



THE MAEA NEWS

An official digital publication
of the Massachusetts Art
Education Association

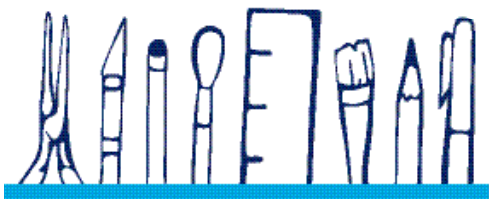
Vol.6–No.1 Summer Edition 2020



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President's Message

From: *Melissa Mastrolia*



Hello MAEA Community,

I've procrastinated writing this message for a solid week now. I keep thinking I will be able to get off my rollercoaster of emotions, and just

when I think things have settled down a bit, I'm thrown back into highs and lows. I want to offer comfort, guidance, and inspiration, among other things, but I'm struggling because I'm in this just like you are.

To the BIPOC art educators reading this, I see you and want to openly acknowledge the pain, struggles, and racism you have faced and continue to face. I recognize that this pandemic has disproportionately affected Black and Brown communities. While all educators have struggled during this pandemic, I want to make sure to acknowledge the privilege white art educators have.

Educating remotely was something I never imagined I would be asked to do. What an unimaginable challenge to overcome as educators. It's like we were all brought back to our first days in the classroom, community space, museum gallery, etc., except that space was virtual, the supplies were varied student to student, and we were not able to connect with our students/families in the ways that we are used to. It has been easy for me to reflect



POSTCARD ART MADE DURING SOCIAL DISTANCING 1
PHOTOS COURTESY MELISSA MASTROLIA

on the things I could have improved during remote learning: I didn't connect with my young students as well as I would have liked; it was hard to provide feedback to my students in a timely manner; many of my students lacked the materials they have in the classroom with me - the list could go on and on. What has been harder for me (and perhaps for you) is to reflect on what went well. As you think about how you will continue educating in the era of COVID-19, whether that's in the fall in a classroom, community space, or sooner at a museum, make sure you've taken some time to reflect on what you learned during this first round of remote learning. Try to pinpoint what there is for you to celebrate. Did you find yourself connecting to certain students in ways that you haven't been able to before? Were you able to spend more time with your family? Were you able to find some more time to make art?

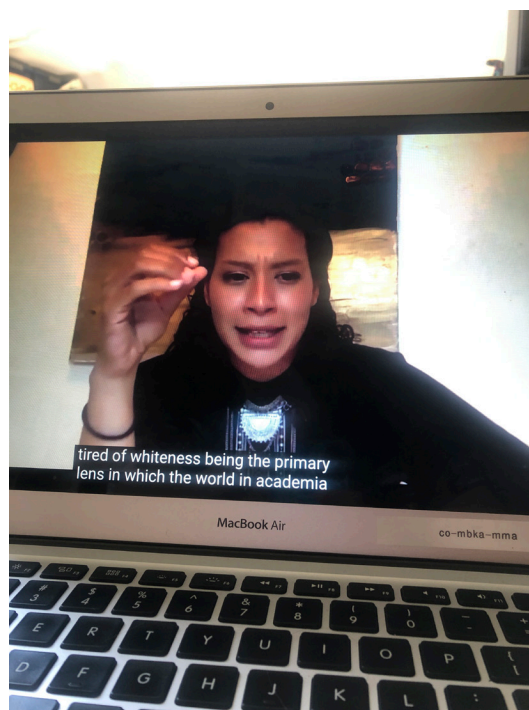
For those of you teaching PreK-12 (and higher education) I know you are worried about what the reopening of schools will mean come fall, even with the recently released DESE guidelines. I understand and echo your worries. If you haven't already, I would recommend you share your concerns with your principal and other administrators, superintendent, union, and school committee if you are in a public school, or board of trustees if you are in a private school, as well as the Board of Elementary and Secondary Education and legislators. [You will find resources for advocating under the Advocacy Resources tab on the MAEA website.](#) I urge you to share your support for the HEROES act and Chap-

ter 70 funding. [The Arts for All Coalition](#), of which [MASSCreative](#) and [Arts|Learning](#) are a part of, have put together a [way to easily contact legislators regarding Chapter 70](#). The [Massachusetts Teachers Association](#) has done the same thing so you can easily [share your support for the HEROES Act](#).

Besides working to put together advocacy resources for art educators across the Commonwealth, I've also been working with other state arts associations to develop recommendations specific to the arts. It has been a pleasure to develop these broad guidelines along with MAEA Advocacy liaison Alice Gentili and MAEA Past President Coni Moore. We've recently shared the document [Arts Education in the Time of a Pandemic: COVID-19 Reopening Guidelines for Massachusetts PreK-12 Arts Programs](#) with Governor Baker and Commissioner Riley which outlines the guidelines. The Massachusetts Arts Coalition will share discipline specific recommendations soon.

Plenty can change in the next couple of months. I hope you will find time to share your concerns AND take a bit of a break from these worries to enjoy some socially distant summer activities with your family.

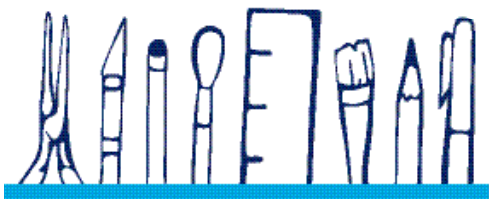
STREETART FOUND ON WALK DURING SOCIAL DISTANCING



I can't complete my president's message without addressing the other pandemic in the room. On June 4, I shared a message from the MAEA Board of Directors, which stated that we stand in solidarity with those protesting police brutality and the murders of George Floyd, Breonna Taylor, Ahmaud Arbery and every other Black life lost. MAEA paused our advocacy for arts education on social media and helped amplify those whose voices are silenced by racism and white supremacy.

Since sharing that message the Equity, Diversity, and Inclusion (ED&I) Task Force has met and has begun to align the recommendations shared by the [NAEA ED&I Task Force](#) with the programming and policies of MAEA. When this group has finished the work of aligning the recommendations the MAEA Board will begin the work of implementing these recommendations at the state level. We are also continuing the process of hiring a consultant to help us with the work of making MAEA inclusive. In the future we will offer trainings around antiracist practices and will continue to seek educators to join us in this work.

As a white art educator and a white woman I am continuing the work of being an antiracist and I welcome you to join me on this journey. For those who are already on this journey thank you for the work you have previously done and continue to do. As Ibram X. Kendi shared in How to be an Antiracist



"Being an antiracist requires persistent self-awareness, constant self-criticism, and regular self-examination." For me, that means I'm having conversations about racism, racist policies, racist ideas and racist people with my friends and family, as well as with art educators in my district and beyond.

To help me in this work, I've added to my PLN (Professional/Personal Learning Network) by joining the Anti-Racist Art Educators Facebook group and the Massachusetts Art Educators Facebook group. I have a summer reading list that includes *So You Want to Talk About Race*, *Pedagogy of the Oppressed*, *Culturally Sensitive Art Education in a Global World*, and *How to be an Antiracist*. I was able to attend the [Adding Voices conference](#) organized by Los Angeles art educator Flavia Zuñiga-West on June 4, and I've become a [patron of the organization on Patreon](#). That support provides funding to cover the costs of running the free conference. Besides the conference (of which she hopes to run again in the future) I will also receive a monthly newsletter with resources to help support me in the journey of decolonizing my art education curriculum.

I share all of this not with the intent of virtue signaling, but to provide my fellow white art educators specific resources and tools to help you on this journey. Please remember, as a white art educator it is a privilege to educate yourself about racism instead of experiencing it.

If you'd like to check out more resources beyond the few I've shared here, please check the [ED&I resources page on the MAEA website](#). If you find a resource is not listed on that page please share them with Brittany Martinez - webmaster@massarted.com.

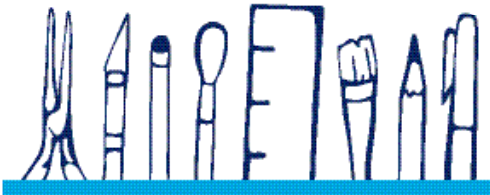
As you enter the summer and look onward to fall, I hope you find time to slow down and spend more time with loved ones, reflect on your experience with remote teaching, and most importantly work to decolonize your art education curriculum.

As you do this work, I'd like to leave you with a quote from Dr. Maya Angelou to help remind you that this work is a journey: ***"I did then what I knew how to do. Now that I know better, I do better."*** Keep learning and knowing how to do better, so you can do better.

Melissa Mastrolia



POSTCARD ART MADE DURING SOCIAL DISTANCING 2



Letter from the Editor

Next deadline: October 2

Greetings MAEA Members,

Wow. My last message to you ended with a cheery “Have a great spring!” and it was anything but. Incredibly, we had many excellent submissions to help us reflect on the chaos around and within ourselves, our workplaces, our families, and our communities. The art teachers in our state are so dedicated to the field that they took the time to share their experiences and thoughts with the rest of us. Thank you all. Please let me know if you have ideas, questions, or suggestions at editor@massarted.com.

Helpful Hints for October submissions:

If you happen to have Google Drive, Dropbox or any other cloud-based file system, you can easily share your folder by sending me a link to it. Email is still definitely fine, it would just be quicker to get a handle on everyone’s material if it comes from one folder rather than several emails. Here is what your folder (or email) should include:

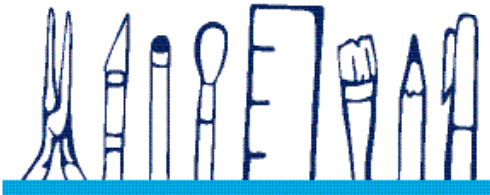
- your text (with no images embedded)
- **images as separate files (jpgs)**
- short captions you’d like for the top three image choices
- who should get the image credit (artist and/or photographer)
- a short bio
- appropriate permissions forms (if no faces are visible, you should be ok without a permission form as long as work is in progress)

Please also read the official submission guidelines, which includes links to the Artwork and Photo Release Forms as well as help with citing scholarship:

<https://massarted.com/news/maea-news-submission-information-guidelines/>

I wish you the very best of luck with your fall plans.

