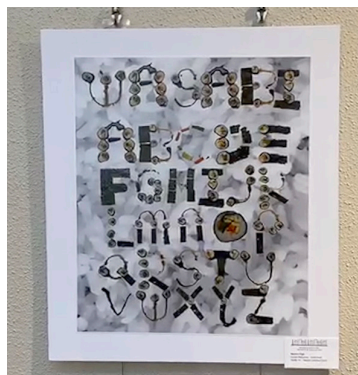


THE MAEA NEWS

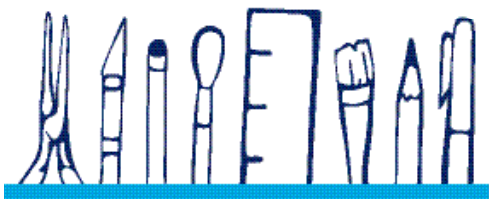
An official digital publication
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Education Association

Vol.5-No.2 Fall/Winter 2019 Edition



This Issue

- | | | | |
|----|--------------------------------|----|--|
| 02 | President's Message | 14 | Pre-Service Note from the Field |
| 03 | Upcoming Events | 16 | Weaving in the Art Room |
| 04 | The Printed Image Exhibit | 18 | Stitched: Knot What It Seams |
| 06 | What is Massachusetts Amazing | 20 | Reflections on a Golden Artist Residency Award |
| | Emerging Artists Recognitions? | 24 | Arts/Learning 2019 Distinguished Media Arts |
| 08 | Icebreaker: The Fuzzy Creature | | Award |
| | Game | 26 | Call for MAEA Awards Nominations 2021 |
| 10 | Down in the Trenches! | 28 | Call for Student Art: From The Bow Seat |



President's Message

November 2019



Hello MAEA members!

As fall is in full swing, our board of directors and volunteers have been working very hard to bring the absolute best events, PD opportunities, and exhibition opportunities to you and your students. I want to take this opportunity to remind you about all the exciting perks of being an MAEA member, and how you can contribute to our

ever-growing community!

We just concluded our annual conference, this year at Montserrat College of Art in Beverly, Massachusetts on November 9th and 10th. This year's conference featured Keynote speaker Ekua Holmes, and Super Session speaker Olivia Parker. Our annual conference is a great way to create new networks, gain some new lesson ideas and classroom practices through our workshops and presentations, and enjoy some incredible speakers.

Our exhibitions team is working incredibly hard to bring you the best exhibits at the State Transportation Building in Boston! If you haven't been there yet to see one of the MAEA shows, they are a great opportunity for you and your students to exhibit artwork outside of your school and district. Our upcoming exhibits can be found on our [website](#). "The Printed Image: Photograph/Altered Images" was exhibited there until recently, and there is more to come soon.

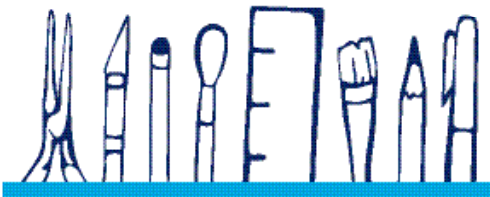
The Massachusetts Amazing Emerging Artists Recognitions exhibit will be accepting submissions through December 6th, 2019. This is an amazing opportunity for grade 9-12 students of MAEA members to enter a juried exhibition and gain some experience. More details on [page 6](#).

Don't forget to consider [submitting an article to the MAEA News!](#) Submissions may include feature articles, school/classroom practice, policy issues, etc. We want to hear what you are doing and thinking about in your school and your teaching practice! Take this exciting opportunity to be published and share with the rest of your community – almost 1,000 other Massachusetts art educators!

As always, check our [website](#) for even more PD, volunteer, and board involvement opportunities. I like to think of us art educators as a family, all working in our own unique ways to advance the field of art education as a whole.

Sincerely,

Laura Marotta
President, Massachusetts Art Education Association



Upcoming Events

Board Meetings

December 10 via Zoom, no in-person meeting
6-8pm

January via Zoom, no in-person meeting

February Location TBD

March Location TBD

You can attend remotely by logging in via Zoom. Please email secretary@massarted.com if you plan to attend a meeting.

There are many ways to get involved with the Massachusetts Art Education Association!

- Attend a monthly board meeting.
- Check out our open board positions or join a committee.
- Write an article for the MAEA News.
- Participate in our Instagram Takeover.
- Participate in Youth Art Month.
- Participate in one of our many exhibit opportunities.
- Nominate a deserving colleague for an MAEA Art Educator of the Year Award.
- Submit a proposal to design and create the look of the MAEA awards.
- Present at or attend our annual conference.

To submit an article for the next publication, or if you have any questions about articles, images, or image permissions, please send to:
editor@massarted.com
by Friday, February 7, 2020.

Please include high quality photographs that enhance your article as separate, high-resolution files (either TIFFs or JPEGs).

Submissions open for Recognitions until Dec. 6th!

<https://massarted.com/events/maea-recognitions/>

Art All-State 2020

Submission dates and more information available soon on the website.

Questions?

Email artallstateMA@gmail.com.

Visit

massarted.com/art-all-state
for more information

MAEA 2021 Awards Nominations now open.

