



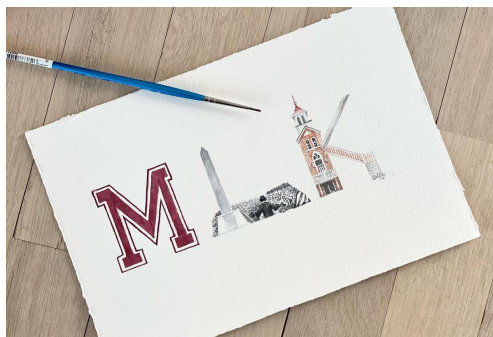
MAEA

MASSACHUSETTS
ART EDUCATION
ASSOCIATION

THE MAEA NEWS

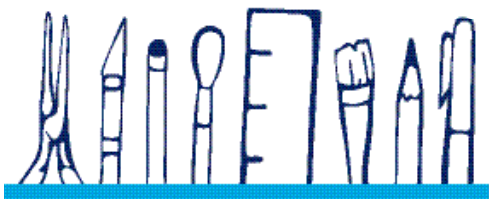
An official digital publication
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Education Association

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President's Message



From: Melissa Mastrolia

I have found myself celebrating the longer days recently. Most days I wrap up my day with a walk - the simple joy of longer days and fresh air have been helping me continue

this important work. At the February MAEA Board meeting I found myself finally feeling a sense of excitement and hope, which hasn't been a feeling I've felt for some time now. It's with that feeling of excitement and hope that I'd like to share some of the work the MAEA Board of Directors and committee members have been able to accomplish recently.

The Student Recognition and Youth Art Month Committees have been hard at work shifting our largest exhibit of the year to a virtual platform. The Recognitions exhibit submission portal closed on January 15 with a total of 146 submitted artworks. These works were juried by Dr. Ralph Caouette, Anne Kress, Timothy O'Connor, Dr. Kristi Oliver, and Abby Rovaldi. A huge thank you to our jurors for their thoughtful review of these submissions, which included scoring each piece in the 5 different criteria categories: Visual Communication, Execu-

tion, Formal Elements, Originality/Creativity, and Artist Statement. This change in scoring required more time from the jurors, but provided a finer point to be placed on the final scores. I am excited to announce that 94 pieces have been juried in.

[The exhibit will be on display on the MAEA website in early March.](#) Please check back to see the work and the awards announcements. Thank you to Diana Adams Woodruff for spearheading the Student Recognition Committee.

The Youth Art Month exhibit is moving along nicely as well. We had 172 teachers from across the state register to participate in the virtual exhibit. The deadline to submit work for YAM closed on February 15, which means the committee is now hard at work reviewing and organizing the virtual galleries for the exhibit. [The YAM exhibit will be on display in mid March through the end of April.](#) Besides the work of organizing the virtual exhibit, the YAM Committee is also finalizing the participation certificate and discussing the option of a virtual celebration. More information regarding those details will be shared with participants as the details are finalized. A huge thank you to Jessica Howard and Eleena Rioux who are new YAM Committee co-chairs, as well as to Helen Downey for her continued support and dedication to this exhibit.

The Conference Committee facilitated a number of Art Education Zoom Series sessions this fall and has now shifted planning to a virtual conference for the fall of 2021. The committee is in the beginning stages of this planning, which has included connecting with other state leaders in the NAEA Eastern Region to learn more about how they facilitated a virtual conference. We've gathered lots of useful information from New Jersey, New York, Pennsylvania, and other Eastern Region states. Our next steps include determining what makes sense for Massachusetts and putting out the call for conference proposals later this spring. I hope you will consider joining us at an upcoming committee meeting on March 3 or April 6 from 6:00 - 7:00 pm on Zoom Email conference@massarted.com to RSVP. Thank you to our Conference Committee Chair Shannon Carey for her continued work planning our largest event of the year.

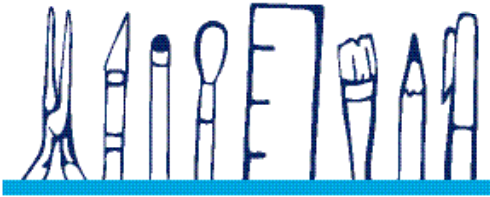
The Equity, Diversity, and Inclusion Task Force has been led by Jaimee Taborda and has been meeting consistently since June 2020. [The Task Force has](#)

[recently completed a review of the NAEA ED&I Task Force Recommendations](#). Currently the Task Force is in the process of drafting MAEA specific recommendations. These recommendations will guide the work of the newly ratified ED&I Committee. I am also happy to report that as a result of the ED&I Task Force work, the MAEA Board of Directors are in the process of revising the MAEA Constitution in order to elect an ED&I Director who will chair the ED&I Committee. Please keep a look out for our call for nominations for the position of ED&I Director, as well as a call to join the MAEA ED&I Committee. Our call for nominations will go out as soon as the Constitution revisions are ratified by the MAEA membership, which will likely be in early spring. Thank you to Jaimee Taborda, Peter Curran, Catie Nasser, Diana Navarrete-Rackauckas, Laura Evonne Steinman, and Laura Marotta for their continued work on this committee as well as to Sue Grant, Jane McKeag, Elizabeth Buck, Julie Hom-Mandell, Sharon Correnty, Jacob Ginga, and Lydia Gruner for their support at different stages of this process.



PHOTOS COURTESY: MELISSA MASTROLIA





Our Advocacy Liaison Alice Gentili has been exceptionally busy this past year, [first working to advocate and help develop guidance as part of the Massachusetts Arts Coalition](#). She also co-chaired the authoring committee for the [MAEA Guidelines for Visual Art Education in Response to the COVID-19 Pandemic, which was released in July 2020](#). Thank you to Andrea DiFebbo-Harris, Brenna Johnson, Brittany Martinez, Coní Moore, Karen Romeo-Léger, Emily Scheinberg, and Laura Evonne Steinman who worked with Alice to develop the MAEA guidelines. Alice is continuing her advocacy work, meeting bi-weekly with the [Arts for All Coalition](#) as well as looking ahead to how MAEA can advocate for art educators this spring as districts and schools begin planning for the 2021-2022 school year. Thank you Alice for your dedication and support. I look forward to sharing more advocacy resources with our membership in the early spring.

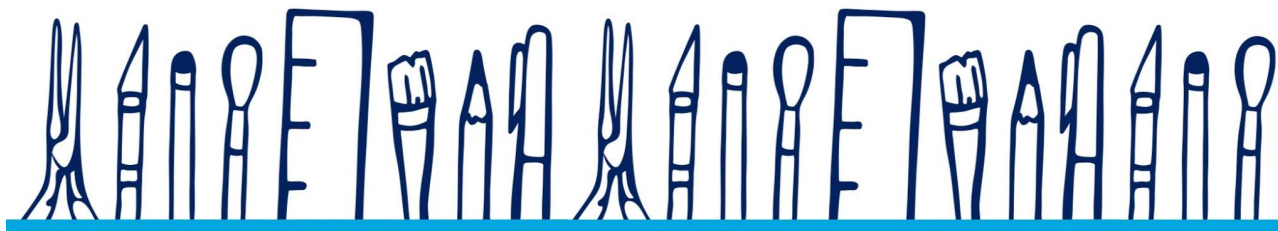
Our Professional Development Committee has been hard at work, with Margaurita Spear at the helm. MAEA successfully facilitated our first Wick-ed Book SmART book group this summer thanks to the hard work of Margaurita and Lydia Gruner. The PD Committee also developed, organized, and facilitated the MAEA Watch Party utilizing NAEA webinars. More information can be found in the MAEA Watch Party article in this publication. Thank you to Margaurita, Peter Curran, Shannon Carey, Laura Evonne Steinman, and Sarah Tomkins for facilitating the Watch Party discussions. The PD Committee is currently planning future professional development opportunities, including another summer book group and a new PD offering focussing on

curriculum development. I look forward to announcing these professional development opportunities soon!

I continue to be blown away by the dedication of all of the art educators who volunteer their time to support the work of MAEA. My sincerest thanks and gratitude goes out to those [who serve or have previously served on the MAEA Board of Directors and those who currently serve or have previously served on one of MAEA's various committees](#). I would also like to thank all of the art educators who have submitted articles to the MAEA publication or work to one of our exhibits. Without everyone's participation MAEA would not be what it is.

If you are excited about the work that MAEA has accomplished this year, [I invite you to attend an upcoming MAEA Board meeting, join an MAEA committee, or submit your intent to serve and join as a Board of Director](#). [Currently we are looking for members to take on a number of open positions, including Preservice Division Director, National Art Honor Society Representative, Retired Representative, Awards Committee Chair, Exhibitions Committee Chair, and Webmaster](#). MAEA is by members for members. We hope you will consider dedicating some of your time to the important work that we do.

Melissa Mastrolia



Honor Excellence in Massachusetts Art Education

MAEA 2022 Awards

Accepting nominations now through May 15, 2021

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

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

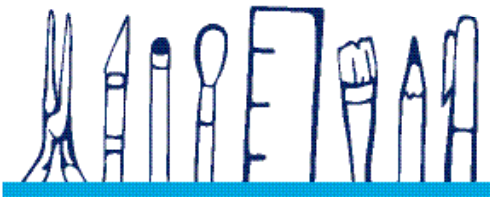


Awards Eligibility

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.

