

THE MAEA NEWS

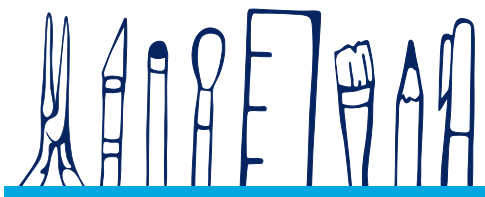
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This Issue

- | | | | |
|----|---|----|---|
| 02 | <u>President's Message</u> | 13 | <u>Creative Care Program - Serving Seniors on the South Coast</u> |
| 04 | <u>MAEA News & Upcoming Events</u> | 15 | <u>2023 Massachusetts Amazing Emerging Artists Recognitions Exhibit</u> |
| 05 | <u>The Heart of Classroom Management</u> | 17 | <u>Window Light Portraiture</u> |
| 09 | <u>The Creative Power of Round Things: Community Circles and Red Dots</u> | | |



President's Message

From Maureen Creegan-Quinquis



Happy Summer, Everyone!

First, I want to congratulate you all on completing another school year of challenges mixed with many successes! I hope you will have many opportunities to celebrate and enjoy a summer season in our state where, most of the time, I am

surprised by how many seasons we can experience in one month!

In MAEA, we have used this year to go deeper into our Equity, Diversity and Inclusion work and are committed to centering diversity in our goals. In reflecting upon my leadership, I realized I have historically focused on inclusion and social justice through integrating the Arts. Our ED&I Committee has continued work on refining and prioritizing the ED&I Task Force recommendations. In addition to our engagement in ED&I training over the last three months, we also prioritized funding for a new BIPOC scholarship for the MAEA Student Recognitions exhibit this past year.

As a result of many events over the past few years I have been changed, lifted, and moved along by the deep commitment of each of our MAEA members. I have learned a tremendous amount from these new colleagues. They have inspired me in my art-making and my advocacy. I have also taken their many recommendations regarding current literature. For example, *Caste: The Origins of our Discontent* by Isabel Wilkerson (2020, New York:

Random House) has been key to my growth.

Summer 2022 has shaped up to be amazing! We embarked upon the most professional development summer offerings ever, with two SEI for Art Educators sessions led by Coní Moore and we continued our summer book group. This year we focused around the book *Art Making, Play, and Meaning Making* by Sydney Walker led by our wonderful colleague and PD Committee Chair, Margaurita Spear.



IMAGES COURTESY MAUREEN CREEGAN-QUINQUIS

As a result of my short time period spent with our incredible MAEA Board so far, I have renewed hope for the place of the Arts in our schools. The stories of Pk-12 students triumphing because they were given opportunities to show their learning in different ways are still coming in. Interviews with teachers allowed us to hear how they continued to pivot their arts strategies to support inclusion, social emotional learning, and in many cases, healing inside our schools and our communities. Their stories from classrooms, after school programs and

communities have been moving and quite fortifying. I strongly encourage you all to submit stories for an upcoming edition of the MAEA publication. The next deadline is October 7, 2022. [You can learn more about submitting to this publication on our website.](#)

Speaking of fall, we are deep into the planning for the 2022 MAEA Conference which will be held in Worcester on November 13, 2022. This is promising to be a very exciting conference so check your calendars, emails and stay in touch with us! Please encourage your colleagues to become an MAEA member. We need you all now more than ever in informal and formal positions. Consider joining the MAEA Board of Directors or volunteering on a committee. [If you would like to see a more detailed list of our MAEA goals for 2022-2023 visit our website.](#)

On a personal note, this May, I attended my son's college graduation. Like everyone else at the event, I had my mask on, and I was reflecting on the year and asking myself if enough progress had been made regarding support for the Arts. Sitting at the graduation I wondered if I had done enough this year to make schools and the world a better place. I wondered if I had made enough art, and enough progress as an ally. I felt very small, tired and insignificant.

Luckily, the commencement speaker was Loretta J. Ross, Associate Professor of the Study of Women and Gender at Smith College; activist, public intellectual, and scholar. Reminding us to stick with the process and take the long view of our work Loretta told the audience

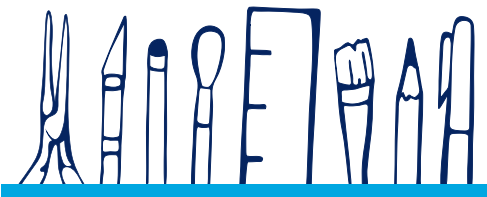
“..a key to longevity is you have to not take yourself so seriously - you can bring your imperfect self to do a perfect cause.”

Loretta J. Ross May 21, 2022, Hampshire College commencement ceremony.

I am so looking forward to continuing our work together this year!

Imperfectly Yours,

A handwritten signature in dark ink that reads "Dr. Maureen Cogan Diggs". The signature is fluid and cursive, with the first name "Maureen" being the most prominent.



MAEA News & Upcoming Events

Attend a Board Meeting or Committee Meeting - Virtually!

