



## RETIRED ART EDUCATORS INTEREST GROUP

### RAEA MISSION:

To conduct programs of professional activities for state and national events;

To encourage continued personal involvement and development in art education;

To inform State Associations and NAEA of concerns relevant to members of long - standing;

To encourage and support, as well as provide mentorship for, student members of the NAEA.

# RAEA

## NOVEMBER E-BULLETIN 2017



### From the President

Woody  
Duncan

New  
Mexico

What do retired art educators do other than relax and enjoy life between visits to doctors who are helping keep us all active? In **Georgia**, **Dan Defoor**, RAEA Photographer, is very active helping his state association, GAEA, raise funds for an important scholarship program. He also chairs his state association's "relief efforts" by delivering art supplies to schools in disaster areas. Thank you Dan, especially because we have no shortages of disasters everywhere this year. Then, in **New Jersey**, **Rick Lasher**, RAEA President-Elect, is active with, NJEA. Her state association's conference is this November in Long Branch, New Jersey. Retired art teachers bring years of experience that we are willing to share especially with teachers who are just entering the field. In New Mexico, I volunteer as a docent at the Albuquerque Museum and serve on the board of "Art in the School" providing supplemental art programs for students. ***Please send Dean Johns some tidbits about what you are doing so it can be published in the next RAEA E-Bulletin. (Deadline for submission is December 15.)***

Our **Past President, Linda Willis Fisher** has graciously agreed to serve as liaison with NAEA In-service Interest groups. RAEA wants to continue a strong relationship with the new teachers entering our field. In Seattle, Linda will be hosting a session titled "***Blending Our Voices***". It is a joint session of the Retired Art Educators Interest Group (RAEA) and the Pre-service Division, to learn about the goals and accomplishments of both groups. Participate in an interactive discussion with members of the Pre-service Division, RAEA members, and student chapter representatives and advisors concerning ways to collaborate. Representatives of the RAEA 2018 Outstanding Student Chapter award recipient will present an illustrated summary of the chapter's activities and accomplishments.

On a personal note, I will be doing a hands-on “Collograph Printmaking” workshop, in Seattle, on Friday, March 23<sup>rd</sup> from 6 to 7:50 pm.

RAEA will again hold our “Silent Auction” in Seattle. Please contribute an original piece of “gift-able” art. We want this year’s auction to be a great success so we can continue the RAEA awards. By, “gift-able”, I mean something the buyer would cherish, something you would be proud to give a friend. **The “RAEA Silent Auction” will be held in conjunction with the Opening Night Party at the Sheraton Seattle – Thursday, March 22<sup>nd</sup>, 7 to 9 pm.** Below are links to information and especially the auction bid form. Please print and complete “TWO” copies and bring them with your auction items.

To download a Silent Auction Bid Form click the link below:

<http://www.taospaint.com/RAEA2018BidForm.pdf>

To download info on the Silent Auction click the link below:

<http://www.taospaint.com/2018SilentAuction.jpg>

**2018 SILENT AUCTION**  
**sponsored by RAEA**  
**CALL FOR ENTRIES**  
**Seattle 2018**

**All NAEA members are invited to donate a piece of their own original artwork for the Silent Auction sponsored by RAEA. All proceeds support the RAEA Awards Program**

