connecting mind, body, and spirit.

\$2 materials fee

Bin Wu HS, C, A

Art Teacher Swap Day

Curious about life in a different art room? Learn how our district launched an "Art Teacher Swap Day." We'll share the logistics of trading roles, how it built empathy and unified our team, and provide ready-to-use resources so you can bring this fresh perspective to your own department!

Courtney Yacuzzo, Jen Giblin E, M, HS, C, A



Extended Studio Workshops

We are pleased to offer a small selection of Extended Time Interactive workshop opportunities to encourage personal and professional interaction in an expanded time frame with limited participants. Please be sure to read descriptions and materials lists carefully before selecting an extended time workshop. *Preregistered Extended Studio Workshops are \$30 non-refundable fee.*

SCHEDULE

Friday 10AM-12:50PM

Kinusaiga: Painting with Fabric *Jenny Brown*

Intuitive Painting *Michelle Schroeder*

Friday 2PM-4:50PM

Pressing On: Relief Collagraphs from Upcycled Materials
Gina Palmer

Cost Effective Dry Point Etching with Plexiglass *Nick Napierala*

Saturday 10AM-12:50PM

Tetra Pak Printmaking *Cindy Henry-Wood*

Hola Mola! Sewing a Kuna Indian Mola Inspired Design on Burlap *Monica Czernecki*

Saturday 2PM-4:50PM

Gelli Plate Transfers Made Easy *Veronica Kruger*

Mapping Memory Through Fiber: Stitching Places, Stories, and Identity *Lisa Federici*

Kinusaiga: Painting with Fabric

Explore the art of Kinusaiga, a traditional Japanese no-sew art form. In this workshop, participants will learn how to create art by tucking fabric into pre-cut grooves on a foam surface—no sewing required. Participants will be guided step-by-step through the process, from transferring a design and selecting fabrics to building a finished piece with rich color and dimension.

Jenny Brown M, HS, C
Friday AM 10-12:50

Intuitive Painting

When was the last time you treated yourself to some time with your art making? Intuitive painting is an opportunity to explore the inner self through the creative process in a safe, critic free environment. ...Intuitive painting is becoming aware of your own unique creative process whilst releasing attachment to meaning, control, expertise or final product. Gather with us for time dedicated to YOU. You'll be led by a guided meditation through the steps of freeing your hands, mind, and soul with paint. We will round out the experience with a reflection and some closing thoughts. Join us and free your hands, mind, and soul through paint...

Michelle Schroeder M, HS, C
Friday AM 10-12:50

Pressing On: Relief Collagraphs from Upcycled Materials

Feeling the need to use your hands to find your heart-space? Craving authenticity and a creative community? Explore collagraphs from upcycled materials and immerse yourself in an addictive, meditative printmaking process. We will make and print several small plates via hand printing and a small press. We'll start with visual design principles, explore

narrative strategies, and embrace the wabi-sabi moments. Along the way, we will expand this experience and identify strategies to illustrate ideas around Emotional Intelligence and cultivate Advocacy (for self and others) to take back to your studio and/or classroom.

Gina Palmer E, M, HS, C
Friday PM 2-4:50

Cost Effective Dry Point Etching with Plexiglass

If you're interested in digital illustration and curious about the unknown, this workshop explores Procreate and essential digital tools used by artists. Participants should bring their own device and have a basic understanding of Procreate. We'll begin with a quick refresher on the interface and key features, then dive into creative application. Guided step-by-step, you'll design and illustrate your own cryptid-themed postcard, building confidence in digital techniques while creating a unique, imaginative piece to share or print.

Nick Napierala M, HS
Friday PM 2-4:50

Tetra Pak Printmaking

Tetra Pak printmaking is a sustainable and approachable art form that repurposes Tetra Pak cartons into "plates" for creating professional-quality intaglio prints. This low-tech method mimics traditional metal-plate etching without the need for harsh chemicals. Participants will learn to transform recycled packaging into versatile printing plates. By scratching, scoring, and peeling the foil-lined layers of a Tetra Pak carton, you can create intricate lines and rich tonal textures. Come with ideas or images to work from to create your plate. Each participant will leave with at least two prints of an image you create in the session. All materials provided.

You bring the inspiration and imagination. We'll focus on developing your own artistic practice as well as classroom implementation.

