



From the President

Betsy Logan

Wow, is it already time for another E-Bulletin? It's been so cool to interact with those of you who are on the Emeritus Facebook page! What a great way to share with each other. I really have been enjoying looking at others artwork as well!

If you aren't a member of the NAEA Emeritus Facebook page, please join! It's so easy and you can connect with so many people this way. As of the writing of this article there are 193 members. We currently have 943 RAEA Members so if you know someone who is on Facebook, please invite them to join! We all feel that this is one of the fastest ways to disseminate information and share ideas. So spread the word and join our group!!

Can you believe that the NAEA Convention is just around the corner "Live from New York"!! March 3-5, 2022! I love that they are offering three options this year, Live, Virtual and a Hybrid that includes live and virtual. How great is NAEA for taking the members into consideration for this. Don't forget that we will have our silent auction again. We will have the Awards and Business Meeting as well as several RAEA presentations. Here are a few that I know of so far:

Retired and Resonating in State and National Art Education Associations – presenters include – Betsy Logan (Alabama), Debi West (South Carolina), Kathryn Hillyer (Illinois), Lorraine Poling (Delaware), Kris Fontes (Pennsylvania), Dr. Annrene' Joseph (Washington)

Cooling Zentangle Fans and Survival Craft: Retirement, Redundancy, and COVID 19 - Not sure who is presenting these yet.

Presentations that are being presented by RAEA members that aren't necessarily geared towards retired teachers are:

Create Deep Relief with Totally Tooling Foil – Friday March 4, 8:00 -9:40 AM presenter- Phyllis Brown (New York)

Woven Stories: Autoethnographies through Fiber Arts – presenters - Tina Harlow (Texas) and Kim Defibaugh (Virginia)

I am sure there are more and will share those next time.

I don't know how many of you know **Phyllis Brown** but she is an awesome retired art teacher from New York. I first met her in New Orleans when I offered her a ride from the airport. Just because she is retired, she hasn't slowed down at all. She is currently in her 10th year of retirement from North Warren Central School, a small rural district in the foothills of NY's Adirondack Mountains, where she taught mostly elementary art. When she retired, she became a member of the NYSATA Board of Trustees, as representative for the Capital Region; She served in that position for 8 years.

1 From the President

3 NYC RAEA Auction

4 Trivia

5 In the Spotlight

7 Frick Madison

9 Contact Info

While she is no longer on the board, she is still involved statewide, serving as a representative on a NYSUT (our state teachers union) arts committee, and recently, helped to design the problems for their highly regarded state Olympics of the Visual Art student competition, an NYSATA initiative.

For many years (until the pandemic), she has attended and taught workshops, often hands-on, regularly at her annual state conference. Meanwhile, through her blog *There's a Dragon in my Art Room*, she established acquaintances with art teachers across the country, and began attending the annual NAEA convention. Since her retirement, she has attended and taught workshops at almost every NAEA convention, and she said she is excited to be teaching a ticketed workshop this year. She is presently awaiting the birth of her first grandchild in the coming weeks, and in the meantime she doing lots of painting and other art making. She is also enjoying the beautiful autumn with her husband in northern NY. Her private business, *DragonWing Arts* (a hands-on after-school class for elementary students, begun after her retirement) is still on hiatus due to pandemic restrictions but she hopes to reactivate it again within this coming year.

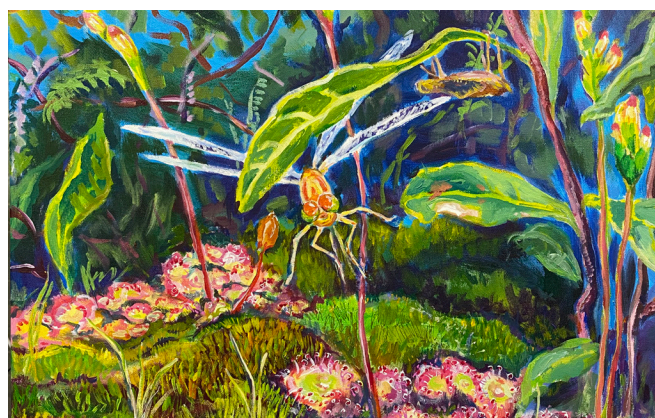
Phyllis certainly is busy and an inspiration to all. I fell in love with her work via Facebook and wanted to share two of her paintings, which were completed during the pandemic. The first painting is “The Sundew Garden”, and the second painting is “Smile”. It has an interesting story; she said that in a pre-dawn “senior hour” grocery-shopping trip, she purchased a bouquet of colorful flowers to paint. This action (and subsequent purchases of more flowers) set the wheels in motion for a series of bright and cheerful acrylic still life paintings.