Visit massarted.com/awards



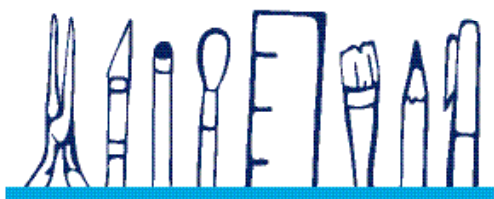
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The Printed Image Exhibit!

By Jacob Ginga
MAEA Exhibitions Director

This show is awesome! 30 teachers from all over the state submitted work by over 200 students. The artwork is amazing and includes digital paintings, photography, digital manipulation, 3D printed clay, and traditional printmaking techniques. The breadth and quality of the work are astounding. It's rare to see some of the best digital artwork alongside its traditional printmaking counterparts. The show will be up until November 15th so there's still time to catch it.

The Printed Image: Middle and High School Exhibit
Monday, September 30 - Friday, November 15, 2019

9:00 a.m. - 5:00 p.m. Monday - Friday (Closed Holidays & Weekends)

Massachusetts State Transportation Building, Boston

The take down date has shifted from Saturday the 16th to Sunday November 17th at 5 pm.

We are offering a small opening on a Sunday from 4:00 - 5:00 pm and then people can take down the work like the last educators show. There is some amazing work. Students cannot take the work down without their art educator present. Jake will send out more information about this soon.

Thanks to all the participating teachers and schools!

*Corine Adams
Alyssa Taranto
Danielle LaPlante
Stephanie Lashua*

Lisa Hines

*Pete Curran
Cat Ciccolo
Heather Falardeau
Brenda Fredericks*

*Alice Gentili
Amy Edson
Jennifer Mulkerrin
Erica Frisk
Hannah Close*

*Carolann Tebbetts
Michelle Mendez
Erica Frisk
Jean Wallace
Jessica Martin (Swegel)
Tobey Eugenio
Karen Romeo-Leger
Billy Claire
Katherine McKie
Carolann Tebbetts
Anyia Vinokour
Christine Neville
Evelyn Mwenye
Brenna Johnson
Jennifer Levatino*

*Falmouth High School
Franklin High School
Franklin High School
Shepherd Hill Regional High School*

Shepherd Hill Regional High School

*Wayland Middle School
Weston High*

*Lowell Catholic
Billerica Memorial High School*

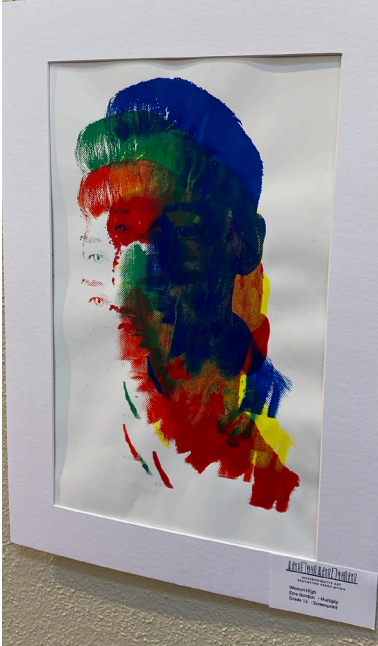
*Miscoe Hill School
Franklin High School
Northbridge High School
Andover High School
Silver Lake Regional High School*

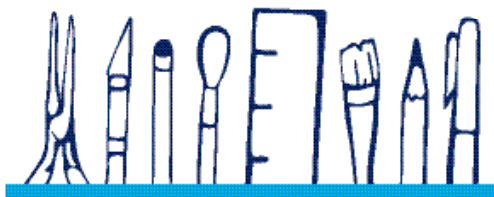
*Franklin High School
Canton High School
Andover High School
Walker Beacon School
Stoneham High School
Our Sisters' School
Lenox Memorial High School
Fay School*

*Everett High School
Franklin High School
Alma Mater
Fairhaven High School
Oxford High School
Franklin High School
Winchester High School*



PHOTOS COURTESY:
JACOB GINGA





WHAT IS MASSACHUSETTS AMAZING EMERGING ARTISTS RECOGNITIONS? IS IT THE SAME AS YOUTH ART MONTH?

By Eleena Rioux, Youth Art Month Committee Chair and Diana Adams Woodruff, Massachusetts Amazing Emerging Artists Recognitions Committee Chair

The Massachusetts Art Education Association sponsors two statewide exhibits that run concurrently in the Atrium Gallery at the State Transportation Building in Boston. Although the Massachusetts Amazing Emerging Artists Recognitions Exhibit is held at the same time as the Statewide Youth Art Month Exhibit in the Atrium Gallery at the State Transportation building, these are two distinct shows.

Here is information clarifying these 2 shows:

<i>MAEA RECOGNITIONS</i>	<i>YOUTH ART MONTH</i>
<i>Statewide</i>	<i>Statewide</i>
<i>Juried Show for Grades 9-12</i>	<i>Non-juried Show for Grades K-12</i>
<i>Open only to students of MAEA Members</i>	<i>Open to students of all art teachers – members and non-members</i>
<i>Digital submission of artwork to be juried</i>	<i>Online Registration identifying number of artworks to be submitted – no digital submission of artwork</i>
<i>Specific Criteria and Forms for MAEA Recognitions</i>	<i>Specific Criteria and Forms for YAM</i>

Both shows have:

- . the same drop-off sites and dates
- . same day for hanging the artwork
- . same beginning and ending exhibit dates
- . the same day for Family Day and Awards Ceremonies

Submissions open for Recognitions until Dec. 6th!