[Check the MAEA website for updated Board Meetings and Committee Meetings.](#)

Please email secretary@massarted.com if you plan to attend a board meeting or the appropriate committee chair if you would like to attend a committee meeting.

[Board Contact information can be found here](#) or email info@massarted.com and we will get you in contact with the appropriate board member.

[Donate to the Alicia Fine Endowment for Youth Programs Scholarship](#)

Consider making a donation to the Alicia Fine Endowment for Youth Programs at MassArt. Alicia was a Massachusetts Art Educator and former MAEA Board member and passed away last year after a valiant battle with breast cancer. [Read more about Alicia here.](#)

[Make a donation to support MassArt Youth Programs](#)



[Conference 2022](#) [The HeART of the Commonwealth](#)

November 13, 2022

Planning is currently underway for the 2022 conference held in Worcester. Save the date for our one day conference, as well as some preconference activities planned for Saturday November 12. [Check back in the fall for a schedule of events.](#)

To submit an article for the next publication, please send to

*editor@massarted.com
by October 7, 2022..*

[Please visit the MAEA website for submission guidelines and image release forms.](#)



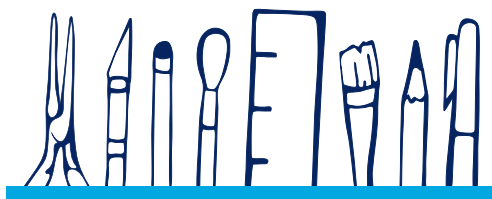
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The Heart at the Center of Classroom Management

By Margaurita Spear

Although my specialty is visual art, I keep a very open mind and see opportunities for personal and professional learning and growth in listening to and learning from colleagues in other subjects and across all grade levels. In particular I have found a great deal of transference between the pedagogy and experiences of early childhood educators and my own approach to teaching visual art. In part I think this relates to the perceived hierarchy in education. There are unspoken levels of respect and value placed on those who work with children and young adults and that becomes apparent under closer inspection of pay scales, paid stipends, extra duties, and things like that. However, the lowest of all rungs often belongs to the early childhood educators. This is an unfortunate truth because they are incredibly dedicated, educated and hard-working teachers who deserve the highest regard. Typically, what they do is not thought of as teaching, much like the stigma placed on art teachers. Early childhood educators are half-jokingly told they must enjoy getting to play all day and art teachers get the very similar line that they must love getting to color all day. Both are false assumptions and greatly lessen the contribution these teachers make to student success in school and in life.

All of this is to say that I really admire and appreciate early childhood teachers and the pedagogy that acts as the foundation of what they do. That pedagogy often centralizes the child, which is something that I am passionate about. Because of this, for the last three years now, I have attended the virtual Free to Play Summit offered by Fairy Dust Teaching. The target audience is early childhood teachers of infants to usually children about three years old, but the speakers are always amazing. They touch on topics such as brain development, fine motor



IMAGE COURTESY MARGAURITA SPEAR

skills, neurodiversity, integrated play strategies, teaching through nature, behavior management, inclusion, equity, and so much more. The theme for the third day of this year's summit was the heart. Kimberley Crisp presented a session titled "How to Protect and Honor Your Teaching Heart and Infuse Your Classroom with Love." Surprisingly, during her presentation she began to talk about classroom management.

Many teachers this year have referred to classroom management as being out of control, unmanageable, or just too much. It was said before the pandemic, but even more so now. Classroom management is something that I, myself, thought I had a handle on when I took my first teaching position

years ago and then soon learned that it wasn't at all what I thought it was. Kimberley Crisp's presentation viewed classroom management with a slightly different lens than I had ever heard before and prompted me to reflect upon my own experiences and the observations of colleagues across the country.

Keep in mind that Kimberley Crisp comes from the place of an early childhood educator and referred to managing an early childhood classroom with very young learners. However, I think what she had to say may ring true on some level for all ages of students and for all educators. I will summarize from my notes the words that resonated most for me. She related struggles with classroom management to lack of emotional safety or unfulfilled internal need on the part of the teacher. This is not to say that the teacher is to blame. In fact, the cause is usually beyond the teacher's control. What she suggests is that when a teacher doesn't feel emotionally safe or supported that even without verbalizing that feeling or sometimes without even recognizing that feeling the students can sense it and react accordingly.

The students' reaction to the teacher in this instance is to have adverse behaviors. The teacher is the adult who is supposed to be stable and provide them with safety and support, but when the teacher does not have that for themselves first, they can't fully provide it for the students. Factors that contribute to teacher instability may include stress, overwhelming expectations, or inability to practice self-care. Sounds a bit familiar to most teachers, doesn't it? The last few years especially have had all three of those factors and more. Students sense on a subconscious level the emotional state of the teacher, despite any brave face that is portrayed, and behavioral challenges increase. This creates a cycle of sorts because as any teacher will tell you when behavior challenges increase so does the level of stress, overwhelming expectations and inability to practice self-care. The teacher sets the tone for the classroom, but it must be authentic not just

pretense.

