



From the President

Kathryn Hillyer

How many of you are familiar with the history of our group, the RAEA? Some of you may have been members of the very first group that was formed at the 1985 Dallas NAEA convention. Motion #18 reasoned, "that an affiliate group be formed for retirees so that we might utilize their energies, potential and knowledge." John Michael was the first President for 1986-7. The 1987 Boston convention was the first to offer sessions designed by and for retirees.

Since my retirement in 2014 I've been proud to be affiliated with other art educators who continue to serve our profession in various ways, even after retirement.

Shortly before the pandemic created so many changes in our lives, I went to a "Sip 'n Paint" party. There was a "Bob Ross" theme, some of the attendees wore Bob Ross-like wigs, and the plates and napkins were Bob Ross themed also. This brought to mind his *Joy of Painting* series that ran on PBS from 1983-94. I confess that I didn't pay a lot of attention to his series, but was certainly aware of him and his show. It was interesting to be in a room of inexperienced artists, following the instructions of the teacher. I confess I did not follow many of her instructions...



Bob Ross Theme Party
Photo by: Kathryn Hillyer

I became curious about Bob and did a little internet research on him. He took up painting while in the Air Force and was stationed in Alaska. He started his quick-painting technique to create works made during his brief work breaks. He took a painting class in Anchorage, but didn't agree with the abstract painting styles they taught. Eventually, while working as a bartender he discovered a show called *The Magic of Oil Painting*, where the host, Bill Alexander, used the "alla prima" technique to create paintings in about 30 minutes. Ross watched the shows, learned the techniques and created paintings based on Alaskan landscapes painted on the inside of gold mining pans. He eventually made more money from these paintings than as a first sergeant!

After retiring from the military, Ross returned to Florida and studied with Alexander, becoming a traveling salesman and art tutor in the company. Annette Kowalski, who attended one of his sessions, encouraged him to go off on his own. She invested her life savings to help him do so.

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One Bob Ross story is about his interaction with a colorblind man. In the second season of his show, Bob said, “Just recently I was doing a demonstration in a mall, and I had a man come to me and he said, 'Bob, I could never paint because I'm colorblind. All I can see is gray tones.' So I thought today we'd do a picture in gray just to show you that anyone can paint.” Then Bob did an entire show painting a wintry mountain scene in blues, browns and white, which appeared gray in the final work. If you'd like to watch the episode here is the [YouTube link](#). I hope you've enjoyed this trip down memory lane. You never know where you'll end up when you start researching something on the internet!

Quote: I was going to use this quote attributed to Pablo Picasso, “Art washes away from the soul the dust of everyday life.” However, I discovered he didn't say it. It was actually written by **Berthold Auerbach** in 1864, referring to the cleaning nature of music. “die Musik wäscht ihnen den Alltagsstaub von der Seele...” The English translation... “Music washes away from the soul, the dust of everyday life.” Both work for me!

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Trivia

July's Trivia question was: How did the Musée Picasso in Paris come to own its collection of Picasso's works? Congratulations to Boo Ruch and Tammy Noiro!

July's answer was: Since Picasso left no will, his death duties (estate tax) to the French state were paid in the form of works from his personal collection (both his own works and those of other artists he had traded with). These paintings form the core of the immense and representative collection of the Musée Picasso in Paris.

Tammy added: The Musée Picasso Paris collection was created from two donations made to the State through “Acceptance in Lieu,” by Pablo Picasso's heirs in 1979 and later Jacqueline Picasso's heirs in 1990. Picasso's personal collection was given to the State by his heirs, in accordance with the artist's wishes.

September's Trivia question is: What do the flowers in Kehinde Wiley's painting of Barack Obama signify?

Remember, email your answers to me at kathioh@aol.com and you too can receive the applause of your peers as I list your name in the newsletter!