Way to go Phyllis and thank you for sharing these wonderful works with us. As I always say just because we are retired doesn't mean we stop impacting people's lives with art. Until next time stay safe and remember to

take time to do what makes you happy!



Phyllis Brown



Smile by Phyllis Brown

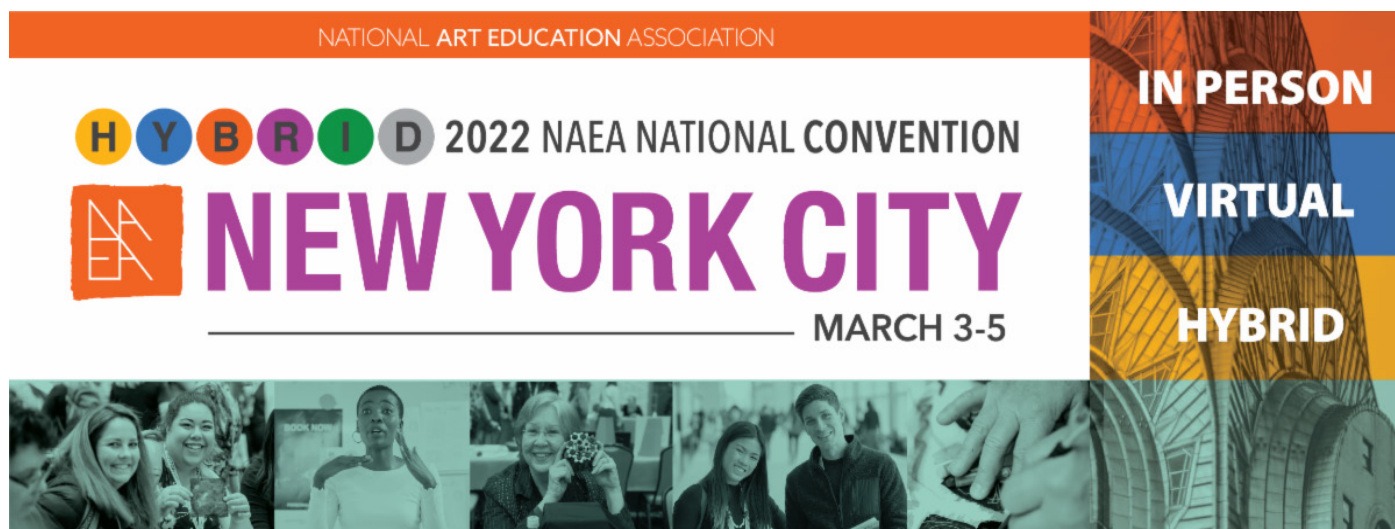


Sundew Garden by Phyllis Brown

RAEA SILENT AUCTION IN NEW YORK, NEW YORK!!!

Please don't forget to set aside your donation(s) to the RAEA Silent Auction in New York! Remember, this is the fund-raising activity that RAEA uses to raise money for awards.

All NAEA members are invited to donate and categories include all 2-D and 3-D artwork. If you have any questions, just email me at: anzebe@comcast.net. The information sheet to accompany any donated pieces is at: <https://www.arteducators.org/community/articles/73-retired-art-educators-affiliate-raea>. You will find the "Silent Auction Bid Sheet," at the bottom of the RAEA page under **Helpful Downloads** on the NAEA/RAEA website. You can just print out that page (TWO copies, please) and include both copies with your artwork. *Not going to NAEA?* You might ask a fellow art educator in your area to bring your artwork to the conference. Please email me and let me know you are sending something so I'll expect it. If you are bringing artwork to NAEA yourself, you may drop it at the RAEA table or bring it to the Silent Auction before it opens, at 6:30 pm at the latest.