**CATEGORIES FOR ARTWORK INCLUDE**

**Painting – drawing – mixed media – printmaking – fabric  
Jewelry – sculpture – ceramics – photography – glass**

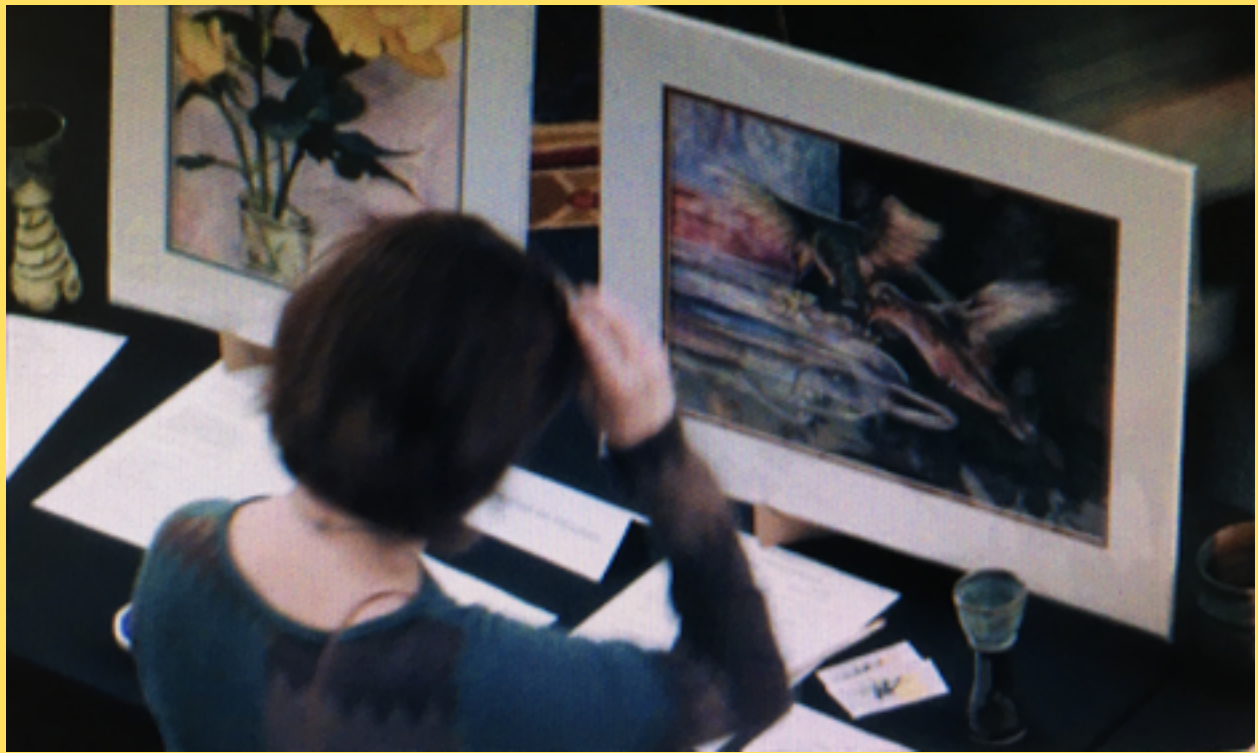
**For information and donation form**

**CONTACT – Woody Duncan**

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**The passion of retired art educators does more than impact the lives of our past students.**

**We continue to serve as a resource of experiences to inspire, foster excellence and offer new insights into a profession we love and cherish.**



## Spotlight



**Vitabeth  
Bensen**

**North  
Carolina**

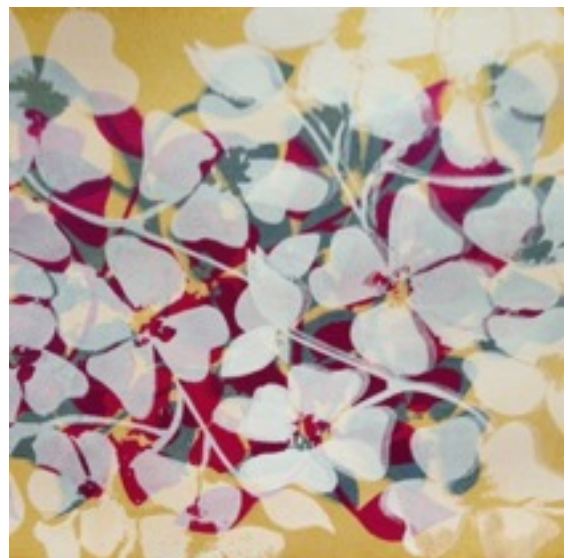


It's the 25th anniversary of the Chatham Artists Guild and as one of it's founding members, **Vidabeth Bensen** has "been there' and "done that." And after 60 years of making art she is still doing "that."