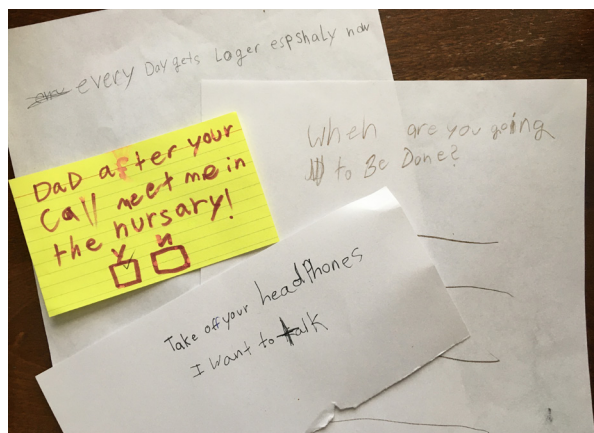
Visit massarted.com/events/awards/call-for-nominations for more information and to nominate an exceptional art educator today!



Letter from the Editor

From: Jane McKeag

Next deadline: **Friday, June 25, 2021**



SAMPLE NOTES LEFT BY MY 9-YEAR-OLD.

Dear MAEA members (and beyond!),

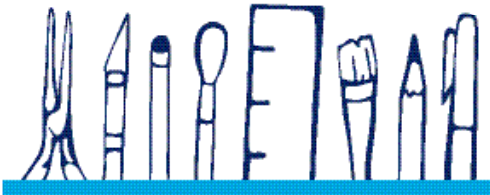
I have to say I've finally hit the wall with the pandemic. I actually like working from home but nearly a year in I'm starting to go batty. I'm collecting the many notes my daughter, age nine, has been leaving next to my laptop wherever I'm working (desk/floor/bed/chair/different rooms) while I keep an eye on my 9-month-old. In the photo above, a note asks, **"When are you going to be done?"** and includes several lines for a very long answer. **"Take off your headphones I want to talk"** is a duplicate of a note she gave to my husband. It came with instructions. We were to place this note in front of her when we needed to get her attention during virtual schooling because we were yelling to get her attention too often. At least she's become skilled with the *Sketchbook* app over the many many hours she has had to herself. One of the hardest parts of quarantine as a parent is negotiating screen time. It's exhausting because it's required for kids most of the day yet it has consumed the "free" parts of their days as well due to our adult work schedules. I'm sure you all know that.

Moving on...we've got some amazing (as usual) submissions from the field that make me so proud to showcase. A special shout out to Margaurita Spear for not only writing three insightful articles, (one on the latest MAEA Watch Party, her own view as the Early Childhood Representative, and a reflection on the many virtual conferences she's both presented at and attended recently), but also creating her own graphics. And she's an amazing teacher. Go Margaurita!

Stick with it, everyone. You're doing great. I hope the next issue (June! Seems like eons away!) is filled with fresh energy, while making the road to great visual art education (and careers in art education) wider, more inclusive, and more connected every day.

Please email me at editor@massarted.com and I can walk you through the submission process. Please also read the official submission guidelines, which includes links to the Artwork and Photo Release Forms as well as help with citing scholarship, if needed:
<https://massarted.com/news/maea-news-submission-information-guidelines/>

Jane



Upcoming Events

Board Meetings

| | |
|--|---------------|
| March 10 6:00 - 8:00 pm | Location Zoom |
| April 5 6:00 - 8:00 pm | Location Zoom |
| May 6 6:00 - 8:00 pm | Location Zoom |
| June 7 6:00 - 8:00 pm | Location Zoom |

Check out the MAEA calendar for updated information, including committee meetings: massarted.com/about/calendar

[MAEA's Statewide K-12 YAM Virtual Exhibit](#) opens March 15, 2021

[Massachusetts Amazing Emerging Artists Recognitions Exhibit](#) opens March 8, 2021

[National Art Education Virtual Convention](#) - March 4 - 7, 2021

Museum Ed Meeting Dates:

Friday March 12, 2021 1:00-2:00 pm
Monday April 12, 2021 12:30-1:30 pm
Wednesday May 19th, 10:00 to 11:00 am

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



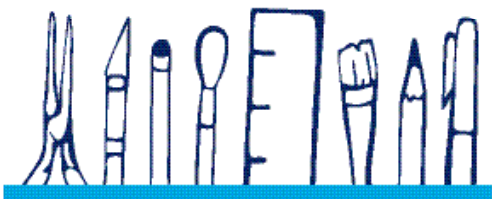
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Where Have All the Children Gone?

by Margaurita Spear

MAEA Early Childhood Division
Representative and Professional
Development Committee Chair

November 2019. The art studio is abuzz with the excited energy of a room-full of five-year-old artists. At one table a student experiments with paint. Her fingers are stained. The paint water is murky. The paint itself smeared across the paper leaving a satisfying brush trail of newly formed color. She gasps in happy surprise at her discovery before gleefully sharing her creation with her friend.

In another part of the studio a group of future architects vigorously work together to build an elaborate maze of blocks that houses an imaginary dragon. Snippets of their conversation drift across the room as they debate whose idea to try out first. And then off to the side a boy fascinated by pattern and repetition carefully pastes colored squares to paper fully absorbed in his own world.

Zoom forward to November 2020. The art studio sits empty. All the messy and wonderful materials tucked away on shelves and in boxes. The sound is silence. No paint being mixed. No dragons being captured. No color. Where have all the children gone?

In the midst of a global pandemic the children, like everyone else, have become fully absorbed in their own worlds, visible only through the shallow and limited view of a computer screen. This isn't a fictional dystopian storyline; it is our new normal. What I can assess about a student is what I can see within the perimeter of a sometimes-blank square amidst other similar squares. If the mic is unmuted, I may be able to learn just a bit more. This limitation is one of several that frustrate teachers who are so accustomed to controlling the learning environment for their students. As teachers we have been conditioned to value control. In this new

normal the control we do have looks very different than the control to which we have been accustomed.

What can I control? Obviously going into each student's home and setting up a well-equipped art area is beyond the realm of possibility. Providing individualized in-person adult guidance isn't something I can offer. Overriding a parental veto on markers won't get me anywhere. So, what can I do?

I can foster acceptance. I can extend grace. I can encourage creativity.

The first step in moving beyond limitations is accepting them. Accepting that I will only see my students remotely helps me to treat this as a completely new experience, one that defies comparison to the art studio experience of a year ago. With acceptance comes grace. This is new to me, to my students and to their families. We are all trying our best. We will all make mistakes. We all have personal limits to what we can do at this time. After acceptance and grace, our minds are less cluttered by the reminders of what we cannot do and ready to move on to creating with what we have. We can create new, but different, connections. We can use technology in ways we never expected. We can learn with new materials and tools that we never considered before.

So, is remote art teaching as bleak a landscape as it first appeared? No, there are glimmers of color, sparks of joy, chances to connect. Is teaching the youngest artists still a bit like herding cats? Of course, but now they must be drawn to the computer screen like it's a swift-moving flashy feather