VOLUNTEERS NEEDED!

If you are attending the NAEA National Convention, please consider volunteering to staff the RAEA table near registration. It's an easy job and a nice way to connect with other retired members.

Just email Anne that you are willing and we'll contact you directly about times to help. Looking forward to SEEING you in the BIG APPLE!!!!

Thank you in advance!!!
Anne Becker
anzebe@comcast.net

The largest gathering of visual arts, design, and media arts educators in the world is getting even larger!

Join us for the **2022 NAEA National Convention**—happening both in person in New York City and virtually, March 3–5, 2022. Engage in hundreds of options for professional learning, connectivity, creativity, and inspiration—no matter what format you choose!

IN PERSON: Hundreds of live sessions, workshops, tours, events, and museum discounts are available to you when you register for NAEA22 In Person in New York City.

VIRTUAL: Can't travel to New York? No worries! You can still connect to 65+ live sessions, plus special workshops, dozens of pre-recorded sessions, and more—plus exclusive Virtual-only content when you register for NAEA22 Virtual.



HYBRID: Get the best of both worlds when you register for NAEA22 Hybrid. You get full access to the In Person and Virtual content mentioned above.

Trivia

The trivia question from the last bulletin – "**What did English artist Andy Brown use to create a portrait of Queen Elizabeth II ?**" was correctly answered first by **Kathryn Hillyer** followed by **Jack Davis**! I also forgot to include **Kim Powell** last month; she also answered the last trivia question correctly. Thank you all for your quick responses!

Answer: It was **Tea Bags** – English artist Andy Brown created a portrait of Queen Elizabeth II by sewing together 1000 used and unused tea bags.



QUEEN ELIZABETH II
by Andy Brown

The November trivia question is:
What is the only artwork that
Michelangelo signed?

Send your answers to me at: rbjlogan@bellsouth.net



In The Spotlight

Rebecca Bailey

Served as:

NAEA Southeast Vice-President, 2 terms

President, North Carolina Art Education Association

Dean of the School of the Arts, Meredith College

Rebecca Bailey, Retired Art Educator, Feeling Mellow about Life

It's so unfair to ask an 18 year-old to choose a major in college. In my case I liked so MANY things: I loved art, particularly painting. I begged my mother to teach me how to sew when I was four so I could make doll clothes. Take me to any historic site, please. I lined my kindergarten classmates up in the gym to teach them how to play my plastic Christmas accordion—and they did it willingly. I'm sharing all this because somehow life has conspired to meld that long list of "likes" together with the passage of a good deal of time. Where I am now, 11 years into retirement, is nothing I would have predicted, but the clues are right there in my list of likes.

After an undergraduate degree in Art with K-12 licensure, I quickly moved on from middle school teaching—you folks are SAINTS—to complete a Master's degree in Studio Art, with an emphasis in fiber design. When my husband's graduate work took us to Michigan State, we arrived as the weaving and textile design instructor was leaving. Hired as her replacement, I discovered I really liked teaching at the college level, but did not have a terminal degree to assure I could make it my career. Five years later we left Michigan for North Carolina, my husband with two advanced degrees, and myself with a doctorate from an innovative interdisciplinary program that let me combine three areas of interest, Textiles and Clothing, Visual Art and Theatre. Also on the move with us to North Carolina was son #1.

The next few years were a blur as I taught part time at three Raleigh institutions—Peace University, NC State University and Meredith College, where at the latter I primarily focused on Art Education. Also sons #2, #3 and #4 made an appearance. Finally, full-time employment at Meredith in 1986! Then Department Head! Then Dean of the School of the Arts! And then retirement! But, that's leaving out some very significant, seemingly disparate events.

First is the importance that being involved in the North Carolina Art Education Association and the National Art Education Association had for both my students and myself. I can't imagine being an art teacher without that network of support, innovation and friendships. I was privileged to be President of our state organization and also Southeast Vice-President for two terms. I also count working closely with the NC Department of Public Instruction as a writer on three successive Standard Courses of Study as a privilege that allowed me to give back to the profession and to teachers and students in the state.