*Cindy Henry-Wood M, HS
Saturday AM 10-12:50*

Hola Mola! Sewing a Kuna Indian Mola Inspired Design on Burlap

This workshop adapts the traditional multi-layered, reverse-appliqué Mola textile art of the Kuna people of Panama into a budget-friendly, highly tactile project. By swapping layered cotton fabric for loose-weave burlap and thread for vibrant yarn, students can explore key elements of design while developing fine motor and fiber manipulation skills by sewing embroidery stitches and designs.

*Monica Czernecki E, M
Saturday AM 10-12:50*

Gelli Plate Transfers Made Easy!

Discover the creative possibilities of image transfer printmaking using a Gelli plate, inkjet images, and charcoal. In this hands-on workshop, you'll learn the complete image transfer process from start to finish, including preparing your images, selecting the right materials, and successfully pulling detailed transfers. Throughout the session, I will demonstrate each step, share practical tips for achieving consistent results, and explain the techniques that make this process

both accessible and highly versatile. We'll also explore ways to experiment with layering, texture, and composition, giving you the confidence to develop your own unique visual style. Whether you're new to Gelli printing or looking to expand your printmaking practice, this workshop will provide a solid foundation and plenty of inspiration for continued exploration. By the end of the class, you'll leave with completed image transfers, a clear understanding of the process, and the skills to continue experimenting with this exciting and expressive printmaking technique on your own.

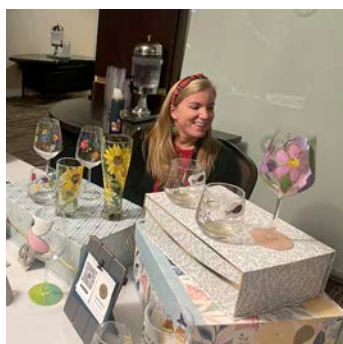
*Veronica Kruger E, M, HS, C
Saturday PM 2-4:50*

Mapping Memory Through Fiber: Stitching Places, Stories, and Identity

Participants will create a mixed-media textile map inspired by a meaningful place, memory, or journey. Using fabric, fabric medium, Inktense pencils, NuPastels, embroidery thread, and collage, attendees will layer imagery, symbols, words, and stitching to tell a personal story. Through guided prompts and hands-on exploration, participants will discover how mapping can become a powerful tool for reflection, identity, and storytelling. Educators will leave with a finished artwork, new fiber arts techniques, and a lesson that can be adapted for a variety of grade levels.

*Lisa Federici E, M, HS, C, A
Saturday PM 2-4:50*

Artisans' Market: Call for Artisans!



Friday, November 20 from 8:30 to 10:30 PM, artisan NYSATA members will show and sell their art and crafts at the NYSATA Artisans Market onsite at the Crowne Plaza—The Desmond Hotel in Albany, NY. Each artisan will be responsible for their own sales, shipping (if applicable) and any applicable sales tax.

Each artisan must be a NYSATA member and conference registrant. A table fee of \$25 per table will support our NYSATA Scholarship efforts. Artisans must register for a table by November 1, 2026 on the NYSATA website. Watch for details in your email in early September.

Questions? Please contact Artisan's Market event coordinator Monica Czernecki at sewsmart5@gmail.com.

Special Extended Workshop Sessions



Hey, Wall! Storytelling, Collaboration & Community

**Designed and Developed by Create Curiously,
Allie-Alejandra Joyner
Featuring New York Times Bestselling
Author Susan Verde**

**Special Ticketed Event
\$45 per person
Saturday 10 AM-12:50 PM or 2 PM-4:50 PM**

Join New York Times bestselling author Susan Verde for an interactive exploration of *Hey, Wall*, illustrated by John Parra, and discover how one picture book can become the starting point for meaningful, community-centered project-based learning.

Susan will share the story behind the book, her writing process, and the creative collaboration between author and illustrator. Participants will then create their own mini murals and explore ways to bring the experience to students through visual art, literacy, history, research, recycled and accessible materials, local artists, and public art.

Educators will also consider how the experience can be differentiated across grade levels, abilities, materials, and learning goals, and how it can grow from a classroom activity into a schoolwide, districtwide, or community initiative.

Participants will leave with practical ideas for student-created murals, collaborative mural books, local artist partnerships, family and community showcases, and authentic opportunities for students to tell the stories of their communities through art.