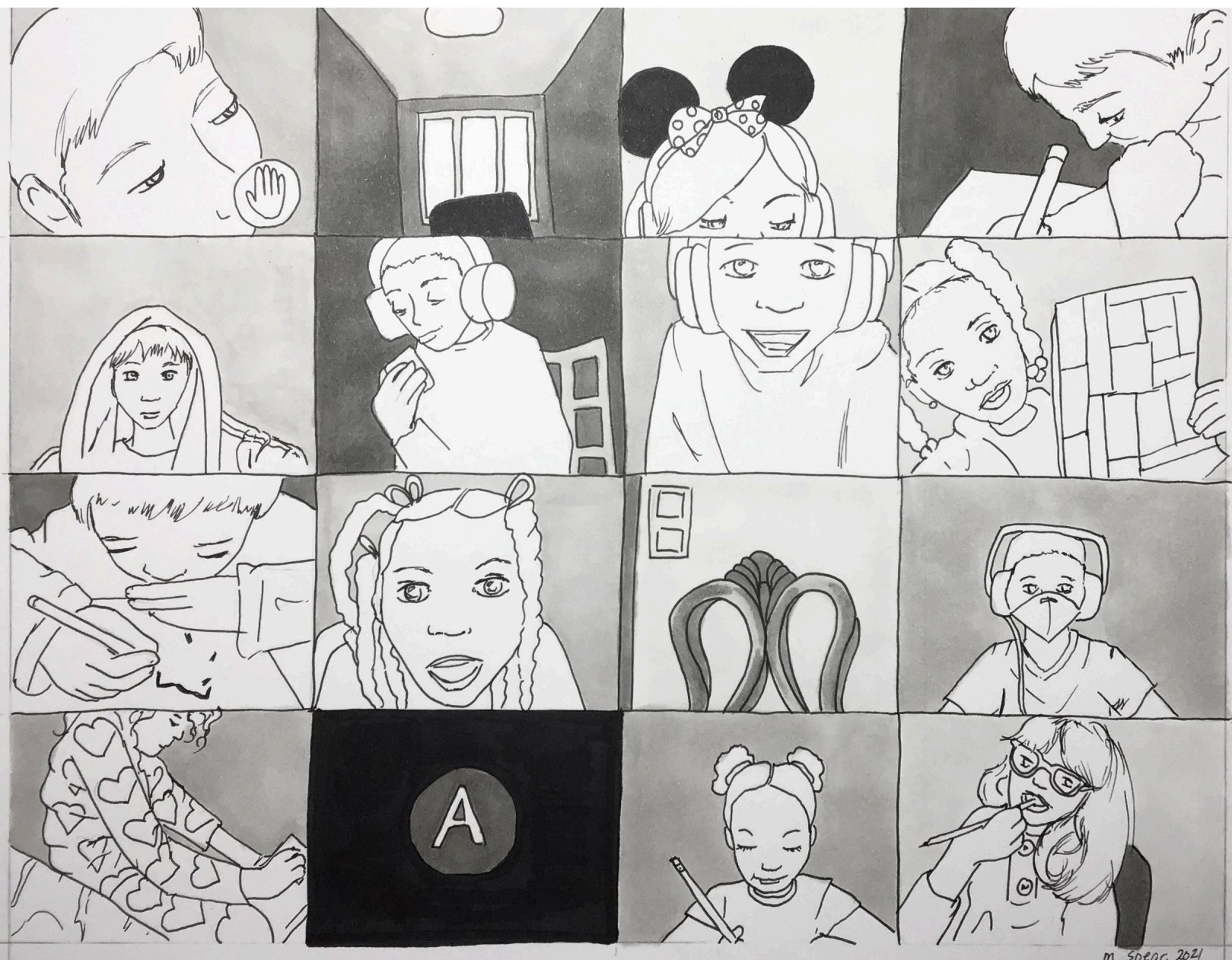
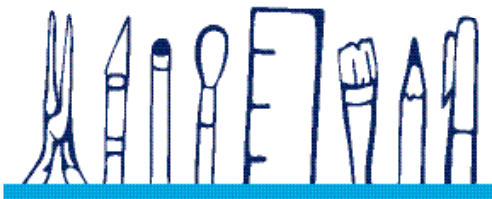


ILLUSTRATION BY MARGAURITA SPEAR

that they want to catch. Sometimes they bring their actual cats along with them, and dogs, too. Embrace that distraction.

That is a moment of personal connection. That connection is more important than red and yellow making orange. Color mixing can wait. The little box on your screen now sparkling to life should not wait. Minutes later that same box is occupied by a very gratified artist displaying a scribbled crayon drawing of a bright orange cat proudly grasped in fingers stained by chocolate or jelly instead of paint.



Thinking and Creating with a Line

by Cathy Weisman Topal



COURTESY OF ARTS INTEGRATION IN THE CLASSROOM, ENCHANTED CIRCLE, HOLYOKE, MA. PHOTO BY ENCHANTED CIRCLE
TEACHING ARTIST, GABRIELA MICCHIA.

In this very challenging time, it is my hope that this website, which I have been redesigning during the pandemic, will be helpful to MAEA educators. I would be so pleased if you would use it and pass it along to other teachers and perhaps to parents.

Thinking & Creating with a Line
www.thinkingwithaline.com

Work on this website began over 20 years ago as a project supported by the technology department at Smith College where I have taught in the labo-

ratory school, the early childhood center, and the department of education and child study for over 35 years. I created this website as a gift to educators interested in teaching and learning through the arts. Who knew that with COVID-19 the website would be so timely? This free website contains lessons on themes of *nature*, *design*, *the printed word*, and *the built environment* for students at many levels starting with preschoolers.

The website is filled with short video clips and images that show teachers and children in action, bringing the delicate, interactive process of teach-

ing and learning to life. It was my intention to help early childhood educators who may feel uncomfortable with studio art materials and processes develop strategies for introducing them and supporting children as they explore and make their own discoveries. The website can also be used for professional development. Please have a look at the overview and at the way the lessons are organized. I always appreciate feedback. ctopal@smith.edu



STREET SCENE IN HARTFORD BY SYNCERE MENZIE AND FRIENDS, JUMOKE ACADEMY, HARTFORD, CT, PHOTO BY ART TEACHER DAWN NOLAN LOMBARDI

As for my background, I am a longtime studio art teacher, professor and author of *Children, Clay and Sculpture*; *Children and Painting*; *Beautiful Stuff - Learning with Found Materials*, co-authored with Lella Gandini; *Beautiful Stuff from Nature* - also co-authored with Lella Gandini; *Teacher's Guide to Thinking with a Line*; *Explorations in Art: Kindergarten*, both 1st and 2nd editions; and *Creative Minds Out of School*, which was commissioned by the Mass Cultural Council and the Massachusetts Afterschool Partnership. This website contains lessons from all my books and workshops.

Carla Horwitz from Yale wrote,
"Thank you so much for posting your Thinking and Creating with A Line website and videos. I teach three courses at Yale University -- Child Develop-

ment, Language, Literacy and Play and Theory and Practice of Early Childhood Education. I am now in the process of dramatically redesigning my Theory and Practice course as there is no longer any possibility of in-person classroom observation for a practicum. Your videos are just perfect for the class on expressive arts and probably some others as well. I have always had my students work with art materials once they have observed the very rich art engagement the children have at Yale's Calvin Hill Day Care Center where I am director emerita having just retired from 40 years of being director. But I haven't found much electronically that conveys the message you do with really simple but important images."

Thank you so much for taking a look!



PHOTO COURTESY OF CATHY TOPAL

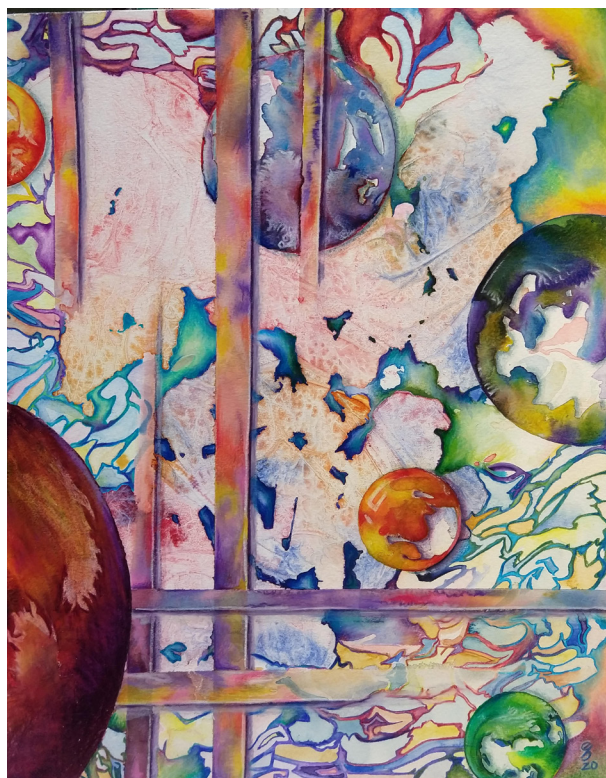


On Pivoting Museum Education Online

by Elizabeth Buck, MAEA Museum Education Division Director

Working in museum art education for nearly 20 years has always been fun, interesting, and presented some wonderful problem-solving opportunities; and I love a puzzle! It has been an interesting journey, with this past year presenting some of the hardest challenges and greatest rewards. My name is Elizabeth Buck and I am the Manager of Studio Class Programs at the Worcester Art Museum (WAM). The museum has held studio classes for the public since 1898, weathering many storms along the way. Pre-pandemic each year we held hundreds of adult and youth classes, dozens of public or community events, and partnered with a variety of schools and other non-profits to provide education, inspiration, and encouragement. When the pandemic struck and we closed our doors on March 14, 2020, we were all left unsure of what the future might look like. ***We had to cancel our on-site classes, events, and partner programs, and we had nothing to fill the void. I was concerned about what would happen to our community—if this pandemic dragged on, how could we maintain connection?***

In the past, I had decided against online courses due to a variety of factors including technological limitations, hesitancy that individuals would be interested, and quality of engagement and instruction. Well, the pandemic closures certainly gave us a push. My staff and I dove in to research and experimentation to see what might be possible. We surveyed faculty and students; would this even be something they were interested in? It was a quick turn-around. The last week of April 2020 we began an initial small selection of online classes.



Since spring, WAM's online class program has grown immensely, which has been both relieving and a challenge itself! We went from offering only five short classes to offering dozens of classes and workshops each session. By fall we had hundreds of students taking classes with us on a weekly basis—and not only that—but our audience includes brand-new students! Our geographic reach is now national with students from Maine, Florida, California...and world-wide with a few students dialing in from the UK and Europe! We even were able to get our scholarship program up and running by summer 2020 to offer classes free of tuition for students in need.

Yet classes are not the only program that has flourished; some of our partner programs such as with Open Door Arts, MA and 21st Century Programs with Worcester Public Schools have grown. In addition, we have started offering virtual community exhibits, and will continue to innovate as time goes by.