*Armature and Mask for Meredith College Theater
Production by Becky Bailey*

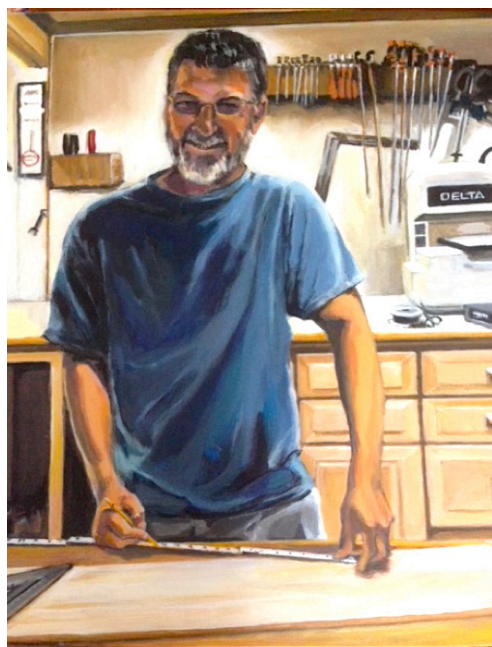


For nearly 30 years Meredith College has had a signature study abroad program in a lovely Tuscan town, Sansepolcro. (The birthplace of Piero della Francesca, FYI, and where he would rather spend time than Florence or Rome). For years it was a summer-only program and I was fortunate to teach studio art and art history there for a few summers. Then we made the move to a semester program in 2009. I was Dean at the time and our college president asked me to plan a “Grand Opening Tour” with a colleague who was Head of International Programs. Then we were asked to do one the next year, and the next and then more than one a year. The fall semester after I retired I was the faculty member-in-residence with 12 students that are sisters for life, and if not daughters to me, then almost-nieces. My travel planning colleague, Betty, is now one of my dearest friends. Until Covid, we were researching and leading two trips abroad a year for Meredith and a third for the North Carolina Museum of Art Docents. With great joy we have re-booked our 2020 tours for this coming spring and fall. I optimistically had extra pages put in my passport the last time it was renewed, and now I hope I might actually need them!

Finally, Meredith has an unusual tradition that dates back to the influenza quarantine in 1918—an event that seems very relatable after the past two years. Because the students were feeling down, the faculty, who, all living on campus, were also quarantined—put on a performance of Alice in Wonderland. We have done it every four years since then. When I first came to Meredith I volunteered to make some new costumes for the show. Then I made more, and more...now they’re mostly all my creations. After a few four-year cycles, the Theatre Department asked me to design for one of their productions. Then I was doing one a year. Then I “retired” and now I’m doing them all.

So at the outset I said that the threads of my “likes” would all connect, and they have: I’m using every bit of studio art and art history I ever learned—and am still learning. I’m researching and then seeing the places in the world I’ve fantasized about. I’m still teaching—and Theatre students and Visual Art students have SO much in common. And I’m still sewing—sometimes even doll clothes, because after having four sons, I now have three granddaughters and even my two grand-boys need super-hero capes for their stuffed animals.

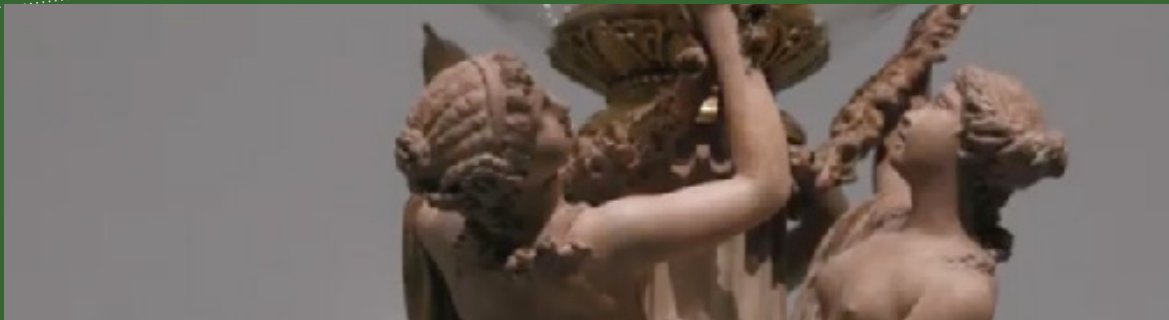
The moral of my life story is really to keep following your likes because somehow they might manage to coalesce into something more delightful than you could possibly have planned.