Be well and safe,
Jane McKeag



Upcoming Events

Board Meetings

August 13
6:00 - 8:00 pm

Zoom

September-December Board meetings to be scheduled in August

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



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Events

Pushing the Envelope: A Mail Art Gallery Show

SchoolArts magazine and the Frank Juarez Gallery
Submission Deadline: July 24, 2020

[Learn more here.](#)

Nights and Weekends: Art Teacher Artists

Davis Art Gallery, Worcester, MA

Submission Deadline Extended: August 2, 2020

Exhibit Open: September 21, 2020 through December 1, 2020

[Learn more here.](#)

Drawing Act 150

Community art installation at the Massachusetts State House this fall

Who can participate in Drawing Act 150?

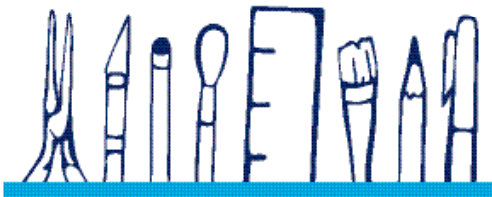
Everyone! We welcome submissions from anyone who wishes to participate.

How can I participate?

Make a small drawing of something you see every day. For example, it could be a tree outside your window, your keys, a parking meter, or a family member's face.

Submission Deadline: The submission deadline for drawings has been extended through the summer of 2020. A specific deadline will be shared as it is finalized.

[Learn more here.](#)



NAEA Member Exhibit 2020

by Melissa Mastrolia

The NAEA Board of Directors is happy to celebrate the accomplishments of our members! Congratulations to **Simone Alter-Muri, Sandy Coleman, Kathleen Flynn, Diana Hampe, and Susan Teal**, whose work was accepted for the fourth annual NAEA Member Exhibition.

In its call for submissions, NAEA received a record-breaking 614 works, nearly double the number received in 2019. Submissions were received from 46 states, the District of Columbia, as well as Australia, British Columbia, France, Kuwait, Ontario and Quebec. Jurors selected 92 works for the 2020 NAEA Virtual Exhibition. This year's exhibit is completely virtual in light of the current global health concerns, and will be on display through December 31, 2020. [Learn more about the work on display by visiting the gallery website.](#)



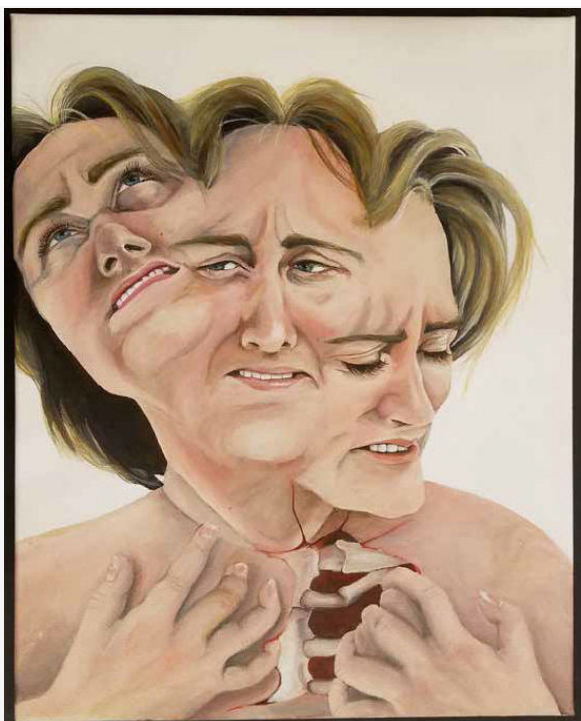
SIMONE ALTER-MURI
"REFUGEES REVISITED TRAUMA"



DIANA HAMPE
"OVER CORNWALL"



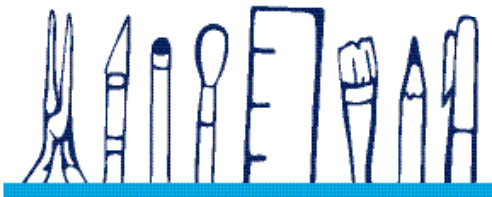
SANDY COLEMAN
"A BREEZE"



SUSAN TEAL
"DISCONSOLATE"



KATHLEEN FLYNN
"IVY WINDOW"



Virtual Art Shows: Not Only for Remote Learning

by Brittany Martinez
MAEA Webmaster

For many art educators and students, art shows are considered the epitome of an art program. Art shows exemplify student work and achievements, while also promoting the visual arts during the celebrations. With the implementation of an art show however, comes many challenges that art educators must consider. These challenges may consist of things such as: Is there a space to host this type of event? Can I showcase all of my students' achievements equitably? Will I have an audience? How long would it take to display all of the work? Do I need or have the funding available to produce a show? Sometimes, these challenges restrict educators from hosting an art show altogether.

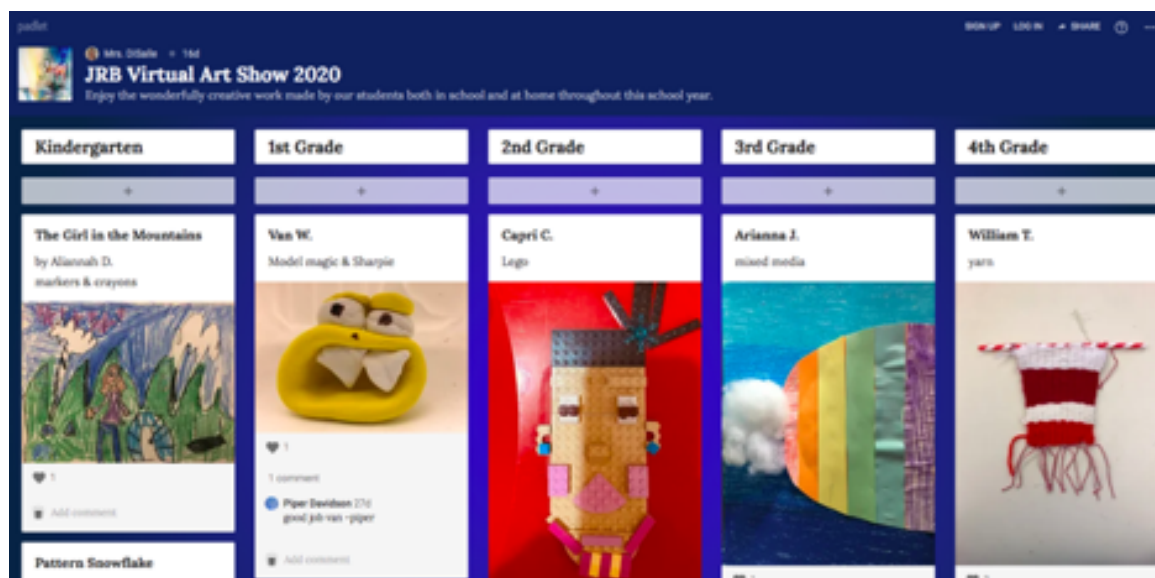
In this time of COVID-19 and remote learning, a different take on the traditional physical art show has emerged: the virtual art show. Although this type of art display is not new, it has taken the spotlight for its success in presenting student artwork to communities. A virtual art show eliminates many of the challenges that a traditional art show may bring.

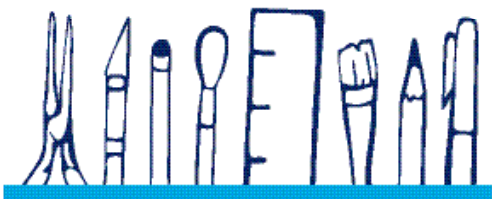
Here are five reasons why art educators may want to consider making virtual art shows a permanent part of their curriculum:

1. A virtual art show can reach a wide audience.

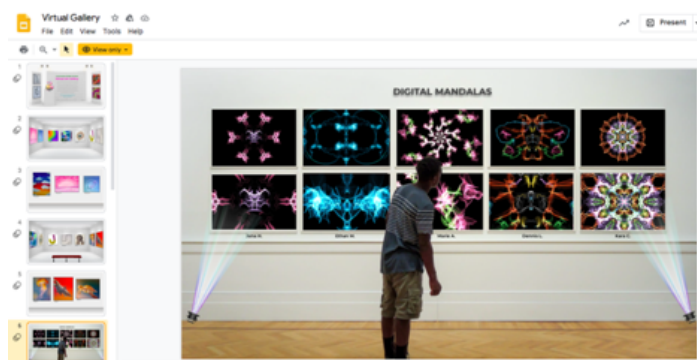
By creating a virtual display space for student art, you can help to accommodate more families and their participation in the show. Unlike a traditional art show that may only be up for a single night or week, a virtual show can be posted for as long as is needed or wanted. This allows flexibility for families who may have time or transportation concerns when attending an in-person event. In addition, virtual art shows can be sent to relatives and friends who may not live nearby. A virtual art show can also be seen on many devices and in many locations allowing families to utilize items like cellphones, or visit public spaces like libraries, to view their student's show.

PADLET, [JOHN R. BRIGGS ELEMENTARY SCHOOL - ASHBURNHAM, MA](#)





2. A virtual art show can be adjusted, revised, and expanded upon. With a virtual art show, you don't have to have all of the art work up at once. You can have a single show at the end of the year or you can create a rotating event where you change out work for each semester, trimester, or season. Utilizing a virtual space could also allow you to post work on your virtual platform throughout the year, but only make your virtual space live or published when it's time for the show to begin. The possibilities definitely seem limitless when utilizing a virtual space that can be transformed or revised as you go.



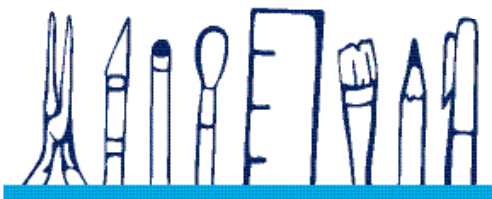
GOOGLE SLIDES, [FRAMINGHAM MIDDLE SCHOOLS – FRAMINGHAM, MA](#)

3. A virtual art show can be free.

There are many free platforms available to host a virtual art show on. Some of the free ways to create a virtual art gallery include using Google Sites or Google Slides, using the preformatted art show function on Artsonia, or using free software such as Seesaw. To see more information about how to use these platforms to create a virtual art gallery check out these resources compiled by MAEA [here](#).