An accomplished Screen Printer, Vidabeth says she has been pulling ink thru original hand-cut stencils ever since her Brooklyn College days when she was asked to make posters for her actor friends in the drama department. Japanese landscapes, Kabuki players, (more actors), and Nature have played a vital role in the evolution of Vidabeth's imagery. While living on Okinawa in the 60s she found a Japanese calendar that inspired her to revisit printmaking. During her 27 years living and working in Europe, Asia, and the Middle East, Vidabeth sketched and printed while raising a family, working as a graphic artist for USIS in Morocco, and for the US Army in Germany. When the family moved to Japan in 1981 Vidabeth returned to teaching high school art. Now she gratefully culls some of today's original works from those hundreds of sketchbooks stored in her attic (or from a dried up stem of an heirloom tomato recently plucked from her kitchen and carried up to her second floor studio. "I never know when something will strike me. I am always looking and listening."

Recently Vidabeth skillfully paired one of her prints with its original sketch for her 2017 calendar (now SOLD OUT.) In addition to images from Japan, prints made from sketches of Germany, Italy, Morocco and Korea also populate this work. Seen together, these synergistic images allow us viewers an opportunity to experience the witnessing eyes of a master printmaker. Makes one wish there were more than twelve months in a year!

Vidabeth says September is the best time to [get in touch](#) to purchase her next calendar project – one of her more popular offerings!



Other printing methods are woodblock, linoleum, lithography, and etching. Vidabeth's expertise is in serigraphy, i.e. screen printing. Her prints are made from original hand cut stencils applied to a screen stretched over a frame. Ink floods the area when pulled over the frame. The stencil blocks out some areas and allows paint to come through other areas. The artist manipulates positive and negative space by repeating this process again and again until she arrives at a singular original image. Her methods may seem a bit low-tech, but from them come some mighty fine HIGH ART!

"Art is my life. What I do is pretty physical so my level of production has changed a bit. This results in *many more limited editions*." Being able to take advantage of modern printing vendors to print calendars is unique to this time in Vidabeth's life. It is very important to note, however, Vidabeth still hand prints her cards, Tee shirts and many original works of art! Her business is [houseoflifeprints.com](http://houseoflifeprints.com). Her studio is located in Farrington Village. Her Color and B/W prints range in price from \$5 -\$500.



When asked, Vidabeth easily comes up with these words of guidance for any artist just starting out, "You have to like what you do. And if you like it, no matter what anybody says, you have to stick to it. Also draw everyday and develop a thick skin."

When asked about her feelings around the time an artist must spend alone making art, she said, "I was a caregiver for many years and my art was my salvation. Even after 60 years of screen printing, I am most fortunate to be able to walk up a flight of stairs to my studio and block out everything else while concentrating on the excitement of creating a new print! (Article reprinted with permission.)

## FINDING YOUR PLACE IN ART EDUCATION

We do not learn from  
experience... we learn  
from reflecting on  
experience.

- John Dewey

***"Are you in need of an "in a rut" change? Do you need to refocus your "lens" on yourself, artwork, philosophy, or methodology? How? Why? When? Is there a magic elixir for the growth of an effective art educator? What are the elements and attributes contributing to the total makeup of an Artist/ Educator? Come see and hear this more than fifty year on-going study of teaching art education."***



I wrote the above proposal to be submitted to this year's North Carolina Art Education Association Professional Development Conference. But due to the expected birthdate of my latest grandchild during the conference dates I knew I would not be able to attend and pulled its submission. Fox Constantine Johns had a different idea and decided he wanted to come two weeks early!! The family is doing well and adjusting to the increase in their number.