Best Neighbor Ever by Becky Bailey



2021 Grandma Camp—Granddaughters learned how to sew.



CELEBRATE FRICK MADISON !!

NYC Frick moves temporarily to 945 Madison
(Previously home of the Whitney)

The following is from their website:

FRICK MADISON

We invite audiences to experience the beloved holdings of The Frick Collection, reframed in a completely new context. Serving as the Frick's temporary home while its historic buildings at 1 East 70th Street undergo renovation, Frick Madison marks the first time that a substantial gathering of collection highlights has been presented outside the walls of the museum's Gilded Age mansion.

Frick Madison is located at 945 Madison Avenue at 75th Street, the former site of the Met Breuer and, previously, the Whitney Museum of American Art, which commissioned the building from architect Marcel Breuer in 1966. The Frick has created a sequence of gallery spaces at Frick Madison that reflects the museum's traditional emphasis on intimate encounters with both art and architecture and allows direct access to objects without the interference of vitrines or stanchions. The installation at Frick Madison respects the forms and materials of Marcel Breuer's modernist creation of stone and concrete, juxtaposing beloved Frick masterpieces with the building's distinct architectural features, such as its signature trapezoid windows.

NEW PERSPECTIVES ON OLD MASTERS

In a departure from the Frick's customary presentation style, works are organized at Frick Madison chronologically and by region, allowing for fresh juxtapositions and new insights about treasured paintings and sculptures by Bellini, Clodion, Gainsborough, Goya, Holbein, Houdon, Ingres, Piero della Francesca, Rembrandt, Titian, Turner, Velázquez, Vermeer, Whistler, and many others. The installation also spotlights the Frick's impressive holdings of decorative arts and sculpture, as well as rarely seen works. The second floor is dedicated to works of art from Northern Europe, including a room devoted to Rembrandt's masterpieces. In one gallery, the Frick's Vermeers—seldom shown in such unmediated proximity—surround visitors on three walls. For the first time ever, the Frick's eight portraits by Van Dyck are displayed together in one room.

During the NAEA convention, advance tickets must be reserved and New York City requires that all visitors show proof of a COVID-19 vaccination to enter museums. Upon entry to Frick Madison, you will need to provide identification and proof of vaccination, which may include the NYC COVID Safe App, Excelsior Pass, CDC vaccination card (or photo of card). For more information, please visit nyc.gov/keytoNYC(link is external).

Masks that cover the nose and mouth must be worn at all times by visitors and staff.

There are a myriad of Virtual Tours available, as well as, Cocktails with a Curator videos, and on and on.



Moroni: The Riches of Renaissance Portraiture (2019)



Tiepolo in Milan: The Lost Frescoes of Palazzo Archinto (2019)



CONTACT INFORMATION

RAEA Board

President: Betsy Logan, Alabama, rbllogan@bellsouth.net
Past President: Kathryn Hillyer, Illinois, kathioh@aol.com
President-Elect: Nancy Walkup, New Mexico, nancywalkup@mac.com
Emeritus E-Bulletin Co-Editors:
Donna Anderson, Tennessee, artzychick@yahoo.com
Flowerree McDonough, Tennessee, flowerree@mac.com
Secretary: Becky Blaine, Illinois, beckyblaine@gmail.com
Treasurer: Pam Signorelli, Michigan, ltcsig@aol.com
Awards Chair: Emily "Boo" Ruch, Tennessee, eruchboo@gmail.com
Silent Auction Chair: Anne Becker, Illinois, anzebe@comcast.net
Membership Chair: Patsy Parker, Virginia, p2artkrt@gmail.com

.....

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.

.....