



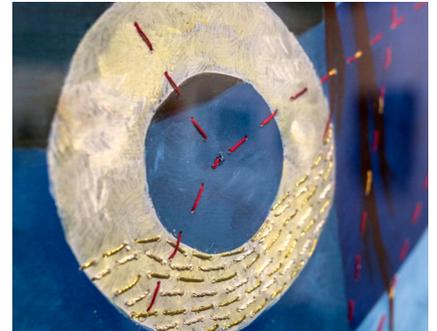
MAEA

MASSACHUSETTS
ART EDUCATION
ASSOCIATION

THE MAEA NEWS

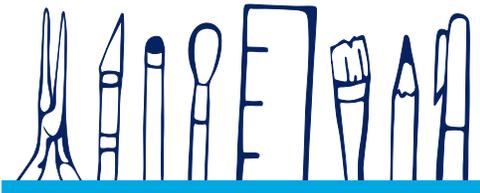
An official digital publication
of the Massachusetts Art
Education Association

Vol.3–No.3
Conference Edition 2018



This Issue

- | | | | |
|----|--|----|---|
| 02 | President's Message | 08 | Changing Shape: MAEA Members Exhibition |
| 03 | Upcoming Events | 10 | Donuts! Youth Art Month Exhibition |
| 04 | 5 Reasons You Should
Attend the Fall Conference | 12 | Long Exposure Pinhole CANmeras |
| 06 | MAEA Conference Reflection | 14 | The Games We Play |
| | | 16 | MAEA 2017 Convention |
| | | 18 | MAEA Award Winners |



President's Message



PHOTO COURTESY: LAURA MAROTTA

From: Laura Marotta



Hello art educator rock stars! It is a new year and wow is time flying!

MAEA has been working hard to revamp our entire website, which will launch very soon! On another note, the MDESE has committed to revising the MA State Visual Arts Frameworks! MAEA used our feedback from the poll that we took earlier this

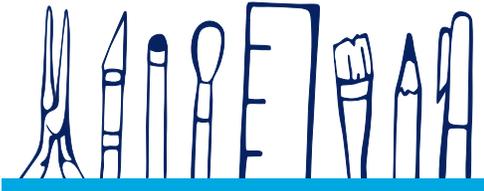
year to send to DESE, and they will be keeping us posted throughout their process. We are committed to advocating for all art educators, so thank you for your responses to our survey.

As we begin a new year, we are planning our next state conference, and getting very excited for National Art Education Association to host their national conference here in Boston! MAEA will be supporting NAEA in their efforts to plan an amazing convention.

The MAEA publications team have been hard at work to bring you MAEA newsletters with relevant articles from our membership! If you're interested in writing for us, please email publications@massarted.com

Our board is working to create a strategic plan that will eventually develop goals to carry us through the next 3-5 years. We, as an organization, are very deeply passionate about serving our members, advocating for art education on a local and national level, as well as celebrating the amazing work that is done by you and your students. Those core values will translate into the development of key strategies to keep our organization moving forward. Strong organizations are made up of strong board members, and there are a few open positions on our board. If you or anyone you know are interested in leadership and our mission, please feel free to email me at president@massarted.com

For the very first time this year, we have launched a new art exhibit, called the Massachusetts Amazing Emerging Artists exhibition. This program juries artwork for high school students in grades 9-12. These artworks will be displayed in the state transportation building, along with our Youth Art Month exhibit, from February 5 to March 27. This program is an exciting new initiative for MAEA, and supports our mission of promoting and celebrating high quality visual art and arts education practices. In addition to our MAEA juried exhibition, our annual Youth Art Month show, which features over 800 individual artworks from students in grades K-12, will be displayed at the Massachusetts State Transportation Building. Each year Youth Art Month continues to grow and flourish as new and veteran young artists proudly display their creations. The opening ceremony for YAM will be held on Sunday, March 4.



Upcoming Events

Board Meetings

- March 15**
5:30—7:30pm
Conant School, Acton
- April 9**
5:30—7:30pm
Location to be determined
- May 3**
5:30—7:30pm
Our Sisters' School, New Bedford
- June 14**
5:30—7:30pm
Braintree High School

Don't forget you can attend remotely by logging in via Zoom. Please email secretary@massarted.com if you plan to attend a meeting.

Exhibits

- April 28 — June 9**
Art Educators of Massachusetts
Submission deadline
March 28, 2018.
More information coming soon.
- June**
Early Childhood Art Exhibit
More information coming soon

To submit an article for the next publication, please send to editor@massarted.com by April 28, 2018.

Please include high quality photographs that enhance your article.

Statewide Youth Art Month Celebration "Building Community Through Art"

Massachusetts Amazing Emerging Artists Exhibition

Now through March 27
Massachusetts Transportation Building
Boston, MA

ART ALL-STATE 2018

June 8–9 2018
University of Massachusetts Dartmouth

More info, just for you:
http://www.massarted.com/art_allstate.html

Questions? Email artallstate@umassd.edu

Professional Development Opportunities

Taking Imagination Seriously
Lecture by Janet Echelman
March 27, 4:00pm, UMass Dartmouth
More info tinyurl.com/AASImagination

Tape Art Workshop
April 12, 9:00am–4:00pm, UMass Dartmouth
More info tinyurl.com/TapeArtWorkshop



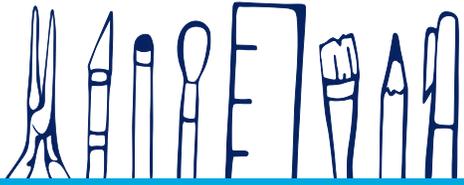
@MassArtEd



Massachusetts Art
Education Association



@MassArtEd



5 Reasons You Should Attend the Fall Conference

From: Mosie Senn-McNally

It's November, cold has set in, the new car smell has worn off the school year, and the conference rolls around. Many folks just don't make an effort to attend, feeling too busy or just complacent in their profession: What more is there to learn?!? But for me, yet again, the MAEA Fall Conference served as a terrific recharge. Why, you may ask?

I'll give you 5 reasons.

1. Visiting facilities across the state

Visiting the UMass campus for the first time in several years, I was amazed at the beautiful Design Center and Integrated Technology??? And campus center buildings. The facilities were highly conducive to our learning as art educators with ample space, access to tech, water, and refreshments all within a short, brisk walk. In past conferences, I've explored the town of New Bedford, the campuses of MCLA, Lesley University, and more. Familiarity with the resources in different parts of the state makes lesson planning and field trip planning much richer. And when the conference is at a college, you leave with a much better sense of their programs when you are ready to advise your high school students.



PHOTO COURTESY: MOSIE SENN-McNALLY



PHOTO COURTESY: MOSIE SENN-McNALLY

2. Present! And give yourself a kick-start!

I wanted to present at the conference because I love being involved in the circle of learning in our art ed community. Presenting gives me the nudge to sharpen my expertise - wouldn't want to mess up in front of my peers! I decided to present a new lesson in stop-motion animation with iPads, so I was in hyper-focus mode as I began my preparation and instructional strategies with my students. There's a saying about not really knowing something until you teach it to others. That sentiment is amplified when teaching to teachers! While I still have a lot to learn, I am so glad that I presented and pushed myself to understand and teach new material.

