



THE GAZETTE

InSITE/InSIGHT/InCITE

Winter 2024

Maryland Art Education Association



Youth Voices:

Opportunities, Community Engagement, Affirmation, and Support

We Teach Each Other:

A Community Constructed Curriculum

Henry T. Jones 1939-2022:

Insights on a Renowned Art Educator and Artist



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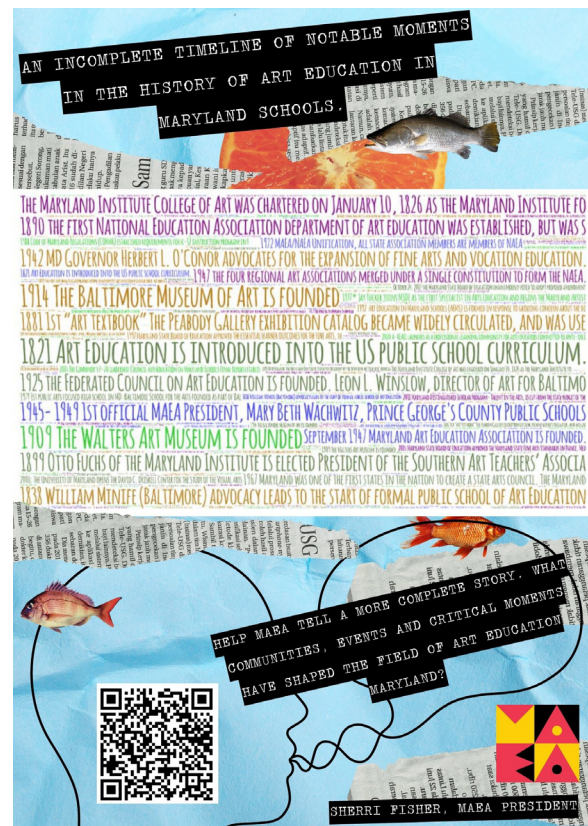
Sherri Fisher

Maryland Art Education Association
President

The mission of MAEA is to advocate for and advance art education in Maryland to fulfill human potential and promote global understanding. Our mission has led me to a place of wonder, what do I actually know and understand about Art Education in Maryland? Coming to the role of president, I know I did not get here on my own. I stand on the shoulders of great leaders and moments in art education across our state, known and unknown to me. With the passing of Maryland mentors and art leaders including Jay Tucker (2015), David Driskell (2020), Henry Jones (2022) and Jackie Copeland (2023) on my mind and heart, I started researching and have continued to ask anyone I can to help tell this history. Each of these leaders was a pioneer in the field, bringing their voice to & building powerful institutions, elevating and challenging beliefs in art education. Each shepherding others along, buoying confidence and expanding the community of Art Education in Maryland and beyond. Jay ensured our state institutions held their commitments to art education. David made sure we know and honor the value of African American artists; he literally wrote the book on it. Henry shaped generations of future art educators, and Jackie championed museum education making sure culture never lost it's vibrancy or voice.

[Here is an incomplete timeline of notable moments in the history of Art Education in Maryland Schools.](#)

You can help MAEA tell a more complete story. Click the following to add your comments. [What Communities, events and critical moments have shaped the field of art education in Maryland?](#) Your voice is important in learning our past, understanding our present, and envisioning our future.



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On the cover: Bloomberg Arts Internship participants posing in front of murals in the Greenmount West Neighborhood of Baltimore, Maryland. For more information about the Bloomberg Arts Internship Program in Baltimore, please reach out to Kristina Berdan kristina.b@artsforlearningmd.org.



MAEA Board of Directors:

Artworks and Actions that Incite Transformation and Change



Mugs designed by Alison Penning

Lindsay Miller- VP Membership on Alison Penning

Alison Penning of Snail House Studio is a Baltimore ceramist and art educator. Based out of The Potters Guild in the Hampden neighborhood, Penning creates colorful and playful functional ceramics. Using a vibrant palette of glazes, she creates a variety of thrown forms and arranges them in a satisfying color spectrum. As an educator at The Park School of Baltimore she teaches in the Lower School and runs after school clubs on bookmaking, cooking, ceramics, gardening, and bugs. Penning is active on the local art show circuit. She sells her work at a variety of markets. This season she sold watermelon ornaments, and all proceeds were donated to Doctors Without Borders, specifically supporting the relief efforts in Gaza. As an educator and artist, Alison Penning uses her platform to educate and advocate.



