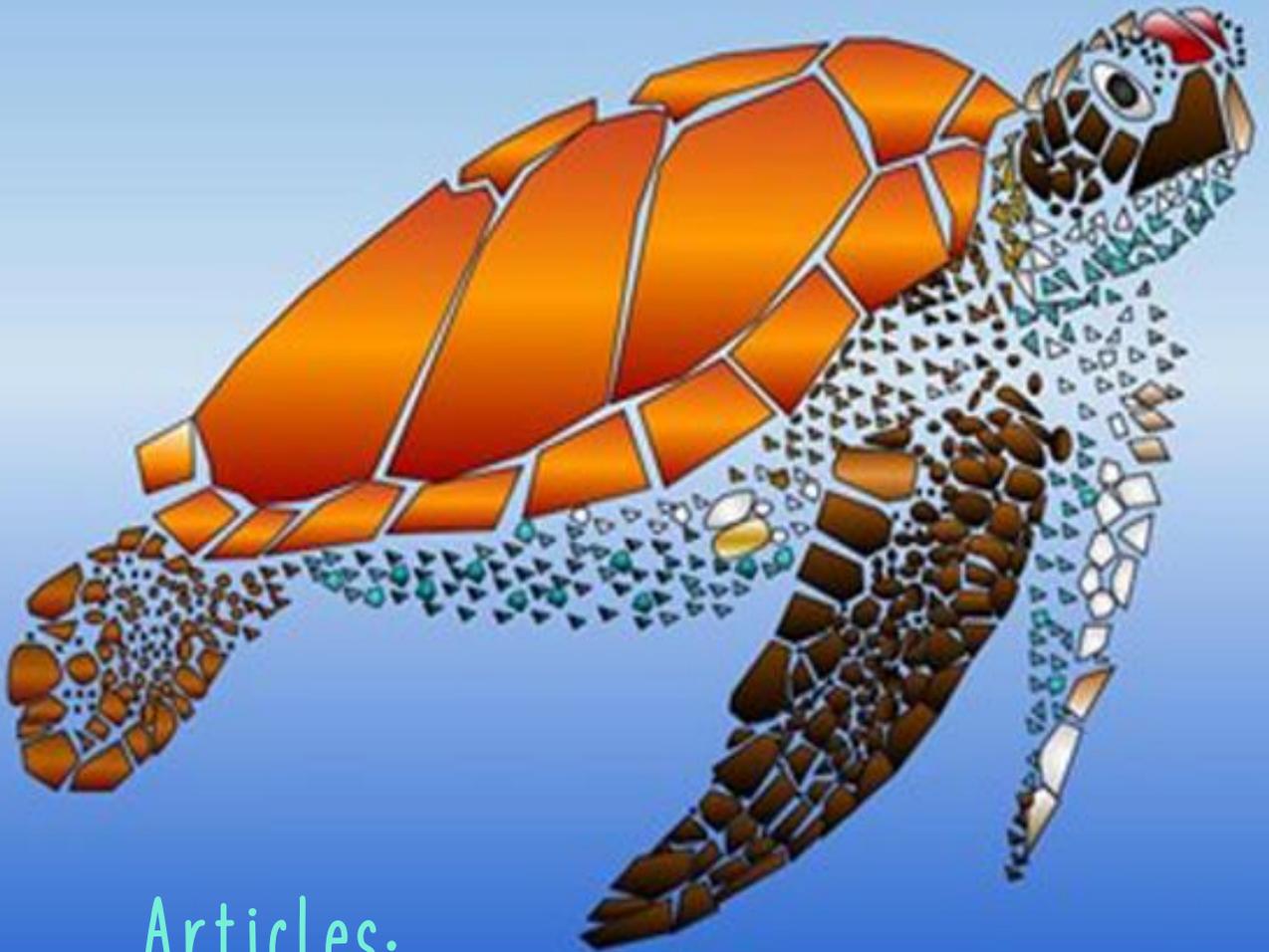


The Stippled Catfish



Articles:

- HIGHLIGHTS FROM TWO 2021 GOVERNOR'S ART AWARD WINNERS
- DIGITAL MOSAICS: A NON-DIGITAL ART TEACHER IN A DIGITAL ART WORLD



Important Dates

Spring Conference~
April 17, 2021
Virtual

NAEA Convention
(Virtual)~
March 4-7, 2021

Get Involved In MAEA News

Members are invited to
submit articles through
the editor,
Catie Stoltzfus

[cstoltzfus@madison-
schools.com](mailto:cstoltzfus@madison-schools.com)

Next News deadline is
May 1, 2021

Have you visited our
website lately??

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Also Don't forget to like us on



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President's Note...

Greetings MAEA Members,

It is National Convention week! I am very excited about this momentous time in our national organization as we move into an online convention format. Early pre-convention events started last week on February 25. President-Elect Elise Payne and I attended the *Delegates Assembly* meetings followed by Saturday's *Awards Day* ceremonies on the 27th. At that time, we were honored to see Catie Stoltzfus and Stephanie Busbea accept their awards. Now, we move forward and make our selections of online presentations to attend during March 4-7!



**Randy Miley
President, MAEA**

I would like to digress a bit and mention this year's *Delegates Assembly*. This was my second time to represent MAEA in this capacity and I must say, that times have changed. First, it was an online meeting which in itself is a landmark – much different from the several day meetings in the 1980s. Second, the DA meeting was very concentrated. We accomplished a great amount of work this year. I was quickly reminded just how important Delegates Assembly is to our national and state organizations. I believe that Delegates Assembly is the “nerve center” of our national organization. It is here that decisions are being made and proposed that define “*who we are*” and “*what we believe or stand for*” as an organization. I was honored to work on a cycle of 14 “Position Statements” which are philosophical statements that define our beliefs. This year's statements covered issues such as “Supporting, Sustaining, and Retaining Art Education Programs in Colleges and Universities” and “Attracting Diversity into the Profession.” These statements were proposed by members and vetted by the DA for several years. We also approved a new Special Interest group on the *Environment & Ecology*. Finally, DA is supporting a recommendation to adjust our membership dues structure. All of these proposals will now be presented to the NAEA Board of Directors for further scrutiny before a vote to accept or reject. I honestly feel that my attendance in these meetings was a benefit to MAEA and it is my hope that future leaders in our organization give Delegates' Assembly their serious attention.

Now, I would like to speak to our own organization and the business at hand. Elise Payne is planning the Spring Conference. You should have received information on this event via email and facebook. Once again, we are breaking tradition by hosting a virtual conference on **Saturday, April 17 from 9:00 am to 4:00 pm via Zoom**. This year, we are offering 3 studio workshops taught by Gail Morton, Kim Rushing, and Shirley Hamilton. Each workshop is one day in length and are designed to help visual arts teachers strengthen their teaching practices and show connections to the Mississippi Visual Arts Standards as well as give teachers opportunities to reflect, problem solve, and share new ideas and experiences. These workshops are well planned and motivating and .5 CEU credits will be offered.

President's Note...

We also know that studio workshops give the visual arts teacher an opportunity to immerse themselves in a meaningful studio experience. Amidst the stress of teaching, we all miss working on our own artwork. Thankfully these educators have agreed to give their time to help stimulate and motivate us as artists. Photographer Kim Rushing will be teaching a workshop on cell phone photography titled *Phoneography*. We will learn how to use our cell phones as an art tool and create some very compelling images. Gail Morton will use her vast experience with clay as a guide in offering a ceramics workshop titled *Kurinuki Boxes*. Kurinuki is a Japanese pottery technique guided by the aesthetic philosophy of wabi-sabi where beauty is found in imperfection. Finally, our own Shirley Hamilton is teaching a painting workshop titled *Layered Landscapes*. Her group will explore landscape compositions with prompts and creative exercises designed to challenge thinking, the process, and the result. These are 3 excellent workshops and I don't know which one to choose!

Next, MAEA is preparing to vote for officers for Fall 2021. Elise Payne stands ready to move into a term as President. She has done an excellent job as President-Elect and is now working her second virtual conference with us. She also has the expertise, energy, and enthusiasm to lead MAEA to the next level. The remaining officer nominees are very capable and MAEA is in very good hands for the future! I encourage all members to vote as soon as you receive your ballot. Plans are set to vote in late March.

Finally, I would like to encourage all of you to nominate members for our annual *Arts Educator Awards*. These awards validate who we are. Catie Stoltzfus was an excellent choice for the *Mississippi Art Educator of the Year*. Her hard work, energy, dedication, and drive are making a very positive impact on her school. She loves teaching and art education. I am very proud of her and the work that she has done in Madison, MS. Now, it is time to recognize another set of members for their passion and contributions. We will be asking you again for your nominations and during the summer of 2021 we will be selecting a slate of awardees. This is very exciting for our organization and one that is historical. Awards will be selected in August.

MAEA has a very rich history. Through the years there are hundreds of people who believed in art education enough to dedicate their careers to teaching and promoting art in our schools. One person that I truly miss is Dr. Kenneth Quinn. It has been almost a year since his passing. His love for teaching is unmatched and his dedication for MAEA has been a beacon in my life. Bob Allan Dunaway is another incredible leader who today is active in the Art Department at Mississippi College. His term as MAEA president was perhaps the most fruitful experiences in the history of our organization. Under his direction, MAEA was re-structured, regions developed, and students were integrated into the organization. Both of these men had a vision for the future of art education and I am proud to have worked with them.