3. Learn from other art educators - the best PD around!

If you've endured countless PD offerings in your district that are not geared to your content area, then the conference is your solution. My favorite session of MAEA 2017 was Comics as Art led by Rachel Branham. Rachel is an engaging speaker, and the session gave us a chance to make comics of our own and to brainstorm on possible lessons to present in our own teaching scenario. When I got back to school I immediately presented some of Rachel's ideas, and my students created comic strips to present ideas about the Renaissance. Some sessions are more lecture/discussion, others are hands-on, but they are all about art education! So much of my curriculum is generated from experiences in the many conferences I've attended over the years.

4. Community

If you teach in a smallish district, you may be the only art teacher in your building. The conference is a great way to spend time with like-minded professionals. Even if you teach with a great crew of art teachers, making connections with neighbors and networking across the state is an empowering experience. Sharing ideas and job opportunities is made easier with these personal connections. When you've been at it a while, you start to feel like the conference is a family reunion.

5. Swag, er...new materials to try!

This conference I discovered a wonderful new water-soluble oil paint made by Talens. The late Sunday afternoon presentation by Talens distributor Kyle Richardson provided the chance to experiment with the paint, and I now plan to order this for the following school year. There are always little items donated to the conference for distribution, and sometimes you find a gem or an idea leading to a gem of a lesson.



PHOTO COURTESY: MOSIE SENN-McNALLY

Mosie Senn-McNally is in her 29th year of teaching art. She currently teaches at South Hadley High School. Mosie is also very active in Improv Comedy, directing the high school's troupe and starring in and directing the Majesters at The Majestic Theater.



PHOTOS COURTESY: ELEENA RIOUX



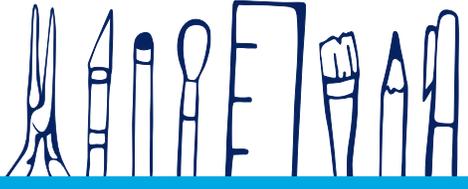
@MassArtEd



Massachusetts Art Education Association



@MassArtEd



MAEA Conference Reflection

Bringing Art and Culture from Italy into the Classroom

From: Caroline Whelan, Group Leader

On November 11, 2017, I presented as a group leader at the MAEA Conference at the University of Massachusetts Amherst. During our presentation, three of my classmates and I discussed our experience traveling with the UMass Art and Culture in Italy Abroad program. We shared with our presentation attendees the process of our research and participation within the group. We spent a total of ten days in July, traveling through Venice, Florence, and Rome. My individual assignment while traveling with this group was focused around the art of travel journaling. From my research, I developed two Art Education lesson plans. The first, is geared towards a high school class and focuses on collage.

This lesson plan idea stemmed from the photographs I compiled within my travel journal, as I cut and rearranged them for a more interesting composition. The second lesson plan I developed is geared towards a sixth-grade class and focuses on travel journaling. This lesson plan idea stemmed from my own experiences while keeping a travel journal during my time spent in Italy. Presenting the process of my research and how I later used this research to develop lesson plans provided me with the opportunity to 'own my work.'

I was encouraged to present and defend my work so as to gain credibility from my audience. This was a unique experience for a young student like myself to encounter. This experience acted as good practice for my current opportunity to student teach under the guidance of the fabulous Ms. Julie Rivera at Wildwood Elementary School. Speaking in front of people and sharing your vision is one of the hardest parts about being an educator, in my opinion. I hope to present at future conferences so as to further expand my experience within this field.

The second workshop I attended was the Keynote

Speaker presentation, given by Patty Bode. This presentation was titled, *In Times of Dispossession: Art Education as a Civil Right and Human Right*. This presentation aimed to expand hopeful practice about education as a means to becoming more fully human.

She suggested some ways in which this can be accomplished, such as interweaving civil rights and human rights within an expanded conceptual notion of citizenship. Ms. Bode defined a citizen artist as an individual who reimagines the traditional notions of art, and then suggested that there should be no dividing line between artistic excellence and social consciousness. She continued by presenting an image of an artwork, created by citizen artist Julie Mehretu, to the audience and asked, "What do you see and what do you wonder?"

Her main point for asking this question was to present the idea that in group discussion, one person's comment can bring other people in the group to see things of a similar concept that they were not aware of before. She provided the audience with advice on generating student questions and participation. She emphasized the need to give students some answers, but not all of the answers, as student self-discovery is extremely important. Patty Bode defined education as a civil right to become more fully human. As art educators, we are creating students for a democratic society, although we are not instilling our personal opinions in them.

Dispossession is the depriving of someone from their rights. In efforts to respond to the dispossession that is faced by many citizens within our democratic society, teachers should embrace social justice art teaching and citizen artists teaching. Patty Bode presented curriculum examples of how teachers can successfully intertwine social justice art teaching into their lesson plans. She stressed the need to question identity while moving away from stereotypical responses. I plan to use these practices within my teaching methods so as to bridge the gap between art and present day



PHOTO COURTESY: CAROLINE WHELAN

society. Art is directly related to our experiences so I feel there is a real need to teach my students of the dialogue existing between art and social justice.

The third workshop I attended was titled, *Art Across the Disciplines: Deepening and Expanding Student Possibility*. This panel was composed of professors from each of the Five Colleges. Presenters included, Martha Taunton, Jana Silver, and Maria José Botelho. These professors strive to create a Certificate Program for arts integration. The main idea of the program is to provide students belonging to majors outside of the arts with the opportunity to expand their own practice through the arts. Each of the professors discussed their experiences with integrating the arts into their curriculum and teaching methods. Martha Taunton discussed the idea of focusing on the stories behind an artwork, rather than solely on Visual Thinking Strategies and visual analysis. She stressed the importance of comparing artworks to other images and analyzing the dialogue that takes place between these works in a compare and contrast setting.

She used Fred Wilson's work as an example, discussing his work with the History Museum of Baltimore. During his time there, he focused on what the museum chose to display and what they chose to keep in storage. Martha presented an image of an installation created by Fred Wilson, in which silver pitchers had been placed with metal slave shackles. Comparing what we consider to be art with a part of American history we choose to conceal creates a strikingly loud dialogue between objects.

Jana Silver presented next, discussing the use of arts integration to learn about art education. She spoke

about the possibility of infusing the arts into courses in different ways. Jana focused on her experience assigning reading reflections. She wanted her students to make meaning out of the reading in abstract and concrete ways. Assigning written reading reflections was not deemed adequate by this professor. Instead, she decided to have her students respond to the course reading by making art. Any kind of finer performing arts was considered to be an acceptable means of reflection.

Jana's main goal in assigning art-based reading reflections was to bring her students to feel comfortable discussing and integrating the arts in their work, as statistics show that educators who do not strive to integrate the arts into their curriculum are those who do not feel comfortable discussing and participating in the arts. After asking for student feedback on this means of reflection, Jana received almost all positive responses. The students felt that trying something different was the hardest part. However, this means of reflection brought them to further understand the readings and to remember the information for a longer period of time.