Complete information for MAEA Recognitions and YAM here:

massarted.com/events/maea-recognitions

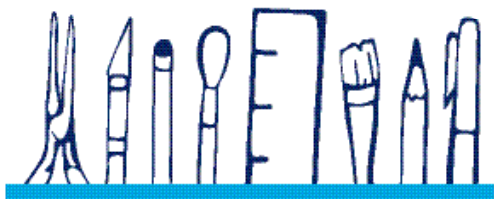
massarted.com/youth-art-month





EMERGING ARTISTS AND YAM EXHIBIT 2019 AT
THE ATRIUM GALLERY AT THE STATE TRANSPOR-
TATION BUILDING IN BOSTON.
PHOTOS COURTESY:
MELISSA MASTROLIA





Ice Breaker: Fuzzy Creature Game

By Jaimee Taborda, High School Art Teacher and MAEA Secretary who is passionate about choice-based art education. She is the 2019 Massachusetts Art Educator of the Year.

Several years ago while visiting a fellow art teacher friend, she shared the Fuzzy Creature Game with me. I have been hooked ever since and use it with my students at the beginning of the school year. It is a great community-building, creativity-sparking game that requires only markers, paper, and your imagination.

Follow along below for how to introduce this game to students:

"Okay everyone, we are going to play the Fuzzy Creature game today. Has anyone ever played?" Usually, the response is 'no' in my Art Intro classes.

"Alright, this game is played with a partner. One person is the Fuzzy Creature and the other is the... murderer." Pause for gasps and giggles. It gets them every time. I think this is my favorite part of sharing this game with new students.

"Here is how you will play. The fuzzy creature will draw himself on the paper using a colored marker. I want to emphasize that this is a thinking game, not a drawing game. Don't spend five minutes drawing the perfect creature. After the fuzzy creature has been drawn on the paper, the murderer is going to attempt to kill it."

the game end here? Oh no, we are just getting started. Now, the fuzzy creature needs to escape the attack and thus the game begins. This process of attacking and escaping will go on as long as you think creatively. One rule: You may not use the same attack or defense more than once. Both partners should use a different colored marker. Everyone will have a turn being both the creature and the murderer. Are you ready to play?"

I then have students count off, one, two, one, two. All the "ones" will be the fuzzy creature and will get two different colored markers then return to their seat. All the "twos" are the murderers. They stand to get a couple of pieces of large paper then find their fuzzy creature. We play for about three-five minutes then I ask all of the murderers to stand. They now become a fuzzy creature then find a new partner. We play for as long as we have time for, usually two or three rounds.

I love the way students really get into this. It is also great because students have to change to a different partner and thus break the ice with people they may be less familiar with. It also helps me get a feel for which students are going to struggle with idea generation. When students say that they're lost, I push them to think more creatively. My returning art students are always psyched to play the fuzzy creature game again at the beginning of the new school year.

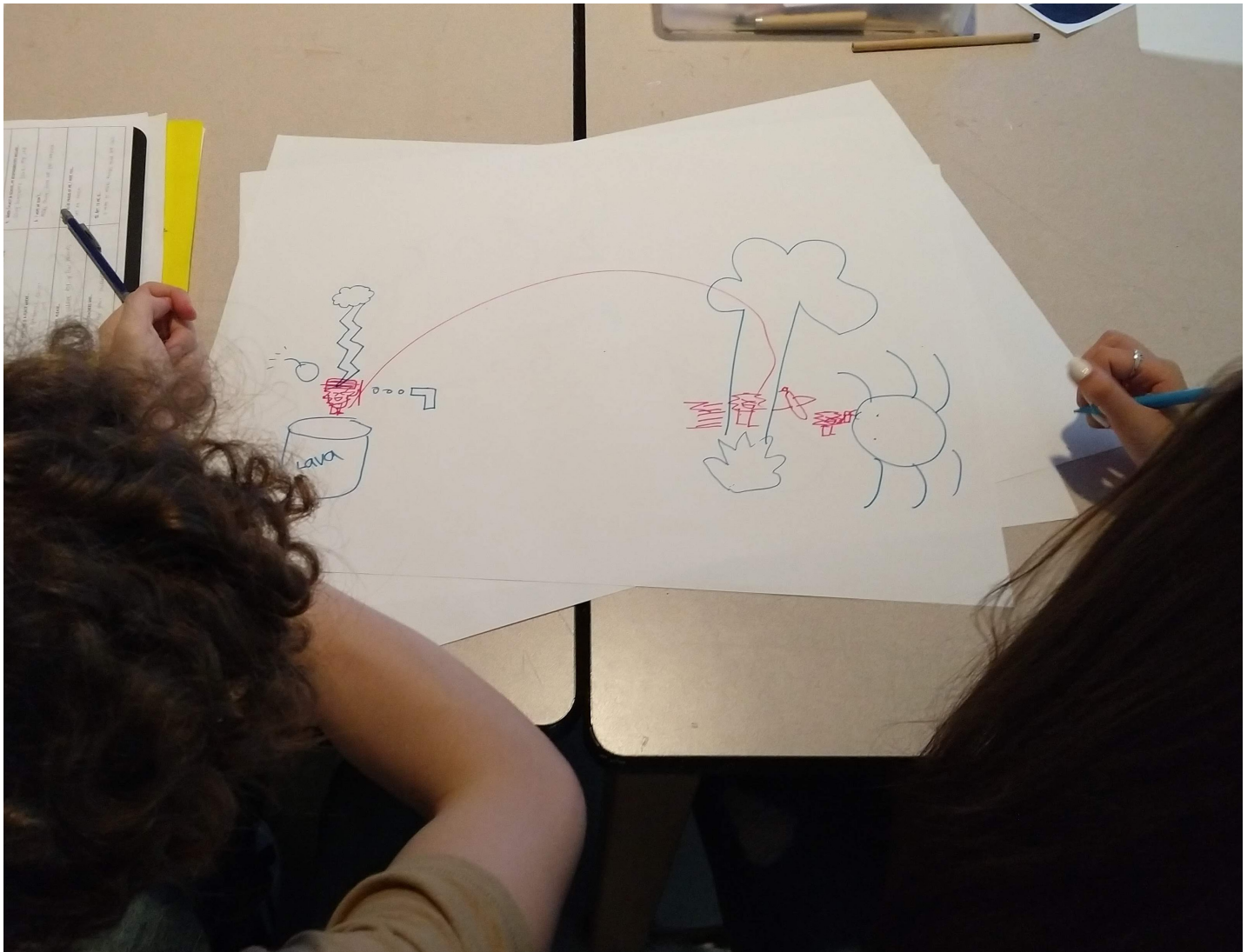
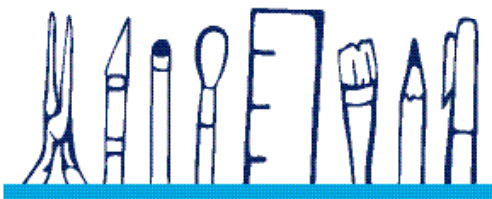