Randy Miley, Ph.D.
MAEA President

President's Note...

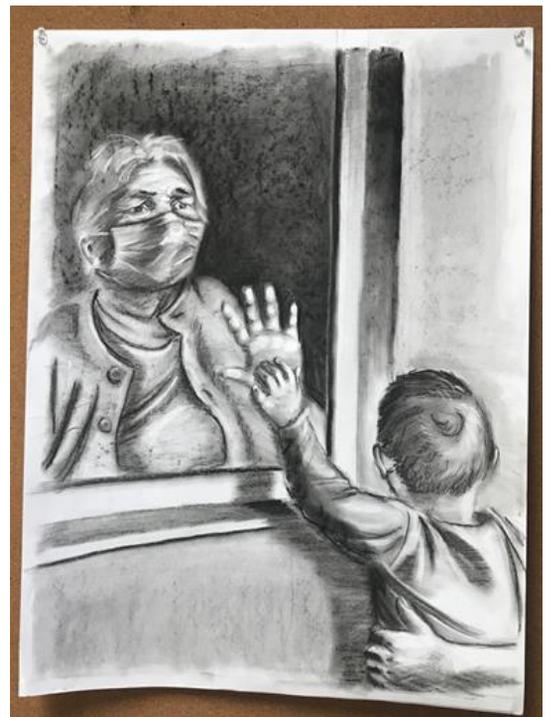
And now my thanks to you for choosing to support an organization formed to raise the level and awareness of art education in our great state. We are a part of history and the future leaders in our field will look back to us for direction and guidance. I am proud of this state and our organization. Significantly we have raised the banner high during an international crisis. We have stood on solid ground as our whole education system moved into the virtual world. Many thanks MAEA members! We are coming through this strong and well prepared to enter the future.

Have a great Spring!

Randy Miley, Ph.D.
MAEA President



Artwork by Randy Miley's Drawing III students at Mississippi College.





Brandi Hoxie
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Division Updates...

I hope everyone is off to a wonderful 2021! There are so many cool projects going on in the Elementary Division:

Pop's Ferry Elementary:
After Landon Bryant's success with a drive by art show, Brandi Hoxie decided to use the same concept at Pop's Ferry and include music as well... They've been working on art from around the world and music students are playing instruments from those countries. Russia- they created Russian Matryoshka dolls, Mexico- Frida Khalo portraits, Japan- Yayoi Kusama pumpkins, Africa- masks, France- Matisse Goldfish, and Picasso Roosters. Students will drive through their car rider line in the evening and see their works of art, as well as hear music students playing instruments on promethean boards. Students can shine flashlights on the exhibit as they drive by. This is a perfect way to enjoy the arts during covid. [Here](#) is a flyer for their event.

When the 3rd and 4th graders finished their lesson about Frida Khalo they enjoyed a fiesta during art.



Lee County Schools:
Third graders in the Lee County School District have been learning about Southwestern Native American pottery as well as cacti and succulents native to the region. The students looked at examples of patterns on Native American pottery to get ideas for the patterns that they added to their pottery drawings. They also watched a brief presentation on the

similarities and differences between cacti and succulents and learned how to use overlapping while drawing their plants. They used sharpies and liquid watercolors to create vibrant still lifes based on what they've learned. The results have been stunning!



Division Updates...

weavers, then tried their hands at paper weaving. Kindergarten students created paper bag puppets at Christmas time and second/third graders were inspired by Jasper John's grid paintings.



Back Bay Elementary:
This has been a challenging year to say the least! However, we have been enjoying art at our desks. Third and fourth graders learned about the traditions of Native American





Ashley Sullivan
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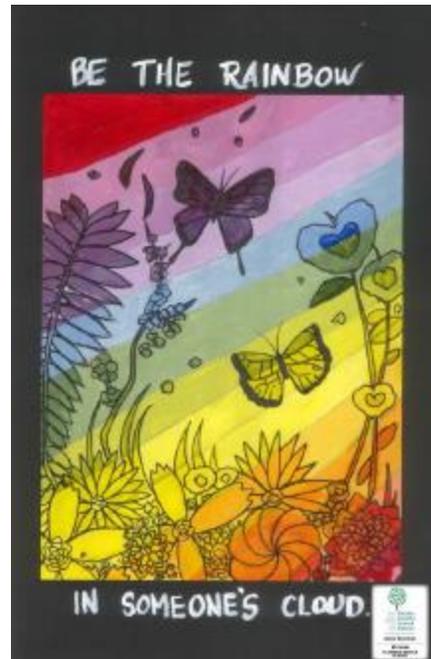
Hello! I hope everyone is off to a wonderful start, for the second half of what has to be one of the craziest school years ever! We have all had to learn new things, change the ways we have always done other things but overall I have seen how us art teachers are resilient, creative and up to the challenges. Everyone needs to give themselves a pat on the back because you are doing GREAT! Back in November we had a great Virtual Fall Conference where educators shared their tips for going from traditional art classes to virtual or a mixture of both. If you missed the Fall Conference be sure to sign up for the spring. I will be held virtual so you can attend from your home or classroom. Here at Brandon Middle School, 7th graders completed some pumpkin carving this fall and 8th graders completed Romero Britto inspired Self Portraits.



Division Updates...



Courtney Lipscomb's (Florence Middle School) student Jamie Dearman, 8th grade, won first place in the Anti-Bullying Art Contest host by Rankin County School District.



Division Updates...

Jamie Coon is utilizing the project she learned during the MAEA Fall Conference- Graffiti Fence by Lionel Clark- for this 9 weeks 7th grade art project at Clinton Junior High School. After adapting it, her students are creating Miniature Movie Sets and eventually will be using their sets to make a short stop motion film. Below are works in progress by students Ruby Acy and Ava Fulgham. Ruby will be depicting the Mad Hatter scene from Alice in Wonderland. Her “fence” became a gate, and she will sculpt characters and tea cups. Ava’s scene is adapted from Ponyo. She used her fence to hold up another rolling hill to show depth. She is drawing characters with different facial expressions to use during her stop motion film.



Amanda Cashman
Independent Schools Representative

St. Anthony's Catholic School
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During a year that many have called “challenging” and “unprecedented,” I was able to design a new successful lesson for my 6th graders. These photos are from a lesson I paired with the 6th grade Reading and Language Arts teachers to create. She had the students chose a “Word of the Year” to describe 2020. I attended Lionel’s Graffiti workshop in November at the MAEA Fall Conference. It was really good, but I left wondering how I could do a graffiti lesson with my elementary students. When the 6th grade teachers approached me with their ideas about a “Word of the Year”



Miriam Wahl
Higher Education Division Director*

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Mississippi College is leading the way in furthering the impact our teachers have on their student's educational development with an eye toward the future. We, as educators, cannot teach students everything they need to know in a world that changes almost exponentially from one year to the next- at the very least, one decade to the next. Just compare what your smart phone can do as opposed to the flip phones of the not-so-distant past. What we can do is embrace new technologies and new curriculum additions that enable students to move toward the future.

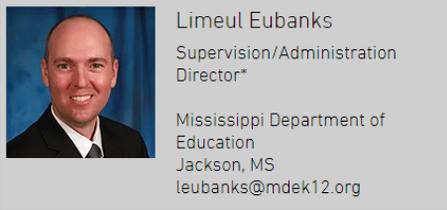
In 2014, the National Art Education Association added Media Arts to the National Standards. In June 2017, the Mississippi Department of Education (MDE) approved new arts standards listing Media Arts as one of the five arts disciplines in the state standards, and they are closely aligned with the national arts standards formed in 2014. Mississippi is one of the first states to add Media Arts to their state standards.

Division Updates...

As a result of the addition of Media Arts to the state standards, Mississippi College submitted a proposal to be able to offer a media arts endorsement for current, licensed educators. This would provide an additional opportunity for teachers to be trained in the media arts, as well as for students in Mississippi to be prepared in the vastly growing area of media arts.

Mississippi College is the first school approved to offer the endorsement in the state. This spring, our first two teachers will receive their endorsement in Media Arts- Elise Payne, Bailey APAC Middle School and Hannah Gersh, Pontotoc High School. These two highly effective teachers will, no doubt, pioneer the way forward to establishing a curriculum that will empower their students with the skills for today as well as equipping them for the future.

Division Updates...



Registration is now open for the [8th Annual College Savings Contest](#). The contest will run from February 1 through March 31. Students from across Mississippi will be competing for over \$3,000 in Mississippi Affordable College Savings (MACS) scholarships by submitting an original piece of art based on the theme, "What do you want to be when you grow up?"