FREE WEEBLY WEBSITE, [OLIVER AMES HIGH SCHOOL – EASTON, MA](#)

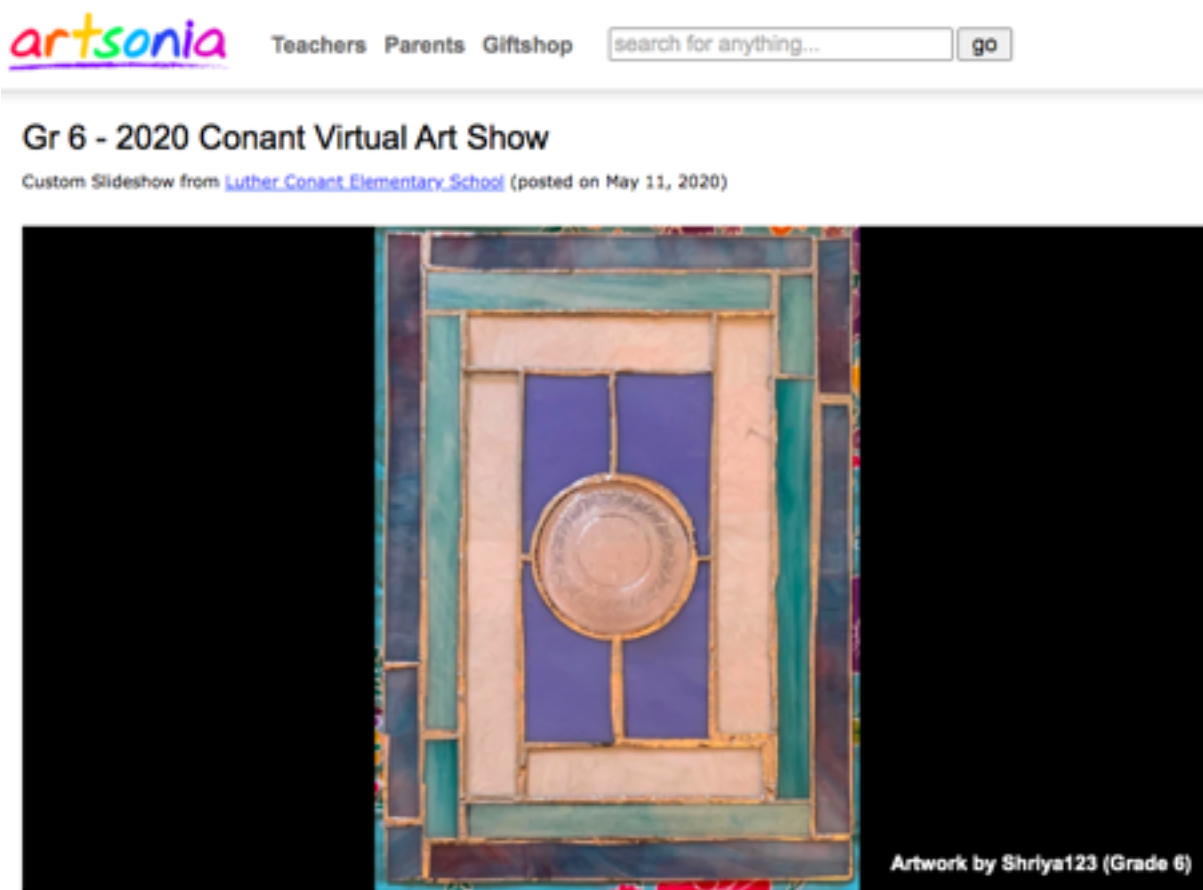


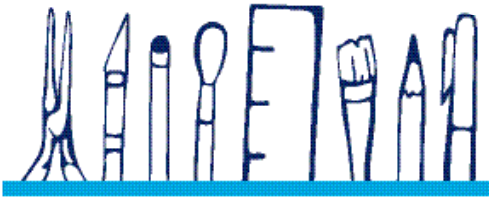


4. A virtual art show can be a time saver.

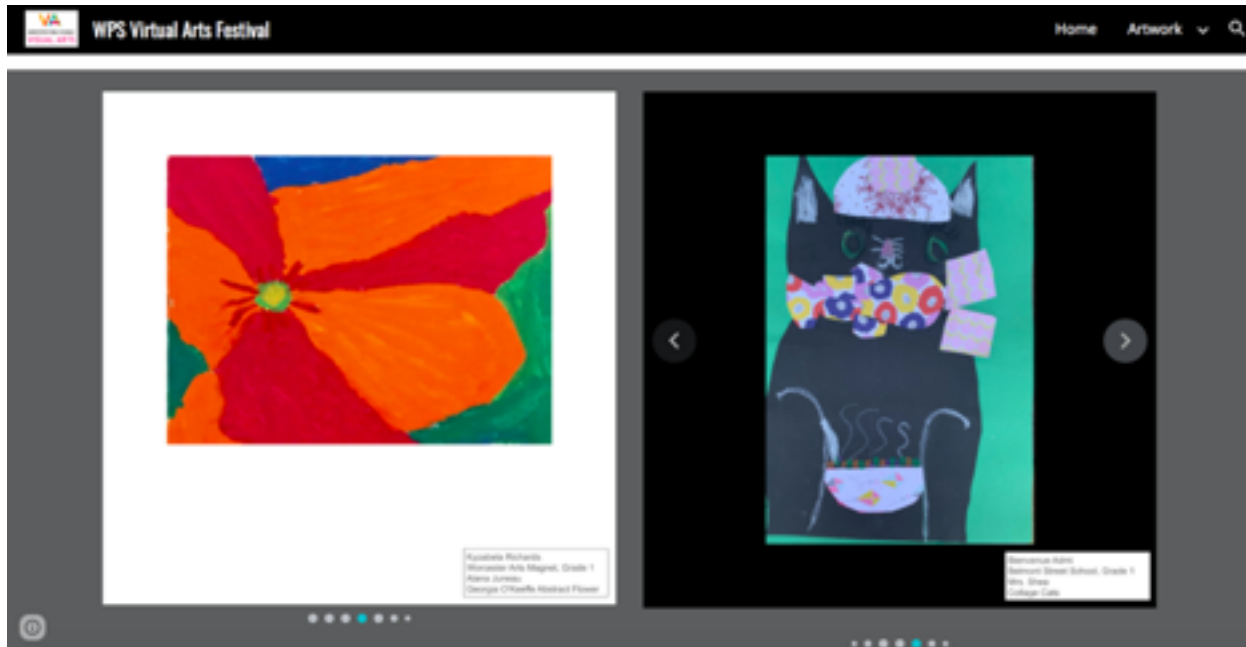
If an art program is already utilizing a service such as Artsonia, making a virtual art show takes almost no time at all thanks to it's built in show function. Even if your art program does not use digital portfolio sites, there are many other ways to help save time while creating a virtual display space for student work. One example of this is to have students prepare their own slides for a show, and then combine them all together. If technology is not your strong suit, another idea is to have student or parent volunteers organize a website or slideshow of images. Mounting and labeling artwork can be a thing of the past!

ARTSONIA, [LUTHER CONANT ELEMENTARY SCHOOL – ACTON, MA](#)

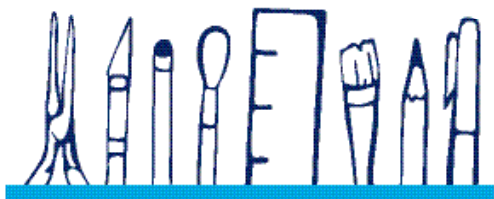




GOOGLE SITES, [WORCESTER PUBLIC SCHOOLS DISTRICT ART SHOW – WORCESTER, MA](#)



5. A virtual art show can promote your arts program. Digital links can be sent not only to families, but can also be given out to the community, local news sources, and larger arts organizations. For instance, MAEA has been sharing virtual art shows from around the state [here](#). Being able to reach a wider audience than the one you may find attending a traditional art show can be a great way to promote an art program to your town or state officials.



Reflections on Whiteness: We Have Work to Do

by Jaimee Taborda
MAEA Secretary

In February, I wrote an article about Unpacking Whiteness for NAEA as part of their monthly mentor series. You can find that [HERE](#). Fast forward to June 2020; we have been living through a pandemic, distance learning, and for many white Americans, a newly found understanding of racism in this country.

As a white woman on the never-ending journey towards anti-racism, I find myself experiencing cognitive dissonance quite a lot. I am at war with myself as I work to unlearn the ways of white supremacy. Growing up in central Massachusetts in a white middle-class home surrounded by white middle class families, I was raised to believe that racism is reserved for the “bad” white people who say the n-word or consciously hate people because of the color of their skin, not about unconscious biases that are present due to the normalization of whiteness in media, text books, standardized testing, and art museums. I was led to believe racism was about individual people making bad choices, not that racism is embedded into all of the systems of this country from the prison industrial complex to health care to education.

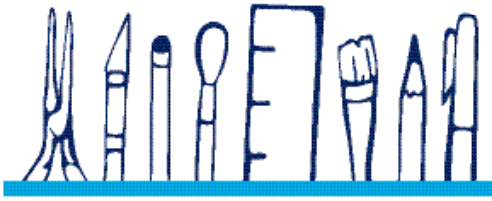
With the uptick in conversations about #BlackLives-Matter, I am hopeful that those who are just waking up to the realities of racism are ready to do the personal identity work that must accompany going to protests, amplifying Black voices, and posting articles on social media. Do we understand that being anti-racist starts with turning a critical eye to ourselves and that we can not only rely on our own thoughts or feelings because those too have been

shaped by white supremacy? We have to listen to Black, Indigenous, and People of Color (BIPOC) who have been doing this work for GENERATIONS. We need to learn about the racist realities of how this country was formed. We need to understand that the system isn’t broken; it was never meant to serve BIPOC. We must remove the veil of ignorance and be willing to admit our complicity in the system that targets people who aren’t white.

One of my current struggles is understanding what my role looks like in fighting against white supremacy, knowing when is the right time to stand up and speak up versus when I should sit down and listen. Even writing this article, I am dubious.... am I centering myself and whiteness by writing this piece? Is it necessary at times to center whiteness in order to come out on the other side? How do I amplify Black voices and honor the full histories of BIPOC without burdening them with the work that they shouldn’t have to do? What is the work of white people striving towards anti-racism? Beyond doing the internal work of unpacking what it means to be white in America, what actions should I take? How do I move beyond multiculturalism into true anti-racist work? These and many other questions are swirling around in my brain as I read voraciously to find answers.