PHOTO COURTESY:
JAIMEE TABORDA



Down in the Trenches!

By Kay Furst
Higher Ed Division Director

Chaos and crazy unpredictable fun is the best way to describe what my graduate students in the Tufts MAT program experience in my summer course, Art Education Design for the Exceptional Child.

One of our best learning adventures is when my students meet at the Natick High School during the summer school program in the town of Natick. Our day is spent giving a raucous active art experience to the young students in the summer program.

Personally I believe that it is so important that our pre-practicum students learn that leading an art activity is not just the process of telling students how to construct a piece of art. We know that teaching through thoughtful artistic process, rather than the perfect product, gives young children their best chance of continuing in a creative field for a lifetime. It also teaches that art is achievable, personal and imperfect and that any one, regardless of ability, can do it.

So every summer, my MAT students travel to Natick and spend the day as singers, puppeteers and interactive storytellers, motivating the young children at the school into an open-ended activity that allows them to experience invention, creative thinking and original art making.



Our lessons are always performance-based and always include interactive participation from the children. I often start with a good book I find, like Ed Emberley's "If You're a Monster and You Know It" with words sung to the tune of "If You're Happy and You Know It." We do not sit quietly and read the book but rather make all the children stand together and sing along with us as we swish our tails and stomp our paws and growl. We also bring a Build a Monster puppet and the children each take turns adding velcro-ed eyes, teeth and horns to construct a monster to lead us in the song. Children then go to their work spaces and build their own monsters using model magic, feathers, beads, pipe cleaners, colored sticks, gems, and of course google eyes. Every monster built is unique and each child tackles the challenge differently.



On another visit, my students lead the class in the construction of Silly Hats. We again use very similar materials that allow for free exploration of design, starting only with a basic paper hat form, but this time we also added cut paper, sticky paper, scissors, transparent tape, and staplers to the supplies.

This lesson was one I always loved doing when I taught in elementary school, but I could never find a great book or motivator for the activity. So a few summers ago I wrote my own book. It was fun to do, a series of photographs of the same collage upon which I kept adding detail. I wrote a simple poem and had the images printed up and put them into a portfolio. The interaction part was felt flags that I made (again a lot of fun). Each flag had a felt picture of a line, shape, or object that was in my poem about Silly Hats. Each child in the class was required to wave their flag if they heard their object mentioned. This kept the children engaged and listening.

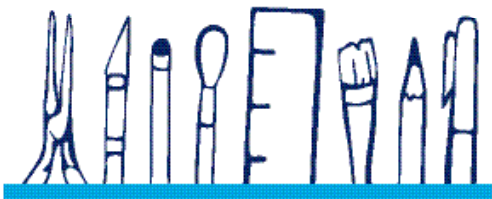
Past lessons we have done over the years are "Wide Mouth Frog" in which I bring in every animal puppet I own and the children are required to act out the animal's response to the Frog puppet. This time the children become the puppeteers. We have also done Puff the Magic Dragon. Hopefully these adorable young children will be forever forgiving my ukulele playing and our singing of Puff. And my former student teachers can attest to why I turned to visual arts and not music. But it was fun and the children and MAT students were equally engaged.

So I share these photos of our summer. I share my strong feelings for the integration of all the arts when engaging with all types of learners. And I em-

phasize the importance of keeping the art making about process and open endings and not worrying so much about the perfect product. Enjoy!



PHOTOS COURTESY:
KAY FURST







Note from the Field

*By Rébecca Bourgault
Boston University
and MAEA Preservice Division
Director*

For a few years now, come time for the annual MAEA conference, my Art Education department invites its preservice practicum students to attend the conference at no cost to them. Every year, we remind them of the benefits of becoming a member of this incredibly supportive national organization that is the NAEA, reminding them that they become members of their state chapter, in our case, Massachusetts.