William Pope L., Black People...(Six Works) 2001-02

Christina Marsh- ED&I Commission Chair on William Pope L., Black People...(Six Works) 2001-02

William Pope L. had these site specific performances/ installations that were so robust in concept that I had to meet him, In 2004 I performed with him and the Black Factory at the Contemporary Art Museum in St. Louis and in December 2023 he was laid to rest. Historically, he will be cited as a revolutionary artist and an antagonist. I am so proud of him for living his life out as a main character- never shrinking and always solid.

Julia Stone- VP Communications on Jackie Milad, A Planet Breaks Open (Dedicated to Clementina Saurez), Mixed Media Painting, 2022

Jackie Milad is a Baltimore-based artist whose work explores her own history, heritage, and identity. Her layered compositions blend imagery from her own culture and from the culture at large with drawings created by her young son. Jackie Milad's work is featured at the Baltimore Museum of Art through March 17, 2024 as part of the exhibition Histories Collide: Jackie Milad x Fred Wilson x Nekisha Durrett.



Jackie Milad, A Planet Breaks Open (Dedicated to Clementina Saurez), Mixed Media Painting, 2022

A Message of Advocacy Vernon Fains, VP Advocacy

For the Maryland Art Education Association, advocacy plays a significant role in developing and nurturing a collective mindset that promotes the value of visual arts education in our schools. This is especially important as we continue to experience numerous obstacles that attempt to hinder the impact and efficacy of arts education; pedagogy and practice. Students experience limited opportunities to freely express ideas and emotions without a truly holistic art experience in the classroom.

The Advocacy Committee of MAEA will continue to support educators and students by celebrating achievement, not only in the school settings, but in the community – displaying artworks in the Annual BWI-Thurgood Marshall Airport Youth Art Gallery and the Annual Maryland Make Art Virtual Exhibition which provides an opportunity for both educator and student to showcase their artworks.

We continue to partner with the Council for Art Education and Sargent Art to plan Youth Art Month activities and the Annual Maryland Flag Competition. The Arts Education in Maryland Schools (AEMS) alliance is another community partnership seeking to advance arts education. AEMS is a non-profit organization which supports, cultivates, nurtures and uplifts student and educator creative activities through robust arts education experiences so that they can thrive and be visible in a healthy society. In the near future MAEA will be looking to organize several regional art exhibitions throughout the state of Maryland.

You are MAEA! We want to hear from you!

- What challenges do you have as an educator in Maryland?
- How do you advocate for your visual arts program on a daily basis? (We can move mountains by carrying away small stones!)
- What can you do to create positive impact on how visual arts education is perceived in Maryland schools by students, colleagues, families, communities, and lawmakers?

Please join the MAEA Advocacy Committee to help strengthen our collective voice as we fight for a just, equitable, inclusive and accessible visual arts education for ALL students. We'd like to hear your thoughts and ideas on how we can make MAEA's mission a reality. Contact me at maeastudentart@gmail.com for more information, meeting dates, and how you can become active in advocating for visual arts in your school and community.

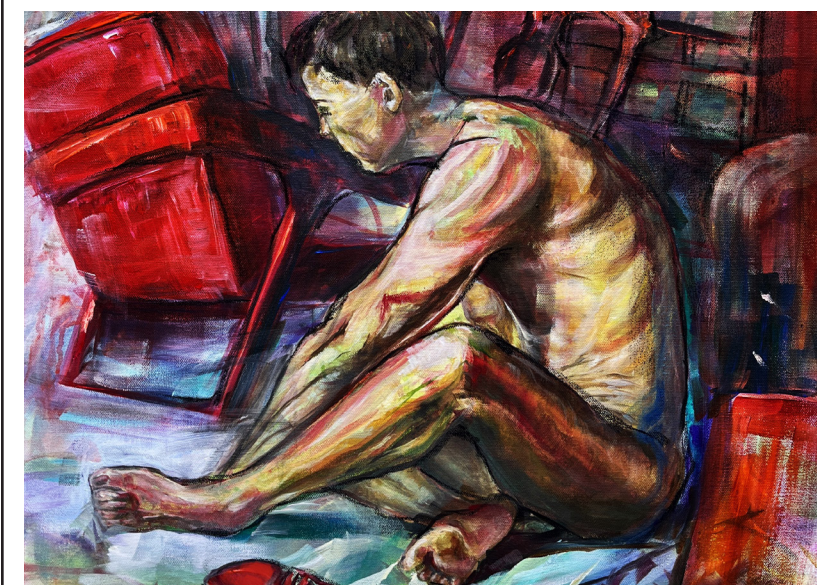
The selected works on the right are from a statewide student art exhibit featured at the BWI Youth Art Gallery, and hosted through a partnership between MAEA and the Baltimore Washington International Airport. The exhibit will be on view through Spring 2024.