None of this growth occurred naturally. Only one of my faculty had ever taught online before, and I never had. This took many, many hours of trial and error, faculty and staff training, and most of

all, flexibility and forgiveness from everyone involved—including the students! In reflection upon this (ongoing) experience, what comes to mind is our interdependence upon each other. My museum's mission is to connect people, communities, and cultures through the experience of art. This idea of connection is evident in the studio class program community. This journey has been hard; late nights, learning new equipment and software, tech glitches, power outages, training and retraining. I had never made a video before – now I have made over 50. I'd never taught online; now not only do I teach online; I help others with tips and tricks that I use – I'm even presenting a Deep Dive session at the NAEA Museum Ed Preconference! Not something I ever expected to be doing.

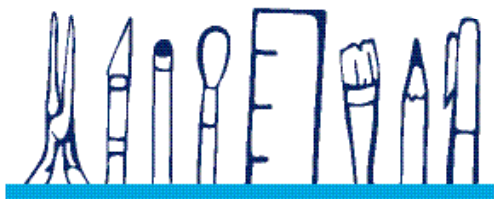
I believe that both myself and my museum will come out of this pandemic ready to face the future with optimism. I'm not saying it was easy—even with my small staff of 2 helping, I had many late nights, early mornings, and weekend hours put in; however, the results speak for themselves. Excitement and enthusiasm from faculty, thank you notes from students and parents, and calls asking when the next online classes will be registering keep me going. Additionally, we will be staying online, even when regular in-person classes resume. Pivoting online has allowed not only for geographic inclusion, but for including those who may not be able to get to the museum even non-pandemic!

Studio classes at the Worcester Art Museum are not the only area that pivoted online, of course—but our programming provides its own set of challenges and benefits. For anyone thinking about

pivoting their educational or studio programming online, I'll say, it won't be easy, but it can be well worth the effort, even post-pandemic. ***At this point I have nothing but deep and profound respect for the staff, faculty, and students that have taken this journey with us.*** My advice for anyone taking this journey is to expect mistakes and expect glitches, but if you temper those with humility and humor, you'll make your way through.



ARTWORK AND PHOTO COURTESY OF ELIZABETH BUCK



Working with Students with Special Needs: Behavior Supports in the Art Room

By Lydia Gruner, MAEA Special Needs Representative

When I write my articles for the newsletter, I try to cite some experts who know more than I do. However, recently I've found myself fielding questions from other teachers about behavior management. Everyone (and I include myself) needs help coping with that one student won't stop _____ (insert whatever behavior is getting under your skin). You know who I'm talking about; that student who seems to suck out all of your patience. It doesn't matter how good you are at behavior management or how strong you are as a teacher, occasionally it gets to you.

This doesn't make you any less of a teacher! It means you're human, you have feelings and you care about your job. Working with classes that are 100% behavioral has given me a few insights, but I'm no expert. All I can do is share what I've learned and what works for me.

I teach in a small special needs school, where adapting student behavior is a primary goal. We provide individualized education, but the primary reason students end up with us is because their behavior isn't safe in a less restrictive environment. Like all schools, we have school-wide behavior supports like a school store and a Positive Behavior Intervention System (PBIS) model, but we also have individual behavior goals for each student. The majority of our students make progress with our global or school wide supports, but not all.

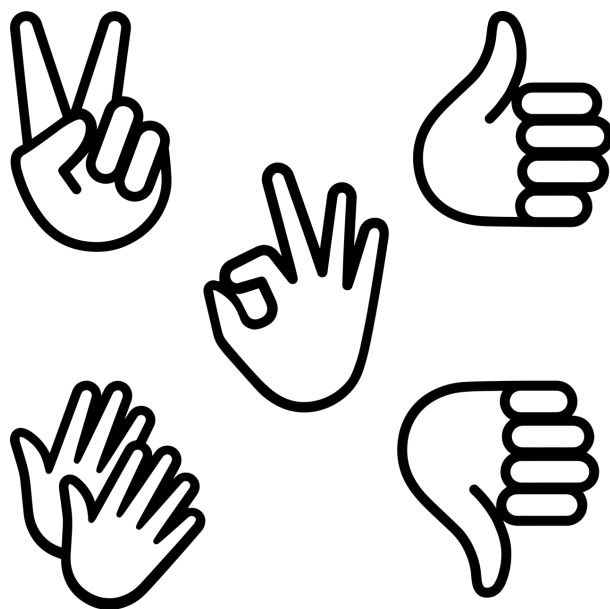


IMAGE COURTESY ANNALISEART, PIXABAY.COM

For many students traditional behavior management works and they are able to achieve in school and learn appropriate behavior. Some of the behavior management tools we traditionally use are:

- Praise for getting answers right
- Praise for participation
- Praise for winning a game or contest
- Praise for pro-social behavior
- If you are appropriate you get to go to recess/ lunch room
- If you behave inappropriately you are sent to the principal's office
- Possible consequences of negative behavior include suspension and detention

I'll bet the above list sounds pretty familiar, and for most students it works, but not all. For students who have emotional or learning disabilities, traditional methods either aren't enough or just flat out don't work. Although students don't need to have a disability for traditional methods not to work; that's

where PBIS and similar positivity-based systems come into play. Students who struggle behaviorally become used the following or similar phrases:

- “Stop that.”
- “You’re late.”
- “You’re not earning.”
- “That’s wrong.”
- “Be nice.”
- “Don’t talk to me like that.”

And while we don’t like to think of ourselves as saying things like this, we all probably have at some point when our patience is pushed- “What’s wrong with you?”, “Stop acting stupid.”, “Why can’t you get it right?”, and “Why can’t you just do what I told you to?”

Sometimes it’s hard to notice what a student did right when our patience is pushed. It’s difficult to see past our own frustrations and our disrupted class, but often the kids need to know what they did right more than what they did wrong. Have you ever made a list of things kids can do right? I find that when I’m really frustrated with a student’s behavior making a list of things they do well goes a long way. I’m not saying it solves all your problems, but changing the way you think about the student can help build a relationship and change a student’s behavior. ***What simple things can you give praise for that we often forget?***

- Coming to class (at any age this is still a huge accomplishment).
- Being in the right location. It doesn’t matter if they are “in” their seat; are they near where they are supposed to be? Of course they should still take a seat, but remember for some students simply being near their table is positive.
- Using a paint brush-forget using it in the way that you showed them- is the student holding the tool you asked them to? Well done, they did the first step.
- Asking a relevant question- doesn’t matter if you just explained it, if a kid asks for help, they are making an effort in that second even if they

were ignoring you 1.5 seconds before that.

- Talking in an appropriate volume.
- Using “please” and “thank you.” It never hurts to praise someone for using good manners.

Now I’m not saying that a student shouldn’t be able to do all of these things on their own without praise. If you work with high functioning, well-behaved students this probably sounds ridiculous and unnecessary. ***But when you get really frustrated, try making a list of things the student is doing right.***

I’ve compiled a list of resources to help with behavior management. It should be noted that I collected this list from my school team and I can’t attest to their effectiveness, but professionals in the field recommended them. Thank you to Jeff Campbell and Jessica Kemp for these resources.

The Motivation Breakthrough by Richard Lavoie

The First Days of School by Harry Wong

Resilient Classrooms by Doll, Brehm, and Zucker

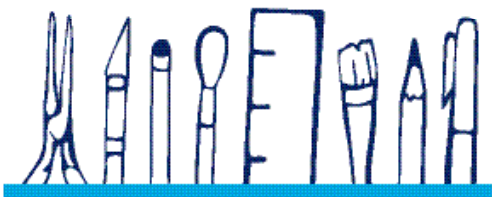
Lost at School and *Lost and Found* by Ross Greene are fantastic books and offer a variety of great examples of how to use the Collaborative and Proactive Solutions (CPS) model.

Here’s the interactive website for teachers related to applying the CPS model Resilient Classrooms (Book by Doll, Brehm, and Zucker)

www.livesinthebalance.org/walking-tour-educators

Helping Traumatized Children Learn – Free PDF (<https://traumasensitiveschools.org/wp-content/uploads/2013/06/Helping-Traumatized-Children-Learn.pdf>)

This article “8-Proactive Classroom Management Tips” also gives some great go-to strategies: <https://www.edutopia.org/article/8-proactive-classroom-management-tips>



Teaching Through the Art of Alumni

By Billy Claire, MAEA Independent Schools Representative

Lately, I have been reconnecting with some of our alums that have careers in art. I have been using their artwork as examples for lessons. It has been very beneficial for the students who get to feel a connection with the school's history as well as giving current examples of alums who are making a living doing their art.

In the three instances mentioned here, the alums are all former students of mine. Thanks to Instagram, I have been able to keep up with what they are doing as well as encourage my students to follow them. It helps to keep our alums connected to the school, gives them a sense of pride, and really enhances the art experiences for the students.

I just finished a seventh grade unit based on a series of drawings and paintings done by Amy Dib-uono Graham, class of '82, featuring multiples of coffee cups. Her artworks have loosely sketched coffee cups stacked, and overlapped in varieties of arrangements. She uses oil sticks, watercolor, colored pencils, and oil paints in her works.