For some anecdotal evidence, consider what often happens when the teacher is absent and a substitute is in the room. The substitute is someone new who does not know the students or the routines. The substitute may not feel confident in the material being taught or have the authority to enforce classroom expectations. Students that typically are well-behaved suddenly are not. How often does the teacher return to a note from the substitute outlining misbehaviors or, in the case of the art teacher, to a room where students have purposely left a mess or misused materials? Students are reacting to the tone set by the adult in the room. The tone is one of unease. They act out.

As another example, think about what happens when teachers have the one class that ruins the entire day. It is not really that the class has ruined the day. It is that something has happened within that class that caused the teacher to feel emotionally unsafe. That feeling persists into the next class where the students react. It is because the teacher could not be fully present. The teacher was still in the emotional state left from the previous class and instead of acknowledging the feeling attempted to move on like everything was fine and normal. That may sound familiar, too. Many schools are trying to move on as if everything is normal and a disruption in learning, development and routines didn't happen in the last few years.

Kimberley Crisp had some advice for breaking the cycle. Two suggestions she made stood out so much so that I wrote them down. One was to establish routines that set the intention for the day. This is for yourself, the teacher, not the students. Before any students are present or even before entering the classroom give yourself a routine that relaxes you or centers you for the start of the day so you are not entering into it in a state of dysfunction. This can be something like having a mantra, using breathing exercises, listening to music, smelling aromatherapy or taking in the sunrise. I

think we can take this even further and establish routines to start our classes with a similar intent. I noticed a big difference in transitions into the art room when I began dedicating the start of each class to a mindful minute of silent slow breathing as a group accompanied by a YouTube video. Students were more focused and ready to hear what I had to say compared to when I would jump right in without that brief moment. In fact, I had more time for instruction and hands-on artmaking because I spent less time redirecting behaviors. Those routines are good for us and our students.

The second thing she talked about was that being your authentic self is the highest form of professionalism. What does that mean? Well, in the context of her presentation it involves self-awareness first and transparency with students second. First, we must be aware of how we are feeling. Then we must be up front with students about how that affects us. Not only does this build human connection, but it models to students that it okay to feel stress or unease. If students sense that something is wrong and we deny it, they question their ability to understand others' emotions as well as their own. That is an ability that is greatly needed in life. We can make it clear that we sometimes need help and how the students can help. This models that it okay to ask for help when we need it. We are teaching students empathy. If some class time is spent talking about or sharing feelings as a class that is not time lost. On the contrary, it is time gained. When we build trusting relationships through such conversations we build community. When we build community we lessen the likelihood of behavior struggles that can take away from learning. We break the cycle.

This can seem very simplistic and at the same time unattainable, especially when you are in the middle of that vicious cycle. Not all teaching situations are the same. In an ideal circumstance the ability to be present and authentic with students and to talk about feelings of unease would be universally adopted throughout a school. That is not always

the case, which can make it more difficult for the students as well as the teacher to reach that feeling of community, to develop the necessary empathy. It is certainly an approach worth trying though. And while this school year has come to a close, it is something to remember when we all get a fresh start in the next one.

Margaurita Spear is the MAEA Early Childhood Representative and Professional Development Committee Chair. She also keeps a blog and Youtube Channel with lots of resources and inspiration. [Studio SmArt margauritaspear.blogspot.com](http://StudioSmArtmargauritaspear.blogspot.com) and [Margaurita Spear - YouTube](https://www.youtube.com/channel/UCv8v8v8v8v8v8v8v8v8v8v8). Email: pd@massarted.com

The background of the entire image is a vibrant, abstract painting by John Krenik. It features a complex interplay of colors including deep reds, oranges, yellows, pinks, purples, and blues, with visible brushstrokes and layered textures. The colors are blended and streaked together, creating a sense of movement and depth. The overall composition is non-representational and highly expressive.

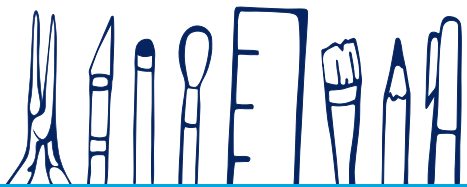
Call for Art 2023 MAEA Awards

The MAEA Awards Committee is currently accepting art submissions from artists for the 2023 MAEA awards. These will be awarded to our 2023 MAEA award winners this fall.

Submission Deadline Oct 1

Visit massarted.com/awards/call-for-proposals for all the details and to submit your own artwork.

2022 artwork by John Krenik



The Creative Power of Round Things: Community Circles and Red Dots

By John Nordell

Sandy Coleman burst through the Zoom screen with enthusiasm and excitement as with satisfaction she explained her Community Circles Project. We attendees had prepared by collecting various sizes of round recyclables and she led us through the process of tracing 3 graduated concentric circles. Then we each identified answers to the prompt, "What connections are most important to me?" In our traced circles, we wrote the words and drew symbolic representations. Sandy explained how she has brought together diverse communities that have found connections as they discovered shared life values by engaging in the Community Circles Project.

