

THE MAEA NEWS

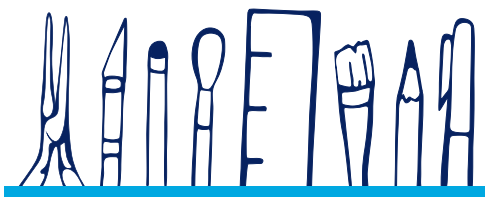
An official digital publication
of the Massachusetts Art
Education Association

Vol.2-No.3 Winter Edition 2017



This Issue

- | | | | |
|----|--------------------------------------|----|--|
| 02 | President's Message | 08 | Being on the Board, <i>What's in it for You?</i> |
| 03 | Past-President's Message | 11 | Journaling for Art Teachers |
| 04 | Letter from the Editor | 12 | Comics as Reflective Practice |
| 05 | Upcoming Events | 13 | Do You Know Your Art? |
| 06 | The Importance of Hands-on Workshops | | |



President's Message



From: Laura Marotta

I am honored to have been appointed President of MAEA! This has been a year of transitions for MAEA, and I am happy to move into this new role in the association. Previously I have served as President-elect, Secretary,

and Elementary Division Director. I have my B.F.A. in Painting from Boston University, as well as my M.A.T. from Tufts/School of Museum of Fine Arts art education program.

As I said, this year has been full of transitions - besides my transition into Interim President-elect this past year, I transitioned to a new elementary school in Worcester this fall, where I teach grades Kindergarten through six. Prior to my move to Worcester, I was an elementary art teacher in the Danvers Public Schools.

Besides teaching, and serving on the MAEA board as President, I am also working with fellow MAEA board member Stacy Lord to build a community arts center in the city of Worcester, called Creative Hub.

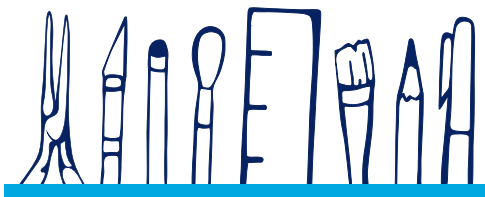
It is certainly an exciting year for our organization, as the MAEA board is moving full steam ahead with revising our constitution and bylaws; working on updating the MAEA website; continuing the work to plan, organize, and execute exhibits at the State Transportation Building in Boston, which includes



PHOTO COURTESY: STACY LORD

the statewide Youth Art Month exhibit; finalizing details for the 2017 MAEA conference in November; and most important of all, advocating for you, art educators across Massachusetts. Additionally part of the MAEA executive board will be attending the NAEA National Convention in New York City as MAEA delegates. If you plan to attend, please reach out to us via email, Twitter, Facebook, or Instagram! We'd love to follow along with your experience of the national convention.

I truly look forward to serving you as MAEA president!



Past-President's Message



From: Kristi Oliver

Mentor: An experienced and trusted advisor, one who offers advice and trains others.

As the new year begins we often find ourselves reflecting

on the past year and embracing opportunities for new beginnings. This year I find myself offering much gratitude to those who have served by my side on the MAEA board, as I believe that the ultimate gift we can give is to serve others. I can't think of a more noble cause than to serve the art teachers across this creative state. I am incredibly proud of the many things the board has accomplished, and am confident that we have laid the groundwork for important initiatives that are yet to come.

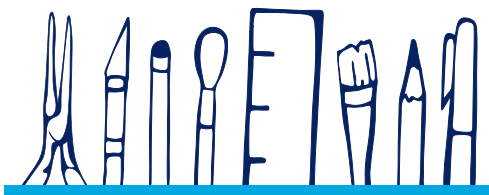
As I move into the role of Past-President, I am reminded of how much the previous Past-Presidents have meant to my own growth as both a leader and an educator. I have looked to Coni Moore consistently for advice in all aspects of leadership; she truly has been an inspiration, and I look forward to our continued work together. I have also looked to June Krinsky-Rudder, Eva Kearney, Tim O'Connor, and the late John Michael Gray who have all taken the time to mentor me through various initiatives, situations, and challenges as I grew into leadership. It is through their kindness and willingness to be strong mentors that I am the leader I am today.

