

CONNECT



CREATE



COLLABORATE



Photo by AISB Alumni JP Jones

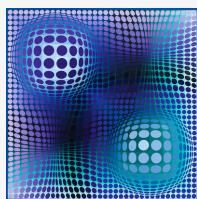


GLOBAL ART TEACHERS EXCHANGE

AISB | BUDAPEST | 2023 OCTOBER 6 - 8



MORNING EXCURSIONS



1. VICTOR VASARELY MUSEUM

Learn more about the *grandfather* of OP ART and one Hungary's famous artists. The permanent collection is extensive and is based on Vasarely's artistic development from his early years in his home country to his more mature and known period in the 1980's. You will also participate in a workshop highlighting multiple cross curricular connections to Vassarely's work.



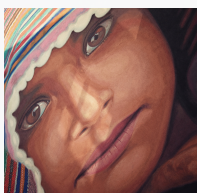
2. ART NOUVEAU TREASURES OF BUDAPEST (*Claudia Leporatti, Budapest*)

Dig into the heritage of Budapest and discover the incredible beauty of Hungarian Art Nouveau architecture. Learn more about their charming history, the characteristics of the Art Nouveau era and admire the breathtaking buildings that surrounds the city of Budapest.



3. PHOTO WALK ALONG THE DANUBE (*Karl Gray, AISB, Hungary*)

The photo walk will be a leisurely stroll through some of the more photogenic areas of Budapest. We'll walk along the banks of the Danube, head up into the castle district and then cross over the chain bridge into Pest. There will be plenty of opportunities to stop and take photos along the way using your phone or DSLR. We'll be walking about three or four kms so please bring appropriate footwear.



4. URBAN / STREET ART OF BUDAPEST (*Paul Corfield, AISB, Hungary*)

Enormous murals, petite pop-up sculptures, and eclectic ruin bars – the city of Budapest overflows with vibrant urban art. Embark on a journey alongside a renowned local artist Adam, also known as Fat Heat, and delve into the Urban Art district nestled in the core of Budapest. Discover an Urban Art gallery that showcases the spirit of the city's street art scene.

AFTERNOON EXCURSIONS



5. ROBERT CAPA CONTEMPORARY PHOTOGRAPHY CENTER

Famed photojournalist and wartime photographer Robert Capa's namesake photography center is a cutting-edge arts space showcasing his extensive body of work, alongside other notable Hungarian photographers. Housed in a grand, art nouveau building, you will learn more about Capa's life and view photographs not seen anywhere else.



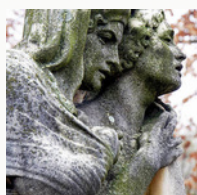
6. LOOK UP! (*Piroska Nagy, AISB, Hungary*)

Go on a walking tour around downtown Pest, as we discover bits of the rich Hungarian history through various examples of architecture.



7. GRAFITTI WALL PAINTING (*Paul Corfield, AISB, Hungary*) with 'Fat Heat'

Unearth the Origins of Urban Art by exploring the nearby Hall of Fame, a legitimate Graffiti Wall. Immerse yourself in an opportunity to collaborate with grafitti artist Adam, wielding the tools of the craft. With spray paint in hand, leave your distinct mark on the wall and unleash your unique self-expression.



8. KEREPESE CEMETERY

A grand monumental gravesite in Budapest that is full of exquisite mausoleums, fabulous sepulchral art and also features a communist-era monument with socialist-realist bas-reliefs. Explore where Hungary's most famous citizens are buried including past presidents, artists, poets, writers, members of the elite families and ordinary citizens.



1. BITS OF BUDAPEST

Lisa Steiner, BME International School, Budapest, Hungary

After exploring Budapest, participants in this workshop will be able to have a hands-on personal experience creating a self-portrait collage reflecting their experience in the city. Different collaging techniques will be shown and we will discuss how to incorporate one's environment into their artwork and how our surroundings can affect our work. This is a topic covered with my IB art students when we discuss cultural and environmental context and how it can influence artwork. **ES, MS, HS, Hands On**



2. METAL EMBOSsing / TOOLING

Tabatha Waller, American International School of Budapest, Hungary

Embossing is the art of producing raised, 3-dimensional design patterns on the surface of the metal. In this workshop teachers will learn how to transfer a design or pattern onto the metal and then push the design from the back (or front) using an embossing tool or stylus in order to create a raised effect on the opposite side. This process gives it volume and texture. **ES, MS, HS, Hands On**



3. STEAM HOUSE BUILDING

Cody Buye, NHL Stenden, Netherlands

What kind of house can you build given a variety of resources? Let's explore the adaptable exciting hands on world of architecture in a primary school setting. **ES, Hands On**