One student's reflection that I found especially impressive was based on the experiences faced by physically disabled students. This student drew half of a picture sitting normally, and the other half of the picture in a one-armed plank. The physical strain on her body while she was drawing helped her to further understand the struggles encountered by physically disabled students. The differences shown in each half of her drawing acted as concrete proof of the strain on the handicapped individual as well.

Maria José Botelho presented last, discussing Literacy and Culture in relation to integrating the arts. She discussed the ways in which reading |and writing as school literacies can be improved by the integration of the arts. It was nice to see a professor outside of the Fine Arts Department act as an advocate for the arts. I think her participation really solidified the necessity of arts integration across other disciplines.

Caroline Whelan, of Long Beach New York, is a Senior in the Art Education program at the University of Massachusetts Amherst, with a minor in both Art History and Psychology. Caroline looks forward to her journey as an Art Educator after graduating from UMass in May of 2018.



Changing Shape: MAEA Members Exhibition

From: Erin K. Sutton

Every year I look forward to the members' exhibition at the MAEA conference. Represented in the exhibit were active and retired classroom teachers, higher education professors, and community arts educators. It is wonderful to see the full spectrum of MAEA's membership involved in these types of exhibition opportunities.

One of the best parts of my role as Exhibition Committee Chair is seeing all of the work that is submitted to these events and helping the jurors and gallery staff to curate the show. Installing artwork for exhibition is at times technical, with all the measuring needed for a professional presentation. However, the fun part is creating a flow from one piece of art to another. I enjoyed finding those common threads to tie together as we chose where to hang each piece. Just as the best part of the conference is often all the conversations we have with our fellow art educators, the best part of installing such a diverse group exhibit is facilitating a big conversation among all the work in the gallery. Perhaps even more enjoyable is meeting all of the talented and dedicated artists that participate in the exhibit each year.

It is important to note how much exhibition opportunities such as this support the dual identity many of us have as both artists and as art educators. The title of the show this conference, "Changing Shape," resonated with me in terms of this dual identity. I often feel as if I'm always shifting slightly, changing my approach to work as I transition from educator to artist and back again. I also think how subtle a shift it can be, as teaching practice inevitably informs personal practice, and visa versa.



It is interesting to see how all the different aspects of a classroom environment show up in our own work, whether it be a sense of play or a sense of order, precise technical expertise, or purposeful experimentation. I can think of examples of all of these artistic traits in the range of artwork shown in the gallery.

As a high school educator in a public school, I know the demands on one's time that being an artist and an art educator presents. I am always inspired by and proud of all the art educators who balance those demands with making time for their own work. I want to thank all of the participating artists for their participation. For those who chose not to submit work, but were able to view the artwork in the gallery, thank you also; art is not fully itself without a viewer!

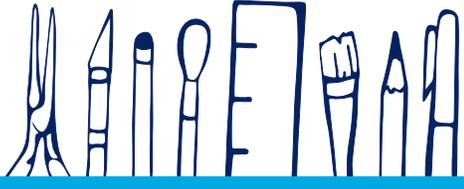
I hope all of the conference attendees were inspired by the exhibition and perhaps motivated to participate in future shows with MAEA. Our next opportunity to exhibit your own work will be coming up soon. In the past, MAEA has hosted an "Art Educators of Massachusetts" exhibition at the State Transportation Building in Boston over the summer. This year, the exhibit will be happening in the spring. Over the summer we will be holding our very first full scale Early Childhood Exhibition, scheduled to coincide with the Wonder of Learning conference and exhibition hosted by the Boston Area Reggio Inspired Network. I hope many of our members will submit their work to this spring's Art Educators show; please encourage your colleagues as well, since it is open to any art educator in the Commonwealth of Massachusetts.

Erin teaches high school art in the Lynn Public Schools and serves as the Exhibition Committee Chair for MAEA. She is passionate about maintaining a personal art practice and creating equity for diverse student needs in her classroom environment.

Changing Shape: MAEA Members Exhibition



PHOTO COURTESY: ERIN SUTTON



Donuts!

NAHS Exhibition at Hampshire College Art Gallery

From: Heidi Hurley

Upon entering the reception at the Harold F. Johnson Library exhibition hall at Hampshire College, you were greeted with warm friendly faces, awesome homemade cider donuts from the Amherst area, and lots of outstanding art from high schools across Massachusetts. The Exhibit, Taking Shape, which hung in conjunction with the 2017 MAEA conference at the University of Massachusetts Amherst, was representative of high school students from National Art Honor Society chapters across Massachusetts. NAHS chapters are affiliated with the Massachusetts Art Education Association and the National Art Education Association.

The art exhibit was on display November 8 through November 17, 2017. For this exhibit, NAHS chapter sponsors were able to submit six pieces for inclusion in the exhibit.



PHOTOS COURTESY: HEIDI HURLEY



PHOTOS COURTESY:
HEIDI HURLEY

The reception was held on Saturday, November 11, 2017 from 3:00 - 5:00 p.m. The exhibition hall was bright and cheery with amazing student artwork. Parents, friends, and students were in attendance taking photos of the proud artists. Some artists were even there snapping selfies with their work. Close to eighty pieces of artwork represented twenty-one NAHS chapters provided art from all areas and medium. Student work was represented from the following schools: Algonquin Regional High School, Braintree High School, Coyle & Cassidy High School, Fairhaven High School, Falmouth High School, Groton-Dunstable Regional High School, Manchester Essex Regional High School, Medfield High School, Millis High School, Monomoy Regional High School, Oakmont Regional High School, Shepherd Hill Regional High School, Somerville High School, Wayland High School, West Boylston High School, and West Springfield High School.

If you are a NAHS chapter sponsor, consider joining the next NAHS exhibit, date and location to be determined. If you are a high school or junior high art educator, consider starting a NAHS or NJAHS chapter at your school.



INSPIRE

Nurture the Artist in the Teacher

M.A. IN ART EDUCATION

By combining two, six-week summer residencies on MICA's campus with online instruction during the fall and spring semesters, this studio-focused program allows artist-educators to complete their master's degree in 14 months while still maintaining their full-time teaching jobs.

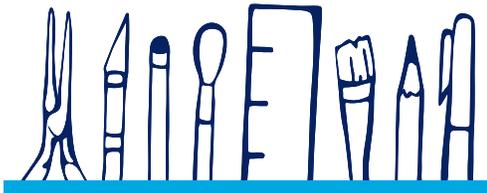
M.F.A. IN STUDIO ART

This three-year, four-summer, part-time, low-residency program is designed for experienced artists and teachers to develop a research-based, studio practice and expand their understanding of contemporary art without disrupting their careers.

For more information visit,
discover.mica.edu/MassAEA2017.