I invite you to join me in this neverending work. There are so many book and resource lists out there right now so I want to leave you with one resource that has really changed my understanding of racism in the US. I encourage you to listen to the [Seeing White by Scene on Radio](#) podcast. If podcasts aren’t for you, transcripts are available for download on the website.

Want to connect to share our learning? You can find me on [Twitter](#), [Facebook](#), and [Instagram](#) @jaimeetaborda.



Inside a Treatment Center During the Pandemic

by Lydia Gruner
MAEA Special Needs Representative

While students across the nation hunkered down at home, plugged into devices or opened large packets of paperwork, students at treatment centers around the country found themselves isolated with only a skeleton staff and minimal contact with their families. School continued for these students since their home is combination of clinical treatment, residential care and education. Like everywhere else, things were pared down and the only staff going into work were those in direct ratio with the students. Some teachers worked from home, but the majority kept coming in even if it was to work with only one or two students.

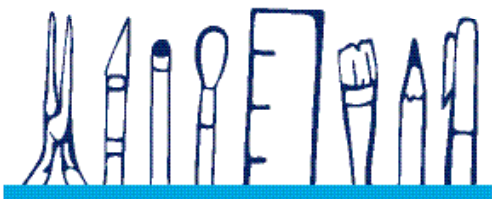
I work at one of these treatment centers and our school population is divided between students who live in the community and those who live on campus. The community students could no longer come to school, but all the residential students were still coming to school every morning. This meant teachers taught a full day of classes then set up their google classrooms and remote packets afterschool. Fortunately, our classes are all very small and the limited numbers made it more manageable.

The in-person classes quickly morphed into handwashing routines, masks, and modified care. Students drifted in and out of attendance based on whether or not someone working on

their unit tested positive and the unit was quarantined. The students handled it surprisingly well, but they couldn't leave campus and no one could visit just like everywhere else.



I'm interested to hear how things went for special needs students in other schools. How did remote learning go for students who don't have the executive functioning to access Google Classroom or talk on a Zoom chat? What about the kids with parents who are low functioning themselves--how can they support students with remote learning? It's an insurmountable challenge.



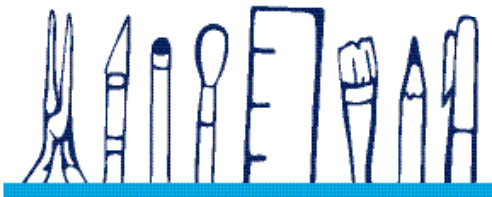
Special needs service organizations are getting a high number of referrals for educational neglect. As a teacher it's exceptionally frustrating to know you can teach a student but having no ability to reach that student. It's heartbreaking to see children fail due to no fault of their own.

Self-Care and Compassion Fatigue

As teachers we get energy and inspiration from our students. When a student learns something new or feels successful and their eyes light up, it's like we won the lottery every single time. How do we cope without that experience? We joined this profession not because of the plethora of jobs or because it's easy, we became art educators because fostering creativity and sharing others' creativity and growth makes us happy. I don't have any answers but what I do know is that it is going to take all of us to recover from this and our students are going to need as many tools for success as we can possibly give them. In the coming months I am going to focus on helping who I can and taking time to remember the beautiful things in life, even it's a picture of a lamp a student sent in the mail or a hedgehog planter the secretary sent for Teacher's Day. I have an unreasonable fondness for that silly thing.



PHOTOS COURTESY LYDIA GRUNER



Lean In: A Reflection on Teaching Slam Poetry in the Art Room

by Amanda Davis

2019 MAEA Secondary Art Educator of
the Year

"Passion."

"Confusing."

"Purposeful."

On a crisp October morning, I sat with my students in the auditorium.

I watched our visiting poet elicit responses from the timid crowd of high schoolers. Her question was a simple one: "What is poetry?"

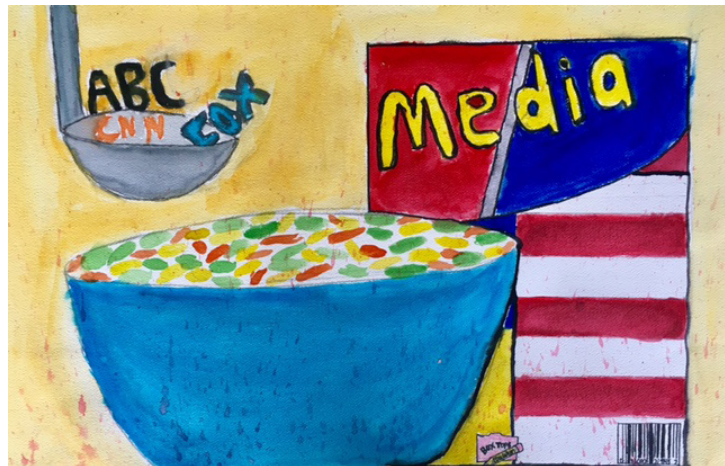
"Self expression."

"Bubble gum."

"I don't know."

I watched as she stood on the stage, recording the student's responses on the white board. She wrote down each response; every response. She was patient.

"Therapy."



STUDENT WORK PHOTOS COURTESY AMANDA DAVIS

"Trying to think of what to say."

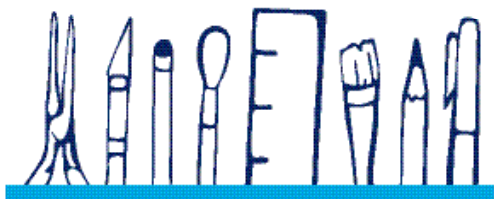
"Graceful."

"In your face."

The board began to fill with an array of words and smiley faces.

All the while, I felt a sense of hesitation among the students. A sense of fear. I was not imagining it. I knew it was real because it was apparent from the start.

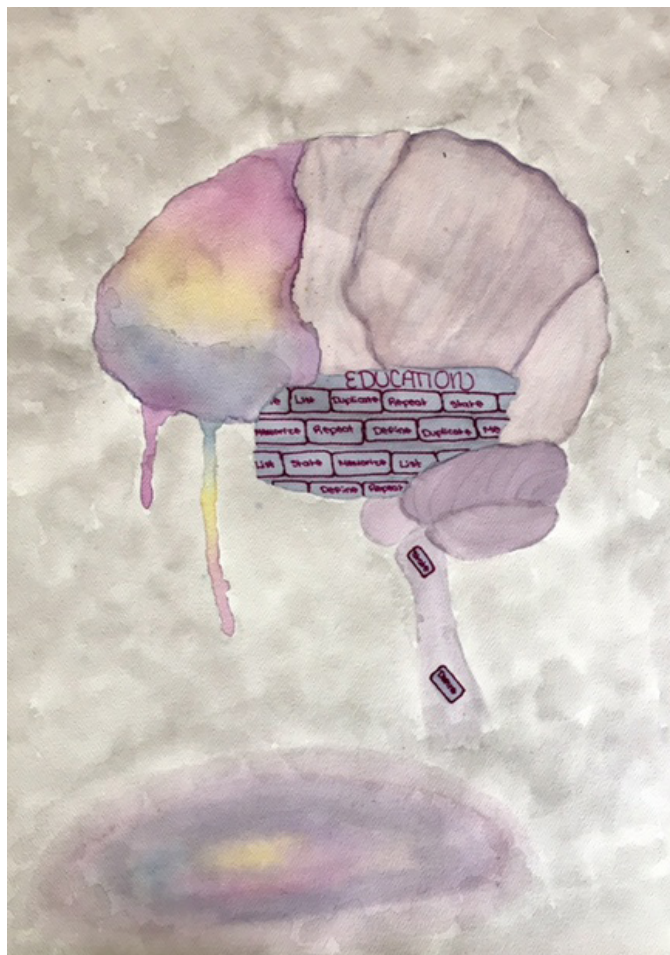
Weeks earlier, I had introduced the slam poetry unit with enthusiasm and excitement. As a lover and maker of both art and poetry, I remember feeling ecstatic to have organized an interdisciplinary lesson with the English and history department; complete with a visit to the school from a well-known local artist and spoken word poet. I was trying something new; something fresh. Unfortunately, many students did not take a liking to the fresh, new smell of poetry in art class. The mere mention of the word was met with moans, groans, and the dreaded, "Why are we writing in art class?"



My answer was simple. "Why not?"

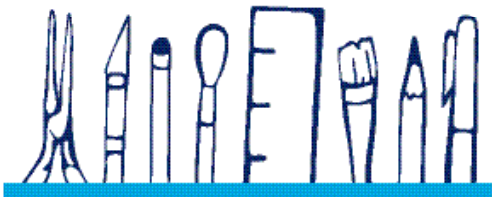
I repeat that answer time and time again when faced with that question from students. Writing and reflection are common in my art class. I value the interconnectivity of all subjects and love that as an art educator, I can be the weaver of all content areas. This new slam poetry lesson was no different. In the year of the presidential elections, students in the art and English classes were challenged to write a poem with the theme of America, society, or the election. Each class then swapped poems and illustrated them. We had done illustrated poetry in previous years, but this year was different. It was more complex.

Prior to our visit from the spoken word artist, students learned about the craft of poetry. They were exposed to a variety of different works of poetry, and introduced to the art of spoken word. We viewed videos of other teens performing poetry and ended with an exploration of the documentary, *Louder Than a Bomb*. Their challenge was to create a poem that would then be exchanged with a student in the English classes. I could anticipate the questions that were running through their head. "Will I have to get up there and speak?" "Will I have to read a poem...my poem?"