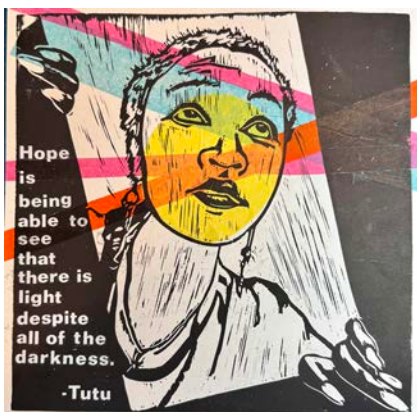
About Susan Verde

New York Times bestselling author Susan Verde grew up in the heart of Greenwich Village in New York City. Ultimately, she moved to the Hamptons where she earned a Bachelor's degree in Elementary Education and a Master's in reading remediation and became an elementary school teacher for many years.

Now, Susan is an author capturing and celebrating the unique experience of children. Her titles include, *The Museum*; *The Water Princess*; *Rock 'N' Roll Soul*; *Hey, Wall: A Story of Art and Community*, and *Unstoppable Me*. Her instant #1 New York Times bestseller *I Am Human: A Book of Empathy* is part of a bestselling series including *I Am Yoga* and *I Am Peace* and the New York Times bestseller *I Am Love: A Book of Compassion*. Her recent books are *Tortoise and Hare* and *The Tossy-Turny Princess*, the latest in the Feel-Good Fairytale series, as well as another in the I Am series, *Who I Am: Words I Tell Myself*. There are many more to come! Susan's books continue to inspire children, educators, yoga practitioners and mindful humans alike, helping to cultivate empathy and kindness in all of us.

In addition to writing, Susan teaches yoga and mindfulness to kids of all ages. Susan is currently living by the ocean in East Hampton, New York doing her best as a mother of 3 amazing humans and her menagerie of pets.

Member's Exhibit



Create a piece (up to 3 pieces can be submitted) of 2- or 3-dimensional work that is no larger than 10" x 10". Media, content, and style are your choice. Remember—no mats, no frames, no glass. The **image size** must be 10" x 10" or less. If the image size is less than 10" x 10" then the piece must be attached to a 10" x 10" substrate.

Register and submit a high-quality digital photograph of your work online at www.nysata.org/members-exhibit by November 20, 2026; then drop artwork off in person at the conference upon arrival. Registration is FREE for art pieces that are donated to the Student Scholarship benefit auction. Donated work is tax deductible.

All submitted work will be displayed in person at our Annual Members Exhibit as well as our online gallery via ClickBid and will qualify for the jury process for awards—cash prizes will be awarded! Donated works will be auctioned for a minimum bid of \$25 and a reasonably priced "buy it now" option. Each art piece will be either given to the purchaser if they attend the conference or shipped to the winning bidder at the conclusion of the auction.

DEADLINE TO REGISTER YOUR ARTWORK IS NOVEMBER 18.

Want to participate but not donate your work?

There is a \$25 participation fee to enter work exhibited as not-for-sale. Non-donated work is eligible for awards and must be delivered and picked up in person. If you are not donating, simply check the appropriate box on the form and submit payment with the digital image. These works will be designated as SOLD or NFS at the beginning of the online auction.

Not attending the conference in person but still want to donate your work?

You can still participate! Please have a friend who is attending drop off the work for you OR you can mail your donated work(s) so that it ARRIVES BY November 15 to:

Michelle Schroeder
311 Pleasant View Drive
Lancaster, NY 14086

Members' Exhibit Questions? Please contact Beth Atkinson sagamore@nysata.org

Student Art Exhibit



This year, the NYSATA Student Exhibit will be in-person-only at the conference! This exhibit is a great way to share and showcase your students' artwork with colleagues across the state. Let us help you celebrate your amazing student artists!

How to Participate:

- Participating teachers must be members of NYSATA who are attending the 2026 conference.
- Participating teachers must pre-register to reserve a board for display of their student work.
- Register for your display space on the NYSATA website by Friday, November 6, 2026.

Student Exhibit Set Up:

- At the conference, fill a board 4' x 8' coroplast panel with student work.
- Artworks need to be appropriately mounted and labeled with student name and grade.
- Begin installing the artwork 9 am on Friday, ensuring that all pieces are in place by 10 am on Saturday at the latest.

Student Exhibit Take Down:

- Artwork may be removed after 8 pm on Saturday and by 10 am Sunday.
- Your students will be honored with a certificate for their participation.
- Participating teachers will also receive a certificate showcasing your students' artwork in the exhibit.

Questions? Please contact 2026 NYSATA Conference Student Art Exhibit Coordinator, Jill Cornell at jillcornell27@gmail.com.