Scholarships Available





Long Exposure Pinhole CANmeras

From: Maggie Carberry Pasquan

While attending the NAEA Convention in New York City last year, I had a conversation with Nicole Croy, who currently teaches photography at Carroll High School in Fort Wayne, Indiana, that blew my mind. For the last few years, she has been recording incredible images with long exposure pinhole cameras that do not require any darkroom chemicals! After our conversation, I could not wait to try this with my students and even got several teachers at my school to play along.

We found the challenging part was figuring out how to make it work with a reasonable budget and with groups of 20+ fourth grade students at one time. Light is part of our fourth grade science curriculum, which makes for a nice cross-curricular connection.

While sorting through these challenges I went through several prototypes before settling on the "tin can method." Who knew that you could capture an image with a hole in an empty soda can?!?! Loaded with light sensitive paper, these CANmeras record a negative image that can then be scanned and processed with a computer or an iPad.



Spencer Z. 4th Grade Martha Jones Elementary Pinhole Photography Processed with Snapseed Filtered with Prisma

PHOTOS COURTESY: MAGGIE CARBERRY PASQUAN

This project created such a buzz last year with my students that I could not wait to share it at the MAEA conference.

If you missed my presentation, "Long Exposure Pinhole CANmeras," you can find step-by-step instructions, as well as some flipped classroom videos on my blog at maggiecarberry.com/explorecreate/pinhole-canmeras.



Alexa Calder Back Yard Wayland, MA



Jake Levine Wayland, MA



Kevin Hodgson Back Yard, Wayland, MA



Massimo Alvino Wayland, MA



Olivia Durooth Back yard Wayland, MA 4 Days Exposure



Sumin Dhat Backyard, Wayland, MA 7 Day Exposure

PHOTOS COURTESY: VERONIQUE LATIMER

Make sure you also check out Nicole Croy's work that inspired this project at www.nicolecroy.com/long-exposure-pinhole.

Maggie Carberry Pasquan currently teaches K-5 Art in Westwood Public Schools, MA. Her twenty year teaching career includes K-12 public and private schools in Washington, DC, Boston, and Brazil.



PHOTOS COURTESY: BRENDA LILLY



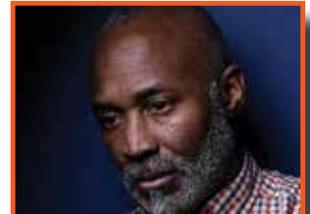
2018 NAEA NATIONAL CONVENTION

MARCH 22-24, SEATTLE, WA



YOU ARE INVITED

to learn from and collaborate with these creative minds:



NICK CAVE
Artist/Educator



NETTRICE GASKINS
Artist/STEAM Advocate/Educator



JOHN GRADE
Artist



REBECCA KAMEN
Artist



PRESTON SINGLETARY
Artist

1 CITY | 3 DAYS | 1,000+ SESSIONS | 5,000 ART EDUCATORS

Create your ideal professional learning experience at the 2018 NAEA National Convention by choosing from 1,000+ sessions, workshops, tours, and events that will inform, engage, and inspire you! Explore this year's theme of Art + Design = STEAM and join with colleagues to experience Seattle—a city that thrives on creativity.

This is YOUR national professional convention. It's the largest gathering of visual arts educators in the world!

REGISTER BEFORE 2/15
for maximum savings!

DETAILS

WHEN
March 22-24, 2018 (Thursday – Saturday)

WHERE
Washington State Convention Center
705 Pike Street

Sheraton Seattle
1400 Sixth Avenue

COST
Members: \$175 now | \$205 after 2/15/18**
Non-members: \$235 now | \$265 after 2/15/18

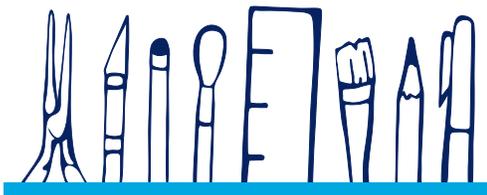
REGISTER
Register online, submit a registration form, or call us: www.arteducators.org | 800-299-8321

STAY
Book discounted accommodations at www.arteducators.org

**See additional member pricing on the registration form.



www.jackshainman.com/artists/nick-cave



The Games We Play

JUMPSTARTERS FOR PROJECTS

From: Rebecca Duffy

We all have those students who just can't think of anything to do (yes, despite our many attempts, our coaxing, our brainstorming, or our guidelines). We have also been there ourselves as artists, stuck staring at a white piece of paper or canvas that seems to be expanding and expanding before our very eyes as our brain slowly but surely shuts off.

We simply cannot think of anything to create, there is nothing new to be done, everything seems contrived, the perfect white paper is just too perfect for our plausibly imperfect marks to mar it. Because we have been through this ourselves, we can empathize with our poor students when we see them faced with this artistic block, how some ever, we also know that we only have them for 45 minutes a day, or only for once a week, or no matter how much we understand their frustration, admin is coming in today to observe the class! What to do????

Well, this was the question facing the artists of the Surrealist movement of the 1920's: what to do that has not already been done, what to do when you cannot think of what to do. Poet André Breton, who wrote the Surrealist Manifesto(s) which were published in 1924 and 1929 summed up the core motivation of Surrealism as thus "(the) dictation of thought, in the absence of any control exercised by reason, and beyond any aesthetic or moral preoccupation." So, there is the driving force and doctrine propelling the artists of the Surrealist movement, artists such as Salvador Dali and René Magritte, whose work is often looked at with the comment "how did they come with that idea?" So, how did Dali, Magritte, and Breton go about creating works "beyond reason... aesthetic...(or) control?" How does this art historical concept help your students to overcome artistic blocks and move forward with their work? Games! Play Games!

The Surrealists created several games, games to play alone or with a group, games to bridge their subconscious, games that created some of the most well-known works to come out of the movement.

The Surrealists would use these games in a myriad of ways, as a brain exercise, they may use the work created as a sketch to draw inspiration from, they may use the work created as a background for future projects, they may play a game, get a result, and that was the finished piece.



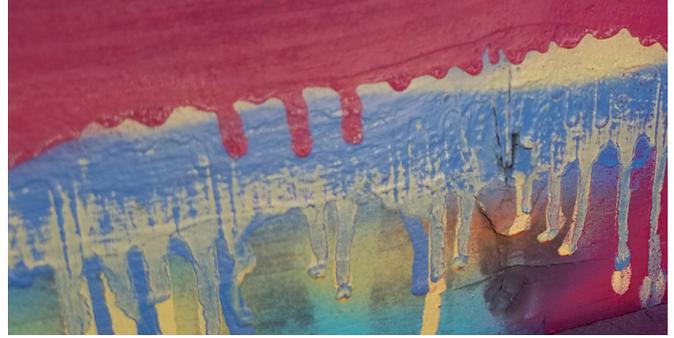
As a teacher, you may come at these Surrealist games in a myriad of ways also. One way is to introduce the games all at once as part of a unit on Surrealism. Another could be to start off the year playing these games with your students, and have students create a folder where they archive the results to be used whenever they are stuck for ideas. You may also keep a folder of the games for students to choose from when they are having an artistic block. Here are the games, the jump starters, the inspiration makers, and the head-scratchers. Enjoy!