After the conference I mentioned the Community Circles Project with our Assistant Director of Diversity Education Bianca Figueroa-Santana. She loved the idea and I forwarded Sandy's information to Bianca for future possibilities. Wanting to test the project and thinking it might have applications in various campus settings, I asked Bianca if she would co-present the project to my Cultivating Creativity class. We lesson planned together. During class, she outlined the prompt to students and led the ensuing discussion. I gave a brief overview of the cross-cultural importance of circles, how they are used in art and ceremony, and also explained

the how-to of making the circles and creating the artwork. As the key learning outcome of my Visual and Digital Arts Program is expressing ideas visually, I instructed students to not use words



IMAGE COURTESY JOHN NORDELL

with their creations.

After making their circles, students explained their important connections while sharing their artwork. We then left the classroom and on a bulletin board in the adjacent art gallery, each student posted their creation to form a circle of circles. As students approached the bulletin board to post and I handed them a pushpin it felt like a sacred ceremony.

I asked several students to later reflect on the experience. Yami: "I made many connections with other students. In the moment I could only think of main things in my life, but when everyone started sharing their connections and realized I had left out many things that were also a connection in my life. From the community circle I realized that most people have the same connections in life as me. We



IMAGE COURTESY JOHN NORDELL

are all fond of the connection to our families, culture, religion, nature, friends, and hobbies. I believe this exercise was a positive experience because it let us connect to the people around us."

We did this project towards the end of the fall semester after I learned about it at the MAEA convention. Lindsey: "Yes, I enjoyed the circles workshop we did in class. I saw a lot of connections with other students. I learned that we are all connected somehow even if we are different. I learned I'm connected to certain things like religion and nature more than I thought I would be. I thought this definitely was a positive experience and I good way to learn a little bit more about classmates. ...but I would do it as a class exercise when first starting off the class, one of the first few classes of the semester, so everyone can get a sense of their classmates."

Here is my co-presenter Bianca's reflection: "The activity felt very personal, which made me feel vulnerable when sharing my art. However, that vulnerability was rewarded when I listened to the students describe their work. I began to notice that the students' connections were often similar to my own, which made me feel a sense of camaraderie and togetherness. At the same time, hearing connections that I had not previously thought of led me to appreciate the diversity of human experience present in our classroom."

Chris Hall really helped us "reframe our thinking about difference" with big picture philosophy along with nuts and bolts teaching strategies. As he led a discussion about the importance of language and terminology to describe "difference," I asked him about which of the terms he mentioned, individual with autism or an autistic individual, was preferred. He said the terms are evolving and changing, but the most important thing is to "come from a place of love and warmth." A few weeks later, I presented to my History of Art class the work of an artist Stephen Wiltshire, whom Chris had mentioned. As I fumbled with trying to explain Wiltshire's "differ-

ence" in a respectful manner, I noticed a student cracking up. I later mentioned to him that I noticed that he noticed I was struggling with terminology. He said, "Yeah, I know all about it. I teach baseball at summer camp for autistic kids." In front of class, I was approaching the subject with warmth and love. This understanding gained from Chris helped me to learn from my mistakes rather than beating myself up and retreating.

Cindy Foley with her Sunday keynote pumped us up with effective, concrete examples of how her Cleveland Art Museum and the art education practices there are fully 21st century. She explained the Imagine More than Dots project and how museum visitors delight in creating art and posting it on the museum walls. The project originated from the idea that creativity, now ranked third, may soon be the number one sought after job skill. Take a large index card and randomly place two or three red dot stickers on it. Hand out the cards and have tables with markers, colored pencils, etc. What can you make out of the dots? Imagine more than dots!



IMAGE COURTESY JOHN NORDELL

Cindy also explained the ripple effect as teachers who engaged in the project at the museum have brought the practice back to their schools and districts where it has spread like wildfire.

Shortly after the MAEA convention we were having the opening reception for our fall art show. I worked with Elisheva, an independent study student, to have an Imagine More than Dots workshop at the gallery. She designed a poster and during the reception explained the project to gallery visitors. We had tables with materials in the gallery, as well as next door in a classroom, in case people wanted to create in more privacy.



ELISHEVA WITH HER POSTER. IMAGE COURTESY JOHN NORDELL

I asked student Zion about his experience at the art show. "A couple of pieces here really sparked thoughts in my mind and made me open my perspective even more than I already thought it was. And it was even more opened getting a chance, at the end of all this, all these thoughts of introspection, to go into my own mind, and dive into the artistic perspective that I could have, when they offered me a chance to draw something out of

nothing, basically, and I started making something out of nothing, using my own creativity. It was just so similar to what it says on the Imagine more Than Dots (poster) that 'creativity is endless'. It was a great experience being here."

Student friends Aneida and Alexza viewed the art and then sat down to make art.

"I've always loved art galleries and art museums, so to see peoples' work is really inspiring, and to see how their minds work and get a glimpse of them through their art," explained Alexza.

Regarding the interactive dots project, she said. "That was fun, so I definitely could be creative and have to think outside the box and actually reflect on the things that you have seen on how to make the dots incorporated into your drawing."