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ART EDUCATOR SUMMER INSTITUTES

Montserrat College of Art's Art Educator Summer Institute has gone international! Not only do we offer a New England art residency experience on our campus in beautiful Beverly, but we've established an international offering in Japan, where art educators spend two weeks in Niigata, Japan and Tokyo for workshops and sightseeing.

Our offerings are for all art educators (teaching K-12, college, graduate school, and beyond.) Summer Institute immerses participants from across the country by creating experiences for them to develop their art practice and build new skills they can bring back to their classrooms. We hope to see you in one of our programs!

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NIIGATA, JAPAN

[MONTSERRAT.EDU/ADMISSIONS/FOR-EDUCATORS/](https://montserrat.edu/admissions/for-educators/)

NYSATA Awards

REGIONAL ART EDUCATORS OF THE YEAR

Region 1: Kelly Tomasello	Region 6: Cynthia DiDonna-Nethaway
Region 2: Cory Riemer	Region 7: Eric Stormes
Region 3: Cheryl LaVenture	Region 8: Louise Butler
Region 4: Brenna McCormack	Region 9: Lori-Ann Pizzarelli
Region 5: no nominee	Region 10: Jacqueline Korsen

SPECIAL CITATION MEMBER

Judy Kosinski, Region 1
Joseph Marro, Region 9

SPECIAL CITATION BUSINESS/INSTITUTION AWARD

Stitch Buffalo, Region 1
Southampton Art Center, Region 10

SPECIAL CITATION SCHOOL DISTRICT/UNIVERSITY

Wellington H. Mephram High School, Region 10

RAY HENRY AWARD

Mary Beth Aldous, Region 6

OUTSTANDING SERVICE AWARD AT THE TIME OF RETIREMENT

Jenny Brown, Region 1
Cindy Henry Wood, Region 4
Sharon Ciccone, Region 7

SPECIAL CITATION MEMBER

Assembly Member Karen McMahon
Senator Jose Serano

STUDENT SCHOLARSHIP AWARD RECIPIENTS

THE JESSICA BAYER SCHOLARSHIP (2 scholarships at \$500 each)

Theo Lusignan
South Glen Falls Senior High School, South Glen Falls, NY
Planning to attend Purchase College
Nominating Teacher—Amy Noonan

Olivia Lynch
Babylon Jr. Sr. High School, Babylon, NY
Planning to attend Virginia Polytechnic Institute and State University
Nominating Teacher—Cheryl Schweider

ZARA B. KIMMEY AWARD \$1000

Julia Pisciotta
Locust Valley High School, Locust Valley, NY
Planning to attend Rhode Island School of Design
Nominating Teacher—Melanie Mooney

BILL MILLIKEN AWARD \$500

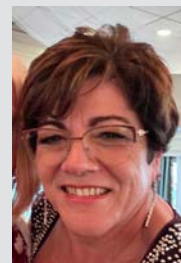
Emmelyn Freedman
Guilderland High School, Guilderland Center, NY
Planning to attend Rochester Institute of Technology
Nominating Teacher—Sarah Gockley

AIDA SNOW and ELAINE GOLDMAN AWARDS, \$500 EACH

Chase Woodworth
Spencerport High School, Spencerport, NY
Planning to attend Rochester Institute of Technology
Nominating Teacher—Stephanie Prevosti

Clover Konop
Northport High School, Northport, NY
Planning to attend Purchase College
Nominating Teacher—Robin O'Neill-Gonzalez

NYSATA Art Educator of the Year



Patricia Stork

Region 10

**Retired, Babylon UFSD
Art Educator**

Region 10 Treasurer

Guests are invited to join us in
celebration of Patricia at the awards
banquet on Saturday evening,
November 21 at 6:30 PM.