STUDENT WORK PHOTOS COURTESY AMANDA DAVIS

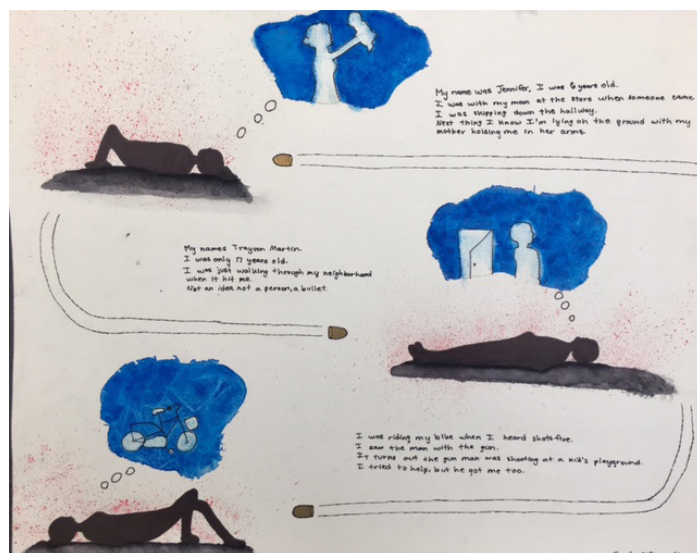
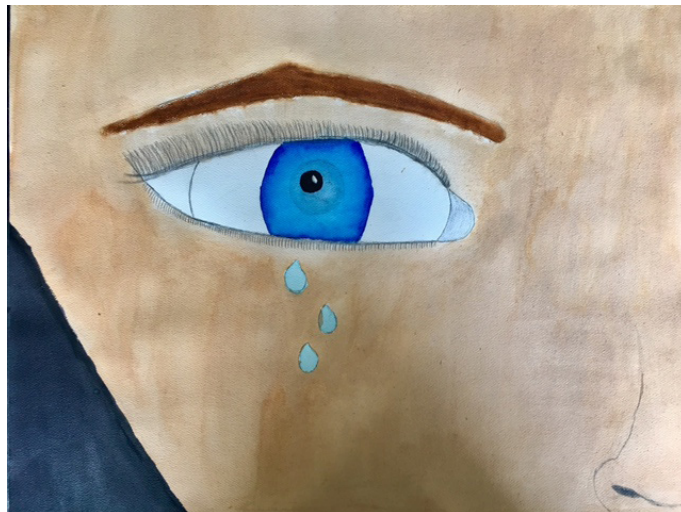
After much planning, I was disappointed and hurt by my students' reactions to the lesson. I quickly realized that for many students, the word poetry was scary. It was vulnerable, it was powerful, and most students wanted nothing to do with it. The refrain, "I am not an artist" is common in the art room, and now the words, "I am not a poet" were an easy replacement.



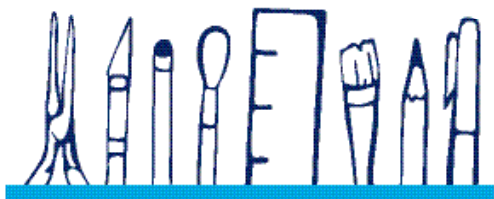
I muddled on.

Three weeks later, I watched, as 12 of these students bravely performed their poems in front of the entire school for our first ever high school poetry slam. Like a proud mama bear, I looked on, nervous for my students who courageously shared bits and pieces of their stories with the student body. Stories of poverty, of depression, of identity. Tears were shed. Smiles were shared. They were honest. They were vulnerable. Later we would illustrate our poems in class and showcase their art and writing to the school.

My takeaway from this lesson was this: Never back down. Keep pushing. When you feel most uncomfortable in the classroom, forge ahead. Lean into those lessons and conversations that make us feel uncomfortable. Often, those are the ones that students and educators, need the most. Talk about the hard things. If you don't have answers, seek out other educators or experts who do. In a world that is currently fraught with tension, uncertainty, and emotion, we must continue to give our students opportunities for their voices be heard. To share their stories. To learn from one another's experiences. This is how we foster understanding and connection. And this is the true power of the arts.



STUDENT WORK PHOTOS COURTESY AMANDA DAVIS



Empty Bowls: Our History & A New Challenge

*by Drew Conrad and Brenna Johnson,
Art Teacher Franklin High School*

[Empty Bowls, or EB](#), is an international and grassroots movement led by teachers, artists, and craftsmen with the purpose of raising awareness about food insecurity in local communities. This project can take many creative forms that benefit a variety of local organizations in need. Franklin High School has a long history with Empty Bowls and several art teachers have led EB projects over the years.

My work with EB started in August of 2015, when I restarted the school's Empty Bowls Club with the support of a local grant from the Franklin Educational Foundation. I envisioned an after school club that would make 200 to 300 ceramic bowls throughout the school year with the goal of hosting an end of the year fundraiser in our school's cafeteria in May. It was my hope, through the fundraiser, that Empty Bowls would provide a sense of community and empathy by offering a simple meal of soup and bread (similar to a soup kitchen) where participants would then leave the event with a handmade bowl as a reminder that "somewhere someone's bowl is empty."

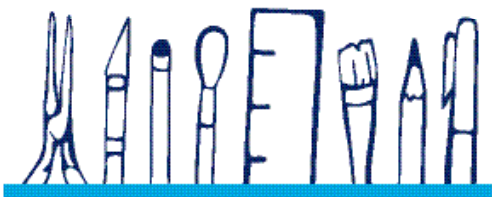


THE BOWL TABLE AT LAST YEAR'S 2018/19 FUNDRAISER AT FRANKLIN HIGH
PHOTOS COURTESY BRENNA JOHNSON

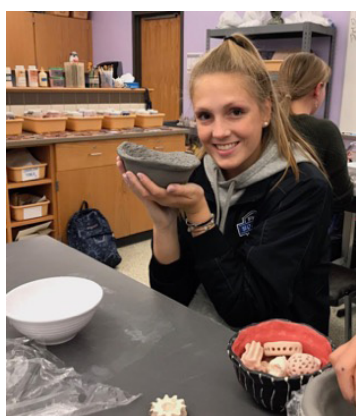
I was uncertain as to where Empty Bowls would take all of us, but I felt the club would contribute something positive to our high school culture and local community.

During the first year of EB, I approached the Franklin Food Pantry and inquired if they were interested in partnering with EB on this project. Amy Cataldo, the Assistant Executive Director of the Pantry indicated their organization was interested in Empty Bowls and from those early conversations, a community partnership was born that continues today. Within this partnership, the club is responsible for making the bowls and silent auction objects, runs Saturday Open Studios at the high school, collaborates with the three middle school art clubs in the district, and invites families of EB club members into the classroom for Family Glaze Nights.

The pantry handles all the PR for the annual fundraiser, solicits local donations for the soup and bread, acquires local business sponsorships, helps run the Saturday Open Studios, and manages the finances connected to the fundraiser. Through this community partnership, the Franklin Food Pantry and Empty Bowls work together throughout the year leading up to the annual fundraiser in May.



As the club began its 5th year this past September I have to say, we all were excited. Roxie Ficco, recent graduate and Vice President of EB coined the slogan "5 Years of Giving" and this is what we planned on celebrating; five years of growth, awareness, and fundraising. The club looked forward to that moment in early May when the entire project came together and the last kiln was fired. It's that moment when the cafeteria at the high school is full, EB club members buzz around the room attending to their assigned tasks, music is being played by student musicians, and a slide show of our year is projected for all attendees to see - it's our year in pictures. Finally, hundreds of community members, students, families, colleagues, administrators, and Representative Jeff Roy, a big supporter of this project, come together to celebrate Empty Bowls. That's the moment we all celebrate.



BREANNA ATWOOD,
RECENT GRADUATE AND
MEMBER OF EB FOR FOUR
YEARS WORKING IN THE
CLASSROOM AT FRANKLIN
HIGH SCHOOL.

This year's moment, among many other end of the year high school moments, was stolen from all of us due to the COVID-19 pandemic. As March turned into April, and so many Amer-



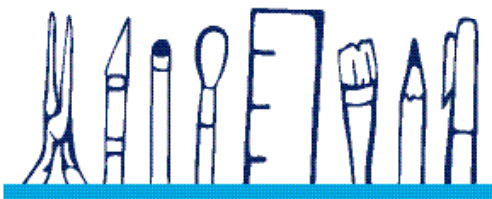
EMPTY BOWLS 2019/2020 LOGO DESIGNED BY ROXIE FICCO AND HARRY ONTSUKA, RECENT GRADUATES OF FRANKLIN HIGH SCHOOL

icans began applying for unemployment the question became, "what do we do with Empty Bowls because the need is great and it's growing?"

Drew Conrad, recent graduate and President of EB for the past two years, tells the story:

Knowing that the community would need and use the resources of the Franklin Food Pantry more than ever we felt it was important that Empty Bowls followed through on its mission to support the Pantry. In order for the club to adhere to mandated guidelines and proper social distancing while school was closed we made the decision to move the annual Empty Bowls fundraiser online. This change was intimidating, since it was something EB had never done before, we were unsure it would work, or if the community would positively respond to these efforts.

In the coming weeks, myself, Ryan DePaolo member of EB, and Ms. Johnson built a website together. I added content like a section for auction objects that could be bid on separately. Current EB and recently graduated EB members and art



teacher Danielle LaPlante made these pieces including local potters Patricia and Larry Vintinner of Claymark Studio. Even our high school principal Paul Peri glazed a vase I made!

In another section, visitors could watch a video by Lynn Calling, Executive Director of the Franklin Food Pantry. There, people could make a donation in any amount directly to the Pantry, however a donation of \$10 or more would receive a handmade bowl from the club; the club was able to finish 200 bowls! I also added a Senior Spotlight page to highlight the work of all the amazing seniors who contributed to EB over the years. While the website was being built, students worked at home making auction objects at their kitchen tables and EB members and their families glazed boxes of bowls from the classroom. Everything was fired and exchanged safely at front doors and mailboxes and at the conclusion of this work, Ms. Johnson and I socially distanced, wore masks, and photographed all the artwork in my backyard for the website!

In the end, we definitely had concerns throughout this entire process. What if people would not donate to EB? What if families could not help this year because of unemployment or COVID? Was it silly to move the project forward and shift it online knowing what's happening in the world? But, to our surprise people came, the word got out and we raised critical funds for the Franklin Food Pantry with



AN EMPTY BOWL THAT WAS GLAZED AT HOME WHILE THE HIGH SCHOOL WAS CLOSED.

the community's help; over \$9000. I cannot say how grateful I was to have had the amazing support from our administration, school, fellow club members, their families, the Franklin Food Pantry, and above all the Franklin community.