The contest is open to any Mississippi student from PreK to 12th Grade, whether in a classroom, through an after school program, or by homeschooling. A \$500 Mississippi Affordable College Savings (MACS) scholarship will be awarded to the first place contestant in each of the following age categories:

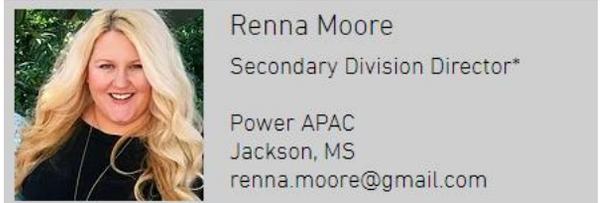
- Pre-Kindergarten – 2nd Grade
- 3rd – 5th Grade
- 6th – 8th Grade
- 9th – 12th Grade

A second prize of a \$250 MACS scholarship and third place prize of a \$100 MACS scholarship will also be

Awarded in each category. Students in PreK through 2nd grade should submit their artwork on an official entry form. Students 3rd-12th grades should submit their original 8.5" x 11" artwork using a medium of their choice. In addition to accepting mailed in art submissions, we are now accepting online submissions. You can email a completed registration form and a photograph of your child's artwork to artcontest@treasury.ms.gov.

To download a copy of the PreK-2nd grade CSM Art Contest Rules and Registration Packet, [click here](#).

To download a copy of the 3rd-12th grade CSM Art Contest Rules and Registration Packet, [click here](#).



It has now been almost a year since the world and the field of teaching completely turned upside down. Along with the bad and uncertainty, there has been a strong opportunity for growth and a new view of the

world. As everything changes, it's interesting to watch the growth of such a large organization like NAEA. If you didn't get a chance to watch the virtual awards day for NAEA, there was an informative talk about the membership-wide collaborative process for the creation of the association's Strategic Vision for the next five years. As of right now the vision's re-imagined pillars will be:

- Equity, Diversity, & Inclusion
- Learning
- Advocacy & Policy
- Research & Knowledge
- Community Vibrancy

Now if you are like me, during the many years of being a member of MAEA, I usually only use the NAEA website to renew my membership, order things for my NAHS chapter, or register for the national convention. Boy was I missing out. A few weeks ago I decided to deep dive through the NAEA Remote Learning Tool Kit and I really did not know how much information was available. Representatives from every NAEA division have collected, curated, and shared strategies, approaches, lessons, units, and tools to support teachers as we face the challenges of in-person, hybrid, and virtual learning.

Along with teaching tips, advocacy resources, educational frameworks,

Division Updates...

social and emotional learning, and resources for Equity, Diversity, and Inclusion, there is an amazing resource center for each of the 7 divisions. Looking through the Secondary Division section, I found amazing lesson (virtual/in-person), contests, online tours, videos from other teachers or practicing artists, links to every resource you could possibly imagine, artist talks, and so much more.

And if you can't find what you need they even have a request line to get specific information about needed topics.

Make sure to take a look at some of the resources when you can.

[Remote Learning Tool Kit](#)

[Secondary Division Remote Learning Tool Kit](#)

Hoping you have a safe and creative rest of the year,

Renna Moore
Secondary Division Director
Ida B Wells APAC

Congratulations to **Kelly Best Young** for being named Monroe County Advanced Learning Center and Monroe County School District's 2020-2021 Teacher of the Year. We are very proud of you and excited to have such an amazing art teacher receive this honor.



Over at **Terry High School**, teacher **Rebecca Wilkinson** has had some major shout outs this past semester. Using the themes of Hope, Healing, Resilience, and Strength, a group of 6 Terry students created an exhibit of artwork that represented these traits. Judge Hicks and the Beta Delta Omega Chapter of Alpha Kappa Alpha Sorority sponsored the project. The work will be a permanent fixture at the Hinds County Youth Court.

Division Updates...



Terry High School was chosen to represent Mississippi and create the 2020 Christmas ornaments for the American Celebrates display that is part of the National Christmas Tree Experience sponsored by the National Parks Services. Terry students who participated are Jasmine Tate, Ameri Cooper, Zia McGee, Meshun North, Kayte Covington. The students' artwork celebrating the state of Mississippi included images featuring the Stennis Space Center, the International Ballet Competition, soul

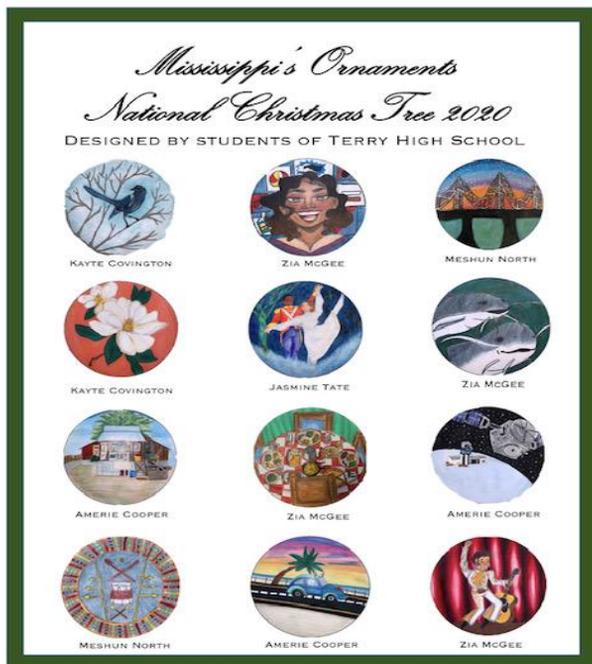
food, Elvis, Angie Thomas, a magnolia, a mockingbird, cruise the coast, the Choctaw Indians, the Delta Blues, catfish, and the Mississippi River.



Division Updates...

Forest Hill High School recently had their Black History Month art display, this year featuring digital artwork created during virtual learning that celebrated inspirational figures and heroes to the FHHS students. Work can be found on the Forest Hill art Instagram page @fhhs_art.

The Craftsmen's Guild of Mississippi sponsored the "Outstanding Artists and Artisans of the Future" which is a yearly high school art show and competition at the annual Chimneyville Festival. This year's display featured student work from: **Brandon High School, Christ Covenant, Florence High School, Germantown High School, Madison Ridgeland Academy, and Power (Ida B. Wells) APAC.**



Division Updates...

Honorable Mentions were awarded to: Zoe Ishee (BHS), Sarah Beth Messemore (MRA), Taylor Herron (GHS), Grace Ann H (GHS), Alyssa Downing (FHS), Dori Hines (APAC), and Molly Dickie (CCS).



Best of Show was awarded to 11th grader, Gabe Williams from APAC.



Division Updates...

At Adams County Christian School art students helped make set props for the Natchez Little Theatres production of *Two in the Aisle, Three in the Van*. The props included 3-D paper mache van doors, a small, wood camper façade and a 3-D small dumpster. The middle school art students created kinetic sculptures which were on display at the theatre throughout the production. The lesson included a discussion featuring Carolyn Margaret Weir, a local mobile artist. In small groups the students created their mobiles using individually decorated and assembled vans. The mobiles were a fun and funky addition loved by all.





Division Updates...

The National Art Education Association has named Sarah Demus, of **Ida B. Wells APAC (Formally Power APAC)** to receive the 2021 Rising Star Secondary Recognition Program Award. This prestigious award, determined through a peer review of nominations, promotes art education as a career by recognizing talented, active NAHS Members. The award was presented at the NAEA National Convention Virtual Awards Show. This is the 3rd year in a row that a MS senior has received this national award.



Rankin County School District recently held their annual Bullying Awareness Poster contest. The results are as follows:

1st: Northwest Rankin HS 10th grader Jill H.

2nd: Brandon HS 11th grader Addison J.

3rd: Northwest Rankin 11th grader Caitlin M.



Division Updates...

The sixth annual National Art Honor Society/National Junior Art Honor Society (NAHS/NJAHS) Juried Exhibition of artwork will take place in NAEA's Virtual Gallery from January 11 to April 30, 2021. The exhibition showcases the work of talented student artists who are members of NAEA's NAHS/NJAHS programs. From a total of 1,187 submissions, 93 works representing 49 schools from 20 states will be on exhibit in the online Virtual Gallery. Submissions were juried digitally by representatives from eight member schools of the Association of Independent Colleges of Art and Design (AICAD) – Burren College of Art, College for Creative Studies, Emily Carr University of Art + Design, Laguna College of Art & Design, Maryland Institute College of Art, Milwaukee Institute of Art & Design, Minneapolis College of Art and Design, and Parsons School of Design. Juror selections were guided by scoring in 5 categories: Visual Communication, Execution, Formal Elements, Originality, and Artist Statement.