"What do you mean, reflect on the things you have seen?"

"So Aneida's was two dots across from each other, parallel, so she wasn't sure what to draw, so I was thinking, alright, think of things that are parallel, but, I don't know how to say it... Just things in general that you can make out of it, so I told her to make a pizza, so that's what came to my mind."

"And which one did you make?"

"I tried to make a hobbit house. So it was...they (the dots) were vertical from one another...diagonal. That's what I made, a hobbit house."

I corralled Dean Swanker after she viewed the exhibition, stealing precious time from her next meeting, and explained the Image More Than Dots project. In seconds, the former Chemistry Department chair, created art out of a formula. "Ozone depletion, that is what I see."

On my way home that night after the opening, I

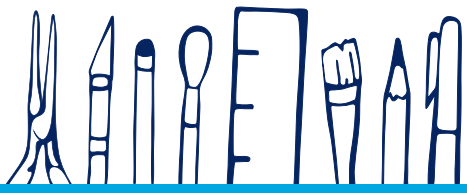
stopped at Five Guys for some fries and for the first time noticed rolls of numbered red dot stickers used to organize orders. What you look at affects what you see.

This spring semester, Zion is in my Digital Photography 2 class. For his Layered Self-Portrait titled Endless Thought, he layered clouds, his face and his red dot art. During critique, a classmate asked, "How did you think of making that art?" "Well," Zion replied, "I was up in the gallery last semester and there was this project with red dots..."

Assistant Professor John Nordell teaches courses in the Visual and Digital Arts Program he created at American International College in Springfield, MA. He blogs about the creative process at CreateLookEnjoy.com. He is also a Certified Zentangle Teacher.



ENDLESS THOUGHT BY STUDENT ZION, IMAGE COURTESY OF JOHN NORDELL



Creative Care Program – Serving Seniors on the South Coast

By Michelle Borges

Since 1993, The New Bedford Art Museum/Art-Works! has been a dynamic and central part of the New Bedford and South Coast arts community. NBAM is dedicated to engaging an audience of over 10,000 people annually through relevant exhibitions, exemplary education, and creative experiences as a vital center for the arts.

One of our longest continually running art programs is the artMOBILE. Since 1995, our purple vans and experienced art educators have engaged over 33,000 youth from New Bedford and beyond with educational art activities at community parks, housing facilities, recreation centers, schools, libraries, and arts and cultural events. In April 2021, we expanded the artMOBILE and launched a new outreach program designed specifically for seniors titled, Creative Care. The goal of the Creative Care program was to reach the elderly of greater New Bedford with engaging art classes, guided field trips, exhibitions of artworks, and delivery of adaptive art projects helping to combat isolation and loneliness. This free for seniors program is made possible through our community partners and funders; The Association for the Relief of Aged Women of New Bedford, the SouthCoast Community Foundation, Coastline Elderly Services Office of Elder Affairs, and Bristol County Savings Charitable Fund.

With the artMOBILE, we have collaborated with area elderly housing facilities, Council on Aging organizations, libraries, and even offered door-to-door home deliveries of artist “care kits.” These care kits feature a different arts-based project every week encouraging cognitive thinking and motor skills through quality art supplies and easy to follow lessons available in English, Portuguese, and Spanish. Seniors have the option to follow



DEVIN McLAUGHLIN WITH THE ART MOBILE
IMAGE COURTESY MICHELLE BORGES

along with our instruction or explore freely with the materials provided. Topics have included realistic and abstract drawing with graphite and pastels, acrylic and watercolor painting, air-dry clay sculpting, beadworking, book binding, decoupage and collage, printmaking, and mixed media projects. Any novice or expert may engage with our program and allow the arts to be part of their daily physical and mental well-being. We have delivered over 850 artist care kits since the start of the program and are gearing up for more weekly sessions this Summer and Fall 2022.

In addition to delivering care kits, Creative Care has also provided seniors with in-person collaboration through field trips, art classes, and personal exhibitions. Seniors have engaged with the Art Museum learning about local artists and New Bedford historical significance through in-person guided tours implemented by our Education Programs Manager, Michelle Borges. She stated:
We have learned so much during our pilot year.

Feedback from partners, participants, and staff has helped shape us to understand each individual senior more and more. I believe programs like Creative Care need to exist everywhere. We've had overwhelming responses from folks wanting to be part of the program. It proves the want and need for creative outlets, especially while trying to navigate and heal from a pandemic. I hope more organizations may consider investing in their seniors (Borges, 2022).