Every year, we tell them about the exciting keynotes, workshops, lectures, round table discussions, and presentations that await them at the conference, assuring them that they will be wowed, that they will find there a network of in-service art education professionals who share similar challenges and aspirations, people with art teaching and art making experience with whom there is so much to learn and exchange.

Yet, every year, our preservice practicum students hesitate. My colleague and I are wondering, what will it take? I am sure there are many programs whose preservice students are also timid, unsure if they want to go. Unsure of what?

I resolved to call upon ALL of you who read the MAEA News, you, in-service and preservice, art teachers of all years of experience, leaders in art education. Take upon you the role of mentors this year. If you know of anyone who is in their first year of teaching art, someone you know, someone who knows someone who is mentoring a practicum student, please take it upon you to let these new and future art teachers know how important this organization will be for them and their professional future! Let's work together to get them on board!



PHOTO COURTESY:
MELISSA MATROLIA

It does not matter if they will return to their home state or country after graduation, or if they will wait some time before looking for teaching employment. What matters is that they come and feel that this place is designed to support their aspirations, their growing expertise, their purposeful engagement in the teaching practice. The annual fall conference just happened, right here in Massachusetts and so many interesting events were organized just for them!

And beyond the conference in November at Montserrat College of Art, in Beverly, on the North Shore, there will be all that the MAEA and NAEA have to offer for the rest of the year! I started to make a list: instructional resources, conferences, summer residencies, webinars, mentorship, professional learning workshops, art education resource guides for services and products, school for art leaders, international delegations, a network for sharing and support, task forces, advocacy groups, research and development, awards, grants, publications, exhibition opportunities for them or their students... wait! Did I say conference?

**Preservice students, we hope to see you
at future MAEA and NAEA conferences!
Welcome into the community!**

Geomorphic Watercolor Mosaics

Lesson Plan for Grades 3-12



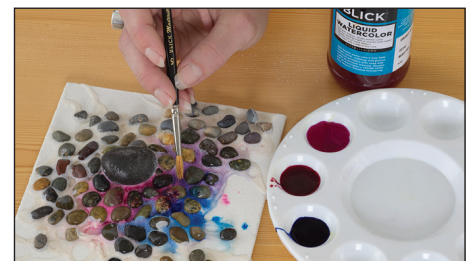
Blick Liquid Watercolor
Item #00369



Step 1: Gather pebbles and determine a base to build the mosaic upon.



Step 2: Glue pebbles in place and pour sand over the wet glue in-between the pebbles.



Step 3: Drop colorful watercolors over the sand. Spritz with a bit of water to help the color flow among the grains.

Nature is constantly changing. Create temporary art that also changes over time!

By studying the work of sculptor, photographer, and environmental artist Andrew Goldsworthy, students become junior geomorphologists as they combine what humans use to create art with elements of nature in these beautiful “pebble mosaics.”

DickBlick.com/lesson-plans/geomorphic-watercolor-mosaics

CHECK OUT NEW lesson plans and video workshops at DickBlick.com/lesson-plans.
For students of all ages!



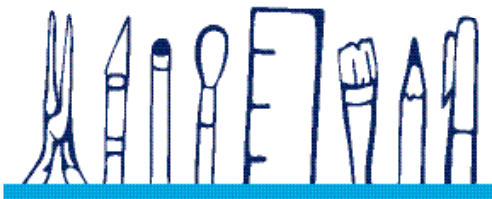
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Weaving in the Art Room

By Lydia Gruner, MAEA Special Needs Representative

Weaving is one of those things that straddles the line between art and craft. I've known art teachers who taught weaving as part of the curriculum and others who scoffed at weaving as an outdated method. I use weaving to target students with developmental and behavioral needs the rhythms and gross motor skills involved in working on a floor loom. Personally, I love all sorts of fiber arts and use it heavily with my students. We as educators tend to get into our own rhythms of comfort. We teach using methods that suit our strengths. If you hate the pottery wheel you're less likely to use it, and, if drawing is your skill you probably include a lot of drawing in your lessons. Drawing doesn't come naturally for me, I have to work at it. I'm not likely to draw in my free time; I'm much more likely to tear the drawing paper into strips and weave a basket. My skill set is heavily based in ceramics and the fiber arts. When I started my current teaching job 5 years ago, I heard a rumor of looms stuck in a closet somewhere. After some investigation and hunting down closet keys I found a neat little Saori floor loom which has now become a staple in my classroom.

I teach at a special needs school and many of my students get easily overwhelmed when they feel frustrated or struggle to process the world around them. This is where the loom comes in. About once a year I warp it with about 10 yards of cotton warp. Originally, I thought about using the Saori loom for advanced work or individual student projects, but I found that it provided a unique opportunity for artistic practice. Even students who struggle with fine motor skills and executive functioning find the rhythm and pattern of the two harness loom soothing.



The loom is a full body experience engaging feet and hands in synchronized patterns. I have a table loom and the levers aren't nearly as engaging as the floor model.



Each year I assemble all of our long randomly colored and textured fabric into an item to auction off at our annual Gala. Sometimes it's a blanket other times it's a set of throw pillows. Whatever the item is it's a team project woven over a year by students taking a few minutes to refocus.