While we were teaching remotely, I had seventh graders move to their kitchens and arrange their own coffee cups and mugs to sketch. I had them do three different drawings, and we subsequently used watercolor paints to do warm colors, cool colors, and anything goes colors in their three paintings. It was good to get them off of their screens and in a new location (especially keeping water away from their laptops!). They

photographed their work and uploaded to their Google Classroom, and I was able to create some galleries on our Fay Visual Art Instagram page and #Graham. One of my students was especially proud when Graham reposted her artwork in an Instagram Story!



COMING CLEAN CUPS 2020 IMAGE COURTESY @AMYGRAHAM711

In our Digital Photography course for eighth and ninth graders I frequently reference the landscape photography of Elisabeth Brentano, class of '99. Brentano has traveled all over the world to shoot landscapes, wildlife, and people. Her photographs raise awareness of environmental issues and convey to the students the impact that artwork can have on increasing the understanding of the viewer. Her commitment to being in the right place at the right time to capture the best photographs she can is inspiring to the students.

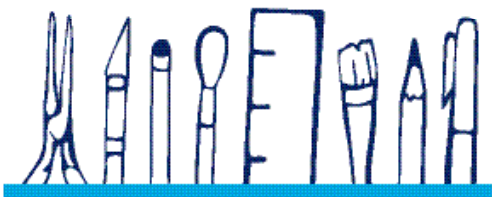
Her photographs are awe-inspiring. She has a series of storm chasing photographs, which document her study of tornadoes and their creation and impact. Her photographs of the Southwest United States create a sense of wonder and adventure as she lives out of her Jeep on location.

We have specific assignments to create landscape photographs that explore the same sort of open space that Brentano puts into her photographs.

In addition, ***Brentano produced a film to raise awareness of the plight of big cats in captivity in southern Africa***, which “examines the balance between tourism, conservation, and social media, especially when it comes to practices that have an impact on big cats.” The film is called “In the Shadows of Lions” and is available on Vimeo. It raises many good points that our students were not aware of, and makes them think about the impact that our choices with animals can have, as well as the role that video can have in promoting social awareness. <https://vimeo.com/325350575>

EF3 TORNADO | DODGE CITY, KANSAS IMAGE COURTESY @ELISABETHONThEROAD





Sally King McBride, class of '00, is an illustrator and calligrapher, founder of The Letter Nest®, and known for her alphabet watercolor art. In addition to current commissions posted on Instagram, McBride often features videos of her work in progress, which have been beneficial for current students to see and witness the process she uses. When students study illuminated letters in medieval manuscripts I can offer them modern, current examples in McBride's work.

While some of her commissions are playful and fun, she also features more serious themes such as the monogram for Dr. Martin Luther King, Jr. shown here. She writes,

"This monogram honors places of meaning in the life of Dr. Martin Luther King, Jr.: Morehouse College, his undergraduate alma mater; L, based on an image of his "Give Us The Ballot" speech of 1957 in Washington; K, a depiction of the Dexter Avenue King Memorial Baptist Church in Montgomery, Alabama, where he was pastor from 1954-60."

In these instances and more, stronger relationships can be made with our alums and keep current students connected both with the school and with those that sat in the same seats before them. I would encourage everyone to reach out and reconnect with artist alums!



MLK MONOGRAM IMAGE COURTESY @SALLYKINGMCBRIDE

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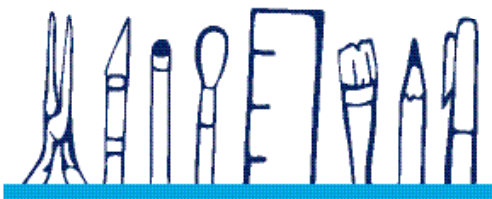
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Join NAEA before you register to receive your registration discount and exclusive NAEA member benefits. Membership prices vary.





Is a Virtual Conference Worth Your Time?

By Margaurita Spear, MAEA Early Childhood Representative and Professional Development Committee Chair

When the pandemic hit, professional conferences went online, but how does this new format stack up to the traditional in-person experience?

In the accompanying chart I give an overview of four conferences that I attended. I have excluded the very first conference which took place from March 30 - April 3 because Art Class Curator ran a second conference in the fall that showed improvements in both the content and the format from that first attempt, leading me to believe that each new conference will only be better than the last.

The first conference represented in the chart is the Play First Summit. This conference was not specifically for art teachers, but was planned for early childhood educators. Since many of us teach young children it seemed like an event worth attending. There is much that can be gleaned from play-based approaches that I think translates into the art studio, especially with our youngest learners. All other conferences were specifically for art educators with all content relevant to our field.

One draw of these online conference opportunities was that for the most part they were

free to attend. Extended access to the content could be purchased for a reasonable fee and some even offered graduate credit and professional development certificates. The one conference that I did pay for was offered by the Wisconsin Art Education Association in partnership with other states including Massachusetts. The content and experience were well worth the \$75 cost.

Another huge plus in my opinion was that for myself ***I would never have been able to attend these conferences, expand my professional network, or engage with these presenters had the events been held traditionally.*** The time and travel would have been prohibitive. In fact, the next virtual conference on my schedule is an international one for early childhood art educators slated for the end of February. To participate on an international level is exciting and is something that normally I would not be able to afford. The in-person version is expected to take place in Great Britain in 2022.

Overall, I think virtual content may be around for a very long time and would not be surprised if online aspects were a part of all future conferences because it does expand

accessibility to more educators. When making the decision to attend a virtual conference I recommend that you consider what the conference will offer. If there is a fee does that fee grant you access to extensive content beyond the designated conference dates? That access and any other perks of the conference, such

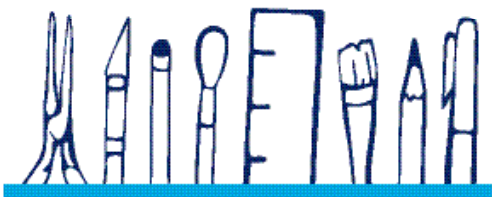
as prizes, swag boxes or live interactions, may be well-worth a nominal fee. If a conference is offered for free then there is no risk in registering, but there is potential for a lot of gain if the presentation topics are relevant to you.

Conferences At-A-Glance

| Event | Cost | Format | Social Media | SWAG / Prizes | Cons | Pros |
|---|--------|--|--|---------------|--|--|
| Play First Summit July 20 - 24 (5 days) | Free* | Asynchronous interview style conversations with guest speakers each day. | A special Facebook group for live interaction. | No | Limited opportunity for direct engagement with the speakers. | The topics were interesting and reflected the diversity of the speakers, who were experts in the field. |
| Wisconsin Art Ed Association: Vision 2020 Virtual Conference October 24th (1 day only of live options) | \$75** | Combination of early access and extended access recordings as well as synchronous speakers, live Q & A's and prize giveaways. | Two very active Facebook groups, one for conference interaction and one for teacher sellers. | Yes | Most presentations were great, others were mediocre or redundant. | Lots of excitement leading up to and throughout the event with social media, emails, etc. Over 100 extended access presentations that could be viewed. Awesome SWAG box and prizes. Virtual members art exhibit. |
| Art Class Curator's Call to Art 2: An Un-Conference for Art Educators November 9 - 13 (5 days) | Free* | Mostly asynchronous access to approx. 10 presentations released each day. Live events were done webinar style with very little interaction with attendees. | Designated Facebook group, hashtags and downloadable photo props to use. | Yes | It was difficult to find time to watch the content during the teaching week. Extended access was available, but with a fee. The live options did not allow for engagement through chat, etc. | The presentation topics were relevant to current needs in education. The prizes were donated by both big name vendors and some of the presenters. This was the second Call to Art conference. The first was in the Spring and there was marked improvement since then. |
| TAB Colorado Virtual Conference January 16 - 17 (2 days) | Free | Run the same as a live conference with over 15 hours over the course of a two-day weekend, with an option for an online social gathering on Friday. Use of live meetings, webinar presentations with active chats, small group gatherings, and shared resource spaces. | None specific to the conference, but there are many TAB Facebook groups. There was a suggested hashtag to use as well. | No | Content happened live and it was a little overwhelming to be on a screen all that time. Limited presentation choices. | The overall feeling was very collaborative, welcoming and engaging. Lots of interaction between attendees and presenters. A great way to connect with teachers from all over who are interested in the TAB philosophy. |

* General access was free, but for a fee extended access and / or graduate credit was available. ** For an added amount graduate credit was available.

GRAPHIC COURTESY MARGAURITA SPEAR



Perspective

By Ralph Caouette

*NAEA 2021 MacArthur Goodwin Award
for Distinguished Service Within the
Profession*

I thank MAEA in early support for the 2021 MacArthur Goodwin Award for Distinguished Service Within the Profession. I'd like to emphasize that I would not have persisted, possessed the confidence, or even the joy in teaching and leading within the arts the last four decades if not for several early factors. One is supportive and believing parents and some early foundational confidence boosters. Second, with a chance to prove myself I gained confidence in tandem with those foundations and certain pillars of support. Third, open doors and a supporting cast with associations such as MAEA and NAEA providing resources and community while proving their mettle.