IMAGE COURTESY MICHELLE BORGES

In addition to exposure to exhibits, local artist and educator Devin McLaughlin (Instagram: @nivedart) has implemented numerous painting class sessions designed for beginner and advanced elderly creatives. Participants follow along with Devin for step-by-step instruction, learn about color theory and mixing, brush techniques, and all the intricacies of creating a successful composition. Devin encourages students to learn at their own pace to grow as artists. At the completion of these painting classes, we have invited participants to allow the Art Museum to exhibit their work in our community gallery. The People's Gallery, named just this year by our patrons, is a new exhibit space dedicated to local creatives and makers. This space is intended for "non-traditionally" trained people to have a platform to showcase their artwork and take pride and value their artistic creations. NBAM wants to create welcoming spaces that support every person

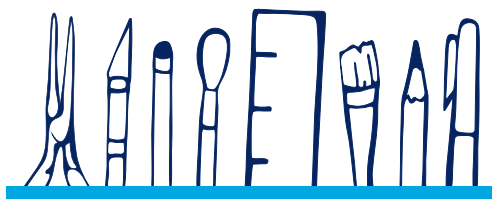
in their artistic endeavors. We would like to thank all our partners, funders, staff, educators, collaborators, and participants for making Creative Care possible. We will continue to develop and transform the program to reflect the lives of our seniors. For this year, at the suggestion of participants, we intend to strengthen our artist care kits by creating videos for participants interested in exploring verbal and live visual instruction.

NBAM is located in the beautiful Seaport Cultural District in historic downtown New Bedford. Please consider visiting the Art Museum at 608 Pleasant Street. NBAM presents a rotating schedule of exhibitions, workshops, and digital experiences as a local cultural institution and is open Thursday through Sunday from 10 AM - 4 PM. Advanced booking is preferred. Visit newbedfordart.org/visit to schedule your timed tickets and stay connected with NBAM on [Facebook](#) and [Instagram \(@nbam_aw\)](#).



CREATIVE CARE FIELD TRIP IMAGE COURTESY MICHELLE BORGES

Michelle Borges (she/her) is the Education Programs Manager of the New Bedford Art Museum/ArtWorks!. She graduated from the University of Massachusetts Dartmouth with a Master of Art Education in 2020.
Email: mborges@newbedfordart.org



2023 Massachusetts Amazing Emerging Artists Recognitions Exhibit

By Diana Adams Woodruff

The Massachusetts Art Education Association will again be sponsoring the MAEA Recognitions Juried Exhibit for 2023. This will be a virtual exhibit as it has been for 2021 and 2022. See the Recognitions exhibit information at the end of this article for more information.

There you will also find a link to the 2022 MAEA Recognitions Exhibit.

There were 151 artworks submitted for the 2022 Virtual Exhibit, 100 artworks were juried in with 27 of those winning awards. The 2022 Awards included: Davis Publications Award, \$500; MAEA BIPOC Award, \$500; Hat Sister Award, \$250; Virginia M. Di-ani Memorial Award, \$250; Sargent Art Award \$200 art supplies to the student and 200 to the student's art teacher; Blick Art Supplies Gift Card, 3 awarded, \$100 each; Art for All Award, 3 awarded, \$100 each; MAEA Art Educator Awards, 8 awarded, \$50 each; Davis Publications Media Category Awards, 9 awarded, \$25 each.

We had the support of many including the art teachers who were committed to support their students by offering them the opportunity to prepare their work for presentation in a jurying process.

Special thanks to:

Helen Downey, MAEA Treasurer; **Kathleen Flynn**, Waltham High School; **Anne Kress**, Acton-Boxborough Regional Schools (Ret.); **Laura Howick**, Fitchburg Art Museum; **Brenna Johnson**, Franklin High School; **Coni Moore**, Winthrop High School; **Rebecca Kostich**, Groton-Dunstable School District; who served on the 2022 Recognitions Committee.

The 2022 Jury Panel members:

Dr. Ralph Caouette: Adjunct Instructor, Fitchburg State University, NAEA 2021 MacArthur Goodwin Award for Distinguished Service Within the Profession; **Anne Kress**: Artist; Art Educator, Acton-Boxborough Regional Schools (Ret.);

Timothy O'Connor, Arts Administrator Scholastics /New England Art Conference Director (Ret.);

Dr. Kristi Oliver, Professional Development Manager, Davis Publications; **Ann Holt PhD**: Art & Design Educator, Visiting Assistant Professor, Pratt Institute School of Art, Adjunct Instructor, Adelphi University.

Julia Wade, Art Director, Davis Publications, for supporting MAEA Recognitions from the beginning; the **MAEA ED&I Committee** for creating the MAEA BIPOC Award, given for the first time in 2022;

Bhakti Oza, Marketing Manager, Sargent Art, for facilitating the Sargent Art Award;

Maureen Creegan-Quinquis, MAEA President, for her work on the virtual awards ceremony;

Timothy O'Connor for funding the Hat Sister Award; **John Krenik**, for funding an MAEA Art Educator award; the many **donors who wish to remain anonymous**, for their generosity in funding the other Recognitions awards.

A very special thanks to MAEA Past-President **Melissa Mastrolia**, who has worked tirelessly to set up and manage ArtCall, and support Recognitions by troubleshooting any and all technical issues encountered along the way.

[View the entire 2022 exhibit by visiting the Web Gallery.](#) There you will find all 100 artworks that are included in this exhibit, along with their accompanying artist statements.