Emily Alt – “From the Bench”(detail), Kent Island High School, Queen Anne's County



Sebastian Tulin – “The Runner Triumphant” (detail), Winston Churchill High School, Montgomery County



Henry Wang – “Old Man” (detail), Saint James School, AIMS-Independent/Private Schools



MAEA Board of Directors:

Artworks and Actions that Incite Transformation and Change



Workshop participants exploring fiber arts combined circuitry and showing off their final designs

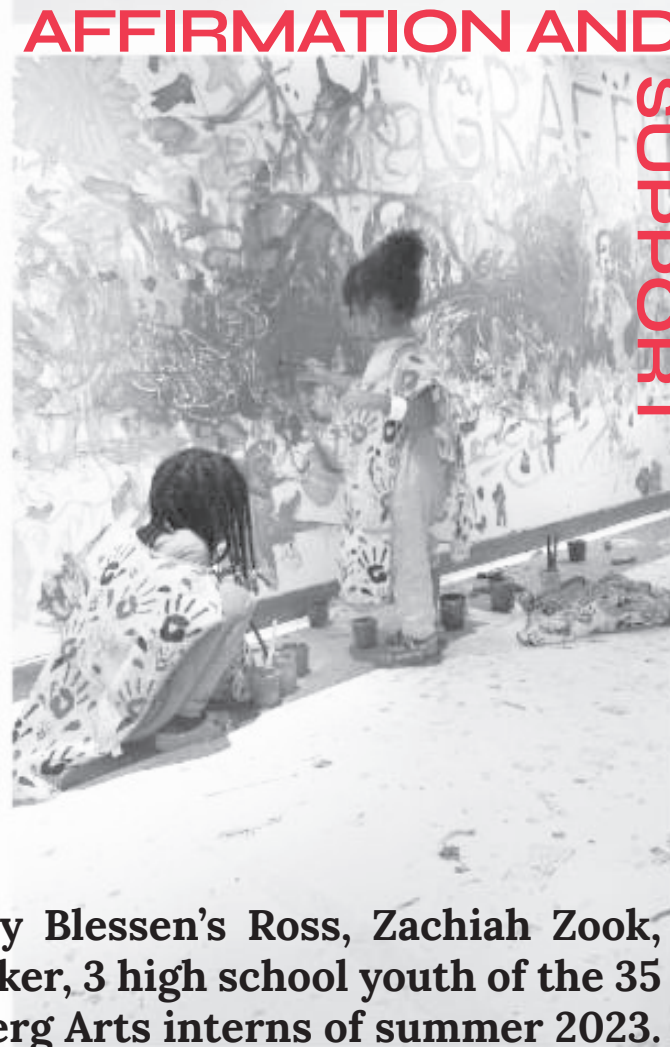
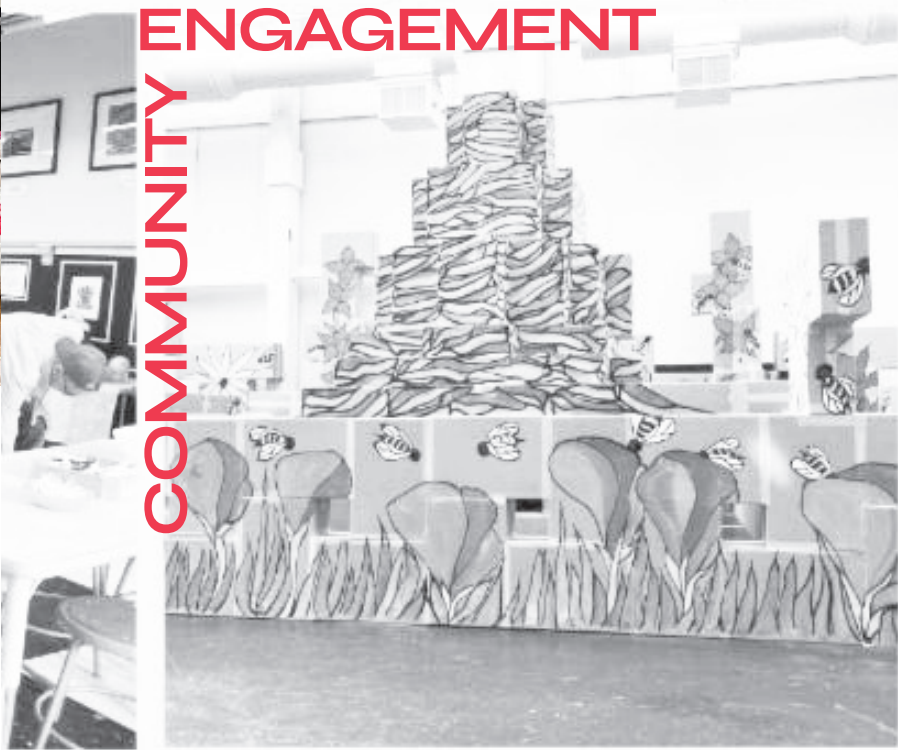
Programs Update