I am so very excited that MAEA is continuing on a positive, forward momentum and that we have vibrant new leaders ready and willing to tackle this important work. I commend Laura Marotta, our new MAEA President, and Melissa Hayes as President-Elect for stepping into their new leadership roles. As we look to the MAEA mission of advancing high quality visual arts education throughout the state by empowering art educators to excel in the practice, instruction, promotion, and celebration of visual art as a reminder of what is most import-



PHOTO COURTESY: ALAN VINCENT

ant for the association and its membership. I am looking forward to embracing my role as a mentor to the board, and am confident that through strong leadership, kindness, and positivity, the board will continue to lead MAEA toward a bright future.



Letter from the Editor



PHOTO COURTESY:
MELISSA HAYES

By Melissa Hayes

Transition seems to be the theme of MAEA currently. I've recently transitioned into the role of President-elect, and with that will begin to transition away from the editing *The MAEA News*. Brittany LeBold, who has served previously as the MAEA Pre-service Representative will start to curate, edit, and format the publication for the upcoming spring edition. I know I will still be heavily involved though, as I have spearheaded the work to get it up and running again after a hiatus.

Like Laura said in her President's Message, we hope you will stay in touch as we head to the NAEA National Convention in New York City. We will be sharing all the inspiring sessions and colleague get

togethers on our social media, so be sure to follow along, and reach out!

We have a few board openings, including Pre-service Division Director, Higher Education Division Director, and Exhibitions Committee Chair. We are also looking for someone to fill the role of Secretary - Currently Past-President Coni Moore is filling in as Interim Secretary. As always, we are also looking for more member engagement. Consider joining one of our committees. For more information about these opportunities contact MAEA President Laura Marotta at president@massarted.com, or visit our website under About to find all of the committee contact information.

To submit an article for the next publication, please send your ideas to editor@massarted.com for approval.

**The article deadline for the spring publication is April 20, 2017.
at leas**



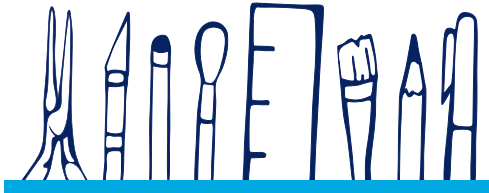
[@MassArtEd](https://twitter.com/MassArtEd)



www.facebook.com/massarted



[@MassArtEd](https://www.instagram.com/MassArtEd)



Upcoming Events

Board Meetings

March 15 *Winthrop High School*
5:30 - 7:30 pm

April 12 *Conant, Acton*
5:30 - 7:30 pm

May 17 *Location to be determined*
5:30 - 7:30 pm

June 19 *Location to be determined*
5:30 - 7:30 pm

To RSVP Email
secretary@massarted.com

Youth Art Month

Statewide Show

State Transportation Building, Boston

February 26 - March 30

Opening Gathering

February 26, 12 - 4 pm

Family Celebration

March 26, 12 - 4 pm

Youth Art Month

Cape Cod Regional Show

Cultural Center of Cape Cod

March 7 - 12

VISI Celebration

March 9, 5-7 pm

Youth Art Month

Central Mass

Worcester Art Museum

March 1 - April 2, 2017

Family Celebration

March 12, 12:30 - 2:30 pm

Youth Art Month

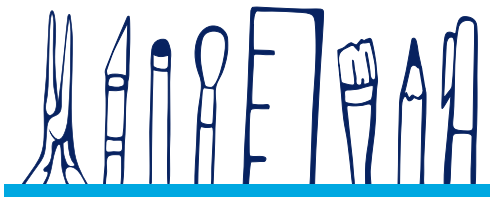
Berkshire County

The Berkshire Museum

March 3 - 29



PHOTO COURTESY: MELISSA HAYES



The Importance of Hands-on Workshops

By Kay Furst

My hands-on workshop this year at the Massachusetts Art Education Association (MAEA) conference at Lesley University was: Postmodern Photo Real Portrait Collage. It was adapted from a technique shared with me by a former graduate student, who in turn, adapted it from something she got from her cooperating teacher. Like every good art lesson, each of us has learned to borrow from what we know, and modify it to make it our own.