Some basic information to help you plan for submitting student artwork for the 2023 exhibit:

- Open to grade 9-12 art students of MAEA members
- One entry per student
- \$5 submission fee per entry - we do offer financial waivers
- Media Categories: Drawing, Painting, Mixed Media, Photography, Digital/ Graphic Design, Ceramics, Sculpture, Jewelry, Fashion, and Printmaking
- Artwork must be accompanied by an artist statement
- Blind jury process (Jury panel has access to artwork and artist statement only)
- Digital submission to ArtCall (Submission portal typically early December through late January)

Coming in September...

[Watch the MAEA website for the 2023 Recognitions exhibit submission dates through ArtCall and other submission information.](#)



LOOKING BACK BY CONNOR GOUTHRO,
WHITMAN-HANSON REGIONAL HIGH SCHOOL



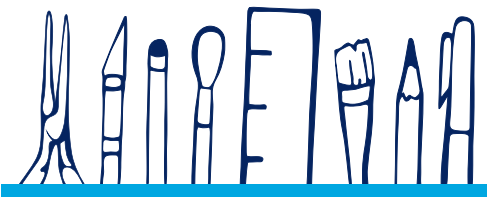
DECONSTRUCTED MUSHROOM BY SOFIA COMFORT,
SWAMPSCOTT HIGH SCHOOL



THINKING OF THE SEA BY KAYLA LAVOIE,
BILLERICA MEMORIAL HIGH SCHOOL

FEATURED ON THE FRONT PAGE: *LAUNDRY BOOK* BY
SKYLAR GOULD, WAYLAND HIGH SCHOOL

***Diana Adams Woodruff is the MAEA Student Recognitions Committee Chair and a Program Supervisor, Art Education Department, Massachusetts College of Art and Design.
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Window Light Portraiture

A Collaborative Article by John Nordell & Jessica Lazarus

Introductions

Jess Lazarus and John Nordell are both members of the MAEA and met at the MAEA 2017 State Conference, Shaping Human Potential. In 2017, Jess created a project called Traveling Tokens where students created small, round transferable objects that each reflected a unique social value to support their community. The two then partnered on this project allowing John's students to have success supporting a greater variety of positivity for students to share. Given the success of their initial venture, the two paired up again for a mini-lesson in Window Light Portraiture, to help students understand the intrinsic value of portraiture, as well as the effective use of window light. The results of this joint venture are outlined below:

John's Viewpoint

I was a bit flustered as I began my presentation to Jess's Photo class, as I could not immediately find my online resources. First impressions are so important and I did not want to lose the attention of students before I even started. Once organized, I showed my visual biography that traces my career from globe trotting photojournalist to abstract photographic artist. As I am loath to be considered a "sage on the stage", I rushed a little with the presentation, yearning for the interactive part of the lesson. The biggest reactions came when I showed my photo essay documenting a polygamist with fourteen wives and forty children, "Whoa" a student exclaimed. Next, when I said, "Can I take your picture?" in Korean another student exclaimed, "What that Korean?" in response to my demonstration of the importance of learning the local language when working abroad. Despite feeling rushed I was glad

to connect with the students on their level.

What I love about teaching window light portraiture is that the approach necessitates effectively combining multiple aspects of photography including: framing, composition, direction of light, quality of light, posing and directing one's subject. The beauty



IMAGE COURTESY JESSICA LAZARUS

of window light portraiture is that it immerses both subject and photographer in the creation process with ease and allows the creativity to flow. Upon

learning that I was a professor, a new acquaintance once asked, “What do you profess?” I replied, “I prefer to elicit.” Repartee aside, a foundation of my pedagogical philosophy is to empower students to develop the mindset of a producer rather than that of a consumer. Thus, I was delighted that when showing tutorial images of the steps to effective window light portraiture, some students eagerly responded to my questions, their thoughtful answers deepening their knowledge and that of their peers.

Presentation done, I began adjacent to a classroom window, with a camera in hand and a willing student subject. I first demonstrated what not to do, and then what to do regarding where the photographer and the subject should be positioned in relation to the window for the desired flattering light to properly land on the subject’s face. I then demonstrated the nuances of posing, composition and minimizing background clutter. I was pleased that students felt comfortable to chime in with their own instructions while I was working with the angle of my subject’s face vis-a-vis the window and camera.

We then set the students free to practice taking window light portraits of each other. Dodging desks and backpacks, I skipped back and forth between the two classroom windows, striving to help each new pair practice the newfound skills. I entered this experiential exercise expecting student success and was delighted with the in-process shots students shared with me.

Jessica’s Viewpoint

A sage on the stage, I think not. John was a delight to behold as he shared his vast array of experiences and knowledge with the students last period on a Thursday, right before a long weekend. Even late in the day, John still captured the attention of the array of students in my class. He spoke of photographing some of his idols, being published in magazines, showing us photos of dangerous chemical plant sites and important locations he visited.