The following Ida B Wells APAC students were chosen for the exhibition:

12th grade Khai Thompson for his graphite drawing "Sacrificial Lamb"

7th grade Jaliyah Bell for her Prismacolor drawing "Put a Smile On"

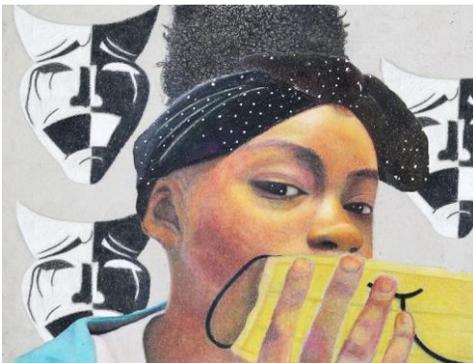
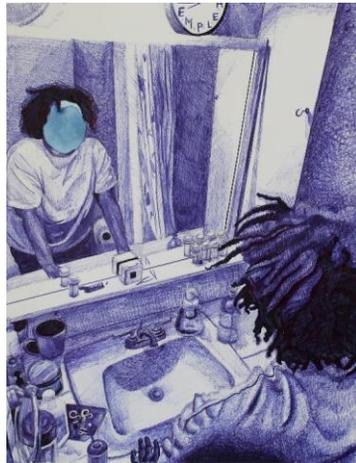
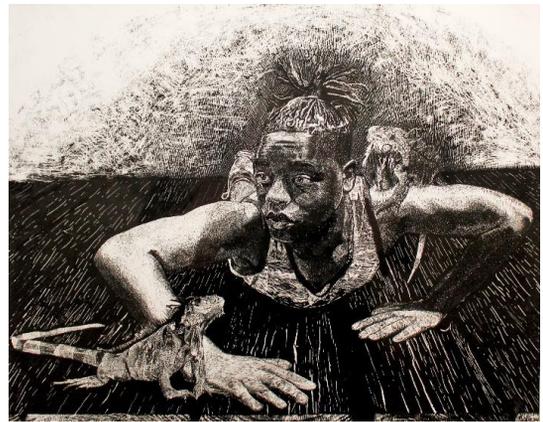
11th grade Deshea Reed for her Prismacolor drawing "When has my World Become Abstract?"

11th grade Gabe Williams for his scratchboard "In the Land of the Iguana"

10th grade Dori Hines for her pen drawing "What Happened To Us?"

8th grade Harper Golden for her sculpture "Scoliosis Orthosis"

Division Updates...



Highlight's from two 2021 Governor's Art Award winners.

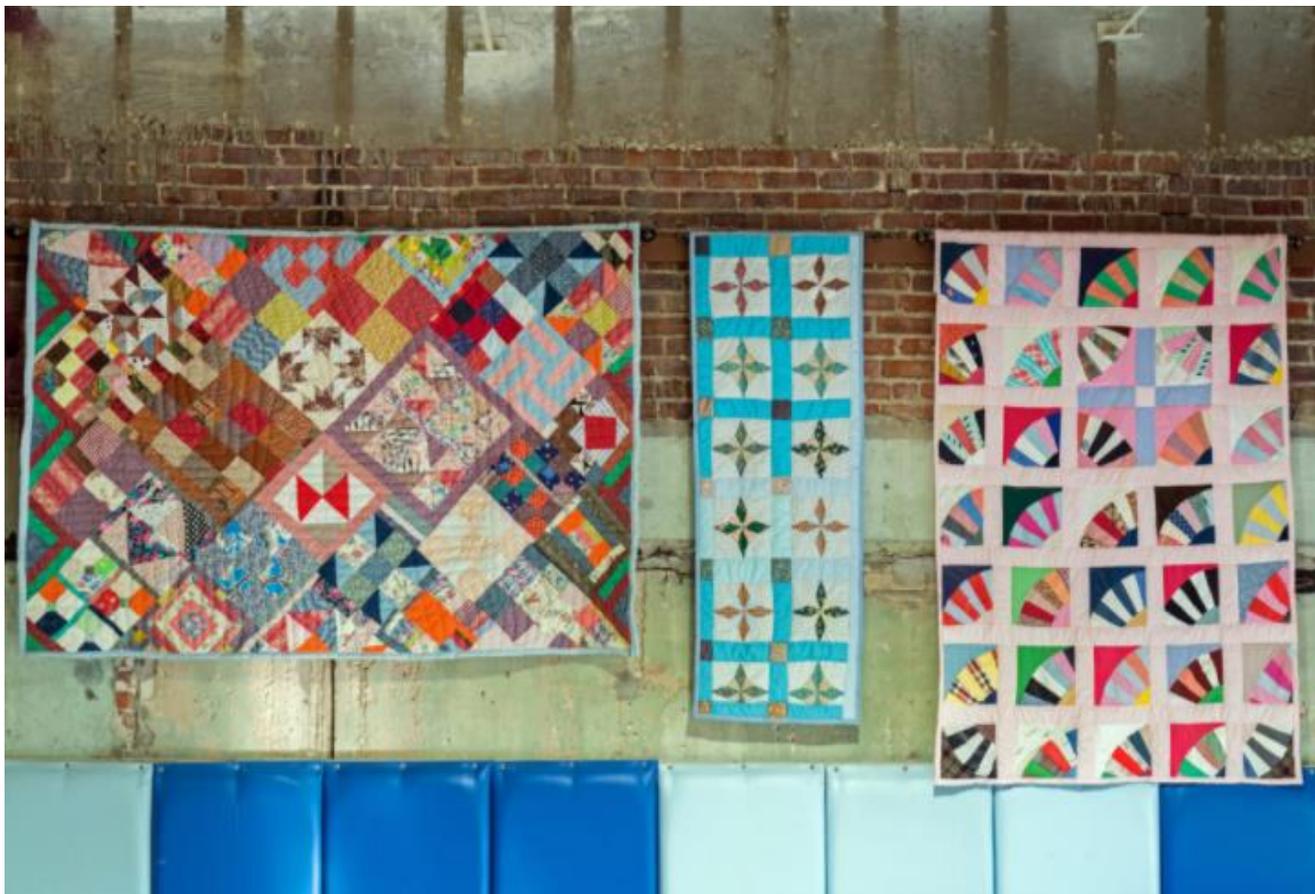
MISSISSIPPI ART COMMISSION



Fabrics, needles, and thread, in the skillful hands of community members, have created beautiful , functional art and an economic boost for the Delta community of Tutwiler.

On February 19, 2021 the Tutwiler Quilters were honored with the award for “Arts in Community” as part of the 33rd Governor’s Arts Awards, a broadcast-only ceremony presented on MPB TV. This year, the artwork for the Governor’s Arts Awards poster and branding features a quilt from the Tutwiler Quilters collection made by Mary Sue Robertson.

More than 30 years ago, the renowned Tutwiler Quilters program was started at the Tutwiler Community Education Center by religious sisters working to improve health outcomes in the underserved community.



“Sister Maureen Delaney was the executive director at the Tutwiler Community Education Center for years,” said Melanie Powell, the current executive director at the Tutwiler Community Education Center. “One day, she went out to do community outreach, and she ended up at Mary Sue Robertson’s house. Mary Sue Robertson was making a quilt, and she had several of her quilts on the bed. Sister Maureen left that day – story has it – with four quilts that she had purchased from Mary Sue Robertson. It was then that Sister Maureen came up with the idea of quilting being a way for the women in the community to make their own money. Thus was the beginning of the Tutwiler Quilters.”



Mary Sue Robertson

Mary Sue Robertson is considered the matriarch of the program. The program functions now much as it did at the outset of the project: as a cottage industry. Quilters work from home, at their own pace, with materials provided to them by the Tutwiler Community Education Center. Their quilted pieces include blankets, potholders, and tote bags, among other items.



The quilters often take a traditional pattern and improvise, based on the fabric provided to them. Every piece offered for sale goes through a rigorous quality control system led by longtime quilter Mary Ann Mackey at the Tutwiler Center.

Quilters are paid for each item upon completion. The Tutwiler Community Education Center sells the items at the center, on their website, and at quilt and craft shows across the country.

The quilters and their artworks received a national boost when CBS produced a feature on them in 1999 for the program *60 Minutes*. Thanks in part to this media attention, items made by the quilters are now treasured by collectors around the world who value the artistic excellence of the hand-quilted items created in the Southern African-American tradition.