Cubomania: Take a picture, either your own or one found in, say a magazine: cut it up into equal squares: then randomly reassemble the picture so that all pieces are there, but not in the correct order.

Cut-Up Technique: Working with text: Take a sentence (headline, caption, short paragraph), cut out each word, then rearrange the text randomly to create new context. (popular with William S. Burroughs)

Decalcomania: You will cover your paper or canvas liberally with paint; while the paint is still wet, place another material over it (think aluminum foil, plastic wrap, crumpled paper). Take this material off while the paint is still wet. The result will be an interesting texture that can either stand on its own, be used for collage purposes, or be the base for a painting (as artist Max Ernst often did).

Entopic Graphomania: This one is great because it requires the artist to stare at a piece of blank paper; but the twist is that the blank paper does all the work! The artist stares at the piece of blank paper, really stares, gets intimate with the paper, and starts to notice all the paper's impurities, and begins to make marks on all the paper's impurities. Then the artist can decide how to connect these dots, with straight lines, curved lines, dotted lines? The artist is basically graphing the paper's flaws.



Outagraphy: For this you take a photograph, either your own or one that you find, and you cut out the main subject (think silhouette). (X-ACTO knives come in very handy here.... you can also use Sharpie markers in a pinch).

Parsemage: In a basin of water, you scatter the dust from chalk pastels or charcoal along the top. You then take a piece of paper and can either place it above the water and dab, or skim it under the water and bring it up. You want to give this one time to experiment with it. (think paper marbling)



PHOTOS COURTESY
REBECCA DUFFY

Photomontage: Taking several pictures (your own or found) cutting them up and reassembling them in a unique way.

Now What??????
These "Games" can be thought of as sketches, exercises, works of art, collage pieces. What comes next is up to you and your students.

References:
Arnason, H.H., Prather, Marla F. (1998)
History of Modern Art.

Brotchie, Alastair, Gooding, Mel. (2003)
Surrealist Games.

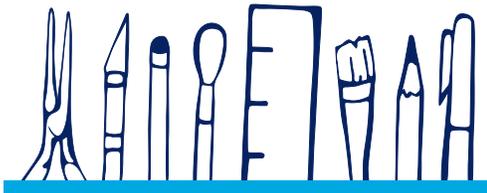
Rebecca Duffy. B.F.A. Painting, Pratt Institute, Brooklyn, NY. M.Ed. Visual Art Education K-12, Lesley University, Cambridge, MA. Semester Abroad and Artist Residency, Burren College of Art, Ballyvaughan, Ireland. Adjunct Faculty Graduate School of Education, Creative Arts and Learning Division, Lesley University, Cambridge, MA. Education faculty Worcester Art Museum, Worcester, MA. Education faculty Fitchburg Art Museum, Fitchburg, MA. Redartichoke7@gmail.com

Exquisite Corpse: This game is a true game, because you need multiple players present: this can be played as a writing game or as a drawing game. I love playing it as a drawing game, and it's a special favorite around Halloween. All players start with a piece of paper and draw a head at the top, they then fold the paper so that the next person cannot see the head, but leave just enough of the drawing so that the next person attaches the next body part correctly. The players go on in this fashion of drawing body segments, concealing, passing, drawing, until the body is complete. As it circles back, the original artist gets back the paper with his/her head on it and may now unfold for the big strange body reveal! (you can also do this with the written word...write a sentence, phrase, thought, fold paper but leave visible only linking text; and then, so, also, but what if...etc.)

Frottage: This is a fancy word for something that many of have done many a time, its creating a rubbing. An artist takes a piece of paper, places it over a textured surface (brick, wood, gravestones!), and with the side of a pencil, or an old crayon or oil pastel whose paper has been removed), creates a rubbing of the texture. This rubbing can either be the artwork or can be used in a collage or refined.

Indecipherable Writing: This is one beloved by older students especially because they have so much to say, so many opinions, so much going on in their mind, but they do not always want people to know it. Welcome in: Indecipherable Writing! This can be interpreted however works best for the artist, it is writing that cannot be read: will they write backwards, upside down, make a new language, new symbol set, will they write quickly and illegibly, will they write over their writing? It is a great way to fill up a page, to get out of your head what's weighing it down, a chance to be silly. It's a very freeing activity.

Movement of Liquid Down a Vertical Surface: This is not a very creative title for the technique. The artist takes a colored liquid (paint: acrylic, liquid watercolor, oil paint mixed with a lot of medium, house paint), places a goodly amount at the top of the paper, then gently lifts paper vertically and lets gravity do its work. There can be many variants on this, the medium used, how fast the artists lifts the paper, the angle to which it is lifted, and how long it is left there. The artist can also try this technique from different spots on the surface, for such a straightforward "game," there are many variations possible.



MAEA 2017 Convention

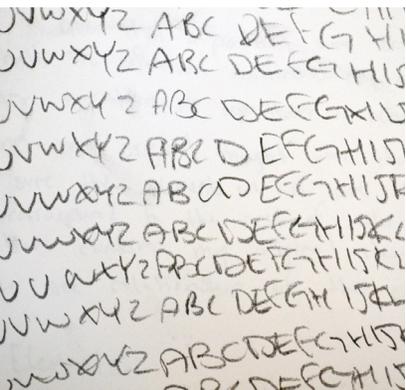
From: John Nordell
john.nordell@aic.edu

That chest pounding anxiety set in. Though I left extra time to get to work, the second delay due to roadwork after a slowdown for an accident meant I would arrive to class a few minutes late. This might not seem like a huge deal, yet I usually need about 10 - 15 minutes to set up my computer, get out art supplies, and so on. I needed to buy some time.

Two days previously I attended Rebecca Duffy's *The Games We Play: Kick Starters for Projects* workshop at the MAEA 2107 convention. Ms. Duffy led us through a series of enjoyable and playful exercises using different art tools based on the creativity enhancing practices of the Surrealists. One of my favorites, Indecipherable Writing, involved a free spirited approach to covering a sheet of paper with writing, whether writing backwards, making up an alphabet, using your non-dominant hand, or creating a pattern of overlapping words.

Back to my classroom and needing an activity while I set up, I had my students engage in Indecipherable Writing. Thank you Rebecca Duffy! Requiring even a few more minutes of prep time, I had students engage in a Sol LeWitt wall drawing exercise. "Draw a four

inch square box. Then, for four minutes, continuously draw/move your pencil within the box."



INDECIPHERABLE WRITING
A STUDENT'S INDECIPHERABLE
WRITING.