Kristen Filipovich, VP Programs

In November 2023 MAEA hosted an E Textiles workshop by partnering with Digital Harbor Center for Excellence located in the Federal Hill neighborhood of Baltimore. This was the second part in a series of workshops highlighting contemporary and traditional technologies. Participants were encouraged to attend in order to advance their artistic practice while learning new approaches for the classroom. This workshop inspired art educators to enhance or learn some basic sewing skills and integrate simple circuitry to create a light-up power cuff. The experience definitely incited fun and a great opportunity to connect with other art educators. Coach Don and Kelley were great facilitators and provided us with a wealth of resources to try this out in our classrooms with students.

Save the Date for MAEA Events:

- March 14, 2024 - All Member Meeting 4:30PM
- April 27, 2024 - See Beyond Festival hosted by Maryland School for the Blind
- May 9, 2024 - Executive Council Meeting 4:30PM
- May 16, 2024 - ED&I Commission 5pm
- June 2, 2024 - State Awards Celebration at Seneca Park, MD
- June 13, 2024 - All Member Meeting 4:30PM
- July 18, 2024 - ED&I Commission 5pm
- August 10, 2024 - Annual Retreat at The Creative Alliance of Baltimore



YOUTH VOICES:

OPPORTUNITIES

ENGAGEMENT

COMMUNITY

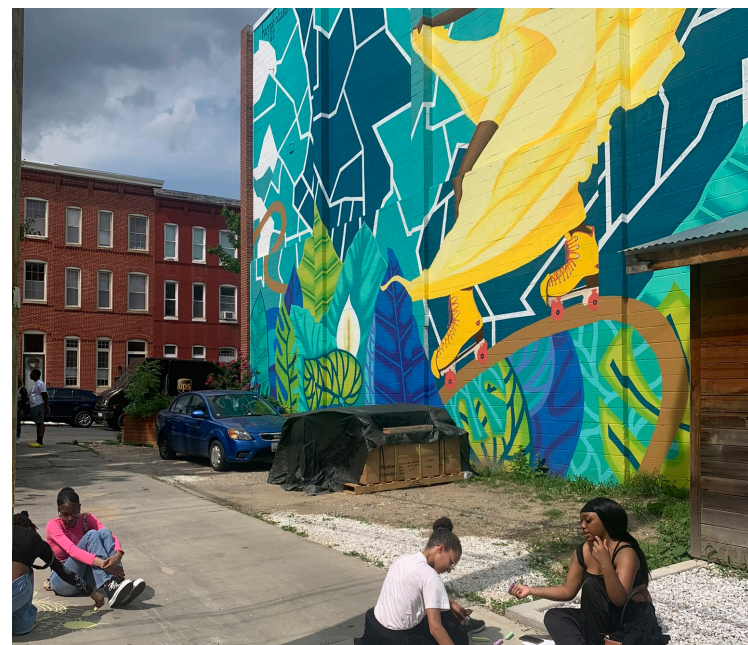
AFFIRMATION AND

SUPPORT

reflections by Blessen's Ross, Zachiah Zook, and Aniya Baker, 3 high school youth of the 35 Bloomberg Arts interns of summer 2023.



Above: Blessens Ross; Below: on a mural tour in the Station North Arts and Entertainment District



OPPORTUNITIES

Blessens Ross

In the summer leading up to their senior year teens all across America scatter for activities, extracurriculars, and volunteer work to put on their college applications. Some teens aren't sure what interests them enough to make a career out of it.