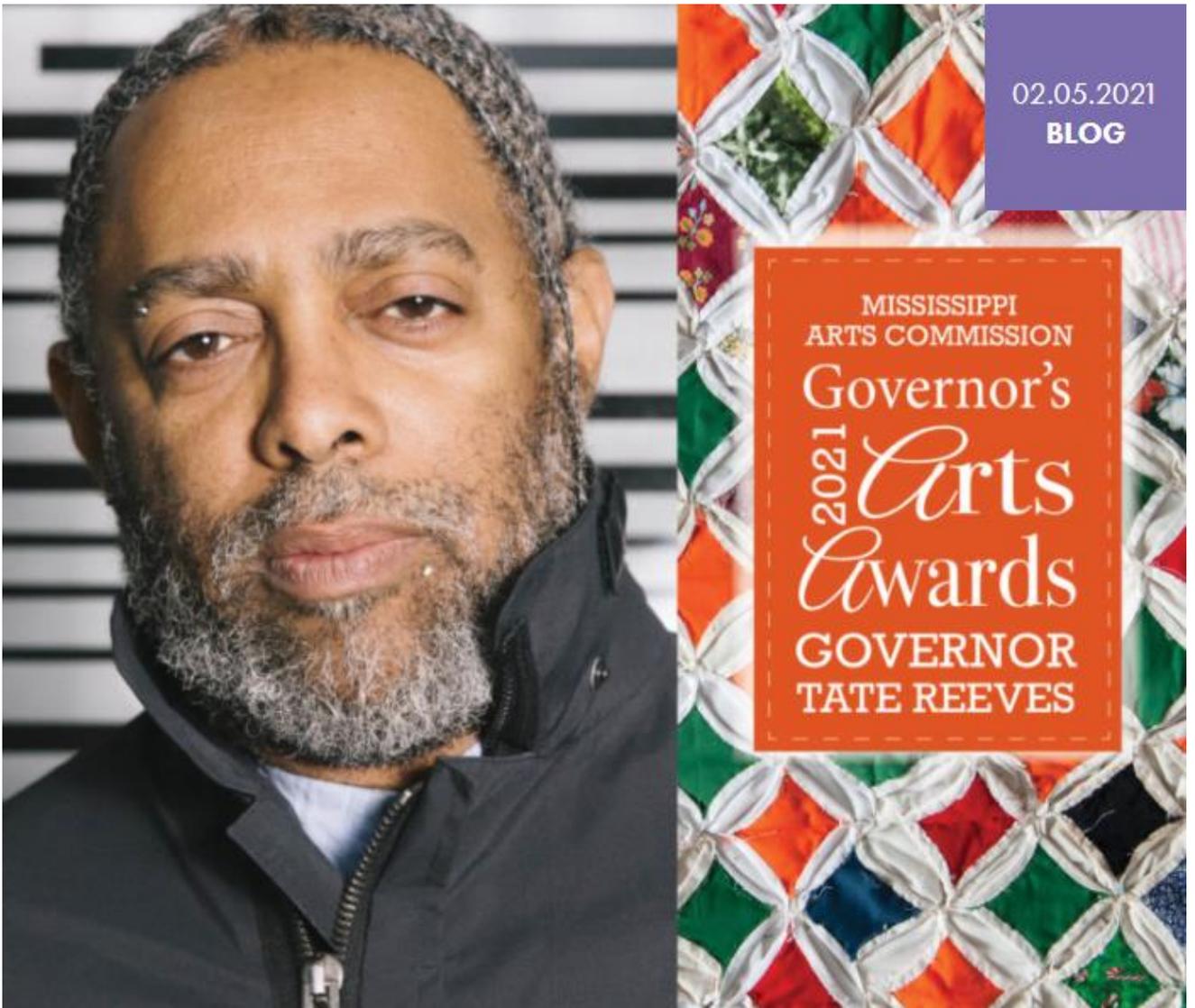
“All of our items are hand stitched, which is a process that the quilters do with pride,” said Powell. “I am always in awe of the work that they do. That’s why they have remained with hand-stitching. It’s rich in culture and rich in the tradition of quilting in this area.”

Through countless stitches and yards of material, more than 30,000 items have been made and sold since 1988.

The Tutwiler Quilters organization, now under the direction of Melanie Powell, is a member of the Craftsmen’s Guild of Mississippi. Staying true to a mission of building community, the quilters made masks for local hospitals and others in need during the COVID-19 pandemic.



Learn more about the Tutwiler Quilters on their [website](#) or follow them on Facebook.



Filmmaker and artist Arthur Jafa has achieved the kind of success in film, video, and digital movie cameras most artists only dream about. For his long-term success in cinema, television, and in the world of fine arts, Arthur Jafa will receive the 2021 Governor’s Award for Excellence in Media Arts.

Born in Tupelo in 1960, Jafa grew up in Clarksdale where both his parents were educators. He often traveled between Tupelo and Clarksdale in his youth. He describes himself as “always drawing” as a child and credits comic books, especially the *Fantastic Four*, among his early influences.



“Who I am in a very much shaped by bouncing back and forth between those communities,” said Arthur Jafa. “I am very much preoccupied with trying to articulate to people how growing up in the particular place that I did sort of shaped what I do. Sometimes it’s not so apparent.”

When speaking about his interest in architecture and eventual decision to study film instead, Jafa has said, “I was always thinking about things like, ‘if Miles Davis’ album *Kind of Blue* was a house, what would it look like?’ At some point, I realized no one was going to pay for my experimental houses. I remember telling my father, ‘I think I’d rather be a failed filmmaker than a failed architect.’”

After college, Jafa moved to Atlanta to kick off his career, which has seen him move effortlessly between feature films, documentaries, experimental video art pieces, music videos, and other artistic media.

In 1991, Jafa won the award for Best Cinematography at the Sundance Film Festival for Julie Dash's film *Daughters of the Dust*. A few years later he served as cinematographer on Spike Lee's feature *Crooklyn*.

Alongside his more high-profile commercial work, Jafa has produced an impressive body of video, art collages, essays, and installations. Many of the country's top museums have exhibited his work, including the Museum of Contemporary Art in Los Angeles.

His video essay *Love is the Message. The Message is Death* is in the collections of numerous museums including the Metropolitan Museum of Art in New York City. With a soundtrack of Kanye West's song "Ultralight Beam," the work is a collage of found footage depicting Black American experiences – running the gamut from harrowing to celebratory – throughout history. In 2019, his video essay *The White Album* won the Golden Lion at the prestigious Venice Biennale.

"I've had some incredible experiences," said Jafa of his accomplishments. "You know I shot documentaries for a long time. At the end of the day, the most memorable experiences I've had on the film set, so to speak, are documentaries. I've met so many really incredible people, like Audre Lorde, Amiri Baraka, and Samad Davis. I got to know Toni Morrison almost directly by virtue of having worked on a documentary. What's fascinating to me about documentaries is that you would get answers to questions you didn't know to ask."

Arthur Jafa has also made a name for himself as an innovative creator of music videos. He has directed, produced, or photographed videos for Kanye West, Jay-Z, and Solange Knowles.

Always seeking new ways to promote black arts and culture, Jafa co-founded the movie studio SunHaus. The company's stated goal is to "create a black cinema as culturally, socially, and economically central to the 21st century as was black music to the 20th century."

Thirty years into a winding and eclectic career, Arthur Jafa continues to explore innovative forms of artistic expression.

"I very much intend to come back and film in Mississippi," said Jafa. "I am pretty optimistic about the future. A lot of the chaos right now is because we are in the moment of fundamental change, and that's always the case when things are changing. It's 2021 now. I think the beginning of the 21st century is really just starting now. We're going to finally see what the 21st century is going to look like."



Digital Mosaics: A non-digital art teacher in a digital art world.

BY: COURTNEY LIPSCOMB

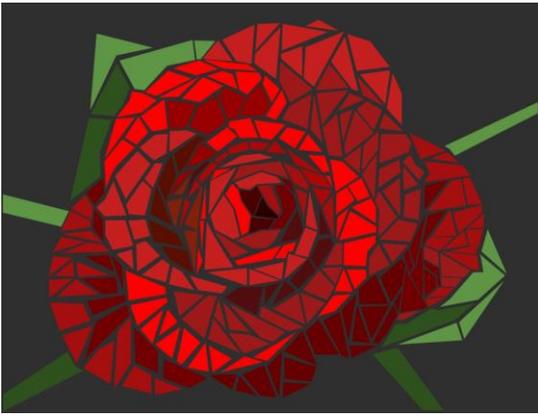
We can all agree that this has been an interesting year in art education. Like me, I am sure you have had to come up with lesson plans that would suit your distance learners, as well as your in-person students in your classroom. Digital art projects have been on my radar for the last few years, but I am definitely not a high-tech art teacher. On a good day, I can work my smart board and document camera with Google Drawings and I finally decided to jump in. I won't lie, I was a little terrified. I am here to tell you it wasn't nearly as terrifying as I first imagined.

I decided to try out digital mosaics after seeing so many wonderful examples other middle school art teachers were sharing on social media. The only thing your students need is a computer and a Google account. I chose my 7th



Maelee Falgout, 7th grade

Students as the luck guinea pigs to test this new project. We had actually just finished a cut-paper mosaic project and they knew the history and process behind this art form. The basic process for a digital mosaic is importing a photograph into a Google Drawings document and overlaying shapes using the line tool, then changing the colors to fit the photograph. I allowed