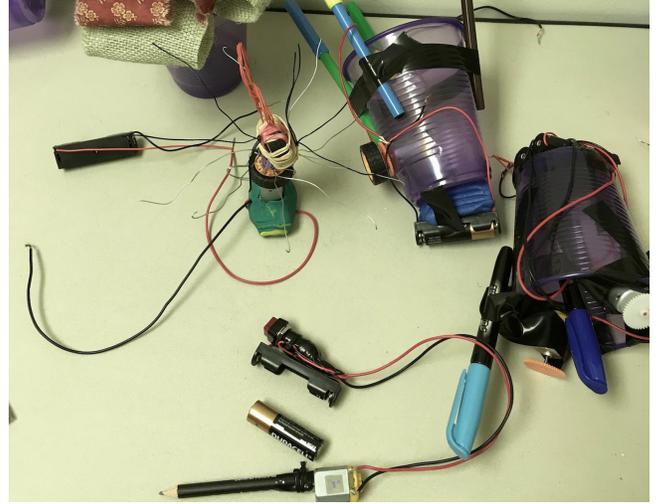
STUDENTS ENGAGE IN CUBOMANIA

"TAKE A PICTURE, EITHER YOUR OWN OR ONE FOUND IN, SAY A MAGAZINE: CUT IT UP INTO EQUAL SQUARES: THEN RANDOMLY REASSEMBLE THE PICTURE SO THAT ALL PIECES ARE THERE, BUT NOT IN THE CORRECT ORDER."

The multifaceted inspiration I received at the MAEA convention could not have come at a better time. Beyond the instant application just mentioned, I was gearing up to teach two new courses and was on the lookout for ideas. In a more measured way, I recently guided my students to another one of Ms. Duffy's exercises, Cubomania: "Take a picture, either your own or one found in, say a magazine: cut it up into equal squares: then randomly reassemble the picture so that all pieces are there, but not in the correct order."

One student, who later admitted that he loses track of time, cut up and reassembled a magazine watch advertisement. The result would have made Picasso proud. In the new courses, I had plans to introduce tinkering with electronics. Aside from attending the Constructing Modern Knowledge 2017 Summer Institute (not to be missed), this field was new to me.

CREATE SOMETHING THAT MAKES ART
STUDENT CREATIONS IN RESPONSE TO THE PROMPT:
CREATE SOMETHING THAT MAKES ART.



In Rachel Levy's, *Treehouses with LED Circuits*, we fabricated treehouses that included making a circuit to connect a battery with an LED Light. This project deepened my understanding of circuits and bolstered my confidence in the new arena. My students arrived at a recent class and found a table covered with motors, toy car parts, cups, markers, fabric, wire, batteries, and tape. I gave the prompt, "Create something that makes art." One student fashioned a heart shape from wire ringed with additional jutting wires that spun on top of a motor to create a "Spread the Love" machine. Another student created an ArtBot that drew circles on its own.

'I didn't know how much potential I had, a presentation by the dynamic duo of Jamie Lynch and Christine Neville, brought to life student-centered projects using Photoshop, whether modernizing traditional coats of arms or creating hybrid animals as a form of self-portrait. I recently assigned students the hybrid animal project to utilize Photoshop tools such as layers, selections, masks and image transformation.

I had ball making "Tiphins." a mix of dolphins and tigers, as an example.



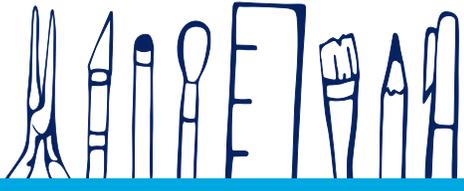
HYBRID ANIMALS PHOTOSHOP
AN EXAMPLE CREATED BY PROFESSOR NORDELL FOR
TEACHING THE HYBRID ANIMAL PHOTOSHOP PROJECT.

My example had purposeful flaws that the students noticed and could thus avoid with their creations. The Lynch and Neville lesson called for students to take online "spirit animal" quizzes to determine which animals to combine. To avoid cultural appropriation issues, I chose to direct my students to several generic "find your animal" quizzes.

During her action packed workshop, *Traveling Tokens – A Positive Arts Activism Project*, Jessica Lazarus explained the meaning and importance of Traveling Tokens, demonstrated how her students make them and guided us to making our own tokens. Traveling Tokens are akin to coins, yet carry social rather than monetary value. Each token carries a positive message such as peace, wisdom, or mindfulness. How it works: If you make a "peace" token, you would hand it to someone, and say, "here, have 'peace' for a day," and then instruct the recipient to pass on the "peace" to someone else the next day. I plan to turn this into a 3D design and print project for my students. Inspired by students reading Martin Luther King, Jr.'s, I Have a Dream speech, I created a token to express the idea: "May you see your dreams clearly." I also inked the 3D printed token and block printed it.

Whew. Big thanks to all the well-prepared and creative teachers that taught us how to be better teachers!

Professor John Nordell teaches courses in the Visual and Digital Arts Program at American International College in Springfield, Mass. He blogs about the creative process at CreateLookEnjoy.com



MAEA Award Winners

By: Mary Geisser

This fall, at our annual conference, MAEA was thrilled to honor several colleagues in the field of Art Education. This year, we presented our very first Early Childhood Education Award as well as our Distinguished Service Outside the Field Award. Our awards plaques were created by Mika Seeger and Peter Geisser, who donated the fee for the plaques to fund a community mural in Providence, RI.

This year we had many amazing nominees.

Our winners included:

Massachusetts Art Educator of the Year Award

Patty Bode - Interim Principal,
Amherst Regional Middle School



After sixteen years in PreK-12 schools, and a decade in higher education, Patty Bode returned to PK-12 public schools in 2014 to help launch Springfield Conservatory of the Arts/SCotA, an urban, public

middle and high school. Upon completing that two-year grant-funded position, she became the principal of Amherst-Pelham Regional Middle School in Western Massachusetts, where she had been an art teacher a decade earlier. Patty's research, teaching, and community collaboration focus on advancing student voice and teacher voice in curriculum reinvention and transformation that open borders and questions what counts as knowledge. She publishes, lectures, and colludes to decolonize urban education sites such as schools, museums, and community spaces to assert art education as a civil right. Decades as an activist public school art teacher and teacher educator inform Patty Bode's artmaking, research, and teaching.



Early Childhood Art Educator of the Year Award Cathy Weisman Topal - Smith College

Cathy Weisman Topal has been a visual arts educator at the preschool, kindergarten, elementary, middle school, and college levels. She taught visual arts education in the Department of Education and Child Studies at Smith College in Northampton, Massachusetts for over thirty years. During that time she was also the studio art teacher at the Center for Early Childhood Education and the Smith College Campus School, an elementary laboratory School. Cathy is the author of several books which have grown from her explorations with children, classroom teachers, Smith students, and in-service and pre-service teachers. These include, *Children, Clay, and Sculpture*; *Children and Painting*; *Beautiful Stuff! Learning with Found Materials*; *Thinking with a Line*; *Explorations in Art: Kindergarten*; and *Creative Minds Out of School*. The philosophy and aesthetics of the early childhood schools in Reggio Emilia, Italy have been an inspiration to Cathy and are reflected in her teaching and writing. Cathy also has a strong interest in educational technology and recently created the website: www.thinkingwithaline.com filled with artwork and short videos of teachers and PreK-6th grade children in action in the classroom. The intention was to showcase the creative process of teaching and learning. Cathy facilitates professional development work, and is a frequent speaker and workshop facilitator for schools and museums in the USA and abroad.