4. AI ART PLAYGROUND

Louis Schalk, American International School of Budapest, Hungary

Our work with AI as an artistic tool is in its infancy. Join us to explore a range of what we all think might be possible. In this session we will share AI resources as well as a model we prototyped last year for student, process generated, creation using AI and basic analog tools. Please bring a laptop and any additional resources/projects you might wish to share collectively throughout the project. **HS, Hands On/Discussion**



5. MINDFULNESS and MANDALAS

Rani Ferraiolo, American School of Paris, France

Working with mandalas is a playful, creative, and inspiring way to practice self-discovery and mindfulness. In this session we will have a brief discussion on what we know about Mandalas and its benefits, following by creating our unique mandalas. **ES, MS, HS, Hands On**



6. DIGITAL ILLUSTRATION

Jenny Tiefel, The American International School of Muscat, Oman

This session will provide a basic introduction to digital illustration, editing, and animation using apps like Procreate, Vectornator, etc. Examples of student exploratory prompts appropriate for upper elementary through high school will be shared as well as time for you to explore the tools with guidance. You may bring your own device with the apps downloaded but a tablet and an Apple pencil will be also be available to borrow at the school. **ES, MS, HS, Hands On**



1. CROSS CURRICULAR CONNECTIONS in the ELEMENTARY

Ana Maria Cruz, American International School of Budapest, Hungary

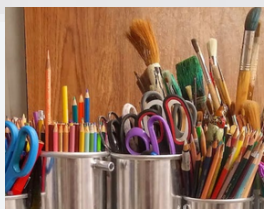
Participants will have an opportunity to share examples of cross curricular projects between art and other subject areas. Bring previous units, other ideas, questions, and learn from each other. **ES, Discussion**



2. The CHALLENGE of ASSESSMENTS

Faith Kumaraswamy, Aarhus International School, Denmark

Students become effective, self-regulated learners when they are actively engaged in assessment and act on constructive feedback, which helps them reflect on their progress, set goals and engages them in making decisions to achieve their goals. Not only does it help to support active learning but also facilitate cooperative/collaborative working skills and foster peer-to-peer learning skills. Let's dig in to find a wide range of assessment tools and discuss strategies to focus on individual student's developmental progress rather than their performance in relation to others. **ES, Discussion**



3. MIDDLE SCHOOL TEACHERS JOB ALIKE

Tess Hitchcock, International School of Florence, Italy

Let's meet and have a conversation around Middle School Visual Arts practices and current issues. **MS, Discussion**



4. PHOTOGRAPHY and DIGITAL ARTS TEACHERS JOB ALIKE

Karl Gray, American International School of Budapest, Hungary

This is an opportunity to gather, share and learn from each other. What are your most successful lessons? What questions might you have? What are your major concerns at the moment? **HS, Discussion**



5. IB / DP ART TEACHERS JOB ALIKE

Jennifer Kular, American School of the Hague, Netherlands

We've got IB Rubrics that are suitable for exam purposes, however, the requirements are geared toward a final portfolio of work. For this session I would like to see how others address monthly/quarterly/semester grading with rubrics that honour the guidelines and are more user-friendly for the work students create in the initial stages of the course. ******(Bringing examples of rubrics would be helpful.) As well, how can we guide our artists to write informed Formal Analysis, define Function and Purpose, and clarify Cultural Connections for their CS in a way that avoids repetition and overlap when they get to the actual comparison. Overall, fine-tuning and sharing of success stories will also be most welcome! **HS, Discussion**



6. HS ART TEACHERS JOB ALIKE

Robyn Zellar, American School of London, UK

This Job Alike is for anyone who teaches high school art...all courses and disciplines welcome! We'll engage in some whole group dialogue as well as smaller group sessions. What's in your toolkit? Please prepare to share--a favorite unit (or more!), some helpful resources or some samples of student artwork to inspire our group!



1. STIMULATING CRITICAL THINKING THROUGH DESIGN

Fiona Murphy, The American School of Brasilia, Brazil

What if "you are stranded on a very steep cliff in Rio de Janeiro, it is raining hard and you cannot climb down due to dangerous mud slides" This Mystery bag design challenge is simple yet impactful. With a simple paper bag, a few objects and a prompt, you are encouraged to think outside the box and solve a problem creatively. This is always a hit with students and fellow teachers. **ES, MS, HS, Hands On**

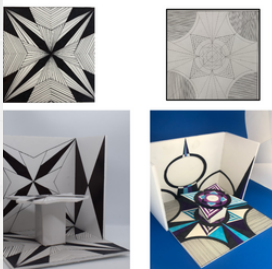


2. LAYERING CREATIVITY

Kerri Jolley, Zurich International School, Switzerland

We will explore how concepts can be emphasized by analog techniques to create original 2D works. The question I always ask my AP2D students is why are they using their chosen material and technique? How does it relate to and enhance their concept? Some processes/materials we explore may include photo transfers, glass- rephotographing the work through glass, perhaps broken for distortion, white/ silver pens, plastic wrap, paint, clay/sand, water, fire, textured medium, needle, thread, wire, hand sanitizer etc.