Early in my life without art offered grades 7-9, and with the way things were back then (1970's), my parents' message to us was "Do what makes you happy." I found in my later years that this was often NOT the case. They drove me to the Fitchburg Art Museum, and gave me whatever resources they



could which were limited. Still, I was not a believer. I was proficient and had a scholarship in biology, and was very adept and interested in architecture and social studies. I took a shaky shot with art, and with each passing year,

RALPH, A FEW YEARS BACK
IMAGES COURTESY RALPH CAOINETTE



OUR OUTDOOR 'FINE ARTS GARDEN COURTYARD' WITHIN THE CONFINES OF THE DEPT—TOTALLY DESIGNED, BUILT, AND CULTIVATED FROM WITHIN DEPT, PARTICULARLY BY THE NEW AT THE TIME, NATIONAL ART HONOR SOCIETY CHP #2651.

built my confidence and ended up with a full scholarship for a traditionally reserved kid (read "Quiet", by Susan Cain).

Proposition 2 1/2 made securing a teaching job difficult, but with the ability to also teach history/psychology/sociology, one was landed. With a very supportive department head and principal (who later went onto the statehouse and was co-chair of the legislative education committee), I parlayed over the course of several years of teaching two subjects to full art. This was accomplished by learning program building 101. We, and I say "we" because over the years, this team of art educators tripled the department size, built a flagship school with galleries, multiple state of the art studios, scholarships, guest speakers, summer art academy, nature drawing lab, a garden, etc. By then I had confidence, supportive foundations, and the true belief that learning through art and design was for all students, not just the 'talented'.

One of our biggest coups in the mid 1990's was to study and pursue a district-wide fine arts one-year graduation requirement, which we obtained. School committee-persons, several principals, and the superintendent all eventually started to see the arts as a vital cog in overall learning. I'd also have to say the growing publicity bought us purchase with programming, staff, equipment, and space. A regret over the

years has been not seeing Massachusetts buy into a statewide fine arts requirement.

The other big factor has been MAEA, and later, NAEA. I went to a few early state conferences in the mid 1980's, and besides latching onto good leads in the classrooms, a better find were the 'personalities' who were leading at the time, but also extending a welcome hand to get involved. By 1987, I found myself writing, on committees, and then on the state board. By 1990, upon suggestion I attended my first national convention. A year later, I was a delegate with the state, became fully involved, and again encouraged to go further. Those early mentors on the board of MAEA were always there. I was MAEA President in the mid 1990's, on national committees, a national executive board member, and it all rolled by. But I'll give the lion's share of credit to my colleagues on the board of MAEA back 26 years ago for introducing me, call it a 'fix', with my wife Maureen. She is an exemplary art educator and advocate for the arts, and lifelong partner beyond the artworld in all our adventures!

Over the years, I earned a doctorate in educational leadership, research and administration, and again, artistic confidence and early foundations were seminal. I stand by my research in perspectives found in creative learning, in and beyond art to the (and I despise the notion) traditional core subjects. Factors found that boost creative learning, insight, and limitations, as well as present factors all play a part in my current viewpoints on creativity in all of education. The blending of study in creativity through art and study in psychology and experiences in art made this work possible. I volunteer occasionally with associations and the NAEA doing grant reading, beyond art, with PD in three states. With the adjunct work I've done the last two decades, I find my endeavors ranging anywhere from design work, studio creation for others (all stemming from my early architectural interest), home building, making art, political advocacy, art psychotherapy part time for a couple decades, and consultancy. Staying busy

is an understatement!

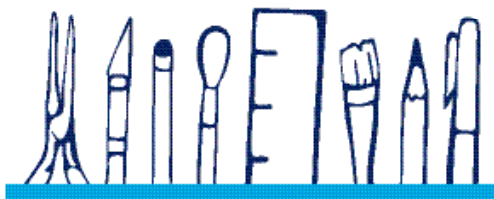
I've had a super soft spot for the marginal kids, often not readily visible, but ever-present, and kids who did not have the means, home support, or simply the belief in themselves. And the quiet reserved kids! Confidence over these years combined with vital factors conducive of positive creative environment while building creative purchase power combine for what I believe 'artistic support' means. This has persisted throughout my career and permeated my beliefs. What I would emphasize now, whether teaching undergraduate or with adolescent students, is what stuck with me over the years. We do not just 'teach art'! That is the outer package. And the kids who go on as art superstars, make great art in shows were the easy ones to reach. The hundred plus past students who are now art educators are all frosting on the cake.

Those early foundations, parents, administrators, and the support and resources found in your associations made the difference! With me! With persistence and confidence! And it was passed on! Stay active and vital!

'Think big, start small, fail quickly & scale fast'
-Idea



STUDENTS GETTING PRIME TIME USAGE FROM SOME OF THE CASES IN OUR NATURE DRAWING LAB



Set Your Watch for the MAEA Watch Party!

By Margaurita Spear, MAEA Early Childhood Division Representative and Professional Development Committee Chair & Sarah Tomkins, M.Ed, MAEA Middle Level Division Representative

When it comes to professional development opportunities for art teachers many of us are familiar with the experience of sitting through PD training that has absolutely nothing to do with our content area. To bridge the gap, we seek out our own opportunities, but much of what is available through online organizations is pre-recorded or even if it's live there is little to no opportunity for direct interaction. Such is the case when viewing NAEA's archived hour-long webinars. Granted the topics are guaranteed to relate to teaching in the art classroom, but the best features of professional development are still lacking.

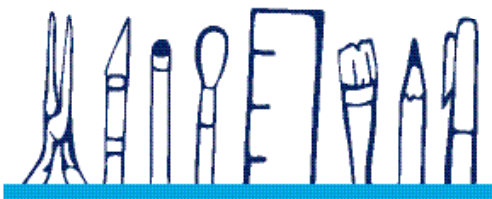
In most schools, art teachers are an island unto themselves. Unlike their homeroom teacher counterparts, they do not have grade level peers to talk to about pedagogy, lesson planning, etc. This same solitude permeates the online webinar experience.

Even if the content is relevant, the ability to interact with other teachers just isn't there. MAEA's professional development committee acknowledged that need and sought to fill it by launching a monthly "Watch Party" in

which participants could reflect upon and discuss the content of a selection of webinars along the theme of "Special Populations and Situations in Art Education." Attendees who watched all five webinars and participated in all five follow-up discussions were granted a total of ten PDPs, an added benefit that not everyone needed. The bigger need was the opportunity to join in conversation with other art educators.

To date all professional development offerings through MAEA have been facilitated by teachers who generously share their time and commitment to professional growth. Many of these facilitators have a passion for teaching the special populations covered in the webinar series. Facilitators were excited to lead discussions, speaking to their experiences working with these students, and to answer questions that arose from the lens of encountering and meeting circumstances as they came about in a classroom setting.

Attendees of the series shared that they most enjoyed learning strategies and techniques around interacting with students of diverse social, emotional, and cognitive needs. Specifically, the discussion around "Teaching Strategies to Support Individuals



Virtual Museums in Higher Education

By John Nordell

Teaching a course for the first time comes with challenges. Teaching a course for the first time using synchronous remote delivery during a pandemic while a fraught presidential election plays out raises the stakes.

However, as I told my students the following semester, “I taught History of Art for the first time last fall. I am so excited that student work exceeded my expectations. I cannot wait to see what you all create this semester!”

ART1000 History of Art satisfies a General Education requirement for cultural awareness. Therefore, along with my Visual and Digital Arts majors, students from across campus, er, across Zoom, enroll in the course.

The course analyzes the History of Art through the lens of these guiding questions: What is art? What is a curator? What is an art critic? What role does art play in human experience? What role do artists play in society? What does art say about the culture it was created in? Within the framework of these questions, students dig deep into a culture of choice and create a virtual museum. Pursuing equity, students infuse principles of decolonization into their virtual museums by carefully considering artwork choices, employing inclusive curatorial statements, creating accessible interactive experiences and privileging diverse voices.

Assigning students to create art and culture presentations in face-to-face course a year ago, I gave complete freedom of choice regarding presentation formats. One student shared his insights using Artsteps, a free online site where he created a virtual museum.



IMAGES COURTESY JOHN NORDELL. EXPRESS YOURSELF STUDENT ART SHOW EXTERIOR.

Through a series of assignments in History of Art, I scaffolded using Artsteps. Students learned how to design a virtual museum by adding walls and doors along wall colors, floor patterns and textures of surfaces. Then, I showed how to put an artwork on the wall and properly title and source the work. Next up, adding text to the wall for curatorial statements. And finally, students learned how to add a clickable descriptive audio track to enhance an artwork’s presentation.

For midterm projects, each student combined all these elements into a virtual museum that focused on a culture/topic/art period of their choice. Here is a partial list of the wonderful range of student scholarly expression: *The Goddess Museum*, *Museum of Nature: Energy and Climate*, *Museum of Modern Superheroes and their Greek Counterparts*, *Museo de Arte Hispanico*, *Museum of Renaissance Art*, *Museum of Feeling Open and Free*, *Museum of Black Art and Graffiti*, *Museum of Puerto Rican Art* and *Museum of the Iron Age*.

Visual and Digital Arts major Regine Winifred describes her experience creating the *Museum of the Most Unprotected People in America: Black Women*. “While creating my own Artsteps museum, my topic of choice was bringing to life the awareness of how Black women are the most unprotected women in our society today. This process was a complete unique experience for me. It was a great way for me to express my interest while combining it with some great impactful art pieces. The decolonization

aspect I employed was using all African American artists' artwork in my museum. It was very tricky getting comfortable and acquainted with all the tools and features that the website provided. After practicing and spending some time on the site, it became very easy to use."