Other teens know what they are passionate about, but never get a chance to actually experience their potential career until they're already there, and they don't get a chance to explore other options. These issues could have been avoided if there was a program that helps older teens develop their interests and gives them the opportunities they need to succeed. Luckily for me and 35 other teens in Baltimore this was the case.

During the Bloomberg Arts Internship (BAI) in Baltimore, there were many opportunities to learn and cultivate new interests in different art forms for myself and other interns. Personally, I got to develop a passion for photography that I would have never explored by myself. Some of these amazing opportunities aren't just given to us. At BAI it's heavily encouraged that we network when we meet other artists and professionals through the program and in the future. They encourage it so much every intern gets their own personalized stack of business cards to give out. It's a fantastic experience to have so many opportunities at your fingertips during such a critical time in your teens. This aspect of the program really amazes me because even after the internship is over you still get access to so many opportunities and never truly leave this beautiful community.

COMMUNITY ENGAGEMENT

Zachiah Zook

By interacting directly with the community through our art, we were shown that we are an integral part of something bigger and can positively impact it.

Some of the most memorable experiences we shared as interns were: We visited local farmers at Blue Light Junction, where we harvested marigold and indigo plants to create natural clothing dyes. We went to a local farmer out in Curtis Bay named Ms. Myishe, she was such an outgoing, friendly person and we all learned so much from her. The dyes were then used in a workshop at a youth community center, where they taught youth how to dye patterns on cotton handkerchiefs.

When Make Studio held a disability pride event for artists, as interns we recorded the artists' stories about coping with invisible disabilities. One intern was so moved she wrote a poem in their honor.

Inspired by a visit to Baltimore's Graffiti Alley, an intern thought it would be the perfect way to attract more kids to the art studio at Port Discovery (Children's Museum). Once the idea was presented to the administration, they loved it! It was a way for everyone in the community to create something together.



Above: Zachiah Zook; Below: leading a hands on workshop at the Port Discovery Museum





Above: Aniya Baker; Below: interns tour the Motorhouse facilities and artsit studios



AFFIRMATION AND SUPPORT

Aniya Baker

When discussing work experience as a teen, it's pretty uncommon to hear stories that are draped with support, community and encouragement. As a teen it's pretty difficult to find decent work, as many times people underestimate the abilities of our age group because we're still in that phase of having adult-like responsibilities, but not yet being considered "adult" enough to earn the same respect among other things that come along with adulthood. Well I'm here to break that cycle, as my internship was far from any of those negative experiences.

From the beginning to the current ongoing journey of my BAI internship, I've been met with nothing but encouragement and acknowledgement of my capabilities, along with the reinforcing idea of how I am a young adult and not just a "kid" looking for a job. And while thinking of this, there are plenty of people who come to mind who were and have continued to be in my corner. One person in particular sticks out the most for both me and the entirety of my peers in my internship. We felt a deep connection with this person, who is artist Megan Lewis. When I think of affirmations I definitely think of her... being an anxious and insecure individual led me to feeling discouragement toward my craft. Meeting Megan however made me feel more confident than ever in things even outside of the arts. Though the lovely Megan wouldn't be the only person who would build my confidence. I had so many others including my supervisor Abby, other workers in my office like Aaron, Yolanda, Theresea and so many more. I think about these people almost every single day, and they're my reminders that I am capable. And I mean that in a general way, capable of achieving goals, capable of growing, capable of creating. Having them around just showed me what my true potential is, but I'm just now learning how to apply it to my work in the arts.

We Teach Each Other:
A Community Constructed Curriculum
Photo Essay From the Art Classroom by Sonia D'Agnesse



The celebrated philosopher and educator Paulo Freire said, “Whoever teaches learns in the act of teaching, and whoever learns teaches in the act of learning.” Inspired by these words and a mission to create a welcoming and engaged community of learners, I began the year by inviting my students to teach me and each other.

My insights

At the end of last year, I noticed that some of my students did not know each other’s names by the end of the semester, a fact I found disappointing. What kind of close community were we if students did not even know each other’s names? Middle school students are generally incredibly social, they love to chat with their friends at their tables, but leaving students to their own social devices was resulting in limited interactions and weak community connections. I knew I would need to plan intentionally if my goal was to see (and hear) art-based student discourse and a truly bonded community.