Tak Toyota, 7th grade

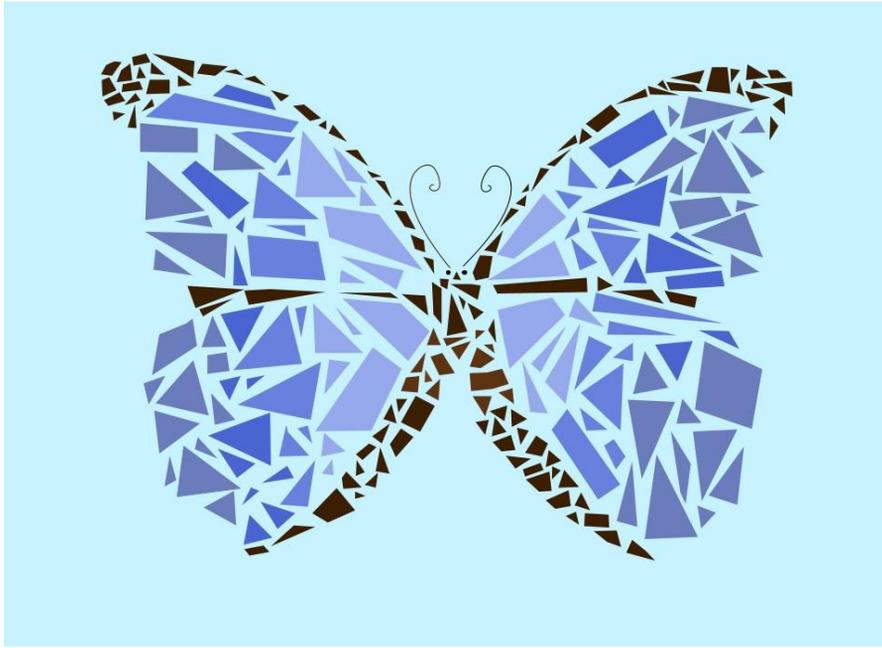


Noah Walker, 7th grade

students to choose an online image of their choice, but a few students used a personal photograph of their own, such as their family pet. There are a few really good YouTube tutorials that will walk you through the process pain free. I demonstrated the beginning steps and we all started together. The students were already familiar with Google Drawings due to our Cyber Foundations classes, where they had previously created illustrations with this program. This served as a good foundation for creating shapes and playing with the color palette. For the mosaics, I encouraged them to use a variety of shapes and change their color values when

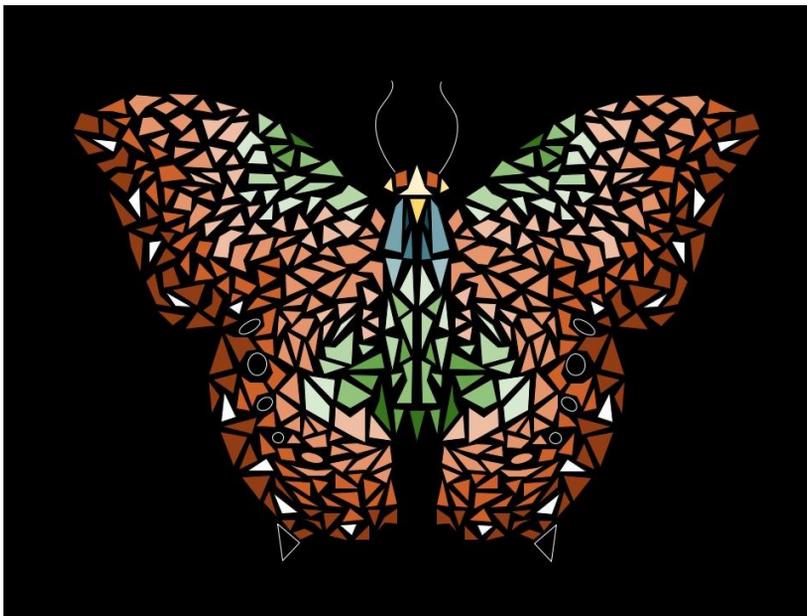
needed to match the photograph. We spoke about shapes reflecting the overall form of what they were creating, and how variety and value would make it look more dimensional. Students explored the program beyond what I showed them and experimented with the tools on their own. Some students chose a symmetrical design, such as a butterfly or moth. They created half of the image then copied the image and reflected it to create the other half. This was a testament to the digital world our students are submersed in.

Students responded really well with this project. I was extremely pleased with the outcomes of my distance learners as well as in-person students.



Meagan Reeves, 7th grade

Some students had a better understanding of creating shapes and colors that matched the forms in the original photograph. This was one project that everyone had the same tools to use and I didn't worry about my distance learners not having materials to use at home. The success of this project has encouraged me to be as fearless as some of my students. Maybe I will be brave enough to try vector portraits next!



Jennifer Horne, 7th grade

Lesson Plan

Mississippi College-and-Career-Readiness Arts Learning Standards for Visual Arts

VA: Cr1.2.7 Generate and conceptualize artistic ideas and work.

- a. Develop criteria to guide making a work of art or design to meet an identified goal.

VA: Cr2.1.7 Organize and develop artistic ideas and work

- a. Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.

VA: Cn11.1.7 Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

- a. Analyze how response to art is influenced by understanding the time and place in which it was created, the available resources, and cultural uses.

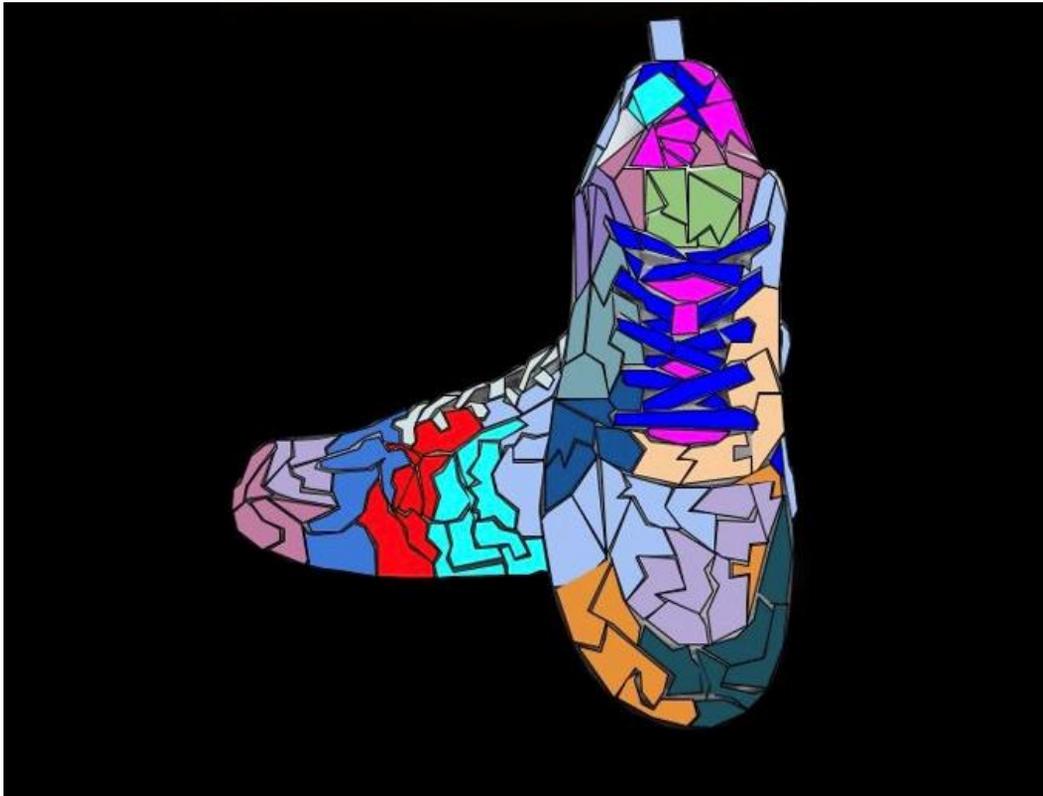
Objective: Students will create a digital mosaic image using Google Drawings.

Materials: Computer, Google account

Procedure: After learning the history of mosaics and creating a paper-cut mosaic design, students will use personal technology to create a mosaic design through the Google Drawing application. The teacher will demonstrate the beginning steps of importing a photograph, creating shapes using the line tool, and changing the color of the shapes to match the original image. Emphasis will be placed on creating shapes of various shapes, sizes, and color to create dimension. Students will have 3-4 blocks (86 min. blocks) to work on their design. Students were asked to use two-thirds of the drawing space and at least 100 shapes.

Assessment: Teacher observation of student work during class and project rubric for final submission. I required two progression screen shots of the work in progress along with a final submission of the finished design. This helped with accountability of student work.

Presentation: Images were printed and laminated for display.



Indee Moore, 7th grade

2021 Spring Conference

Concentrations:

Cell “Phoneography”- Kim Rushing



This workshop is an introduction to using “Phoneography,” (smart phone photography). We will use your phone’s camera and free/inexpensive image manipulation apps to learn advanced image making with a minimal amount of expense.

Kurinuki Boxes- Gail Morton



Learn a Japanese clay technique called Kurinuki that you can take back to your classroom. Participants will learn the aesthetic philosophy of wabi-sabi where beauty is found in imperfection.

Layered Landscapes- Shirley Hamilton



Participants in this workshop will explore landscapes with composition prompts and creative exercises designed to challenge thinking, the process, and the result.

Dates:

April 17, 2021

- 9-9:30: Welcome
- 9:30-11:30 Studio Workshop
- 11:30-12:30: Lunch
- 12:30-3:30 Studio Workshop Continued
- 3:30-4: Closing and CEUs

Location:

- Virtual

Price:

- \$30 Studio Concentrations
- \$10 CEU fee (.5 CEU for 5 hrs)

Registration opens March 15th

This conference will feature one full day of professional development. Virtual studio workshops will be hosted on Saturday, April 17th via zoom. All sessions are specifically geared to help Visual Arts teachers strengthen their teaching practices and show connections to the MS Visual Arts Standards as well as give teachers opportunities to reflect, problem solve, and share new ideas and experiences.