Elementary Art Educator of the Year

Simone Kivett - Lynn Public Schools

Simone Kivett is an elementary art teacher working in Lynn Public Schools with seven years of experience. She has a Bachelor of Fine Arts degree in Electronic Media Arts Design from the University of Denver and a Masters of Education from Lesley University. Simone teaches approximately 680 students in Grades K-5 including special education classes on carts at two elementary schools called Hood and Lynn Woods. Besides working as a full time art teacher, Simone has been volunteering since 2008 at The Institute of Contemporary Art in Boston for their family art programs. Simone's students from Lynn have participated and won numerous local, state, and national art contests. Her philosophy of teaching art focuses on teaching students' multicultural art, craftsmanship in various mediums, and problem solving using interdisciplinary lessons. Simone is a strong advocate for arts education as well.

Middle Level Art Educator of the Year

Tobey Eugenio - Our Sisters' School

Tobey Eugenio, works as a visual arts teacher and STEAM lab instructor at Our Sisters' School in New Bedford, MA. With over 20 years of experience as an educator spanning pre-school to collegiate levels in public and independent school settings, Tobey currently works as a visual arts teacher, curriculum specialist, educational consultant, and outdoor classroom designer. Passionate about art, learning, middle level, creative thinking, volunteering, nature, and most especially her family, Tobey strives to spend every moment making meaningful memories and to empower her middle school learners to tap into their brilliant creative potential. Believing that teaching is a passion, not just a vocation, she devotes her career and beyond to the pursuit of best practice and advocacy for the arts! She gets fabulously excited about creating "cognitive superhighways," and she believes that "everyone is an artist!"



Secondary Art Educator of the Year

Erin Uptegrove - Acton-Boxborough Regional High School

Erin Uptegrove is a Design & Technology teacher at Acton-Boxborough Regional High School located in Acton, Massachusetts, and is part of Acton-Boxborough School District. Erin teaches 3D graphics, animation, graphic design, and web design at Acton-Boxborough Regional High School. In her free time she enjoys encaustic painting.

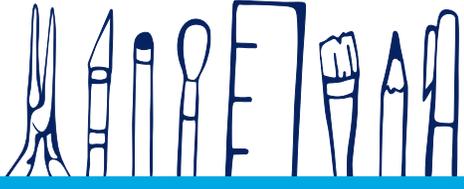
Higher Education Art Educator of the Year Award

Vivian Poey - Lesley University

Vivian Poey is an Associate Professor and Director of the M.Ed. in Arts, Community, and Education program at Lesley University. She also serves as the Director of the Parker Gallery. Before joining Lesley, Vivian was a photography mentor at the Manchester Craftsmen's Guild, and an artist in residence in Pittsburgh Public Schools before becoming an artist teacher at the Children's Studio School in Washington DC.

Since her time at Lesley University, Vivian has taught in various programs including art education, community arts, and integrated teaching through the arts, and was a founding member of the M.Ed. in Teacher of Visual Art program. She has published on inclusive pedagogy, integrating the arts and science, and is currently collaborating with colleagues on a journal and book about the arts and literacy for emergent bilingual learners.

As an artist and educator, Vivian engages the arts as a process of investigation both in and out of the classroom. Her photographic work examines a number of issues ranging from history, migration and cultural assimilation to the passing of time. She is American, born in Mexico of Cuban parents, and



MAEA Award Winners

Continued

lived in Guatemala and Colombia before moving to the United States. This complicated trajectory informs all of her work.

Supervision/Administration Art Educator of the Year
Luci Prawdzik - Supervisor of K12 Visual Arts,
Somerville Public Schools

Dr. Prawdzik currently serves as the K12 Visual Art Supervisor for the Somerville Public Schools. During her extensive career as an educational professional in the visual arts, her many responsibilities have focused on leadership, teaching, writing grants, designing curriculum, and serving on numerous state boards in multiple states.

Her educational background includes: B.F.A. from Massachusetts College of Art & Design; M. Ed. and CAGS from New Hampshire Universities; and a Doctorate in Educational Leadership from University of Sarasota. Additionally, she has been a member/chair of several educational boards including: NH Excellence in Education; MA Arts Educator Advisory Council; MA Arts Educator Association, and the National Arts Education Association. In addition to the careful mentoring of students throughout the years, she has also supported the growth and development of many art educators and student interns to expand their roles and careers in the visual arts. As a result of her dedication advancing the visual arts, she has worked with community and state organizations to create sustainable works of art beyond the school walls. Examples include the creation of large scale murals: (mosaics; paintings, and ceramic) and sculptural gardens.



Community Art Educator of the Year

Lauren Savoia - New Bedford Art Museum/Artworks!
(NBAM/AW!)

Lauren Savoia is best known for her implementation of 21st century art education programs, and for creating both bronze sculptures and mixed-media paintings. As an accomplished artist, art educator, program coordinator, and researcher, Ms. Savoia's passion for serving her community through art is self-evident. Ms. Savoia studied at the University of Massachusetts Dartmouth; receiving a B.F.A. in 2006, and is completing her M.Ed. degree in 2017.

Ms. Savoia is a certified art educator in both public schools and community-based organizations, working hard to promote the arts by creating collaborative and interdisciplinary opportunities across diverse communities.

She actively conducts qualitative research studies in order to validate and promote art partnership programs that she designs and implements. Ms. Savoia is a leader and an advocate for the arts through fostering 21st century curriculum geared towards innovative ideas, and contemporary approaches to learning.

Ms. Savoia's personal artwork is routinely exhibited in galleries and juried shows. Her artwork leads viewers through dynamic and spatial experiences using organic shapes and textures. Each piece is created as a direct result of the connections she establishes with local and global communities.

Museum Education Art Educator of the Year

Laura Howick - Director of Education,
Fitchburg Art Museum

Laura has worked in art museum education since 1986 in four art museums, covering all aspects: docent and teacher training, studio art classes, outreach programs, accessibility for people with disabilities, public programs, gallery interpretation, and interactive galleries. Her specialties include: connecting visual arts to school curricula and Massachusetts state education frameworks; teaching thinking dispositions through art; interactive gallery conception and design, and writing (labels, activity sheets, teacher resources, scripts, riddles, games). She conceived and produced four interactive gallery spaces, two with changing exhibitions. Laura has published co-author of Art Works for Schools: A Curriculum for Teaching Thinking In and Through the Arts; a curriculum guide on contemporary arts for the Boston Globe's Newspapers in Education program; writer and editor for "Inspiring Minds Through Art: An Introduction to Object-based Learning," a CD-ROM produced by the Fitchburg Art Museum; wrote, compiled, and edited teacher resource materials and arts-integrated curricula for schools, and wrote curricula for a multi-visit program for all four grades 5-8. Laura has also taught Museum Education and Interpretation for two semesters at Tufts University, co-taught Art Works for Schools curriculum for eight years at Harvard University's Project Zero Summer Institute for teachers, and has conducted workshops for teachers and docents nationally.