It belongs in the postmodern category because it involves appropriating a photocopy of a portrait and translating it into a cut paper collage. The artist does not have the worries of drawing realistically. However, choosing the right paper, working with shadows, and making cutting choices that result in matching the look of the appropriated portrait requires real skill. The technique may not challenge ones representational drawing abilities but it definitely challenges the problem solving skills of even an expert puzzle master.

quick, a process method that made everyone say. "Of course! Why had I not thought of that?" Everyone scattered to gather supplies and then sat contentedly, glad for the opportunity to just make art. We were all artists before we became teachers and the need to make art is always inside us. As teachers, we don't always have that time. Everyone seemed in great spirits; everyone happy for the opportunity.



PHOTO'S COURTESY: KAY FUEST

The Saturday morning of the conference, I felt a happy vibe amongst the participants who had come to my workshop. The secret instructions for this technique were short and

I teach future art educators on theories of 21st century learning through the visual arts. My students spend countless hours in discourse, assessing the importance of child-centered, socially aware, and self-reflective approaches to art teaching. There is no doubt that these are important topics in establishing personal art teacher philosophies that enhance the art room's environment. But student art teachers have other concerns as well. They ask: "What do I do to satisfy the administration, who looks for the product that demonstrates "talent" and what they call "real" art?" "What can my students do to produce a final product that has the appearance of "real" art?" "I need techniques that lead to product!"

As art teachers, we all agree that learning contem-

porary approaches in teaching are important. But we must not drop the ball on artistic product. For what is visual arts without the visual product? So why has the learning of art making lessons begun to play a less important role in the education of new teachers? Why has the sharing of art making lessons begun to play a less important role at our conferences?

Years ago, the MAEA conferences were full of hands-on workshops. I would go with excitement and anticipation, looking for that new lesson idea that would enhance my curriculum and add new methods to my repertoire. These workshops were my main reason for attending the conferences. But now, over the past few years, there has been a tremendous decline in hands-on art workshops. To the point where there are only a few hands-on workshops to choose from amongst a vast selection of lecture based seminars. To be honest, this has personally lessened my enthusiasm for attending the conferences.

Of course I am not claiming that the lecture based seminars that inform us about the new vocabulary and terms regarding multiculturalism, the importance of critical assessment, interpretations of the new national based standards, or the collaborative specifics about STEM to STEAM are not important. But I think that we, as visual art educators, are missing a big part of our art education's prime objective. We need to not let the

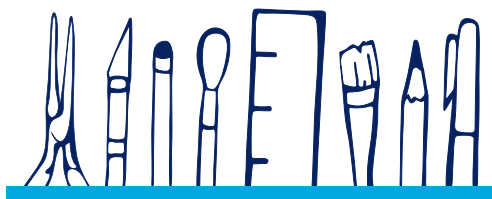
pressure of continually striving to justify visual arts as core, distract us from the importance of teaching and sharing what makes us unique amongst all other learning modalities: the art making itself.

I believe that we need to bring more art making hands-on workshops back into our conferences. I, myself, have made a concerted effort to be one of those who present an innovative hands-on workshop every year. Yes, it is more work than carrying in my iPad with images for projection, but I think it is important enough that I do it anyway. I have been doing this for the past twenty years, whenever I could, throughout my public school teaching career. I have been lucky to have student teachers and now my graduate students with which to share and expand on ideas. And I want them to know how much I appreciate having the opportunity to share with like-minded professionals.