SCHOOL YEAR 2020–2021

GETTING STARTED WITH

EQUITY DIVERSITY AND INCLUSION

(ED&I)

OVERVIEW:

The 2020–2021 school year finds us experiencing many challenges simultaneously, from the effects and limitations of the COVID-19 pandemic, budgetary constraints, and woes to ongoing, increasing racial tension and unrest. As an educator, you are likely seeking resources, experts, supportive peers, and guidance in navigating these multiple realities. In addition to the instructional resources that NAEA has released recently, this resource—organized around the following areas: **Context and History, From Individual/Self to Community/Others, In the Classroom, Organizational Change, Impact, and Action Steps You Can Take Today**—is a guide for *getting started* with equity, diversity, and inclusion work in your setting.

In March 2019, the NAEA Board of Directors acted swiftly in response to the recommendations presented by its **National Task Force on Equity, Diversity, & Inclusion**. In December 2019, NAEA officially launched the Equity, Diversity, & Inclusion (ED&I) Commission, which has been working on reviewing and prioritizing these recommendations. Currently, five ED&I Working Groups are addressing the most crucial and relevant recommendations for practitioners, with ED&I-related professional development and resources that NAEA members identified as their top two immediate areas of need.

This document is intended for use in tandem with the existing “Tips for Returning to the Visual Arts and Design Classroom” and “Tips for Teaching Visual Arts and Design in a Distance-Learning Environment” in **NAEA’s Remote Learning Toolkit**.

CONTEXT AND HISTORY:

Each individual is on a unique learning journey toward an increased understanding of the role of equity, diversity, and inclusion in their community and educational setting. Our positionality—shaped by past and present experiences, social identities, and many other dynamics—contributes to understanding ourselves and how we understand others. Regardless of where you fall on the continuum or cycle of learning, each of us must take steps toward increased growth and understanding to serve our diverse learners best and create inclusive learning environments.

NAEA ED&I Recommendation #6 charges the association with providing ongoing equity, diversity, and inclusion professional development for NAEA membership and leadership, as these individuals “play a critical role in creating equitable outcomes for all by undertaking initiatives aimed at informing equity, diversity, and inclusion-focused policy and practice. As a consequence, key players within an organization should commit to developing their understanding of equity, diversity, and inclusion to determine how existing policies and practices create, [maintain], or perpetuate inequity.” This recommendation stems from data collected from Task Force research in July 2018, in order to better understand how the NAEA Board of Directors, state-level affiliates, and other leaders within the NAEA community comprehend and approach equity, diversity, and inclusion work, and what they perceive as their professional development needs toward furthering the work.

In his open letter to members, NAEA President-Elect James Haywood Rolling, Jr. reflected on the urgency of the steps ahead: “And this brings us up to this very moment as we contemplate a way forward. The nation is clearly at a tipping point. We are beyond just making statements. **What are the actions our field must take next?**” Defining the specific actions we will take moves us beyond performative roles in equity, diversity, and inclusion into positions that have the power to effect positive change. To identify these action steps, we must have a robust knowledge base of potential equity, diversity, and inclusion strategies to incorporate into our daily professional practices.

Engaging in equitable practices is not necessarily a linear path and perhaps better understood as a cycle of learning and growth on our daily journey as we revisit essential lessons multiple times, building upon knowledge and experiences along the way. As we each consider the actions that we will take, let's get started by looking at some resources to increase basic understandings.

- 1. Understanding race and ability as a social construct:** When did you become aware of race, stereotypes, and other complicating components of individual or social identity, such as ethnicity, culture, **LGBTQIA2S+**, gender and sexual orientation, and the spectrum of physical/learning abilities and disabilities?
 - [Explore this video on debunking race.](#)
 - [Explore this video concerning the origins of race.](#)
 - [Explore this video about ethnicity.](#)
 - [Find out more about neurodiversity here.](#)
- 2. Resources for understanding my community's history:** By researching our community's history, we become more aware of legacies of inequity that still impact people today, and we can contextualize their influence on the present. As you research your local community, ask yourself:
 - How have practices, such as redlining and Jim Crow laws, left legacies of racism, oppression, and inequity in your community? Which of these practices are still in effect today?
 - How has your community supported diverse individuals both in the past and present?
 - How are diversity and People of Color represented in your community?
 - To be more supportive, how can you listen and learn about the perspectives and histories of diverse individuals and People of Color leaders in your community?
 - What action can you take to make your community more equitable and inclusive for diverse and People of Color?

- Resources:
 - More information on segregation [here](#).
 - More information on redlining [here](#).
 - Exploring community history and cultural difference [here](#).
 - Fostering equity through community design [here](#).

3. Resources for understanding national and international history and context:

- Explore [books](#) focusing on history and anti-racism by author Ibram X. Kendi and his collaboration with author Jason Reynolds for young audiences, *Stamped: Racism, Antiracism, and You*.
- Shorthand guide by [the Smithsonian](#).

4. Resources for building lessons and units:

- See NAEA's Remote Learning Toolkit section on [ED&I](#) for vetted resources/websites.
- Teaching Tolerance has a range of helpful [tools and classroom resources](#).

Our shared history and context bring us to this current moment, and from that our language and terminology have also evolved. Part of getting on the same page with our colleagues, students, parents, and communities includes having shared language and understanding. In the following section, we're providing an initial overview of key terms and ideas, but please visit these [resources](#) and [websites](#) for more comprehensive glossaries.

GETTING STARTED, DEFINING TERMINOLOGY:

NAEA's work has been centered on Equity, Diversity, and Inclusion. Here's how we've begun thinking about these terms (adopted December 2017):

- **Equity:** Refers to conditions that support fairness and justness based on individual needs and circumstances, whereas all members have opportunities to thrive and realize their best within the NAEA community.
- **Diversity:** Describes both observable and non-observable individual differences (life experiences, work context, learning and working styles, and personality types, among others) and group/social differences (race, gender identity and expression, age, social class, country of origin, ability, beliefs, and intellectual and cultural perspectives, among others) that can contribute to organizational vibrancy and a dynamic professional community.
- **Inclusion:** Describes proactive, intentional, and thoughtful engagement with diversity to the extent that all have the ability to contribute fully and effectively throughout the NAEA community and feel a sense of welcoming and belonging.

Given that language continues to evolve to better reflect and represent individual identities, including race, culture, and gender, here are some suggestions. Avoid making assumptions about someone's identity. Try setting the tone by speaking from the "I" perspective and sharing your identity first. For example, on Zoom calls, you might add your pronouns after your name.

Look at these resources that further explore the most recent terminology and language:

- [Gender identity and pronouns](#).
- [Language for race and cultural backgrounds](#).
- The term BIPOC stands for Black, Indigenous, and People of Color. Although BIPOC intends to be a more inclusive term, it is not necessarily embraced by all. Read more [here](#).
- Explore Latinx, Hispanic, and Latino identities and language [here](#).

Ask yourself: How is art education moving from the colorblind and multicultural approaches of the past toward [culturally sustaining pedagogies](#) that support [anti-racist educators](#) right now? Our art education colleagues, Anti-Racist Art Teachers, have created powerful and relevant resources and tools [here](#).

FROM INDIVIDUAL/SELF TO COMMUNITY/OTHERS:

Most ED&I training programs begin with a self-assessment tool. These diagnostics can help an individual see where their strengths and weaknesses may exist with regard to our own cultural competency and how to develop and address these. When a community chooses to inventory, share, and learn together, positive and equitable change can occur.

1. Individual/Self:

- Explore self-assessment tools like the **Intercultural Development Inventory (IDI)**. These tools are most effective when paired with dialogue from professional experts. They often can offer a common language for groups to find connections and support each other in this journey.
- Understanding your **positionality**, privilege, and power is a critical first step. Through assessments, readings, and conversations, give yourself safe space for growth as you will likely experience discomfort as you progress on your learning journey.
- There are some models for understanding oneself, like the **Helms and Cross model**. These frameworks describe different stages of racial and ethnic identity development. **Find out more about racial equity tools here.**

2. From Individual to Community: The process of moving from individual internal work to engaging with a community on the topics of race, equity, diversity, and inclusion can benefit from the following tools and strategies:

- Consider establishing **group norms** or agreements with input from your community to create safe spaces for dialogue and difficult discussions. Items like "speak your truth" and "experience discomfort" can help to establish productive norms around respect and inclusivity.
- Spend time listening to others' stories and descriptions of their unique experiences. Before responding, take in the information and consider it from a fresh perspective.
- Join others for greater support and understanding. Consider becoming a part of an affinity group (find out more **here** and **here**), a learning community, or a **community of practice**.