Participants should bring some photographs of artwork (photography, graphic design, painting, sculpture, etc.) to alter. The artwork should be already printed (could be on glossy, matte, plain paper, even on acetate, etc.) and items that you think you could use to alter the image- either to alter the surface (such as scratching tool or liquid) or to rephotograph it (in/behind, through something translucent.) **HS, Hands On**



3. 3D SET DESIGN

Sophia Stella Soseilos, American Community Schools of Athens, Greece

Constant experimentations with remodeling art forms enhance creative thinking. Without letting the students know the final steps, the 3D model is slowly built on additions to acquired knowledge of lines, geometric shapes and patterns. Within the workshop a simulation of this PROJECT BASED UNIT will be shown where participants will create their own small TV SET MODEL deriving from a simple design. In this DESIGN unit all initial experimentations become part of a bigger and more complex project through continuous transformation. Being a stage designer myself, help me pass real life and practical suggestions on the set designs created. **HS, Hands On**

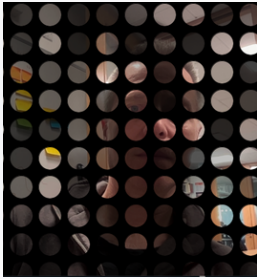


4. Paper Dress - Fashion made with recycled materials

Lucie Wiedemann, International School Augsburg, Germany

In this workshop teachers who have no/ little experience with fashion design and sewing will learn a quick and effective way of introducing students to fashion. Students will collect, produce and present fashion even if they have no experience with it. Sustainability will also play an important part of this session. There will be many examples, project ideas and information on assessment and reflection. This is a hands-on workshop - we will produce and hopefully host a little fashion show.

ES, MS, HS, Hands On



5. ART and CODE - Creative Computation

Kent Collins, American School of London, UK

Learn basic programming techniques to produce static as well as interactive images using Processing, a flexible software "sketchbook" that inspires artists to explore art using code. Personalize examples of generative art by adapting sample code. Consider ways in which computational algorithms mirror traditional artistic processes but are carried out by a computer rather than a human being. Discuss the burgeoning influence of artificial intelligence and its impact on the production of digital art. Participants are encouraged to bring a laptop to maximize hands-on opportunities but devices are maybe available to borrow if indicated. **HS, Hands On**

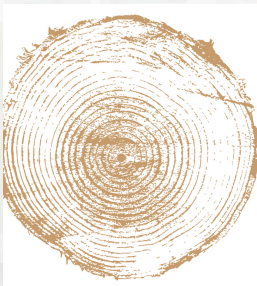


6. EXPRESSIVE MIND PAINTING

Lisa Chiu, The American School of Paris, France

Feeling stressed? Want to let your true emotions and creativity out without the fear of being judged? In this workshop, participants will learn to let go by creating a painting blindfolded and in complete silence through the guidance of the facilitator. Hear, touch and smell will play a big part in this workshop and carefully selected music will be played throughout the process to enhance the different senses while they create. Come have some fun and be ready to get dirty! **ES, MS, HS, Hands On**

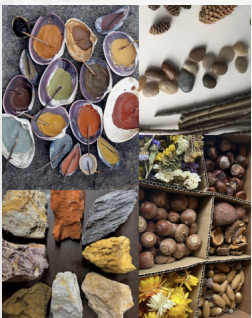
SESSION #4: 3:30 - 4:30



1. SETTING THE STAGE FOR AUTHENTICITY

Michael Anderson, American International School of Vienna, Austria

How do we create the right conditions for students to bring their most genuine selves to the art room? How do we inspire true authenticity to arise? In this discussion forum we will explore thought-provoking ideas and questions centered around three elements of the classroom ecosystem: 1.) The role of the teacher – what Parker Palmer calls, "The I who teaches." How do we model authenticity? 2.) The art classroom – what do our learning spaces communicate? What do they invite? 3.) Structures, routines, and methods – how do the ways we structure learning experiences foster authentic engagement? **ES, MS, HS, Discussion**



2. SUSTAINABLE AND ECO FRIENDLY ARTS

Erik Niemi, American School of London, UK

We will look at a range of practices and materials considerations for Sustainable and Eco-Friendly Arts. We'll also focus on health and look at a range of considerations around common materials and alternatives. Some focus will be given to alternative photography practices, substitutes for common but problematic art materials, and how to also help students learn about sustainability, health and connections to nature through their art making. The beginning of the session will be an overview of some findings and developments in materials, and then will open up to include some discussion and sharing of practices and findings from all participants. Some focus will also be given to low cost, natural alternatives to common materials, especially recycling and upcycling. **ES, MS, HS, Discussion**

SATURDAY SESSION #4 cont...