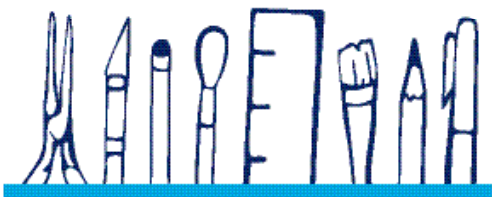
Everyone came together to support those in our community who are the most in need. Finally, I'm so thankful to have been able to lead, shape, and now pass Empty Bowls onto the next group of FHS students. Good luck and I hope year 6 is bigger and better than ever!

As you can see, at the heart of Empty Bowls are the students and their ability to participate in every step of the process. When I look



THE CAFETERIA AT LAST YEAR'S FUNDRAISER 2018-19 AT THE HIGH SCHOOL.

back at the beginning of my work with Empty Bowls I can say, I was unsure if students would buy into the mission of the club. The project was ambitious, but the goals were important so I believed there were students within the classes I taught and the broader high school community who would be interested in this work. Five years later, students do everything. They run the club, make the bowls, organize



the Saturday Open Studios, and manage the entire fundraiser; they take full ownership of Empty Bowls. The initial leaders of the club were students I worked directly with in the classroom and who are now just graduating college such as Lauren Wilson, senior at Wentworth Institute of Technology who is studying interior design, Elizabeth Neal who just graduated from Middlebury College with a major in neuroscience and minors in art history and global health, and Caroline Maguire who studied television, radio and film at Syracuse University.

Through this work, students learn that art and artmaking coupled with their own collective efforts can make a difference in their local community; this is an important life lesson. Julia Harrington, former president of EB and rising sophomore at UMass Amherst recently said, "the club helped me realize what I want to do in the future and developed my interest in management." Sadie Ficco, local artist and former EB Vice President commented, "EB really helped me use something that I love such as art to do something really good for someone else."



DREW CONRAD, RECENT GRADUATE AND PRESIDENT OF EMPTY BOWLS PHOTOGRAPHING ROXIE FICCO'S LAMP FOR THE ONLINE AUCTION IN HIS BACKYARD.

And finally Allison Ivers, recent graduate and EB social media guru said, "I think it was important to follow through with the fundraiser this year and to give back to the community especially during these hard times."

This is the foundation that Empty Bowls is built upon. It teaches students they can make a difference, it helps them build confidence in themselves, and it allows students to recognize that small gestures like making a clay bowl matters. Finally, it's our job as educators to teach young people today that it's important to care for others no matter how old they are, where they come from, what color their skin is, or what made this individual or family become food insecure. NO ONE should go hungry in this country. This is what EB is about and this is what the students learn to champion.

[Here is a link to the website we made.](#)



"MOONBEAM"
LAMP BY ROXIE FICCO



50 BOWLS THAT WERE MADE BY FRANKLIN COMMUNITY MEMBERS WHO ATTENDED AN EB SATURDAY OPEN STUDIO.



"COLORFUL FURY"
BY JULIA HARRINTING

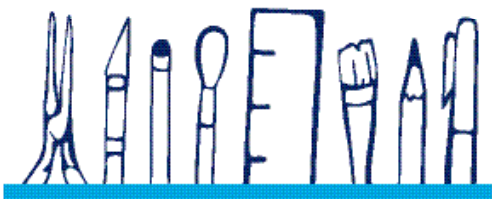
"UNTITLED"
BY LAUREN WILSON



BRENNA JOHNSON'S "ART CAR" WHERE GLAZES, BOWLS, AND AUCTION PROJECTS WERE MOVED AROUND FRANKLIN IN A SAFE MANNER TO EB CLUB MEMBERS AND THEIR FAMILIES WHO HELPED COMPLETE THE PROJECT WHILE THE HIGH SCHOOL WAS CLOSED.



"THE SUMMER CITRUS VASE" BY ALLISON IVERS



Teaching Art During the Pandemic

by Alyson Smith

Nine years ago, I got my first job after applying to over fifty positions in Massachusetts between January and June. From those applications I only had two job interviews. I got the call, I was hired, I celebrated and packed up a small U-Haul, towing it across the state with my old Volvo wagon. What had I just done? I moved two hours away from my closest family member and I had no clue what I was doing. I cried for two days straight. I gave myself a pep talk and said “no more.” I was going to do this; I was going to give it my best shot. I thought that was the hardest time in my life. I was lonely, lost, and only one day ahead of my students. The art department hardly had any supplies. Half my students spoke another language at home, I was on a cart, I had no mentor and no idea what I was doing. I was flying by the seat of my pants, learning on the fly what it really means to be a teacher.

By night I fashioned a makeshift office in the wing space of the stage in a cafeteria. I roamed the building, discovering all the nooks and crannies where the art supplies had been stashed when they disassembled the former art room years before. I didn’t think I was going to survive. Flash forward and I have just completed my ninth year as a visual art educator preK-8 for about 600 students between two schools. To say I am proud of my accomplishments is an understatement. Some days I cannot believe I am still standing. I have not missed an MAEA conference in five years, and I helped to write the new Arts Curriculum Frameworks for the state of Massachusetts. Out of the nine first year teachers I started with and went through the two-year mentoring program, I am the only one still in mainstream public education. I was the first teacher in my family-- I had no business being in educa-



PHOTOS COURTESY ALYSON SMITH

tion. This profession chose me. I ran from it, only to find it on my doorstep again and again.

However, reflecting back I now stand corrected. My first year teaching was not the hardest year. I think we can collectively agree this has been one of hardest years in education. My last day teaching during the pandemic was Friday the 13th and yes, it was right after a full moon. Apparently 2020 walked under a ladder, broke all the mirrors, and opened every umbrella in the mother of all umbrella factories. Unfortunately, I had already heard about COVID-19 back in January. In addition to my full-time teaching job and two hour round trip daily commute, I work virtually for an online English language learning company. During the ‘normal’ school year, I would wake up at 5:30 a.m. to get dressed and teach for an hour before heading into work. I have been using the much-needed side hus-

tle income to make extra payments on my student loans.

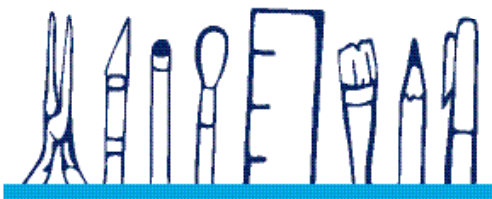
My virtual students are exactly twelve hours ahead, and predominantly live in China. This was my early introduction to the effects of COVID-19. I worried for my pupils and their families. Teachers in other countries were reporting what they were witnessing in Facebook groups. Virtual colleagues in the ESL field were blowing up my newsfeed with their experiences. I knew the real danger early on. Schools were closing down in China and all my availability was fully booked in January. Families in China were booking more classes than normal with me in an effort to keep their children engaged and learning.

The early warning did nothing to prepare me for all the ways my life would change due to the pandemic. Teachers were told the school district would be closed for two weeks. Prepare to teach from a Google document. Pack up what you need to do your job from home. In my heart I knew it could be longer... but it was hard to admit. Educators across the country began learning how to teach online. It was overwhelming, like drinking straight from a fire hose. Educators everywhere had to drop everything and switch without much training. We were building the plane as we were flying it.

At the same time, I was looking for a project to keep my busy while I was teaching from home full time. So I started to paint my three room apartment. In an effort to keep from worrying, I decided to stay as busy as possible. One of my go-to coping skills. Painting the apartment was a bigger project than I bargained for. I am still working on it now.

The apartment took a backseat when teaching virtually amped up. Like all teachers, I flung myself into learning online platforms. Not all platforms are created equally, and how do I service the needs of 600 art students virtually? How do I meet their social emotional needs? Not all my students have art supplies at home or parents at home. I had to think outside the box. I had to remove the barriers that would block my students from learning. I started creating lessons that used brewed tea, nail polish, toilet paper tubes, and found objects. I had to use supplies from around the house just like my students. As a teacher I had to think about the families I am serving. What did busy parents have time for? What supplies would they naturally have at home? I needed to empower parents and caregivers. Art can be anything. I wanted caregivers to know that whether or not they were 'artistic' they could inspire their students to create.





The amount of creative energy I was using daily was exhausting. Searching for lessons that met my students' needs was tedious. I began to notice physical changes in my body. My eyes began to fatigue. The tops of my thighs started to hurt. I was not used to sitting. I became aware of a creative block. Producing everything entirely from scratch brought its own kind of exhaustion. All the while there was a microscopic virus looming just outside, threatening myself and my family. I come from a big family and I worried about the safety of aunts, uncles, cousins etc. Everyone was in different stages of either going to work or getting laid off.

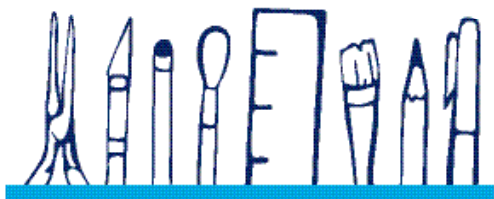
My computer became my access point to the world. The computer provided me with audiobooks, music, news, and streamed the precious faces of my loved ones. However, this was a double-edged sword. I started to hate the computer. The amount of email¹ was daunting. Delete one and like the Hydra, ten more would appear. And for the love of God, please stop using the REPLY ALL button if it doesn't concern everyone... this is a public service announcement. The Zoom meetings throughout the day would interrupt my momentum. Did you know Zoom Fatigue is a thing? Create, create, create. I will admit I could not keep up with all the parent emails, they got buried daily in a flood of new emails.

I used my own money to build an educational website and created a makeshift video recording studio in my apartment. I wanted to give my students the best I could offer. I could feel the stress. ***Was I doing enough? Was I offering my students what they needed?*** I was unable to keep up with eight grade levels. My district advised the other elementary art teacher and I to split up the levels. I took grades Prek, K, 1, and 8. The other elementary art teacher took grades 2-5. I began learning how to film and edit videos. I learned to upload to the wild west that is YouTube and put lesson plans into Google Slides. I learned how to use Google Classroom and Class Dojo. My district provided training on Screencastify, Google Slides, and Padlet. Technology is not

my specialty, but I persisted. I had to update my internet and buy an app to edit videos with. I paid an expert to help me launch my website. Messages and emails came in all day. It was hard to learn how to set boundaries. Where is the off button? When do I stop working?