What was so wonderful at the end of my session, was how the workshop participants, the art teachers, each worked to reinterpret this new discovered technique to satisfy their needs for their particular student population. I was pleased with the sharing that went on and the new interpretations that came about. The workshop was suggested for eighth grade or high school, but I had elementary teachers working to adapt the lesson for their younger students as well. One gentleman was working to adapt the lesson to work with his group of exceptional high school students. Thus this technique would morph once again. All great original art lessons have roots from the past. And they are ever changing into the future. Remember, great art teachers share.

Kay Furst is a retired art educator from the Natick Public School District and teaches at Tufts University.





Being on the Board

Part II in the What's in it for You? Series

By Carolann Tebbetts

When someone mentions the word “board” in relation to serving on a board of directors several negative connotations come to mind. There is waterboarding, a form of torture; the cliché, “stiff as a board” meaning dead; and of course the homonym “bored” – that one being self-explanatory! None of these paint a pretty picture of the duties often related to voluntary service on behalf of any organization, unless, of course, you are talking about the Massachusetts Art Education Association Board.

As a group of professional art educators, we can quite literally paint pretty pictures. Yet the work we do on behalf of art educators across the state has further reaching implications. As a board we organize the annual conference, ensuring relevant and enriching programs, as well as vital networking in venues across Massachusetts. We encourage and support educators and districts in their efforts to grow programs and ensure that student art is recognized and validated. We support Art All-State and Youth Art Month and ensure that the YAM exhibit as well as many others, including a photography exhibit, a printmaking exhibit, and an art educator

exhibit are hung in a professional manner at the State Transportation Building in Boston throughout the year. We strive to serve our members in myriad ways and as result we serve their students, schools, and communities.

The work the board does is a huge commitment to many different masters. It requires time, energy, and a level of passion for art education and a belief in the valuable studio and life lessons that we provide to our students on the ground, in the trenches, every day. So what’s in it for you should you get past the waterboarding analogy and consider serving on the board?

Speaking from personal experience as a board member since 2009, there are countless benefits! Of course, it looks good on a resume – that’s from the high school teacher in me who works with seniors who are constantly trying to pad their college applications! But more importantly there are connections. Board members are uniquely positioned to see new initiatives, both art and education, as they are introduced. Board members were some of the first art educators to work with and assess the impact of the new National Visual Arts Standards and the new educator evaluation tool, among other state and national issues. There are also connections to other art enrichment, support, and advocacy organizations that one might not become involved with outside the auspices of the Board. These include Arts | Learning, Massachusetts Cultural Council, and Massachusetts Artists Leaders Coalition to name a few. Network connections within the state allow for meaningful discourse and stream of information on the frontlines.

There are a plethora of other benefits to being on the board; for example, the meetings rotate



PHOTO COURTESY: CAROLANN TEBBETTS

between schools from across Central Massachusetts and the North and South Shores. While this travel on a monthly basis may seem tiring, it does



PHOTO COURTESY: ALAN VINCENT

have its benefits. I have seen city schools as well as suburban ones, elementary as well as middle and secondary, including public, charter, and private schools. Seeing the inside of other art educator's spaces is not only interesting, it provides a never-ending stream of information related to best practices, room set-up and organization, as well as new lesson plans. This was a particularly important benefit in the first few years of my public school teaching career when I soaked up this inspiration and fed off the knowledge and experience of the many great teachers I was meeting. The network of educators I have to pass ideas by and to ask opinions of has grown exponentially as result of my work on the board. We do also offer ZOOM as an alternative so board members can attend virtually when they unable to get to attend in person.

This human factor is, without question, the most valuable factor. Working side by side with other members of the board also allows me to make connections with some of the most passionate and upbeat art educators in the state. I come away from each meeting convinced that I am in a career that is making a difference on the individual level and on at the local and state level as well.