IN THE CLASSROOM:

Bringing race, equity, diversity, and inclusion work into your classroom is both brave and essential. Each of our students need to know that their background and identity is honored and welcomed in our art rooms and studios. Check out this resource promoting youth voice and identity **here**. NAEA has developed the following Position Statement on Equity for All Learners [Adopted March 2012; Reviewed 2015; Reviewed and Revised March 2020] that our Delegates Assembly and Board have vetted and approved:

Visual arts education is committed to goals that advocate excellence, equity and inclusivity for all learners through differentiated educational opportunities, resources, communities and systems of support. A successful art education program respects a range of diversity in the uniqueness of all learners, their similarities, differences, and learning characteristics. Included in the range of diversity are learners who are underserved, typically these include marginalized identities around race, gender, sexual orientation, socioeconomic status/class, and disability/ability. Art educators should incorporate learners' prior knowledge and experience into practice by respecting and valuing their learners' unique strengths through creating equitable learning environments. Instructional materials should present diverse populations as role models in various aspects of the visual arts. To this end, instruction and assessment should be designed so that all learners, based on their abilities and backgrounds, are afforded opportunities to communicate what they know, understand, and are able to do through the visual arts.

In James H. Rolling, Jr.'s open letter, he challenges us to think about our roles: "As an anti-racist local art council, art teacher, or museum educator, you can disrupt racism by *speeding up* the process of including the contemporary work of artists who are Black, Indigenous, or Persons of Color in your curricula, collections, or public parks without waiting years for them to be sanctioned as important or famous by the gatekeepers of the powers that be." Ask yourself how you are designing the most inclusive classroom. Is it through your social-emotional approach with students, analyzing and updating your instructional moves, and/or carefully reviewing and updating your content and artist examples? Here are a few methods and examples to help you along your journey, whether you are a novice or an experienced practitioner.

1. Consider how **visual arts and design standards** can work hand in hand with **social justice standards** and **social-emotional learning standards**.
2. Expand your library of artists and examples by considering how to integrate the work of BIPOC artists as well as a broad range of gender identities and cultural/geographic backgrounds and perspectives. Include more living artists. For excellent thoughts and resources on this topic, **Art21**, **Crystal Bridges Museum**, and the **Brooklyn Museum of Art** are great places to find inspiration.
3. Examining your instructional moves, habits, and processes is a valuable practice for better understanding how intentionally inclusive you are, and identifying areas to address and improve. Check out these various resources to support this work **here**, **here**, and more on **culturally sustaining practices here**.

ORGANIZATIONAL CHANGE:

Whether a practitioner in the classroom or an administrator in a central office, we all have a role to play in organizational progress and transformation. In NAEA's ED&I Task Force Recommendations, there are numerous ideas for addressing necessary changes in policy and infrastructure. In many cases, a thorough review of policy and practice is necessary to illuminate areas of successful inclusion as well as barriers to inclusion, from governance to implementation. Below are some areas that NAEA is exploring:

- **Recommendation #5:** Infuse ED&I priorities into each Goal of the 2020–2025 NAEA Strategic Plan; develop a new sixth ED&I Goal for the Strategic Plan with its own priorities that center equity work within the NAEA community; and employ metrics to measure progress toward ED&I goals and objectives.
- **Recommendation #7:** Develop policy that includes, supports, and welcomes diversity, including invisible diversity. Policy based on universal design principles ensures that the responsibility for adaptation resides with NAEA, rather than the marginalized individuals and groups the association seeks to include.
- **Recommendation #9:** Collect equity, diversity, and inclusion statistical data that incorporates demographics concerning NAEA award recipients, the selection committees, and the nomination committees, as well as of Divisions, the Delegates Assembly, and Interest Groups, to ensure inclusionary NAEA policies, practices, and procedures.

We encourage respectfully seeking outside assistance or input from members of underrepresented groups both within and outside of your organization to identify ways in which the organization is not welcoming or inclusive of different perspectives.

Please be considerate when asking underrepresented individuals to offer feedback on systemic issues and work from a place of listening and respect. Ask yourself how you might re-invest or return the time and energy that they've shared with you. Consider reviewing the following areas to increase your understanding of your organization's **strengths, weaknesses, opportunities, and threats/challenges (SWOT)** in terms of ED&I:

1. Understand the governing documents and policies for your organization.
2. Review both formal policies and routine daily practices.
3. Consider the governance structure and processes for nominations, elections, and appointments to leadership roles. Are the criteria and rubrics utilized for decision making inclusive and fair for all? How could language best be updated?

IMPACT:

How do we best measure the impact of equitable policies and initiatives? How do we measure success in this arena? What does success look like? Who decides if the initiative is successful? Measuring change is critical, but it is not always an easy task. Work to set benchmarks for yourself, your local community, and your classroom and strive to track meaningful progress. Consider your reach, implementation, and effectiveness, as well as qualitative accounts and quantitative data. The **RE-AIM** Model can aid in looking at aspects of a body of work or initiative.

1. **Reach:** The number of individuals who participate in a given initiative, intervention, or program.
2. **Implementation:** This refers to the fidelity of the various components, steps, and delivery that are part of the overall intervention strategy.
3. **Effectiveness:** This refers to the impact and the outcomes that are a result of an intervention.
4. **Qualitative Data:** This refers to the study of things in their natural settings with a focus on making sense of them, interpretation, and meaning-making.
5. **Quantitative Data:** This refers to information about quantities and numbers.

This section is included as it is critical to understand and track progress over time.

ACTION STEPS YOU CAN TAKE TODAY:

Not sure where to get started? Here are three immediate actions you can take:

1. Establishing group norms/agreements with the help of your community is a great first step.
2. You may also consider working with local tribes and Indigenous populations to acknowledge the history of the original people and land on which your organization operates, and begin convenings and gatherings by acknowledging **native lands** and people.
3. Commit to integrating contemporary diverse artists in your lesson plans as standard practice.

Additionally, ask yourself the following critical questions concerning self, students, curriculum and teaching, and learning environment:

1. Self:

- Have I identified and confronted my biases and prejudice?
- Am I actively anti-racist?
- Are my views ethno- and/or Eurocentric?
- Do I celebrate and affirm diversity?
- Do I demonstrate respect for cultures and backgrounds that are different from my own?
- Am I committed to behaviors, dispositions, and values that are pluralistic in nature?

2. Students:

- For whom am I designing the art curriculum?
- Have I made genuine attempts to make art education relevant to all of my students?
- Do I provide a learning environment where all students' cultures and art forms are recognized, shared, and respected?
- Am I knowledgeable about, and sensitive to, students' differing cultural backgrounds, values, traditions, and learning styles?

3. Curriculum and Teaching:

- Is my pedagogy and teaching practice culturally responsive, relevant, and sustaining?
- Do I afford students and community the opportunities to teach me what I don't know or understand about their cultural and artistic forms?
- If I teach children or adolescents from only one cultural group, do I ignore diversity-related issues?
- Concerning art curricula, do I view art as socially constructed and consider which cultures have exerted dominance and which have been erased or marginalized in such constructions?
- Do I raise questions about art or frame questions in ways that encourage others to see that the arts may serve similar and unique functions and roles in diverse cultures and communities?
- Am I addressing gaps (i.e., racial, ethnic, and Indigenous perspectives) in teaching and learning about art?
- What more can I do to ensure that issues of diversity permeate the entire art curriculum?

4. Learning Environment:

- What is the social-emotional climate in my art classroom or learning environment?
- Whose work is displayed? To what student needs do I attend primarily?
- Whose work is dominant? Why?

*These questions were adapted, extended, or rewritten from an article titled "Using Contemporary Art to Challenge Cultural Values, Beliefs, and Assumptions" (Knight, 2006).



Founded in 1947, the National Art Education Association (NAEA) is the leading professional membership organization exclusively for visual arts/design educators, advancing visual arts education to fulfill human potential and promote global understanding. Find out more at www.arteducators.org.



The NAEA Equity, Diversity, & Inclusion Commission is working to ensure an inclusive art education professional community open to all. Find out more [here](#).



SUPPORTING YOU AND YOUR LEARNERS DURING THIS UNPRECEDENTED TIME.

The *Remote Learning Toolkit* is a repository of resources curated to help visual arts/design educators navigate challenges and opportunities within and beyond the classroom in the 2020-2021 school year.

Museum Happenings

Southern Region

Museum	Exhibit	Start Date	End Date
Ohr O'Keefe Museum	George Edgar Ohr: I am the potter who was	now	ongoing
	Antigenic Rift: Randy Polumbo	Now	ongoing
	City Within a City: African American Culture in Biloxi	Now	ongoing
	Seen and Told: Alternative Narratives: Najee Dorsey	Now	ongoing
	Completorium: Paul Bright	now	ongoing
	Maybe This Time It Won't Matter?: Craig Damrauer & Sally Heller	now	ongoing
	Sally Heller	now	ongoing
	Estate: Luzene Hill	Upcoming	
	I Can See All Obstacles In My Way: Sally Heller	Upcoming	

Museum Happenings

Southern Region cont.

Museum	Exhibit	Start Date	End Date
Lauren Rogers	Home//Work: an installation by Kristen Tordella-Williams	January 26	April 25
	Identity & Response: works by African-American Artists	January 19	ongoing

Central Region

Museum	Exhibit	Start Date	End Date
Mississippi Museum of Art (Jackson)	McCarty Pottery: Love.Life.Clay.	now	ongoing
	New Symphony of Time	Now	ongoing
	Piercing the Inner Wall: The Art of Dusti Bonge	February 26	May 23
	2021 Scholastic Arts Awards	February 11	March 21
	Betye Saar: Call & Response	April 10	July 11