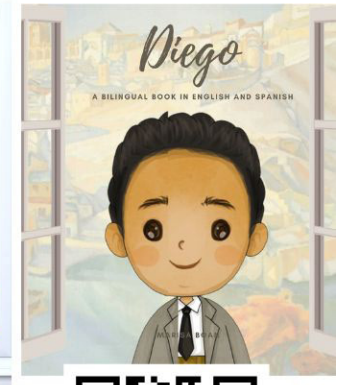
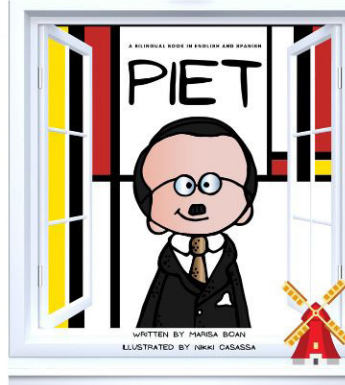
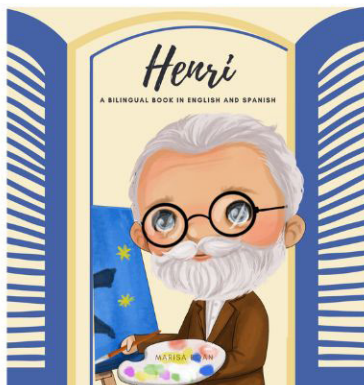
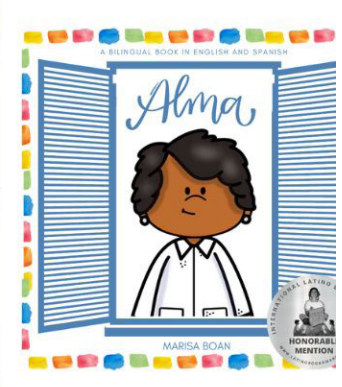
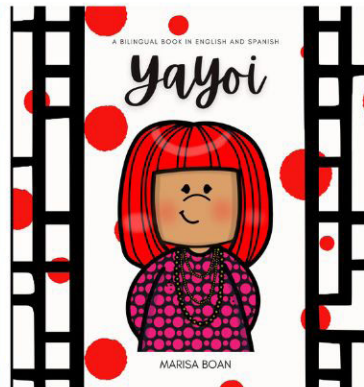
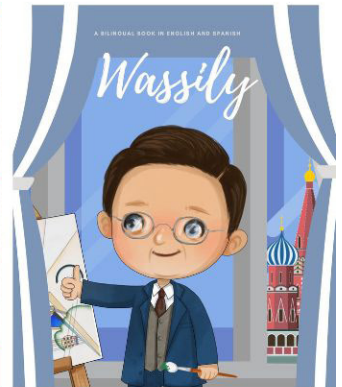
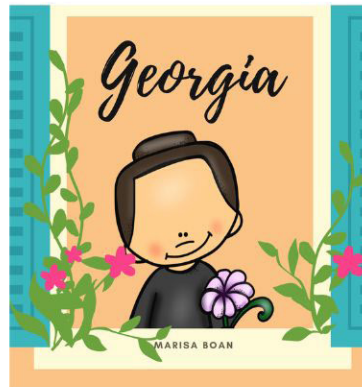
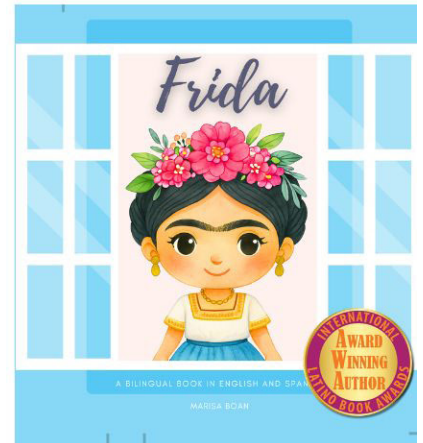
Dinner tickets available at
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Lesson Plan for Grades 3–12



Step 1: Mix photo-sensitive solution and coat papers. Store away from light until ready to use.



Step 2: Experiment with wet techniques and creative plate designs.



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NYSATA News Call for Contributions - Winter 2027

Thinkers, Tinkers and Linkers—Critical Thinkers

This issue of the NYSATA News will go online at the beginning of March 2027.

Deadline for content submission is February 1, 2027.

The editors of the *NYSATA News* are seeking articles focused on the theme *Thinkers, Tinkers and Linkers—Critical Thinkers*. When an artist hears or reads the word “thinker,” Auguste Rodin’s sculpture, *The Thinker*, most likely comes to mind. The sculpture was originally created as part of *The Gates of Hell*. Today, numerous full-size casts are located around the world including in New York State at [The Metropolitan Museum of Art](#). The sculpture has become a universal symbol of deep thought and introspection, suggesting both mental focus and the physical power to act—traits we strive to instill in our students.