Through my involvement with the board, I have come to realize how much organization, preparation, and teamwork go into hanging each show, into staging a successful Art All-State weekend each year, and pulling off a great conference. Prior to my joining the board, I attended these events with the expectation that they would happen each year, magically appearing like presents under a tree. I now know what it really takes and am proud to be a part of it! While being on the board may not be a call every art educator is ready or willing to respond to, should you choose to become a part of the group it will not be torture, or boring but rather a rewarding and enlightening experience with a lot in it for you!

Carolann Tebbetts is the Secondary Division Director for MAEA. She teaches at Milford High School.



PHOTO COURTESY: CAROLANN TEBBETTS



*Honoring young artists K-12
from across Massachusetts*



STATEWIDE EXHIBIT

State Transportation Building, Boston
February 26 - March 30, 2017
9:00 a.m. - 5:00 p.m.
closed weekends

Opening Gathering

February 26, 2017 12:00 - 4:00 p.m.

Family Celebration and YAM Program

March 26, 2017 12:00 - 4:00 p.m.

REGIONAL EXHIBITS

CAPE COD REGIONAL

Cultural Center of Cape Cod

March 7 - 12, 2017

VISI Celebration

March 9, 2017

5:00 - 7:00 p.m.

CENTRAL MASS

Worcester Art Museum

March 1 - April 2, 2017

Family Celebration

March 12, 2017

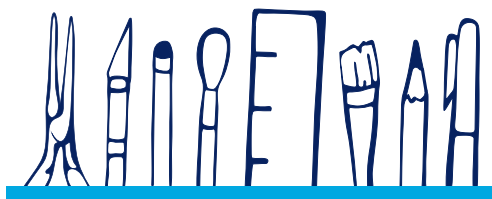
12:30 - 2:30 p.m.

BERKSHIRE COUNTY

The Berkshire Museum

March 3 - 29, 2017





Journalling for Art Teachers

By Sharon Santillo

After a long day of teaching art at an elementary school, I stopped at the supermarket and then picked up my kids at after school care. At home, I prepared supper, helped with homework and bed-time routines. Finally, I got undressed to go to bed myself. I paused when I saw the back of my pants. Could no one have told me during this whole long day that I had a perfect print of a little red painted hand on my butt? Adults might tap you on the shoulder to get your attention, but little children can only reach so far.

And then there was the time a parent showed up at the art room door with a child who I had noted was on the absentee list. "My son is sick and I kept him home today, but he is so upset about missing art that I brought him in for your class."

Uh, thanks, I think.

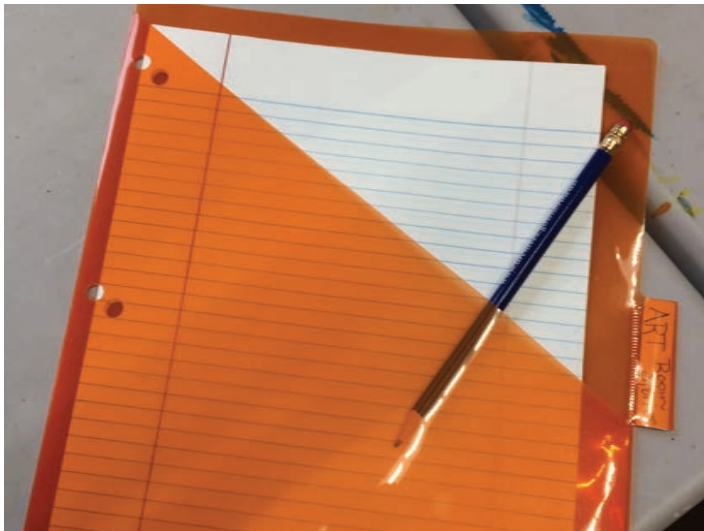


PHOTO COURTESY: SHARON SANTILLO

This is the first time I have written down these memories. I have very few regrets about my teaching years but this one: I wish I had written down these little stories, the funny poignant moments

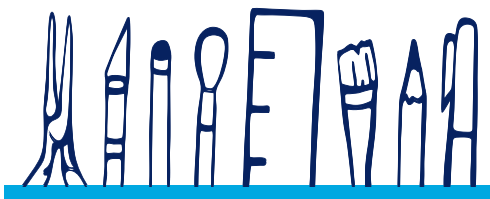
that we all have. I know there were times I was just about bursting inside with laughter and couldn't wait to tell another teacher. But most of these times are now forgotten because I didn't write them down.