**Regardless the proposal started me on a trip down memory lane reflecting on the questions I proposed. Plus: Did I during my teaching and time as supervisor and director keep my advice consistent? Based on many previous saved presentations, I found I was consistent!! I've distilled advice to what I consider to be the five top categories of advice - Listening, Learning, Teaching, and Creating. I believed in the following concepts when I started and still believe them to be true and valid 50 years later! (WOW! 50 years in a couple of pages. Cool!!!)**

**DEAN  
JOHNS**

**NORTH  
CAROLINA**

I began teaching at Howard Jr. High School in Orlando pictured below. I was in my very early twenties, a new graduate in Art Education from Florida State University, the ink still wet on my diploma!

Little did I know at that time about the field of art education much less "finding my place" in it. Like any new teacher I was concerned about what to teach, how to teach it, and more so if I could manage classes with students in them almost as old as I was. I think it was called survival!! My professors - Ivan Johnson, Marylou Kuehn, Fred Metzke, Mary Moody and directing teachers for student teaching - Bette Kolwalchuk and Clem Pennington - laid the groundwork for knowledge, theory, and technique for both artistry and practical application in a classroom setting. Plus, I will always be indebted to Naurine Gibson who was my mentor and art teacher co-worker at Howard! Many years of hindsight has proved that "listening" to others is a very valuable tool.



Over the years I have had the opportunity to give presentations and workshops devoted to "Finding Your Place in Art Education" and again through hindsight can look and see if I was consistent in my advice. When you've been around the block a few times it gets easier to see what you've done. I think I've been pretty consistent in what I believe and what I have offered to co-workers, other teachers, new teachers, pre-service teachers, administrators, and the community at large! Here goes...

**1. LISTENING** tops the list of must dos for any situation. The list of who to listen to is filled with professors and others in the field, mentors, visual arts directors and supervisors, plus professional organizations, and as a teacher listening to what your students are saying. You don't always have to follow what you hear but listening to it could spark a link to clarity or something else for you.

## **2. LEARN ALL YOU CAN LEARN!! WHY???**

As a learner, teacher or specialist knowing about a lot of things is important. You don't have to be an expert but knowledge is very valuable in many situations because:

It is up to the teacher as the instructional leader in the classroom, to plan and organize so that students are motivated for involvement in the arts and taught the skills necessary to design and produce successful art works.

When teachers assign quality work to students, students are more likely to produce quality work!

**Students do not automatically arrive in class knowing what to do or how to do it!**

**Students will do as little or as much as is expected of them by the teacher.**

**Students need direction and choice!!**

There are many avenues to providing direction and choice to students. Knowledge and careful planning are always necessary but leaving students to their own devices is never a successful mode of operation.

### 3. TEACHING! FOR MASTERY!!

Jumping from art project to art project doesn't get it!! Your curriculum should have: Complexity/depth; an emphasis on challenge and quality, concepts that allow for originality, personal voice, and investigation, higher level thinking, the process of creative thinking, plus reflection and exploration. And always multiple and ongoing forms of assessment such as open-ended questions, interpretations, rubrics, self-assessments, peer assessments, Feldman's model of critique, checklists, class discussions, and written artists' statements. I firmly believe:

Spectacular achievement is  
always preceded by unspectacular preparation

**Teachers and students need to internalize that a major part of  
creating any art work is learning  
that the actual making of art work requires**

**persistence,  
commitment,  
and hard work!!**

Creativity is important in everyday activities.

The creative process is not mysterious. It can be described and it is possible to train people to increase their creativity.

Creative invention is similar in all fields and is characterized by the same underlying process

Individual and group creative thinking are very similar.

### 4. CREATING.

It is important for art educators to continue the process of creating art. One doesn't have to be an exhibiting artist and have work in exhibitions or galleries but the involvement in the creative process keeps the perceptual awareness alive and increases the validity of guiding students.



Observation and perception are key components in any creative activity.

Developing your own abilities of artistic and perceptual awareness early in learning and teaching helps to build mental capacity for image and idea from which creative thought processes are obtained.

In turn, these abilities are indispensable in developing and guiding students' artistic quests.

Art education should also be focused, with time for sequential study, practice, and reflection

It is comprehensive learning with its own skills, knowledge and techniques.