Criminal Justice major Riley Carey created the *Museum of Valor*. "As a student with little artistic ability, I entered this class with the slightest expectation of enjoying it. However, once class started to progress I enjoyed it tremendously, from learning about artwork of our choice to inserting select works into our own museum. I started off the class with artwork displaying the Valor of Military Members. I chose to represent valor through American History starting with the Revolutionary War and ending with Operation Iraqi Freedom. I choose this topic as I am honored and inspired by the courage of all the men and women who have served this great country. Being able to choose artwork of personal interest created an inclusive environment with tons of diversity as nearly every classmate of mine chose a different topic that all had sentimental meaning."

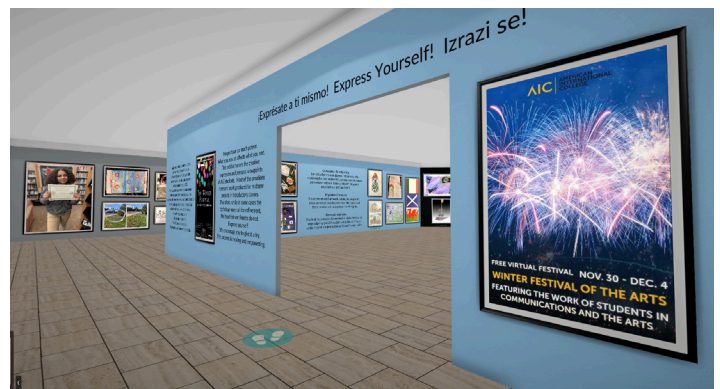
For the final project, I explained that a wealthy donor had given a major monetary gift so large that each student would be able to add a new wing to their existing museum. However, the gift came with strings attached:

A. Based on your existing museum collection, the new wing of the museum needs to present a timeline that provides context in terms of historical events and how art evolves over time. What are some world events that affected the creation of the art in your collection?

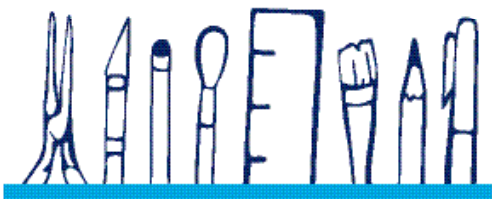
B. Another stipulation from the donor is that the new wing features principles of decolonization. In what ways can you present material that follows these principles of diversity, equity and inclusion. Perhaps review some of the previous course material on the role of curators to understand and properly connect with their audiences and efforts by museums to practice decolonization.

I suggest you read this new resource to the course, *What Does a Social Justice Curator Do? The Bronx Museum's Jasmine Wahi on Why Every Art Institution Should Have One* <https://news.artnet.com/art-world/jasmine-wahi-interview-1890449>

Might your curatorial statement be presented in more than one language? Might your audio tracks be recorded in more than one language? What kind of interactive guides might you create to ensure accessibility for all individuals, regardless of any physical or sensory limitations? Who are the artists? What voices do we hear? How will all visitors feel welcomed? How will you cite the artist if the creator's name is not known?



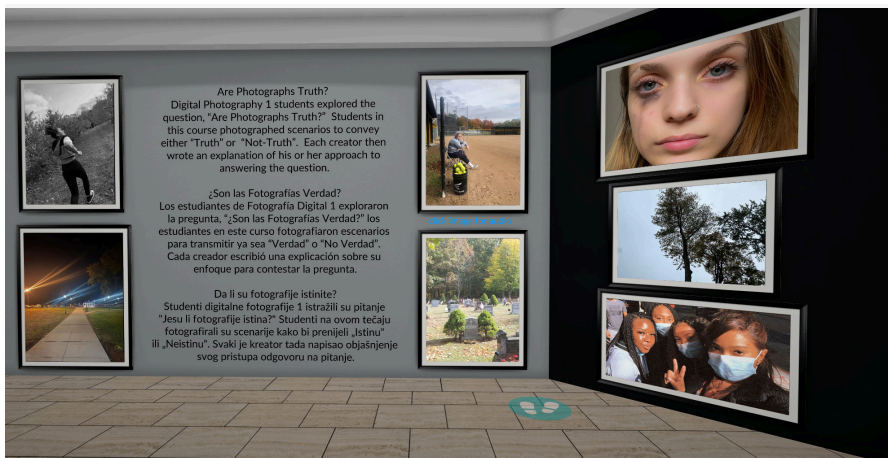
EXPRESS YOURSELF STUDENT ART SHOW.



The assignment stemmed from my engagement with the Cultural Equity Learning Community I joined last summer. I heard about CELC while participating in the *MAEA Looking Inward* workshop. In line with the anti-racist theme of the community, CELC presented many layers of information about decolonizing museums, including breaking down a clip from the movie *Black Panther* in terms of white privilege, who feels comfortable at museums, and contrasting intellectual knowledge with family/personal cultural knowledge. View the clip: <https://youtu.be/wTiM-pl1Vbns> How can the white curator be drinking coffee in a museum?

Human Biology major, Ashely Roberge, curator of the *Museum of Native America*, explains: "Creating a virtual museum using Artsteps was not only engaging as an Art History student but also satisfying in terms of being able to create something with limitless options and topics that could be focused on. When looking at art created by Native Americans, I felt it was essential to present the works in a way that gave a decolonized view of them, yet showcased the works in a tasteful way. Utilizing strong themes in a decolonized way helped to form the museum into a place for the viewing of Native American art organically, rather than viewing a mu-

seum that featured only a few pieces created by Native Americans as an aspect of historical education. Native Americans are very much alive and creating art daily, and the goal of my exhibit was to highlight



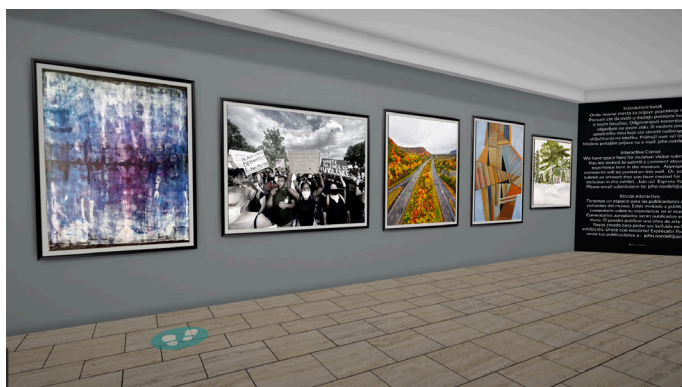
ANDJELA PUBLIC PHOTOGRAPH IS TOP CENTER.

this concept."

Each semester we normally have a big art show in our West Wing gallery. As you likely know, hanging a show with some 100 artworks is a complicated and time-consuming process. I offer extra credit to students for helping out.

Due to Covid-19 restrictions, I put out a similar call, offering students extra credit for creating a virtual museum student art show: "We need curators, translators, museum builders, image framers and more!"

Riley Carey, *Museum of Valor* curator, volunteered and he designed the physical structure of the museum. About the experience, Riley says, "Throughout the course we also learned about looking at artwork from different cultures or genders on similar topics to interpret different meanings and representations within the art. By the end of the semester, my class-



INTERACTIVE CORNER OF STUDENT ART SHOW MUSEUM.

mates and I created a collective decolonization museum, meant to incorporate everyone. For this museum, I was able to add eight pillars outside of the museum, each illuminated with a color of the rainbow, intended to welcome visitors from the LGBTQ community."

Museum of Native America creator Ashely Roberge then added student artwork to the virtual museum/gallery that Riley created. "Curating a collective project such as this one felt like more of a leisurely hobby than work. After I began completing some tasks assigned to help with curating the museum, I found myself spending more time making sure I presented the art in a way that justified each student's piece. I not only viewed the exhibit as a whole, but I also dedicated time to looking at each work and carefully placing them in a way that displayed them in harmony with one another. As each piece was placed in the museum, I found myself losing track of time and focusing on what I could do to assist in creating something collaborative, captivating, and inclusive to all the students who participated."

Several of Public Health major Germany Osorio-Rivera's drawings, made in another Gen Ed class I teach called Cultivating Creativity, graced the virtual walls of the student show. Germany volunteered to translate the exhibition's curatorial statements into Spanish. "My experience with the Virtual Museum was awesome. I really liked being able to take part in this activity and felt good about how the Virtual Museum ended being a total success. My classmates and other students that took part in the Virtual Museum as well as me wanted to show how we perceive the world and how can we interact and connect with others through art. For us, art is a way of communication and to express ourselves in unique ways; where we can connect with the world and let our perceptions be known."

Several of Communication major Andjela Bublic's photographs from Digital Photo 1 were on display as well. Andjela translated the exhibition's

curatorial statements into Serbian. "Having this opportunity to translate the curatorial statements into Serbian made me excited. Being able to promote my country and make it easier for someone to understand just makes me happy. Seeing my work on the wall, it is not something that a person accomplishes on a daily basis, so the project feels like a medal." Andjela also recorded an audio track in Serbian that explains one of her images in the virtual show.

