

Gazette

Service Knowledge Leadership Professional Development

www.marylandarted.org

Winter 2017



Emily C., grade 7
Central Middle School, AACPS

WALTERS STUDENT EXHIBIT AND TEACHER AWARDS

KRISTEN FILOPOVICH

It became standing room only as honored students and families entered the Graham Auditorium at the Walters Art Museum for the annual MAEA student exhibit, held on November 12, 2016. The event started with the awards ceremony followed by a reception in the Sculpture Court to view the range of artistic achievement from 10 Maryland counties from grades K-12. Many students along with families shared their delight in being a part of this memorable experience in such a historic venue.

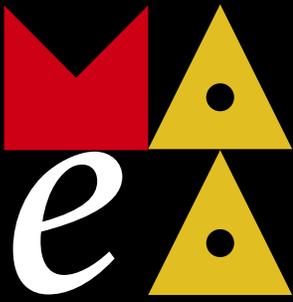
After the reception, the teacher awards ceremony commenced. The auditorium filled once again with proud families and friends beaming with the support of the honored



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MESSAGE FROM THE PRESIDENT

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GINO MOLFINO

MAEA President

In the midst of an overload of “alternative facts,” political uncertainty, and the doldrums of January in Maryland, I celebrated another birthday. I have the inclination on my birthday to hibernate and retreat from the outside world and news, and treat the day like any other. In other words, to deny the milestone, hunker down, and take cover. Fortunately, I was re-energized and refocused by our January MAEA’s full council meeting. At times we all need a jumpstart to restore our commitment to our craft and professional life. The diversity of our council, which reflects our membership reminded me that it takes a collective village to make magic happen. It is from the collaborative exchange of ideas and perspectives that we make meaningful change.

When we gather together at monthly meetings, at professional learning opportunities, teacher and student exhibitions, and annual conferences, we share the passion and excitement of our craft with each other. The collective energy is invigorating and fuels the MAEA collective work and mission to provide a vibrant community, state and local advocacy, and professional learning.

Many of you are alone, as the only art teacher in your school building. Some of you are in schools in remote areas of the state. More than a few of you provide educational experiences at our local institutions and museums. Some of you are charged with providing specialized arts education pedagogy and strategies to pre-service teachers that support the continuing growth and development of our profession.

MAEA STATEMENT OF PURPOSE

The purpose of this organization is to encourage, strengthen, and promote the role of the visual arts in education by: promoting quality instruction in visual arts education conducted by certified art teachers; encouraging study of art teaching; improving the conditions of art teaching; and encouraging and conducting research in art education. To these ends the Association will: hold public discussions; sponsor institutes, conferences and programs; publish articles, reports and surveys; and work with other related organizations to provide advocacy for arts education.

To continue our momentum, consider participating in a full council meeting on March 16, the NAEA conference in NYC on March 2-4, or take part in new professional learning opportunities in the coming months. There are many ways to re-energize by collectively celebrating and learning from each other. Feel free to contact me or touch base with anyone of our council members if you would like to participate in our future endeavors.

Working together for a common goal jolted me out of the winter doldrums and reminded me that we need each other to acknowledge and celebrate our work, break new boundaries, and take in everything that the world offers in our search for new ways of making connections and change.

There is no better time to shake things up, step outside of your classroom, share what you do, and join us to help make a difference in Maryland. No matter the political climate, regardless of the weather, or how many beads mark your abacus, we all need to remember that working together makes us stronger and energizes the artful work in which we all truly believe.



Sincerely,
Gino
president.mdarted@gmail.com

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MAEA Gazette published online 3 times per year (Cost would be for all 3 issues)

- 1/4 Page: \$75.00
- 1/2 Page: \$125.00
- Full Page: \$200.00

Conference Brochure (only)

- 1/4 Page: \$25.00
- 1/2 Page: \$50.00
- Full Page: \$100.00
- Inside Cover Full Page (B/W) \$125.00
- Back Cover Full Page (Color) \$150.00

Gazette and Conference Brochure

- \$90.00 (Save 10% when advertising in both.)
- \$150.00 (Save \$25.00 when advertising in both.)
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Contact Elisa Patterson, editor, for more information at e-patterson@nga.gov

Circulation: MAEA website-656 on list and any others who click on our site

Conference Attendees: approximately 350-400

WALTERS STUDENT EXHIBIT AND TEACHER AWARDS

(CONTINUED FROM PAGE 1)

recipients. Numerous teachers from throughout the state were celebrated for their hard work and dedication to art education. Sheldon Gruber-Lebowitz of Baltimore County Public Schools, recognized as Maryland Elementary Educator of the Year, stated that “It was all very humbling;

having taught this long (29 years) and still to love it as much as I do the first year I started.” This treasured event, in partnership with the Walters Art Museum, continues to make a profound impact on the lives of students and teachers.



**Joanna P., grade 10,
Annapolis High School, AACPS**



**Amelia B., grade 1
Northfield Elementary School, HCPS**



Nan Park, Maryland Art Educator of the Year and Gino Molfino, MAEA President



Group photo of Maryland Art Educator awardees



ADVOCACY ALLIES: A NEW YEAR, A NEW ADMINISTRATION, A RENEWED FOCUS.