This year, in the introductory artists’ bios students shared with me the first week of school, I learned that student interests and experiences were wide-ranging. When I asked what they hoped to learn in my class, their responses included more topics and specific skills than I could possibly teach in a semester. Many of my students have skills and knowledge that continually impress me. So if my goal was to bring together and engage all of these students with diverse interests and experiences, I needed to cultivate a learning environment and curriculum that adapts and changes according to the unique individuals in the group. First though, I would need a way, a stretch of time and space, in which we could get to know each other’s personalities and inspirations.

My inspiration

Over the past year I had spent time reading the work of artist educator Pablo Helguera and his work with Socially Engaged art (SEA), in which the artist creates experiences and relationships with a public audience with the goal to address a community need. I had also read the work of Art Educator, Jorge Lucero, who makes a case for teaching being an artistic practice in its own right. Thinking of my teaching practice as an art encourages me to approach it with more creativity, openness, and risk-taking. Also, if teaching is art, and social engagement that facilitates community-building is art, then a unit centered on teaching and sharing could be justified as meeting art standards. Approaching art education from an interdisciplinary lens with contemporary art and pedagogical practices in mind means for me that not all of my curriculum is based in traditional art techniques or modern art principles.

Planning the unit

With these readings, insights, and goals in mind, I developed a unit that would celebrate middle school ‘tastes’ and playfulness and send the message that I support their innate curiosities and believe in their ability to learn independently of me.

Students would plan and teach their own “mini lesson” to a group of their peers. I began by inviting students to reflect on what inspires them- what knowledge, skill, or interest they would want to share with others. Once brainstorming was done, I provided a simplified



lesson plan template that asked students to formulate learning objectives for their “students” as well as ways to make the content interactive and engaging. I asked them to consider “What makes something worth learning?” and “How can you share your inspiration and knowledge with others in a way that makes it interesting for your audience?”; questions I had often taken sole responsibility for as the teacher-authority. It was liberating to hand over this responsibility to students who eagerly jumped at the opportunity.

The unit in action

It might seem that I was off the hook for teaching, or that somehow I was abandoning my teacher role, but I was just as active in the room as always, if not more. I was doing a lot less pushing to motivate and more collaborative problem-solving. As students were putting together their plans, I asked them to think of supplies they would need; whether those supplies were



readily available in the art studio, or whether any special supplies were needed. Students enthusiastically volunteered to bring in “show and tell” items relating to their interests, while I helped provision additional specific supplies for certain students. On their own initiative, some students created handouts to pass out to their students. I handled the logistics by creating a schedule where each student-teacher could sign up for their teaching day and I used a random group generator to mix and rotate the student groups allowing everyone to interact by the end of the week.

Lessons included students sharing their passion for lobsters, Nigerian stew, Pig Latin, sewing, drawing the human figure with accurate proportions as well as how to draw Perry the platypus, hand-made stickers, mehndi body art and more. Students intimately braided each other’s hair, shared cookies that illustrated their baking skills, and shared their love of sport, dance, and



music. In the space of a week students learned many important traditional art-making skills in drawing, painting, narrative (comic), and textile arts that would have taken me much longer to cover in a teacher-centered unit structure.

Some students requested to teach as pairs, some students requested to use the adjacent courtyard or hallway. My role was to facilitate the smooth running of the lessons, to monitor the various groups, prompt those who needed it, but most importantly to sit, listen, and learn. In fact over the course of the week, the room was a buzz of talking as usual, but the talk was focused on teaching others and what’s more, the usual, dominant students were listening to those who often do not speak. Students broke away from their cliques for a chance to work with new people. Teachers jumped in to help their students and sometimes the students went out of their way to help their teachers.



Finally, I asked students to share their lesson plans and reflections with me. I asked them to consider the overlap between the role of an artist and the role of teacher. How are the two the same? How are they different? Their reflections showed a greater understanding and appreciation for the work teachers and artists do to engage their audiences and what it means to share what inspires you with others directly.

By providing frameworks for my students to bring their knowledge and curiosity into the art studio, I have communicated that I see them as whole, accomplished, and knowledgeable and that the art studio is a place to pursue learning as a collaborative endeavor. By asking them to share about themselves in the role of teacher, students were able to learn a bit about everyone, fortifying bonds early on to ensure a stronger sense of community could grow from there.



References

- Freire, P. (1998). *Pedagogy of freedom : ethics, democracy, and civic courage*. Rowman & Littlefield Publishers.
- Helguera, P. (2011). *Education for socially engaged art*. Jorge Pinto Books.
- Lucero, J., & Hernández-Cabal, C. (Eds.). (2023). *What happens at the intersection of conceptual art & teaching?* Research Group Arts Education, Amsterdam University of the Arts.