## 5. Bibliography. For further study or reading if interested!

R. Caine and Caine, G., *Making Connections: Teaching and the Human Brain.*

Elliot Eisner. *The Arts and the Creation of Mind*

Charles Fowler. *Strong Arts, Strong Schools: The Promising Potential and Shortsighted Disregard of the Arts in American Schooling*

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Howard Gardner. *Creating Minds: An Anatomy of Creativity Seen Through the Lives of Freud, Einstein, Picasso, Stravinsky, Eliot, Graham, and Gandhi.*

Howard Gardner. *Frames of Mind: The Theory of Multiple Intelligences.*

Howard Gardner. *Intelligence Reframed: Multiple Intelligences for the 21st Century*



Eric Jensen. *Teaching With the Brain in Mind*

Eric Jensen. *Arts With the Brain in Mind*

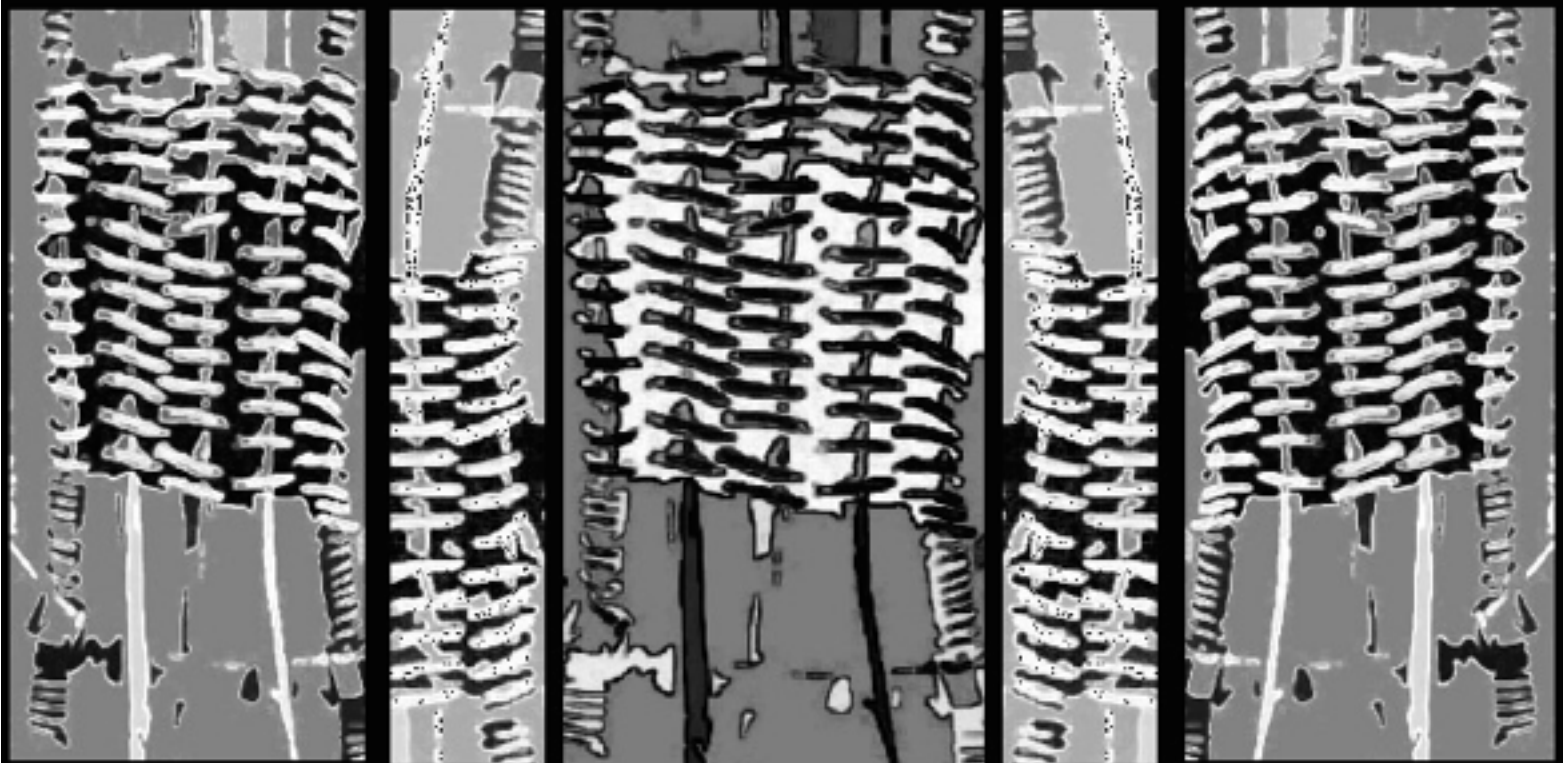
Viktor Lowenfeld, W. Lambert Brittain. *Creative and Mental Growth* (8th Edition)