3. POSITIVE DISCIPLINE

Laura Guay, American International School of Riyadh, Saudi Arabia

How do you engage a group of HS students? Using Positive Discipline, one can keep control in the classroom, make real connections with the students that often leads to the development of a great curriculum. You can support the standards that you are using in the classroom but let the students' interests lead the topics that you are teaching. Always try to say yes - however be kind but firm when you have to say no. This session is really about how curriculum development can actually help in classroom management. **ES, MS, HS, Discussion**



4. COSTUMING IN ELEMENTARY and MIDDLE SCHOOL

Lindsey Bailey, Dulwich College Beijing, China

I am interested in sharing two projects that I do regularly with my students. One is called: Improve Costuming and the other is called Cardboard Armor. Both deal at great lengths with communication, collaboration, our bodies as sculptures, recognition of space and boundaries, construction and management of tools, the affect and use of color, and commitment. Improve costuming is a much quicker, hands-on project that allows for a lot of play with a variety of outcomes. And, Cardboard Armor is a project that takes anywhere between 5 and 10 weeks to complete. With Cardboard Armor, there is a lot of planning and preparation that takes place, both from the teacher side and the student side. I always have a great deal of success with both projects across the globe and would love to share these fun projects with more teachers and artists. At my presentation, there will be an Improve Costuming photo area for participants/session attendees.

ES, MS, Discussion



5. COMING INTO PRESENCE / MEDITATION IN THE CLASSROOM

Salma Raza, American School of London, UK

Meditation offering a relaxation aimed at disconnection and reconnection to the source of energy, our present state. A children's meditation technique will be introduced for a take away. **ES, MS, HS, Hands On, Discussion**

SESSION #1: 9:30 - 11:30



1. NEEDLE FELTING on FABRIC

Maribeth Relano, *American International School of Budapest, Hungary*

Wore your favorite clothing to work on painting day? Don't throw it, Felt it!! This is an introduction to needle felting where you will learn the basic steps to felt on fabric. You will create your own design and felt, felt, felt, felt! An article will be provided but feel free to bring an item that's been stained or something plain that you want to sassy up. But, avoid fabrics with a lot of elasticity to avoid puckering or buckling.



2. NATURE'S INK

Piroska Nagy, *American International School of Budapest, Hungary*
with **Ágnes Kemendi**

Ágnes Kemendi, author of *Festés növényekkel* (Painting with Plants), has been researching and practicing dye- and paint-making using natural materials for over forty years. In this workshop, she will share her knowledge with us; where the purple of the robes of Byzantine emperors came from, and how Medieval illuminators achieved such luminous hues. She will guide us through the process as we discover together how colors are created from plants.



3. COLOR MIXING MADE ENGAGING and FUN

Domingo Martinez, *American School of London, UK*

In this hands-on workshop we will explore ideas on how to put into practice color theory, color mixing and color combinations to create paintings and other design works. Attendants will practice color mixing with acrylics and will put their theoretical knowledge into practice by exploring objects in their surroundings and outside the classroom. You will also create a color scheme that will be then used for a small painting. The activities that will be carried out in this "teacher as artists" session could be transferable in any art class.



4. ART THERAPY YOUR PRACTICE

Kleoni Manousaki, *American Community School of Athens, Greece*

This workshop is for educators and artists that have a project that needs some extra care. The participant will bring their artistic project (it can be an artwork that you want to start or have been working on or a workshop that you want to create) to be treated as a client. Using the gestalt principle of Holism, the whole being greater than the sum of its parts the educator/artist will break down the project to lesser parts and create a collage of the different parts. In groups we will discuss the different parts and then one or two people will be able to give voice to the most prominent part and help "it" understand and hopefully resolve its difficulty of moving forward. It is a challenging process as the educator/artist is asked to personify his project and talk from its point of view. She/he/it will raise questions such as what do the different artistic elements mean to you, what do they represent and what do they symbolize, what is the new awareness that you received from your interaction with the art work.

SESSION #2: 11:30 - 12:30

CONTINUATION OF SESSION 1 or OPEN STUDIOS



AISB

AMERICAN INTERNATIONAL
SCHOOL OF BUDAPEST



From L-R: Louis, Karl, Maribeth, Ana Maria, Tabatha

Our Team and AISB
is excited to open its 'gate' and welcome
you all!

Sziasztok!!