Exceptional New Art Educator of the Year

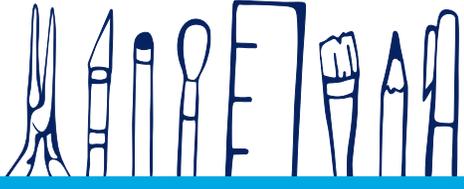
Brittany LeBold - Claypit Hill Elementary School

Brittany LeBold is an artist educator who specializes in illustration and design. She has a B.F.A. in Fashion Design from the Massachusetts College of Art and Design, a Certificate in Natural Science Illustration from the Rhode Island School of Design, and a M.A.T. in Art Education, also from the Massachusetts College of Art and Design.

Brittany's own personal fashion designs have been referred to as 'rocker-chic' and 'eco-glam', drawing their inspiration from music and nature, and mixing bright, bold color and design with stark black contrast. Her professional experience in the field consists of technical illustration and design of women's clothing for TJX and costume jewelry for QVC and HSN. Currently Brittany is focused on her work as an educator and scientific illustrator. She creates detailed and accurate illustrations of various animals and plants for scientific reference. She draws upon her fashion design background by using bold color and interesting design features in her illustrations. For her latest project she teamed up with the Roger Williams Zoo in Providence, RI to create an informational poster about native endangered snakes.

In the classroom, she uses her knowledge in these multiple fields as a backbone for interdisciplinary studies that involve many different art disciplines as well as academic subjects. Brittany's teaching philosophy is that through the study of art students are actively engaged in learning and understanding about themselves and the world, as well as artistic skills.





MAEA Award Winners

Continued

Higher Education Preservice Award

Taylor Penning - UMass Dartmouth

With the wonderful support of her family, Taylor has been progressively following her passion for art education since she was a junior in high school. She studied for her undergraduate program at the University of Massachusetts Dartmouth, graduating in 2017 with a B.F.A. in Art Education and a minor in Art History. During her undergraduate program, she was an active leader in the National Art Education Association, PreService Division - teaming up with the local community to advance the distribution of art education for all.

Today, she works as an excited, first year art educator for Frances Drake Elementary in Leominster, Massachusetts. After spending long weeks in the classroom, she enjoys coming home to her studio to pursue her love for mixed-media painting. Her students are her deepest inspiration - pushing her every day to create better and more challenging lessons. Art is her love and teaching is her passion - mixing the two together, Taylor is driven to show our communities the desperate need for providing a strong arts education in our schools and around our communities.

Rising Star Secondary Student

Jacob Cabral - Fairhaven

Jacob Cabral was a passionate and pivotal member of the Fairhaven High School Art community and is now a freshman at the Massachusetts College of Art and Design. He attributes getting acknowledged by the MAEA to his personal mentor Jamie Lynch. He plans on majoring in Art Education and follow in the foot-steps of his F.H.S. art teachers. As a future art educator, Jacob strongly believes that one's artistic process should be valued and accommodated to, while instructing students whose styles and skills vary. He believes government funding for the arts is just as important as funding for academic courses. Jacob is attending MassArt because he believes it is the best place for growth as a functioning member

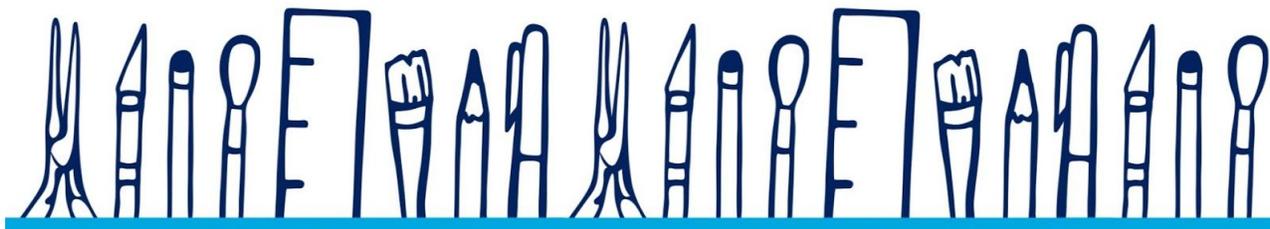
in a greater community of like minded individuals. The ultimate goal while in art school is to learn how to further employ the visual arts as self expression while sharpening technique and technical skill and bridge the gap between making art as a hobby versus a career.



Distinguished Service Outside the Profession

Lella Gandini - U.S. Liaison for the Reggio Emilia Program of Early Childhood Education

Lella Gandini, Ed.D., is an Adjunct Professor of Education at the University of Massachusetts at Amherst and Visiting Scholar (2007–2009) at Lesley University in Cambridge, Massachusetts. She taught as lecturer at Smith College and Mount Holyoke College in Massachusetts, and was a visiting researcher at the National Center of Research in Rome, Italy. She received her master's degree in child study from Smith College, her doctoral degree in education from the University of Massachusetts, and, in 2004, an honorary doctorate in humane letters from the Erikson Institute. She is the U.S. Liaison for the Dissemination of the Reggio Emilia Approach on behalf of Reggio Children, Italy, and a correspondent for the Italian educational magazine Bambini. She is Associate Editor of Innovations in Early Education: The International Reggio Exchange. Her research and writing have focused on parenting and on the philosophy and practices related to care and



Honor Excellence in Massachusetts Art Education

MAEA 2019 Awards

Accepting nominations now through June 1, 2018

**If you have questions please email our Awards Chair at awards@massarted.com
See our website for a full description of each award and to access the nomination form**

- **MASSACHUSETTS ART EDUCATOR OF THE YEAR**
- **HIGHER EDUCATION PRE-SERVICE AWARD**
- **EARLY CHILDHOOD ART EDUCATOR OF THE YEAR**
- **ELEMENTARY ART EDUCATOR OF THE YEAR**
- **MIDDLE LEVEL ART EDUCATOR OF THE YEAR**
- **SECONDARY ART EDUCATOR OF THE YEAR**
- **HIGHER EDUCATION ART EDUCATOR OF THE YEAR**
- **MUSEUM EDUCATION EDUCATOR OF THE YEAR**
- **SUPERVISION/ADMINISTRATION ART EDUCATOR OF THE YEAR**
- **RETIRED ART EDUCATOR OF THE YEAR**
- **SPECIAL NEEDS ART EDUCATOR OF THE YEAR**
- **COMMUNITY ART EDUCATOR OF THE YEAR**
- **EXCEPTIONAL NEW ART EDUCATOR OF THE YEAR**
- **RISING STAR SECONDARY STUDENT**
- **DISTINGUISHED SERVICE OUTSIDE THE PROFESSION AWARD**
- **DISTINGUISHED SERVICE WITHIN THE PROFESSION AWARD**

Awards Eligibility

To be eligible, the nominee must be an active MAEA member who spends at least 51% of their working day in the job division. Exceptions to 51% job division: Community Art Educator and Special Needs Art Educator. Exceptions to MAEA membership: Distinguished Service Outside the Profession and Rising Star Secondary Student Recognition Award. Voting members of the MAEA board (elected or appointed) and committee chairs are ineligible while in office.