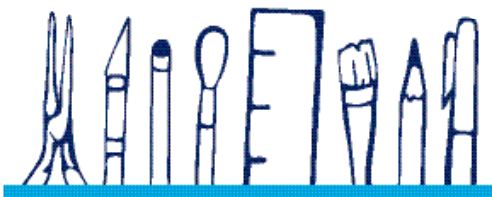
Here are some good resources for weaving in the classroom:

Kids Weaving: Projects for Kids of All Ages by Sarah Swett

Learning to Weave by Deborah Chandler

PHOTOS COURTESY:
LYDIA GRUNER

Our loom is not a project or lesson in itself (I do use smaller handheld looms and frames for individual projects), but rather the loom is an ongoing project that anyone can work on for as long or as little as they wish. Students will often take a break from whatever they are working on, pick a weft yarn, wind the shuttle and weave quietly for a few minutes, then go back to work. I have different staff and TA's in my room all the time and new staff are always telling students not to touch the loom because they have no idea what it is or how it works. I always find it heartening to hear my students explain the loom to their TA's.

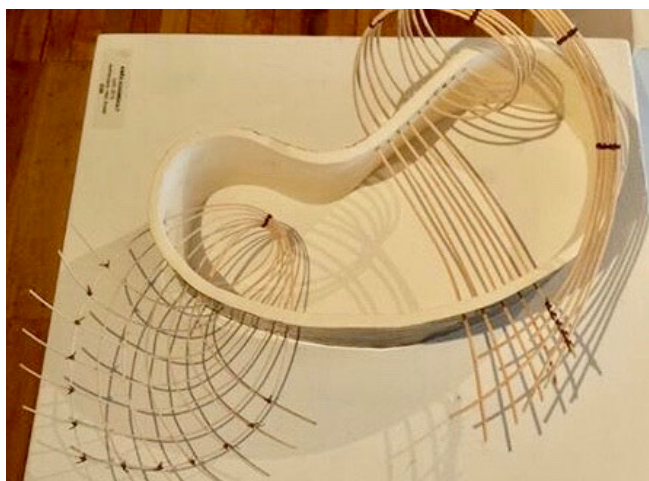


Stitched: Knot What It Seams

*Two MAEA Members Showing
at the Davis Art Gallery*



Two of our members, Aimée Archambault and Laura Evonne Steinman, are exhibiting in the current show *Stitched: Knot What it Seams* at the Davis Art Gallery on Portland Street in Worcester. Laura Evonne Steinman invites all visitors to come and weave into the piano harp when the gallery is open. Materials are available in the gallery. She assisted weavers with her interactive piece on October 31st.



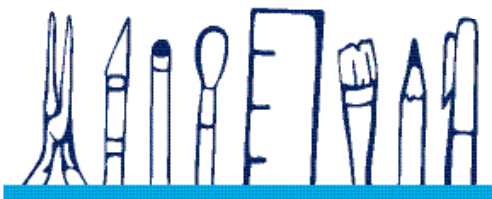
Come check it out and weave! davisart-gallery.com/Current-Show



PIANO HARP WEAVING PHOTOS COURTESY:
LAURA EVONNE STEINMAN



AIMEE ARCHAMBAULT ARTWORK PHOTOS
COURTESY: DAVIS ART GALLERY



Reflections on a *Golden Educators Residency Summer Program*

By Michael Frassinelli, Instructor of Art and Design, and Chair of the Visual Arts Department at the Dana Hall School in Wellesley since 2004

This summer I was lucky enough to attend the 2019 Golden Educators Residency at the Sam and Golden Foundation for the Arts in New Berlin, NY on their picturesque campus, a former farm not far from Cooperstown in Upstate New York. Their beautifully renovated 19th century barn houses the offices of the Foundation as well as spacious studios and apartments for the resident artists. Throughout the year they offer one month residencies for 3 artists selected from applicants across the nation, but for the past 5 years they have sponsored this two-week Educators Residency, awarded to teachers who have had their students receive recognition from the Scholastic Art Awards. So I spent July 27th to August 7th of this year making art and discussing art education with the two other recipients, Jenna Hudock from Boardman High School in Boardman, OH and Christina Keith from Chaska High School in Prior Lake, MN

The main goal of the program is to give art educators the opportunity to put time into their own studio practice. Those two weeks allowed us to have many hours of un-interrupted studios to continue work we had already begun, explore new paint materials, and have dialog with fellow art educators in an informal setting. In addition to studio time, we attended several workshops and tours at the Golden Artist Colors factory, which is located just down the road from the Foundation.



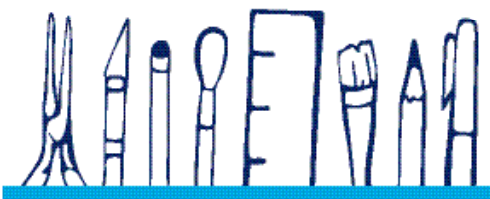
PHOTOS COURTESY:
MICHAEL FRASSINELLI

The workshops highlighted many of the materials and techniques that Golden manufactures, and they were informative not only for our own work, but generated ideas and possibilities for painting and other projects in our classrooms. Over the course of the two weeks we also met with local art teachers, representatives from Scholastics, and members of the Golden family who run both the Foundation and Golden Artists Colors. They were wonderful hosts and there were many discussions over the course of the residency about the future of art education, what we as art teachers are seeing and what we would like to see in the classroom, and how partnerships with similar organizations can advance the important work of bringing art into children's lives.

The whole experience at the residency was wonderful, as you can imagine.