I always meant to. If I was to do it over, I think some blank three-hole punch papers in a folder in my desk drawer would have been my journal. At the beginning or end of the day, I could have easily dated and jotted down a little story, quote, made a quick sketch or taped a note from a child. Even some ephemera from cleaning up from the day could have been added. A pretty journal would have been too intimidating in the lovely messiness of an art room, but loose pages can always be put into some form later.

Most of these stories won't have much meaning to anyone but you, but that is exactly who I urge you to write them down for. Write for yourself. You save these memories but the process of writing also gives clarity to your thoughts and centers your heart.

And think of the possibilities of tucking in a few of your blank notebook sheets into your papers when you have to go to boring meetings. You can look on task but be secretly writing about the joys of teaching art!

Sharon Santillo retired after 27 years in the art education at the Green Meadow School in Maynard. She was awarded the MAEA Elementary Art Educator of the Year in 2011. She currently uses art to lead writing and helps adults make beautiful books of their family stories. www.familystoriesthroughart.com My name is Rachel Branham, and I am from Marblehead High School in Marblehead, MA.

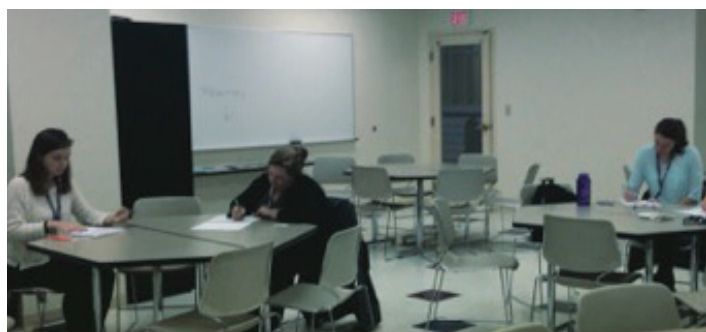


Comics as Reflective Practice

By Rachel Branham

Over the last several years, I have taken my Master's thesis- a graphic novel about art education- and revised it with the help of Teachers College Press at Columbia University. The revised book is part memoir, part education theory, and part philosophy, presented in a format that is easily accessible for a diverse audience of teachers and non-teachers alike. I was lucky to run a hands-on workshop related to my thesis for the second time at the MAEA conference at Lesley University called "Comics as Reflective Practice".

My inspiration to build this workshop comes from my inspiration to write a book through illustration as well as text. As visual learners, we retain more



me to remember, and easier to share.

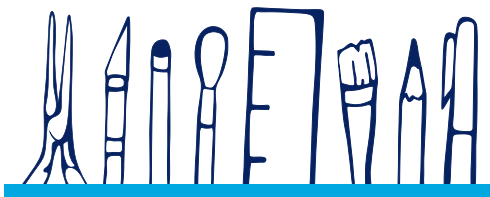
In the workshop, participants first created avatars of themselves, and then, by sharing techniques that are useful for generating ideas, they drafted a story based on a real event. After the brainstorming was complete, they used their creative abilities to build a comic that blends text and image for collegial dialogue, personal reflection, or community-building. I am very excited that I will also present this workshop at the NAEA Convention in New York City this coming March, and am grateful to my Massachusetts colleagues for helping me to improve the presentation.

Rachel Branham is a high school art teacher at Marblehead High School. Her session Comics as Reflective Practice runs on March 2, from 1:30-3:20 pm Hilton/Midtown/4th Floor at the NAEA National Convention in New York City.