As I finish up this reflection, it is July. This has felt like a bad dream. It is easy to forget about COVID-19 for a few moments but then I reach for my mask. It is like a strange zombie movie. Summer has brought new problems. New thoughts ruminate, swirling cyclical thoughts without a resolution. The Buddhists call this affliction Monkey Mind. The monkey in my mind is working hard with a full conga line and serving up banana splits daily. I combat these intrusive thoughts with my mindfulness practices. But it doesn't seem to be enough. What will happen to my position next year? What will my job look like in the fall? Will it be safe for myself and my students? I am trying to stay in the present moment and finally finish painting the apartment. I don't know what the new school year will hold. Everything can change on a dime.



Elements of Becoming an Anti-Racist Art Teacher

by Francesca Levy
Art Teacher, Mather Elementary,
Dorchester, MA

Over the past few weeks, since the horrific killing of George Floyd, my personal Facebook and Instagram feeds have been filled with information about systemic racism, resources and suggestions for places to donate and other tangible action steps people in my community were taking to combat racism. However, whenever I switched over to the Instagram account I run for my art classroom, where I mostly follow other art teachers, it was much quieter. My art teacher Instagram feed looked mostly the same, with a few notable exceptions, and I wondered where the conversations were about systemic racism and how it intersected with art education

During my first year teaching, I had done several lessons with my elementary students that focused on race and racism, artistic activism, and social justice. While posting these lessons on my Instagram, I connected with many similarly minded teachers who were eager to introduce social justice to their art classrooms. One of these teachers was Nylah Khan (@nylah.khan) who teaches K-8 art in California. Following the George Floyd killing, Nylah reached out to me asking the question I was already asking myself: ***why are so many art teachers staying silent?***

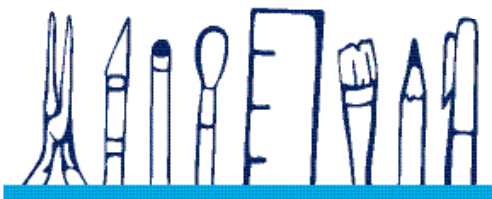
Nylah connected me with Paula Liz, who teaches K-5 art in Maryland, and together the three of us started to brainstorm. How could we engage art teachers in conversations about social justice and systemic racism? What about the art teachers who think systemic racism has nothing to do with

WE SEE **COLOR** WE
VALUE ALL STUDENTS
WE CREATE A SAFE
SPACE FOR EVERY
STUDENT WE TEACH
TO **FORM** A MORE
FAIR AND JUST FUTURE
WE STEP BEYOND THE
LINE AND LEARN
TO **SHAPE** NEW
PERSPECTIVES WE ARE
ANTI RACIST ART TEACHERS

@NYLAHKHAN @MILLVYTEACHESART @MSPAILIZ

teaching art? What about the art teachers that want to know more, but don't even know where to start? What does it really mean to be an anti-racist art teacher? We decided to put a spin on the elements of art and create the elements of being an anti-racist art teacher. We posted them to Instagram and Facebook in the hopes of starting a dialogue within the art teacher community. Since posting, we've had many teachers reach out to us for resources or advice. Since none of us are certainly experts in anti-racism and are learning more each day, we decided to create a website with links to resources, educational sites, diverse artists to include in classroom curriculums and anti-racist art lessons that teachers from all over the country submitted to us. We hope to continue to grow the website as a hub for lessons and resources for art teachers who want to develop an anti-racist teaching practice.

Our hope is that this is just the beginning of the conversation for art teachers, and not the end. While we have been excited to see such a positive response to our redefined elements of art



on social media, we urge all art teachers to let this be the beginning of their journey to transforming their classroom and curriculum into a truly diverse and actively anti-racist environment.

You can visit our website at <https://sites.google.com/view/antiracistartteachers> Our elements of being an anti-racist art teacher are now available to download for free as posters on any of our TpT stores and soon will be available to purchase on shirts and other items. A portion of the proceeds will be donated each month to organizations working to end systemic racism. Please follow with us on Instagram at, @mslevyteachesart, @nylah.khan and @ms.paulaliz for more updates and resources. If you would like to collaborate or submit an art lesson, please contact us at antiracistartteachers@gmail.com.

The posters and website were created in collaboration with Paula Liz and Nylah Khan.

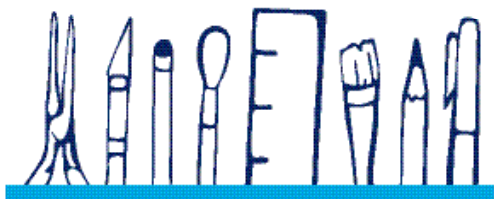
Paula Liz
@ms.paulaliz: <https://www.instagram.com/ms.paulaliz/>
<https://www.teacherspayteachers.com/Store/Making-Art-With-Ms-Paula-Liz>

Nylah Khan
@nylah.khan: <https://www.instagram.com/nylah.khan/>
<https://www.teacherspayteachers.com/Store/Ilucuppycake-Art-Teacher>

Francesca Levy
@mslevyteachesart: <https://www.instagram.com/mslevyteachesart/>
<https://www.teacherspayteachers.com/Store/Ms-Levys-Art-Class>



PHOTOS COURTESY FRANCESCA LEVY



We Teach Art To All

by Jonathan Hansen

**Art Teacher, Miscoe Hill Middle School,
Mendon-Upton Regional School District
MAEA Middle School Teacher of the Year
2019**

If you're anything like me, you probably have a mix of students in your classroom of different abilities, skill level, IEPs, attention spans, and general desire to be in your room. Don't get me wrong, I love the fact that I teach nearly every student in my middle school. For many, I might be their final destination in their art elective choices for their entire K-12 learning, as they veer one way or another when they get to high school. Wow, when I put it like that, that's really sad. Imagine 8th grade being your last moment inside of an art room? I bet none of us can put ourselves in that pair of shoes because we've all gone onto art college, masters Programs, and taken grad course credits that pertain to our subject area as we continually steep ourselves in the language and culture that makes us...us.

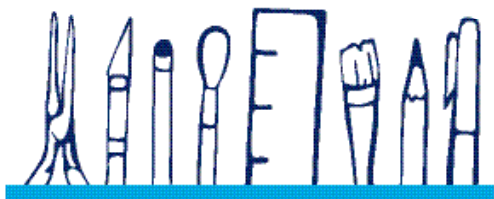
But what about those students who leave our doors for the final time? The ones that don't think about the elements and principles on a daily basis. The kids who can look at a pair of Nike SB's and not think about how the patterns and colors tie into local lobster fishing and only want them because of their high resale value? The jock who wears Under Armour having never thought about the hours and hours spent agonizing over the logo emblazoned on their chest?

If you're anything like me, you teach art to all. This is the challenge for many of us who have a student who looks at you like you're speaking Greek because the language of art is completely foreign to the general public. This may be the first time they have taken an art class. Don't get me started on the administration's lack of understanding-- that's an entirely different article. We have a brief moment to change the perception of what art is for these students. We try to get them to think about the bigger picture. To (hopefully) tap into their own creativity and create something truly unique.

We breathe life into their world. It's middle school, which means it's messy and awkward and it may not work for everyone, but it works for my students. As we are crowded in a room of twenty five or thirty students of different abilities and skills and attitudes, there's comfort for some kids knowing that a grade is just a number.

PHOTOS COURTESY JONATHAN HANSEN





If you're anything like me, you want your students to love and appreciate art as a core subject in their curriculum and leave your classroom wanting more.

My classroom looks pretty unconventional if you ever set foot inside. I have teachers stop in to communicate something and pause to look around and forget what they were going to say. Six large tables that seat five students each are spread out around the room with a clamp light above each one. The shades are drawn halfway down on the windows. An LED lightstrip is mounted around the whiteboard that can change color with a tap of a small remote I keep on my desk. My students know to lower their volume whenever it changes to red. Two more clamp lights with blacklight bulbs shine on my gamification progress charts on a corkboard to the right of my desk. This is titled CLASSREALM on glowing letters above it.



My students know that this is central to their learning, and keep track of their progress weekly by adding points (or XP) for the work they've completed for each assignment. Gone are the letter and number grades for classwork. Instead, my students take a highlighter and find their name under the correct class to mark their points, hoping to earn a better rank. If they can achieve a Silver, Gold, or Master rank, they receive a trivia card for extra points on the spot. A collection of Trivial Pursuit cards that I've gathered over the years sits prominently on my desk, waiting for a student to be asked a question.

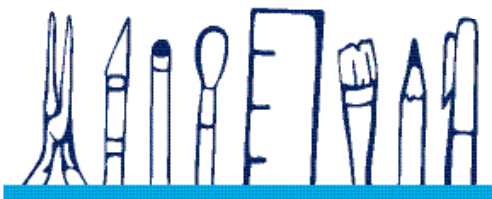
If they can reach Legendary by the end of the term, they will earn an A+ and fifty cents for a chance to win a handmade prize from the machine filled with capsules. "Sounds like a game show," one parent tells me with a smile. I couldn't agree more.

By eliminating the idea of letter and number grades for assignments, I've taught my students to be present and focus on the project at hand instead of the grade attached to it. If they do the work, they will get a good grade at the end of the term, but that shouldn't be the focus of their learning.

For the student who is sitting in my classroom for the first time since fourth grade, it eliminates the pressure of having to be an artist. They are able to try their best, to their own ability. I feel that this evens the playing field in my room.

If you're anything like me, you have colleagues in other fields tell you that they wish they could have taken an art class with you because you make it fun and exciting and challenging at times. "It's never too late," I tell them.