The staff at Golden was very knowledgeable and helpful throughout our time there. The space itself was fantastic and because of amount of space, the availability of easels and tables and wall, and the scale of the studios (especially the tall ceilings) I was able to spread out multiple projects at once and begin large-scale works that I would not be able to take on at my home studio. The natural setting was very conducive to contemplative work, as well as providing wondering scenery for plein air easel painting.





Golden Residency, Continued...

The wide variety of products made available in the store room in the barn made my experience easy to think big, and we were also able to get more material if we ran out. The addition of catered meals helped me and the other residents maximize our time in the studio and it was also delicious!

For me the residency was very helpful in not only giving me the time and material to try new things, but also interacting with colleagues during the process. I have been working on a series for about 15 years, and while I continued to use the time and space to continue my work (especially at a larger scale, as I had mentioned) but to also try out new processes and develop new imagery. At times it had the feeling of being back in art school (which I have been out of for quite some time) in the flexible hours, interaction with the other resident artists, and overall sense of freedom, with a little time pressure thrown in for good measure.

Because of my experience of trying out new materials and developing new imagery, I got a renewed appreciation for the struggles my students sometimes come up with starting new work, and use my own experience as an example of taking chances, starting sometimes randomly, and refining ideas. Upon returning to my studio I immediately set up areas to complete the large paintings I had begun during the residency. I also have begun several oil paintings, which I have not worked with for a while. The Golden paint products we were able to get as part of the residency has changed some of the ways I paint, and re-introduced me to colors I had forgotten about. And although I had begun a new series of paintings several years ago and have painted since I was a kid, most of my work in the last 20 years has been mostly sculpture. However, after this experience I have begun to look at the world around me more as a painter.

I feel honored and thankful for being able to have this experience this summer, and I would highly recommend those out there who are interested to apply for this wonderful opportunity in the future.

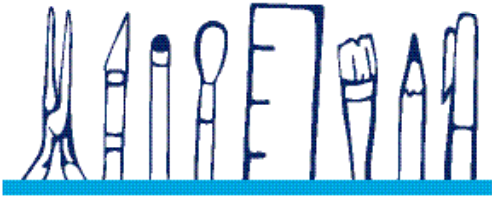
The residency is sponsored by the Alliance for Young Artists and Writers (Scholastics), the Sam & Adele Golden Foundation for the Arts, and Golden Artists Colors.

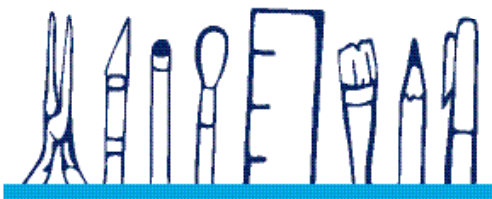
blog.artandwriting.org/tag/golden-educators-residency

goldenfoundation.org

michaelfrassinelli.com







Alice Matthews Gentili Awarded 2019 Distinguished Media Arts Award

Press Release from Arts/Learning

The Massachusetts art education alliance, Arts/Learning, awarded Alice Matthews Gentili with the 2019 Distinguished Media Arts Educator Advocacy Award last evening during its Champions of Arts Education Advocacy Awards event, held at the Amazing Things Art Center in Framingham. Along with a certificate framed in fused glass designed by Syd Miliken of Cape Cod Glass Artisans, Alice also received official citations from both the Massachusetts State Senate and the Massachusetts House of Representatives. Arts/Learning trustee, Jennifer Fidler, who is pictured with Alice in the photo below, nominated Alice for the award.

Alice Matthews Gentili has been a champion for the media arts for many years – both in and out of the classroom. As a middle school visual art educator in the Mendon-Upton Regional school District, Alice has worked tirelessly to integrate technology and media into her daily curriculum. Furthermore, Alice has developed model cornerstone assessments for media arts curriculum at the state and national levels.

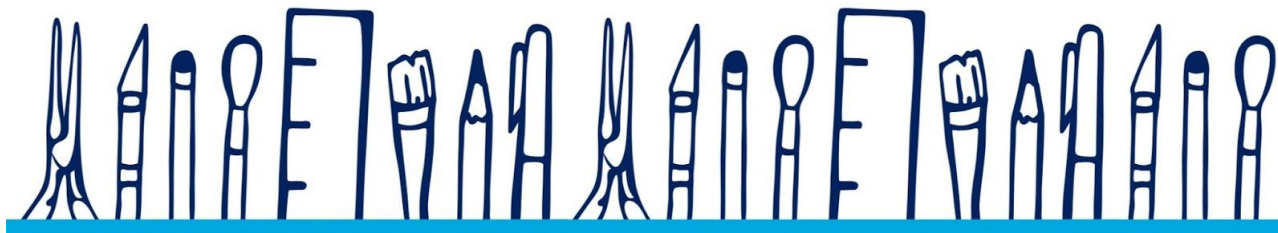
Most recently, Alice co-facilitated the introduction and writing of media arts standards for the 2019 Massachusetts Arts Curriculum Framework. As media arts are now acknowledged as a fifth arts discipline in the Commonwealth, Alice continues to advocate for this emerging domain through her work with the Massachusetts Art Education Association and beyond.

For more information about Arts/Learning, please visit: artslearning.org



PHOTOS COURTESY: ALICE GENTILI





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MAEA 2021 Awards

Accepting nominations now through May 1, 2020

- MASSACHUSETTS ART EDUCATOR OF THE YEAR
- HIGHER EDUCATION PRE-SERVICE AWARD
- EARLY CHILDHOOD ART EDUCATOR OF THE YEAR
- ELEMENTARY ART EDUCATOR OF THE YEAR
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- 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

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



Awards Eligibility

Nominees must meet all specific eligibility requirements of intended award, as stated in the award description.