Following his demonstration, students continued to be engaged: sharing ideas with one another, posing their peers, moving back and forth between



IMAGE COURTESY JESSICA LAZARUS

windows deciding which view would be best and where the lighting was strongest. I always encourage my students to ask as many questions as possible and today was no different. With a guest artist in the room I emphasized the need to ask with urgency as John would only be with us for the period. I think, overall, students did ask a variety of questions about locations, processes, subjects and angles as they took photos and shared their strengths with their peers and Mr. Nordell and me.

While I share a variety of photographers' works and photography methods with students, portraiture is always fascinating to them. Following our session, I especially enjoyed hearing some of their take-aways:

Alex remarked that he remembered being shown how to pose to capture the photograph, what lighting to look for, how to angle his head and what to be thinking about when he's looking at the subject. He is a kinesthetic learner and enjoyed the physicality of what he was being shown. At the beginning of class he shared, "Ya I'll listen, that dude is

famous." Historically, Alex struggled with active listening, and despite it being the last period of the day after lots of bookwork, he enjoyed hearing about John's adventures and learning through demonstration and practice.

Another student, Andrew, mentioned that John spoke of his "old job" (being a freelance photographer) where Nordell was able to travel across the globe. Andrew recalled, "He went to N.Y. and took the photo in front of the (Empire State) buildings with the rap group (Run-D-M-C) and on another trip went to South Korea. He was in South Korea and remembered how to say "can I take your picture" and the subject didn't say anything but let him just take the picture." Andrew's recall of what was shared was amazing to hear and shed light on the different components that students were inspired by. Nordell's use of a second language impressed the students while also underscoring the idea that art is not bound by country borders.

While I typically lead class by sharing initial concepts and ideas, leading discussion, and then progressing through demonstrations, it is always a pleasure to have a guest speaker share their specific knowledge base and offer new ways to access the material. More specifically Nordell's mastery of the techniques, equipment and principles of photography were refreshing and enlightening both for the students and myself.

Following his visit, my class spent a period processing their portraits in the digital darkroom. In Adobe Lightroom, students accented highlights and shadows, cropped, adjusted vibrancy and overall exposure within their works. Students enjoyed reviewing each other's images and facial expressions as well as commenting on who achieved "the Nordell technique" most accurately. A final option of shifting portraits to black and white gave the images a timeless feel and the application of adding filters or adhering to purely natural lighting helped each student to convey their unique style.



IMAGE COURTESY JESSICA LAZARUS

Portraits show us a part of ourselves that we don't always see. They can reveal our essence and our emotions. This mini lesson asked students to consider how they view themselves and others in positive ways. The idea of capturing the beauty of a natural persona is so important to teach students who daily view models expressing a false reality on social media. In addition, I appreciated John's choice of sharing accessible, low-cost and structured photography techniques with students that they can now achieve on their own.

John's Conclusions

Overall, I think the basic structure of the lesson was solid. However, areas for improvement exist. In an ideal world, when demonstrating camera angles by taking pictures of the student subject by the window, images would have been projected for all to see. Also, since there were 8 pairs of students and only two windows in the classroom, we discussed for the future directing students to practice posing or look for inspirational images while waiting their turns. While students were taking photos, I revelled in their enthusiasm and energy. Many of my college students have much more of a "play it cool" demeanor. At the end of class, some students had converted their images to black and white and had uploaded them, while others were just finishing shooting. This certainly parallels the range of efficacy and timeliness with my college students with in class exercises. I felt a little like a grandparent taking the grandchildren for the afternoon, as I was able to enjoy the time with the students but did not have to discipline nor grade their work. Although, from what I saw, much of the work would have received an A.

Assistant Professor John Nordell teaches courses in the Visual and Digital Arts Program he created at American International College in Springfield, MA. He blogs about the creative process at [CreateLookEnjoy.com](https://www.createlookenjoy.com). He is also a Certified Zentangle Teacher.



Jessica Lazarus is a Media Arts Teacher at Pembroke High School. She looks to integrate students in authentic experiences where they can share and grow their digital and intrapersonal skill sets. Through a new 3D Printing Program and use of AR/VR technology, Jessica looks to equip her students with 21st Century skills and tools. She recently developed a drug and mental health awareness project with students titled, Brave Spaces and presented on Connecting Communities: A Global Empathy Project at the NAEA 2021 Conference. She participated in the exciting global Edtech4Future AR competition in 2020 and has presented on Traveling Tokens at the MAEA State Conference. Follow her on Twitter [@MsLazarusPHS](https://twitter.com/MsLazarusPHS) and on Instagram [@DigitalArtPHS](https://www.instagram.com/DigitalArtPHS).

Hero Figures

Lesson Plan for Grades 1-5



Step 1: Generate a list of words that describes the traits of a hero. Select a hero who fits these traits, and plan a wire sculpture to honor them.



Step 2: Create a simple wire figure and design a base that will hold it in a standing position.



Step 3: Embellish the figure with a variety of materials to make it look like the hero who is being honored with a sculpture.

Pay tribute to the everyday heroes in the community.

A fun and thoughtful way to study the human form, students pay tribute to everyday heroes with simple wire and wood figure sculptures.

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