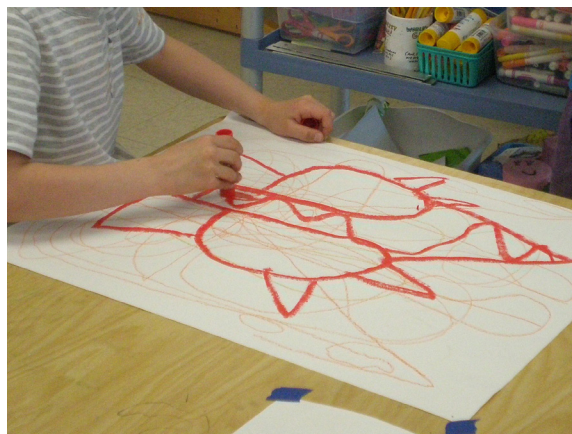
The Fallacy of Self-Identification

by Margaurita Spear

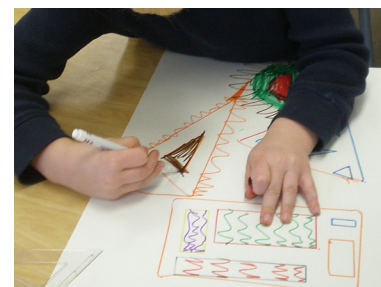
Early Childhood Division Representative

"I'm worried I'll break them." That was the concern I expressed the very first time I was expected to teach a kindergarten class. My personal experience with young children was limited. I'd read the research by Eisner, Piaget, Gardner, and others, but I was scared to teach little kids. What if I made them cry? What if they couldn't do what I asked of them? I was not an early childhood educator. I didn't identify as one. Puppets and silly songs were not me.

When I was hired to teach at a k-8 school, my "sweet spot" still felt like upper elementary grades. My lessons for the youngest students were less engaging to teach. I dreaded when kindergarten and first grade were on my schedule; it felt like a struggle. It took some time for me to realize that I was underestimating these students. When my perspective shifted so did my instruction and I was happily surprised at how capable young students are. As soon as I stopped thinking of them as cute babies and instead thought of them as creative risktakers their classes became some of the best I taught.

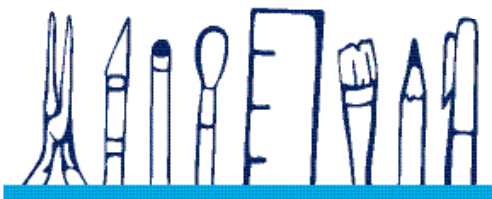


In my most recent role as a pre-k to grade 1 art teacher, I still placed myself in the elementary division. ***In my mind early childhood was a designation for toddlers and infants, not my students.*** My students were capable of so much more. They had ideas to express, new materials and techniques to explore, and stories to tell with their art. It wasn't until I was asked to serve as the early childhood representative that it was pointed out to me that early childhood encompasses students up to age eight. I think a lot of art teachers of young students fail to realize that they belong in this division, but collectively we can support each other, especially when we may be unsure of how or what to teach our youngest artists.



Early childhood education has its own unique challenges. For example, I found that this spring was most difficult for young students. As capable as they had become in the art studio, they needed a lot of parental help with distance learning. Many families opted not to attempt art at home because it was too overwhelming; besides craft projects were integrated into a lot of their classroom teachers' lessons. For the fall, my school decided that my position was not needed. Art would be taught within the grade level curriculum without me. It's





a great school. I always felt supported by my colleagues and administration. I know it was a hard decision.

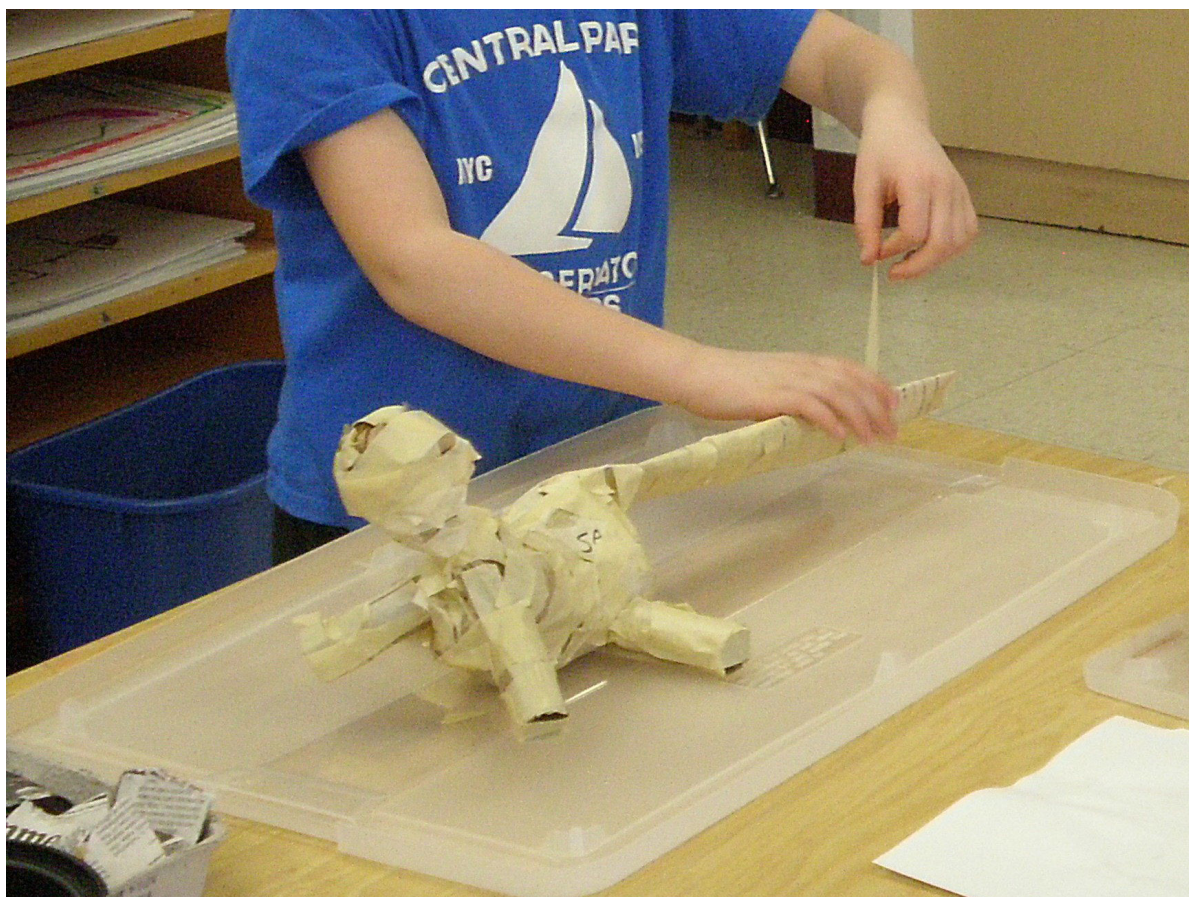
You may ask yourself why I'm telling you about my contract non-renewal and my experience with teaching remotely. It's because these are among many other topics – curriculum, pedagogy, classroom management, etc.- that we can discuss together.

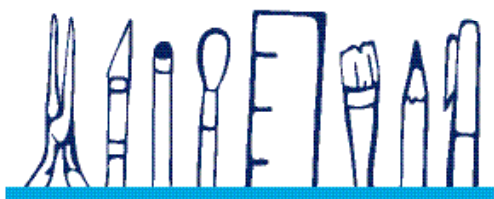
The main reason I chose to represent early childhood art educators is to offer support.

If you teach these ages, please reach out. How can we help each other?



PHOTOS COURTESY MARGAURITA SPEAR





Author Bios

Drew Conrad recently graduated from Franklin High School and will be attending Alfred University pursuing a BFA with a focus in ceramic arts.

Amanda Davis

Art Educator, Hull High School, Hull MA
2020 MAEA Secondary Art Educator of the Year
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Lydia Gruner

MAEA Special Needs Representative
Art Teacher, Devereux School

Jonathan Hansen has been an art teacher for the past sixteen years in the Mendon-Upton Regional School District, having taught grades 5 - 12. Currently, he is the 7th and 8th grade art teacher at Miscoe Hill Middle School. He is the MAEA Middle Level Art Educator of the year for 2020. He currently lives in Whitinsville with his wife Heather and two geriatric chihuahuas affectionately named Harold and Maude. In his free time he paints watercolor pet portraits on commission and writes science fiction. You can find lessons including Classrealm on his Teacherspayteachers account and follow him on Instagram @MrHansen_Art

Brenna Johnson teaches art at Franklin High School. She holds a BFA from Radford University, an MFA from Rutgers University, and K-12 art teacher certification from Penn State University.

Community Practice from New York University. Francesca is passionate about using art to create social change. You can follow her on instagram at @mslevyteachesart.

Brittany Martinez is a Massachusetts elementary art educator. She has been teaching for 6 years and currently works in Acton-Boxborough. Brittany is also the MAEA webmaster. You can follow her on Instagram @_b_m_art_

Alyson Smith is originally from the South Shore, but currently lives and works in western Mass, where dragons roam freely. Alyson was a member of the panel tasked with rewriting the Visual Art Curriculum Frameworks for Massachusetts. Alyson enjoys brewing kombucha with her fiancé, tending her Meyer lemon tree, and going for daily walks in nature. She is the proud art teacher to 600 students between two schools. You can learn more about Miss Smith at ArtTeacherMaven.com.

Margaurita Spear (she/her)

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Margaurita earned a BFA from Montserrat College of Art. She has presented at the North Shore Art Teachers Association and at MAEA state conferences.

Francesca Levy just finished her first year teaching art at Mather Elementary School in Dorchester, MA. Francesca has a BA in Art Education from The University of Florida and a MA in Art Education and

Kintsugi Egg Shells

Lesson Plan for Grades K-12



Blick Liquid Watercolor
Item# 00369
Jacquard Piñata Colors
Item# 02981



Step 1: Drip liquid color over both sides of the eggshell. Apply a small amount of gold to the inside.



Step 2: Seal with clear acrylic gloss spray or coating.



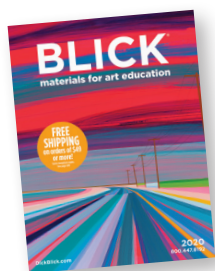
Step 3: Add options such as mica flakes, increase emphasis on cracking and texture, and/or arrange into a grouping

Transform simple eggshells into one-of-a-kind pieces of kintsugi-inspired art!

Encourage students to appreciate the beauty of everyday objects with a project inspired by the Japanese art of “kintsugi” — the repairing broken pottery with liquid gold. Students learn to create unique designs on eggshells using inks or liquid watercolor, then strengthen and seal them to produce small decorative vessels.

[DickBlick.com/lesson-plans/kintsugi-eggshells](https://dickblick.com/lesson-plans/kintsugi-eggshells)

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