PHOTO'S COURTESY: RACHEL BRANHAM

information and process ideas more deeply when there is an image accompanying the text. It got me thinking about how I reflect on my own teaching practice, sometimes through written reflections, but also through visualizations of events and situations. When I am able to really process an event by identifying key details (the setting, the posture and body language of others, the antecedent events, etc.) through a drawing, I find that it is easier for



Do You Know Your Art?

By Billy Claire

Teaching at a private school for many years, you take for granted some of the old paintings that hang in the school. You walk by them every day, you've probably glanced at them, but do you really know them?



PORTRAIT OF EDWARD WINCHESTER FAY
BY ARNOLD B. LAKHOVSKY, 1936

Last year was Fay School's sesquicentennial and we were celebrating our legacy all year. I put together a series of art challenges for the students, and in the process discovered some things about some of the artwork we own. Hanging in our dining room are two

portraits of former headmasters, both done at the same time by a Russian artist named Arnold B. Lakhovsky. In researching Lakhovsky, I discovered that a major retrospective of his work was about to open at the new Moscow Museum of Russian Impressionism. Our two paintings were unknown to them and they were appreciative of our sharing the images and sitters with them. Thankfully, one of my Russian students was able to help me with some translations of websites. The paintings were done within a year of his passing so they represent some of the last works he did. Lakhovsky was teaching at the School of the Museum of Fine Arts in Boston in his later years, and my assumption is that he was

commissioned to do the portraits of two of our headmasters.

Next, I looked at an old portrait that had hung in the Head of School's office for many years. It was of Sullivan Fay, who was the guardian of our school's founders, Eliza B. Fay and Harriet Burnett. Fay was a prominent banker and businessman in Southborough in the early 1800's. He established a railroad line that connected Framingham and Marlborough and is still in use today. Looking closely, the painting has written on the reverse, Nahum B. Onthank, 1842. In researching Onthank, I discovered a book called *American Paintings at Harvard: Volume 1: Paintings, Watercolors, and Pastels by Artists Born Before 1826* by former Harvard curator, Theodore E. Stebbins, Jr., who stated that due to the Great Fire of Boston in 1872, Onthank's studio was destroyed and only fourteen known paintings exist by the painter. Our painting makes the total fifteen, and we listed the painting on the Catalog of American Portraits that Smithsonian's National Portrait Gallery maintains. Coincidentally, one of our science teachers' middle name is Onthank, and we found that he was the third cousin five times removed to the painter.



PORTRAIT OF SULLIVAN FAY
BY NAHUM BALL ONTHANK, 1842

Lastly, I looked at a bronze sculpture of Abraham Lincoln that had been on display in our library for as long as I could remember. The sculpture, by Augustus Saint-Gaudens, is identical to a sculpture recently acquired by the Metropolitan Museum of Art in New York, who stated that their Standing Lincoln was one of only sixteen known casts. After being contacted to see whether they included our Standing Lincoln among the sixteen, we discovered that ours makes seventeen. These were estate cast by Saint-Gaudens's widow, Augusta, after his death, but with strict adherence to the standards he set forth. A closer look at our sculpture indicates that it was cast by Tiffany & Co. but further research needs to occur to enhance our provenance.

The opportunity to share these pieces of art history with my students has been valuable. As I visit other private schools and ask about their artwork, I am struck by the fact that no one seems to know the history behind the artwork that they pass by every day. Prior to the past year, I didn't know the importance of what we hold, and I'd like to challenge all of you to explore, research, and share what you find about the artwork in your school. I'm certain that there are many other examples of important, unknown works in our schools that would be useful for research purposes to share.

If you find any American portraits, I urge you to list them with Smithsonian's National Portrait Gallery in their Catalog of American Portraits. More information can be found at <http://npg.si.edu/portraits/research> and download the Portrait Survey Form.

Billy Claire is the Independent Schools Representative, as well as the Webmaster for MAEA. He teaches at the Fay School in Southborough.



SCULPTURE OF ABRAHAM LINCOLN
BY AUGUSTUS SAINT-GAUDENS
APPROXIMATELY 1910-1920