Art lessons require students to think, to tinker, and to link thoughts/ideas to information both inside and outside of the art classroom (NYS Art Standard Enduring Understandings Pr4.1, Pr6.1, Re7.1, Re7.2, Re9.1). Art lessons move students to action as they create original artwork based on their discoveries (NYS Art Standard Enduring Understandings Cr2.3, Cr3.1, Cn10.1, Cn11.1). With connections to both the NYS Standards for the Arts and the Studio Habits of Mind (Observe, Reflect, Stretch and Explore, and Understanding Art Worlds) clear alignment is found to the Critical Thinker attribute of New York State’s Portrait of a Graduate. As administrators discuss the development of a *Critical Thinker*, art educators must be part of the conversation. With the knowledge that connections are commonly identified in math and science, we must take the time to highlight the clear relationship to art curriculum.

For the next edition of the *NYSATA News*, we are asking you to consider writing and sharing how you are preparing your students to be *Thinkers, Tinkers and Linkers—Critical Thinkers*.

Possible topics for articles:

- How do you approach lesson writing with the goal of having students think, tinker, link (make connections and revise), and create? How do you have students make meaning by investigating and developing awareness of perceptions, knowledge, and experiences?
- What does your classroom look like when students are thinking, problem-solving, and finding solutions to create original artwork? How do students respond when asked to think for themselves?
- How does a Teaching for Artistic Behavior (TAB) classroom create critical thinkers? Have you encountered challenges with administration and/or parent understanding of TAB?
- With an awareness of DEI, what artwork do you introduce to your students? How do you teach students to evaluate art? How do you teach that visual imagery influences our understanding and response to the world—that art leads to understanding and appreciation of self, others, and the world? How does this relate to critical thinking?
- What does it look like when you have students think and analyze information thoughtfully? Do your students evaluate artwork in preparation to become critical thinkers?
- Do you work with teachers from other content areas to help students investigate issues and gain insight into the world? How do students find patterns and connections between different pieces of information?
- How do you have students consider needs, desires, beliefs, traditions, and values of others as they problem solve to create artwork?
- How can critical thinking, reflection, revision, and the refining of artwork define, shape, enhance, and empower student lives?

Articles (around 500 words) and features (around 2,000 words) should address the theme *Thinkers, Tinkers and Linkers—Critical Thinkers*. There is no specific length required or recommended—say what you need to say. Early submission is encouraged to allow us to assist and help you. Please submit articles as Microsoft Word docs to allow for smooth and clear communication and proofreading.

Prior issues may be used for reference: <https://www.nysata.org/nysata-news>. Images are encouraged. Signed permission slips for student artwork / classroom activities showing students’ faces are required (we have a form). Please do not embed images into articles or resize images to make them smaller. Send each image as a separate .jpg file / a minimum of 5" x 7" at 150 ppi.

Your time and effort are appreciated—your article will enrich and inform readers. [Valerie Savage](#), NYSATA News Editor, and Alyssa Marchand, Design & Layout Editor

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3	Central	Cayuga, Herkimer, Jefferson, Lewis, Madison, Oneida, Onondaga, Oswego, St. Lawrence
4	Southern	Broome, Chemung, Chenango, Cortland, Delaware, Otsego, Schuyler, Tioga, Tompkins
5	Adirondack	Clinton, Essex, Franklin, Hamilton
6	Capital Eastern	Schoharie, Albany, Columbia, Fulton, Greene, Montgomery, Rensselaer, Saratoga, Schenectady, Warren, Washington
7	Southeastern	Dutchess, Orange, Putnam, Rockland, Sullivan, Ulster, Westchester
8	New York City	New York, Bronx, Kings, Queens, Richmond
9	LI Nassau	Nassau
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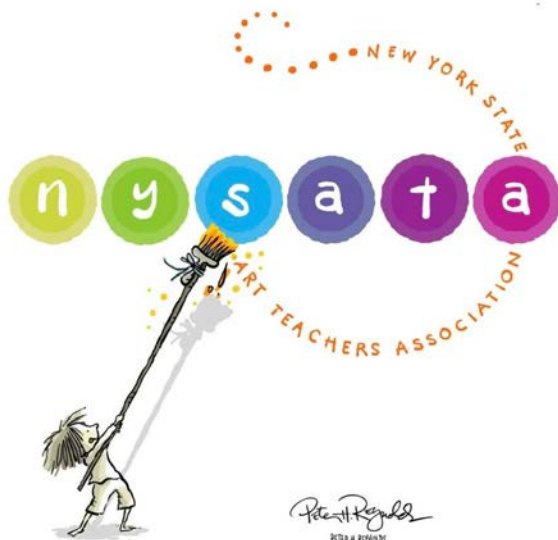


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