Barack Obama
Portrait by: Kehinde Wiley
Photo by: Adam Fagen



In The Spotlight

Susan Kennedy Parker

Former President and Board Member Oregon Art Education Association
NAEA 2012 Pacific Region Secondary Art Educator

Susan Kennedy Parker is an art educator and artist from Portland, Oregon. She retired in 2013 after teaching secondary art for 38 years with the Portland Public School District, the largest district in the state.



Photo by: Susan Kennedy Parker

She is still on the Maryland Art Education Association Council and even Susan calls her retirement a graduation. Stating, "it took 4 years the first time to graduate from high school and 38 years the second time." Since graduation (retirement) a variety of art related activities have kept her busy. She returned to her high school to help AP students with their portfolios and provided mentoring to other AP teachers to develop and strengthen their AP programs. As a district mentor for teachers who were transitioning from Middle School to High School she helped them develop curriculum.

She has worked as a juror for Portland Metro and Oregon Scholastic Arts. A program that her students participated in for many years, being a juror, working with other artist and teachers to see the creative submissions of students around the state has been another way to stay connected to colleagues.

Her personal artistic project has been a visual journal. She takes photographs every day and selects one that captures a moment of that day. Taking time to notice the details of nature, exploring new places, and making images. Each year she participates in a local open studio where her photo cards and prints are available. She also designs and sews one of kind quilts for Randall Children's Hospital in Portland.

Active in Oregon Art Education Association throughout her career, she served on the board in various positions including president of OAEA. She was honored in 2012 as Pacific Region Secondary Art Educator.



Photo by: Susan Kennedy Parker



Photo by: Susan Kennedy Parker



The Art of Retiring

Melody Weintraub

I retired from teaching Middle School Art at my school this year. I wasn't really ready to retire, however, since I'm in that "vulnerable population" concerning exposure to COVID, I made the call. I can't complain too much though, because I was able to handover my art room keys to one of my former students. How awesome is that?

Just like planning for a new school year, I am now looking at my retirement through the lens of the Elements of Art.

Line

Our journey is also a continuous point. And like the movement of a Van Gogh, it will have many twists and turns, loops and spirals, but we must plan to always keep moving forward by looking for new ways to continue to make a difference. Whether we write more and/or mentor more, we must show support to those who are still on the front lines of the best job in the world at possibly the most challenging time in art ed history.

Texture

We must continue to make an indelible impression in the field of art education, as we look for tangible ways to etch our marks on the canvas before us. Now that we possibly have a little more time than others do, let's make sure our marks are intentional and impactful as we forge new paths.

Shape and Form

We have built our first career by looking for ways to "think outside the box." Now it's time to forget the box. We must adapt this form to one that is more organic, original and evolutionary. In order to do this, we must recommit to being a life-long learner. Why should we allow others to designate a cookie-cutter-one-size-fits-all geometric shape for us based on a stereotype?

Color

Rainbows are only visible to those who look up. We should be leaders in equity, diversity and inclusion. We should be the ones who help others to shine. As our TAEA Advocacy Chair, Amanda Tutor, coined, "Let's keep our 2020 vision for the arts!"

Space

Our area of influence is as far-reaching as our vision and our passion. If all we want to do is rest now, our circle of influence becomes more limited. If we are forced to rest, we can expand our influence by giving. What about upping our museum donations this year, or sponsoring a pre-service teacher to attend a conference?

Value

Our emphasis is as diverse as the gradients on a value scale. Some of us are bold. Others are more subtle. But when subtle changes are combined with bold contrasting values, we create a visual impact that makes others see depth. We can emerge from the shadows at such a time as this to add light to those who may need a little guidance. It wasn't about the money in the first place, right? It was about the value of making a difference in the lives of children through art, and we can still do that as artfully as ever.

Melody Weintraub is the President of the Tennessee Art Education Association (TAEA) and a regular contributor to SchoolArts Magazine. Website: www.melodyweintraub.com

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RAEA MISSION STATEMENT

The purposes shall be to define and establish the role of the retired art educators as an interest group of NAEA; 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; and to encourage and support, as well as provide mentorship for student members of the NAEA.