Nicholas Roukes. *Art Synectics, Stimulating Creativity in Art.* Davis Publications, 1984.

Nicholas Roukes. *Design Synectics, Stimulating Creativity in Design.* Davis

Note: All information is compiled from a variety of sources over many years. I do not claim it to be original material. ( I wish I could!!) My thanks to all authors and researchers who developed it and have made such information available to us!! Since I've been saying these things my whole career I can vouch for their effectiveness. However it's not a quick fix for any situation. Like creating artwork successful teaching takes persistence, commitment and hard work! These concepts have guided my work successfully all these years!

# INSPIRE, INNOVATE, & IMAGINE





## ITEMS IN NEED OF ACTION

# COMMIT TO RAEA

**COMMIT** to exhibiting in the RAEA Members E-Gallery. When submitting work please include YOUR NAME AND STATE, THE TITLE OF THE WORK, THE MEDIUM AND SIZE, AND A SHORT DESCRIPTIVE COMMENT. HELP MAKE THE E-GALLERY A SUCCESS.

**COMMIT** to keeping us updated on member news; changes in RAEA State/Province leadership, gallery exhibits, milestones, deaths.

**COMMIT** to creating new opportunities for yourself and those around you!

**YOU ARE THE RAEA!!! DO YOUR PART TO MAKE THE RAEA A VITAL ISSUES GROUP OF THE NAEA!**

**SEND** Dean Johns the name and contact information of your state/province representative.

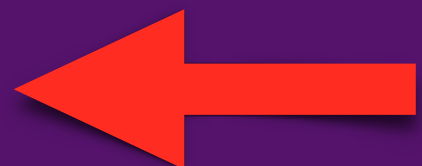
**COMMIT** to informing the editors of subjects you would like to see addressed.

**COMMIT** to contributing an article for inclusion in the E-Bulletin.

**COMMIT** to contributing artwork and/or sponsoring an auction table for the RAEA Silent Auction at the NAEA Convention (the only revenue source for RAEA).

**DEADLINE FOR ITEMS FOR INCLUSION IN THE E-BULLETIN IS THE 15TH OF THE MONTH PRECEDING PUBLICATION: DECEMBER 15 FOR JANUARY, FEBRUARY 15 FOR MARCH, APRIL 15 FOR MAY, JUNE 15 FOR JULY, AUGUST 15 FOR SEPTEMBER, OCTOBER 15 FOR NOVEMBER.**

**NEXT DEADLINE IS DECEMBER 15**





**THE RAEA E-BULLETIN IS SENT ELECTRONICALLY TO CURRENT MEMBERS OF NAEA WHOSE MEMBERSHIP DESIGNATION IS "RETIRED" AND WHO HAVE AN EMAIL ADDRESS ON FILE WITH NAEA. IT IS PUBLISHED IN MONTHS WHEN THERE IS NOT AN NAEA NEWS. SPECIAL ISSUES ARE PUBLISHED AS NEED ARISES.**

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**JOIN US AT NAEA IN SEATTLE, WASHINGTON  
MARCH 22 - 24, 2018**