2007 Commencement at the Maryland Institute College of Art with MAT faculty, graduates, and mentor teachers.

Henry T. Jones

1939-2022

Insights on a Renowned Art
Educator and Artist

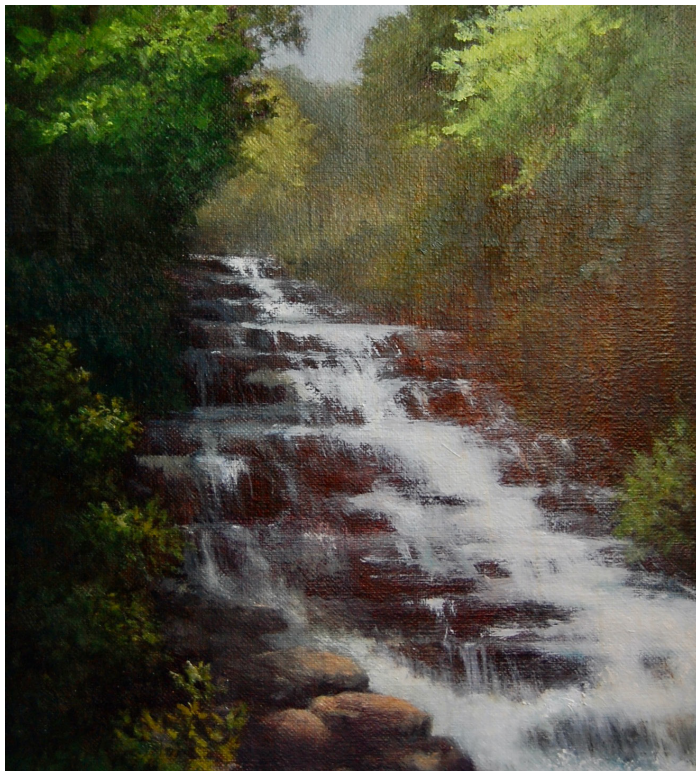
Those who were mentored by or had the privilege of working alongside Henry Jones knew him as a patient, calm, and consummate professional. Mentoring student teachers and those new to the profession, he recognized and encouraged potential, even when they might have been unsure they'd make a good art educator. He shared his expertise as an art educator and area art supervisor with the utmost integrity and grace. As a supervisor and faculty member, Henry guided with a gentle hand making room for the voices of others and put everyone at ease. In short, he was a model art educator. He worked 30 years for the Baltimore County Public School (BCPS), spending his last decade as an art supervisor who was the one who welcomed, and provided in-service for, art educators new to the county. He went on to serve 13 years as MICA's Coordinator of Student Teaching as well as for a time directing Young People's Studios.



Cliffs of Penestin; 2008



Country Road; 2013



Minnehaha Falls; 2010

By the time he retired, Henry had been recognized with many awards including: 1966 Eastern Region Art Educator of the Year; 2005 MICA Trustees Fellowship for Excellence in Teaching, 2007 MICA Medal of Honor, and the 2022 Maryland Teacher of the Year. To honor Henry, a committee of BCPS and MICA colleagues organized a celebration of his life as an art educator which included an exhibition of his artwork in November 2023. **The “insight” we discovered, coming to know Henry as an artist, gave us all an awakening.** Most of us knew little of his life as an artist. We began to ask how he had become such a good artist in addition to becoming such an outstanding art educator.

We discovered that he made highly skilled work as a MICA undergraduate. Continuing to hone his skills with a MICA MFA, Henry practiced painting whenever he could, taking workshops and doing private study. In 2007 he put together a portfolio that earned Henry a prestigious artist-residency in France, which was repeated a second year. In retirement he focused on painting land and seascapes, harbors and boats, rivers, rapids, and waterfalls. In short, Henry loved to paint. We were able to select 41 masterful works, exhibited altogether for the first time.

Clearly visible is the amount of practice he invested in developing his hand and eye for painting. He became a very close observer and a disciplined artist who sought every opportunity he had to practice more. He said: “Working from observation, images, and memory, my intention was to capture the unique quality of the scenes that express a particular time and place.”