A key tenet of decolonizing museums is diversifying items on display by bending open the doors of access. After we completed the virtual museum of student art, there was one blank wall. We created an Interactive Corner for museum visitors to submit comments or submit artwork for display.

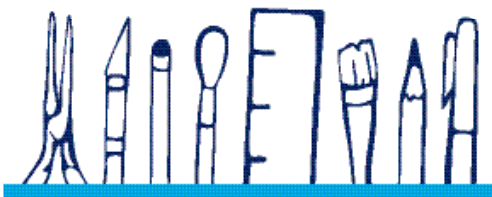
I put out a call across campus, as well on my social media channels. The Interactive Corner filled



MUSEUM OF NATIVE AMERICA BY ASHLEY ROBERGE WITH A 3D PERSON.

with art from a retired professor, alumni, and, much to my delight, members of the worldwide arts community.

Artist Mariela Chavez lives near our campus. She explains her experience: "I submitted my piece *Baseline* because I thought the theme would fit in well with other pieces in the exhibit that were heavily focused on the social justice movements



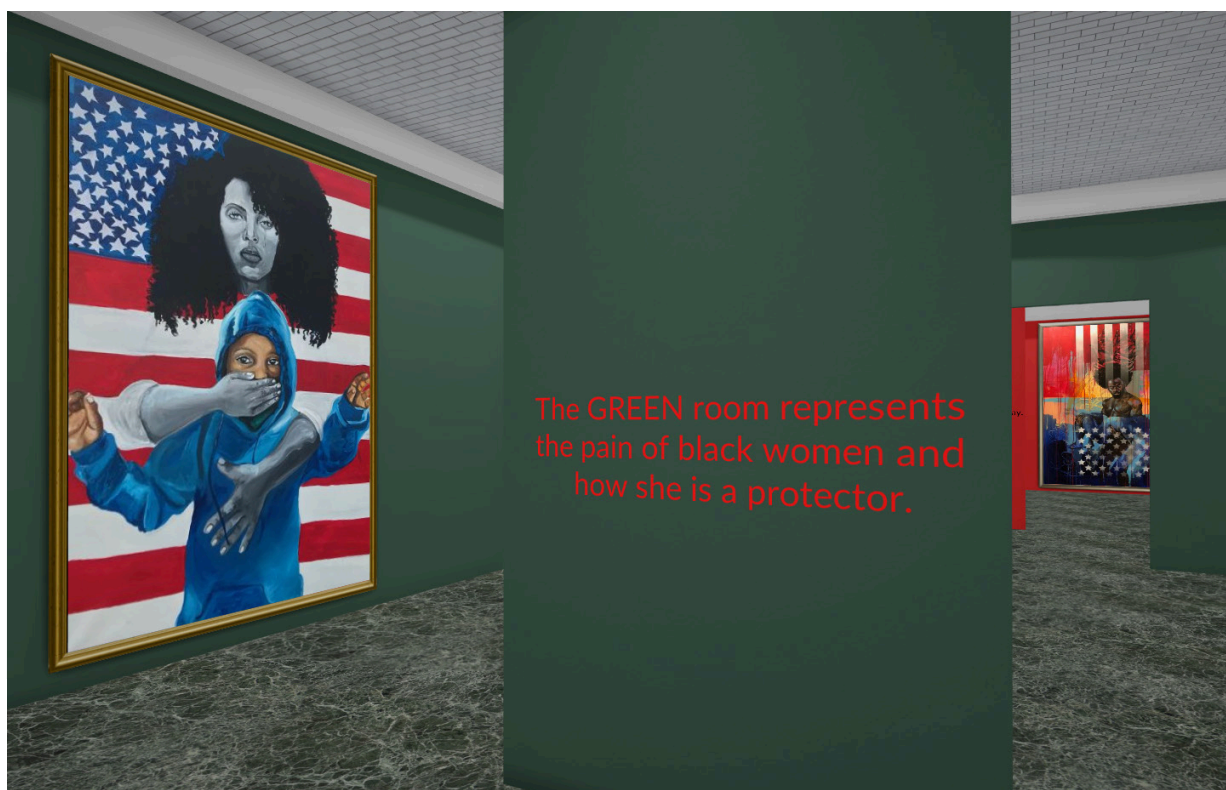
and injustices of 2020. *Baseline* was finished in 2019 and is about mental health and treatment, but can also speak how the views of few often usurp the view of those who are actually experiencing the events first hand. I was excited to be a part of this digital exhibit because the current health climate doesn't really make me feel comfortable showing in person anywhere, or mingling with strangers. I really enjoyed the act of feeling as if I was back browsing a gallery or museum exhibit. It is a very realistic and safe way to enjoy both being in a show and other peoples' submissions."

We even had a submission from Argentinian artist Silvia Goytia! (I hope Google Translate does Silvia's words justice.) "I found out about the possibility of participating in the virtual museum through Instagram and I loved the idea! Living in

Argentina, where I was born, I really like to connect with artists from other countries, a very good exchange. I am very happy to see my work on the wall of the virtual museum and I am grateful for the invitation to participate. Communication is always beautiful and this is a good way to achieve it, expressing our emotions through an aesthetic of fine arts."

Now I just need to get my hands on some VR goggles so I can experience what an immersive 3D tour of our virtual museum feels like!

REGINE WINIFRED, MUSEUM OF THE MOST UNPROTECTED PEOPLE IN AMERICA: BLACK WOMEN.



Dot, Dot, Dimension

Lesson Plan for Grades K-12



Blickrylic Student Acrylics
Item #00711-1039



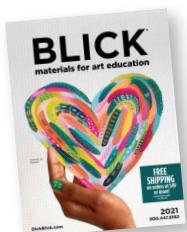
Detailer Writers
Item #32929-1009

Learn about an avant-garde artist and the dynamics of the dot.

Anyone can start with a dot, diverge to a pattern, and end with a painting. This project uses repeating shapes, sizes, colors, and patterns of dots to create artworks in the style of celebrated Japanese artist Yayoi Kusama. Dots are fun, dots are fast, dots are universal!

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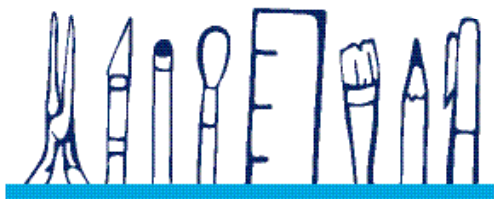
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Material Review: Videos and Lessons on Finding Your Voice as an Artist

By Doug Johnson

This article introduces a set of videos and lesson plans designed for teachers of beginning and intermediate visual art students. Each lesson consists of a short video (roughly two minutes) and a lesson plan. The videos are readings of essays paired with a photograph designed to help students “find their voice.” The lesson plans include goals, activities, material lists and suggestions for assessment and reflection. Some lessons require a phone/camera or basic drawing supplies to create one or more images. All of the lesson plans, videos, essays and photographs are freely available online. As educators you are, of course, more than welcome to alter the lessons any way you see fit. My hope is that this material will be useful for classrooms and especially for online/virtual learning.

The lessons are based on 56 essays in the book *This Is Not a Sawtooth Hanger* by Doug Johnson – organized in four sections (based on the book’s four chapters): the photograph, the viewer, the artist and the art. Note that this is not a “how to” guide. There is nothing about equipment, materials, techniques, history or marketing. This is a “becoming an artist” guide – exercises for inspiring novice artists who haven’t yet found their voice.

Here’s a brief description of each of the four sections.

The Photograph

“There are no rules for good photographs, there are only good photographs.” – Ansel Adams

This section focuses on photography and the photograph – spotlighting the ‘star’ in your image, smooching space and time onto a 2-dimensional surface, documentary and street photography,

creating images from ‘scratch’ and issues of privacy and respect.

The Viewer

“If I paint a wild horse, you might not see the horse... but surely you will see the wildness!” – Pablo Picasso

This section focuses on the viewer – considering how different viewers may have very different responses to the same image, capturing the spirit of a subject, exploring the question “what is a portrait?” and what makes an interesting image.

The Artist

“One more genius or superstar would not do as much to make this world a better place as would thousands and thousands of people across the country quietly making art on a daily basis. The need for more art in the community is not nearly so great as the need for more artists in the community.” – Ted Orland

This section focuses on the artist – where does inspiration come from, finding your voice, collaboration, the need for more artists in the community, checklist for launching a new project, expressing a ‘sense of place’ and ‘seeing’ like an artist.

The Art

“You don’t make art, you find it.” –Pablo Picasso

This section focuses on the art – what is art, where does art come from, moments of clarity, killing your darlings, art and resistance, art and politics, the joy of juxtaposition and art versus reality.

Useful Info

Lesson plans are available by downloading the PDF from Google Drive from this link: <https://drive.google.com/file/d/1MadwPutKPCo36xrZ01c1upXCufo-gaV5/view?usp=sharing>

Videos: <https://www.youtube.com/channel/UCg-Dz7g6udXW90M-4SmjWHYA/playlists>

Web site for the book (not needed for lessons): <http://www.thisisnotasawtoothhanger.com/>

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