Members of the MAEA Board of Directors (elected or appointed) and MAEA Committee Chairs are ineligible to be nominated while in office. In the event that a nominee joins the MAEA Board of Directors between the close of award nominations in May and when awards are reviewed in August they will still be eligible for an award.

Visit massarted.com/awards for more information and to nominate an exceptional art educator today!

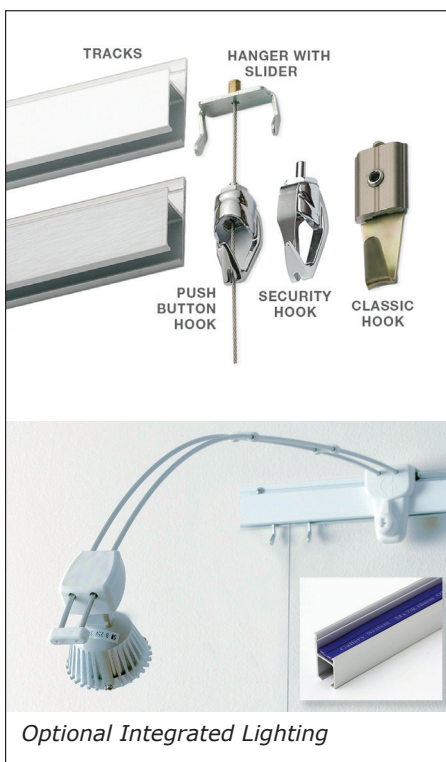
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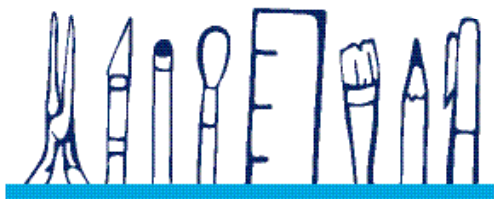
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Call for Student Art: The 2020 Ocean Awareness Contest, Climate Hope: Transforming Crisis

By: The Bow Seat Team

The Bow Seat's 2020 Ocean Awareness Contest is now open for submissions! The annual scholarship program engages students in learning about and raising awareness of issues impacting our blue planet through art-making. The 2020 Contest, Climate Hope: Transforming Crisis, invites students to learn about climate change and its impact on oceans; discover or imagine solutions at local, national, or global scales; and create art that explores hope in action.

The Ocean Awareness Contest is open to students ages 11-18 worldwide, and submissions are accepted in visual art, film, music, poetry, prose, and interactive and multimedia. The Contest is free to enter, and students may participate as individuals or a group of any size. Full classes are welcome and encouraged to participate! There are hundreds of scholarship prizes available, ranging from \$50 to \$1,500, including special \$250 Hometown Awards for student residents of Boston and its neighborhoods. The deadline to submit artwork is June 15, 2020.

Art-making is a powerful way for students to explore knowledge and feelings about issues like climate change; it transforms scientific concepts into a relevant, empathetic experience that taps into emotions and builds a collective consciousness. The Ocean Awareness Contest encourages students to think and act like artists—looking at issues from new perspectives, posing meaningful questions, and discovering innovative solutions. Year after year, students tell us that creating art helps them personally connect with environmental issues and motivates them to become ocean advocates in their homes, schools, or communities. The experience inspires youth to imagine a better future, and to play a role in creating it themselves.

The Ocean Awareness Contest is also an opportunity to join a global movement and community for creative climate action. Many young people are deeply concerned about the climate crisis and the future of our planet, and using the Contest in your classroom provides them with a way to build skills and tools to advocate for what they believe in, and join a worldwide community of like-minded peers.

Since 2012, more than 12,000 students from 106 countries and all 50 U.S. states have participated in the Ocean Awareness Contest. Bow Seat has awarded almost \$300,000 in scholarships to help advance teens' creative talents and passion for the ocean, as well as to educators who use the Contest as a tool to teach students about ocean conservation issues, apply classroom learning to real-world problems, and build students' research and communication skills. Our \$750 Educator Innovation Awards recognize exceptional educators who effectively and creatively bring the Contest into their classrooms. You can nominate yourself or a fellow teacher; check out our website for the nomination form and to gain inspiration from 2019 winners.

If you want to use the Ocean Awareness Contest this year but don't know when you'll find the time, we've got you covered! We have a guide with activities to help you introduce the Contest in 5 minutes, 15 minutes, or 45 minutes. We also have a brand new Resource Studio—a thoughtful collection of journalistic media, primary scientific literature, and other articles on climate change, as well as additional lesson plans and visualization tools for teachers—to help students learn about climate basics and gain tools to practice creative advocacy.

Dive in at bowseat.org/resources.



Climate Hope: Transforming Crisis

bowseat.org/contest

ARTWORK BY GWENAN WALKER, AGE 18, CONNECTICUT

Bow Seat Ocean Awareness Programs is a Boston-based nonprofit that activates the next wave of ocean leaders through the arts, science, and advocacy, and provides a space for students to connect, create, and communicate for our blue planet.

We look forward to seeing what your students create! Send us photos of your works in progress at @fromthebowseat.

For more information and to submit to the Ocean Awareness Contest, visit us at bowseat.org/contest.