The skills Henry honed as an artist carried over into his career as an art educator. Grounding his entire career as an art educator was this idea, that to be a good art teacher, one had to be a good artist. Henry paid close attention to the relationship between



Henry, an art teacher, in Baltimore County, MD



Auray Harbor; 2008



Henry working on a painting

the whole and the parts, the importance of subtle details, what could be seen in the light and what needed to be brought out of the shadows, the role of hue and value. One could say these skills, this search for distinctive qualities, carried over into his teaching, mentoring, curriculum design, and program leadership.

In reflection, Henry was even more of a model than we realized. If he were still here today, he would be encouraging all of us to make time for our artistic practice and to search for “insights” on how making art informs one’s teaching, and how teaching informs one’s art making.

One more encouragement: Don’t be as humble as Henry who kept most of his work to himself. Perhaps because he painted for his own joy, not to exhibit or sell. Only near the end did he begin to search for ways to share his work. Truly, he would have loved seeing all his work as it came together in an exhibition - and the opportunity to hear from those of us who were moved by such masterful work. That said, take advantage of the networks we have for sharing work now and let Henry remind us that our work can continue to blossom well into retirement.

For more information about Henry Jones or the scholarships at BCPS and MICA’s YPS established in his name, please contact Karen Carroll at kcarroll@mica.edu.

Celebration and exhibition credit is shared with Betty Jones, Joyce Bucci, Harry Maistros, Daisy McTighe, Carroll Cook, Linda Popp, Linda Wilson, Nan Park, George Kondylas, Jo Bare, Mike Bare, Denise Webster, Tom Williamson, and Farrell Maddox.



National Spotlight:

2024 National Art Education Association Award Winners from Maryland

Maryland Wins National Awards! MAEA is excited to celebrate five art educators and two high school students who received awards from the National Art Education Association for 2024. These educators join the 215 NAEA award winners from Maryland since 1955. Maryland has one of the highest number of award winners in NAEA.



National Art Educator Award

Elizabeth Stuart Whitehead
Instructional Supervisor, Visual Art, Prince George's County Public Schools

Elizabeth Stuart Whitehead has served as the Visual Art Supervisor for PGCPSS in Maryland since 2014. She received a Bachelor of Science degree in art education from the University of Maryland, College Park, a Master of Arts degree in education from the Maryland Institute College of Art, and her certificate in supervision and administration also from the University of Maryland. She is currently seeking her Doctorate in Educational Leadership with a Superintendent's Certification from UMD.

Ms. Stuart Whitehead's contributions and accomplishments are noted in the following statement from Lee A. Gibbs, who nominated her for the award. "Lisa is a two-time NAEA published co-author with her two books relating to the integration of reading, writing, and art, making arts integration accessible for students across the nation and internationally. In 2021, she published an article for Arts Education Policy Review titled Barriers and Bridges with Digital Tools in Visual Arts for Students with Disabilities and presented on this topic at NAEA conference in San Antonio, TX in 2023. As part of the NAEA's update of Real Lives: 21, Chapter ten features Lisa, titled Elizabeth Stuart Whitehead: Supervision and Administration in a Large Metropolitan School District and was published in the summer of 2023. In September of 2022 Lisa served as a panelist on the popular "NAEA Town Hall: Back-to-School Edition." Lisa has received numerous honors such as the Gilbert A. Clark and Enid Zimmerman Leadership Advocacy Award in 2023, the Marion Quin Dix Leadership Award in 2020, and the National Supervision and Administration Division Awardee in 2020."



NAEA Rising Stars Secondary Recognition Program

Ray A.
Baltimore County Public Schools



NAEA Rising Stars Secondary Recognition Program

Rain D.
Queen Anne's County Public Schools



Maryland Art Educator

Virginia Bute-Riley
Art Educator, Vansville Elementary
Prince George's County Public Schools



Eastern Region Preservice Art Educator

Grace Harrison
Preservice Educator
MAT Candidate,
Maryland Institute College of Art



National Supervision and Administration Award

Michael Bell
Supervisor of Instruction Visual & Performing Arts / Media
Queen Anne's County Public Schools



National Middle Level Art Educator

David Anderson
Art Educator
Gilman School
Baltimore, MD





The Maryland Art Education Association invites YOU to share your perspective on your art and/or teaching by way of short or long narratives and/or visual essays for the Gazette publication. Consider sharing your experiences on what you are doing/thinking/making/sensing with your peers. In each issue of the Gazette, we also aim to amplify the voices of youth in Maryland, so please encourage your students to contribute. If you want to talk over an idea for something you wrote, please contact the editorial team. The MAEA Gazette has a rolling deadline, and we are happy to help.

Feel free to contact the Editors:
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