JEN JOHANNES

MAEA Vice-President, Advocacy

It has been a heated few months politically. Regardless of the side you are on, I'd like to think we all want what is best for our families, friends and students. Our idea of what is best may be different, but one thing we all value and can agree upon is giving our students a place to express their voice. Art class has historically been a place where different viewpoints could be respected; our curriculum thankfully gives us leeway for differing viewpoints. As many of us

experience feelings of uncertainty about the future, remember that our students have meaningful and serious feelings. Our class may be the only creative outlet for many of these kids. Please keep providing your students with a tolerant environment and meaningful, open-ended assignments in which they can express their feelings. If actions need to be taken to encourage lawmakers to fairly represent the arts, trust that MAEA will be in touch with you, keeping you abreast of any impending changes. Above all, remember that students look to us, so stay classy my friends.



BWI SHOW

KRISTEN FILIPOVICH

On October 29th, 2016, MAEA and BWI Thurgood Marshall Airport celebrated 20 students from eight Maryland counties in a ceremony held at the Observation Deck Gallery. This year's partnership honored students creative expressions addressing the theme *Exploring the World Near and Far*. Mike Phennicie, BWI's Director, Office of Corporate and Community Relations,

generously provided a welcoming catered spread along with distinguished certificates to award to each student. Mr. Phennicie opened the award ceremony with congratulatory remarks to all parties involved followed by the keynote speaker Sia Kyriakakos, the 2016-2017 Maryland Teacher of the Year. Mrs. Kyriakakos, a Baltimore City art teacher, shared a heartwarming testimony of a former student



Student Sam S., Elizabeth Stuart, MAEA Past-President, Mike Phennicie, BWI Director, Office of Corporate and Community Relations

it meant a lot to me to have my piece selected for the show. I felt like I was in an art museum. So many people were able to see my work and gave great feedback. I was told my artwork was college level and that makes me feel like I am moving in the right direction and I can accomplish a lot in the art world

with autism, who overcame adversity through the arts. One of the honored students, Samuel S., a middle school student at Thurgood Marshall, has this to share: "it meant a lot to me to have my piece selected for the show. I felt like I was in an art museum. So many people were able to see my work and gave great feedback. I was told my artwork was college level and that makes me feel like I am moving in the right direction and I can accomplish a lot in the art world." The student artwork will be on display in the beautiful gallery space overlooking the airport's runway between terminals B and C until May 8, 2017. The spring theme will be addressing narrative expression, *The Stories We Share*. If you would like to submit student work, please reference the flyer on page (9).



Sia Kyriakakos, Keynote speaker and 2016-2017 Maryland Teacher of the Year Keynote

SPRING 2017 YOUTH ART GALLERY EXHIBIT



You are invited to submit 3 exemplary student artworks from your district to be juried by MAEA and MAA representatives.

>> Digital Submissions must be received by Friday, April 7, 2017 to be juried for selection.

>> Please choose artworks that best represent the theme: **"The Stories We Share."**

>> Districts will be notified by Friday, April 14, 2017.

>> Work must be received by Friday, May 5, 2017 and will be on display from May 10, 2017 until October 2017.

>> Students will be invited to visit the exhibit on May 20th, 2017 to see their work on display and to receive a certificate of recognition.

Criteria

- >> Grades K-12 are eligible
- >> Artwork must be original in content
- >> Appropriate subject matter to be viewed by all ages
- >> VERTICAL content: Dimensions 11x16 to 18x24
- >> 2D artwork ONLY (No canvases or relief)

Submission Instructions

- >> Please photograph selected pieces
- >> Save as a .jpeg or .png file
- >> Please email kfilipovich@bcps.org with attachments

REFLECTIONS FROM THE 2016 MAEA CONFERENCE

NAN PARK

Chair, 2016 MAEA Conference

The 2016 MAEA Conference, which was held at MICA on October 21st, drew a record-breaking crowd of wonderful, energetic art educators who participated in a wide variety of engaging sessions.

Some of the themes prevalent in the 2016 conference were:

- design thinking (for assessment, social change, increased global awareness)
- innovative uses of technology to create art, as well as to advocate for art programs
- aligning curriculum (at all levels) to contemporary artists and art practices
- nurturing essential dispositions (such as developing empathy and fostering personal voice through art)
- connections between teaching practice and studio practice for teachers
- the concept of place: the ecology of classrooms, the impact of environment, the power of art to effect change and increase awareness in communities
- innovations in how STEAM is infused into the curriculum



Record crowd / Registration / Re-connecting



MICA Brown Lobby

I recently caught up with a handful of presenters who shared their reflections about their participation in the conference. The following “snapshots” provide a glimpse into our MAEA members’ community spirit, teaching innovations, and dedication to children and art.

TEACHING EMPATHY THROUGH ART

MARY PODLES MULLAJ

Visual Arts Educator, Bryn Mawr Lower School, Baltimore

Empathy can be succinctly described as “feeling with people” and has multiple aspects such as perspective taking, recognizing emotion, and communicating. Empathy could indeed be the root of all 21st-century skills!

This fall I shared my own interest and research on the topic of Empathy and Art Education at the MAEA conference. I was honored to present to a full room of art educators, one of the most empathic groups of people I have encountered. I felt like I was “preaching to the choir” as I urged teachers to consider integrating more compassion-oriented practices into their classrooms, backing up the invitation with current

brain research and some ideas and units from my own classroom. Presenting to a group motivated me to more fully research a topic that I had been reading about on my own. It also allowed me a space to reexamine my own teaching practice and my values as an educator, and in turn, more fully implement the very ideas I suggest to others.

During the session, I listed some ways empathy practices can be integrated into studio practices, such as using active listening as a critique mode, incorporating narrative, and examining art from diverse viewpoints. I also outlined two units, one of which involved observational painting of shoes and perspective taking in order to write from the point of view of the person who might have worn the shoes. The other was a “kindness” unit in which younger students used narrative poses to tell their own kindness stories.

I urged teachers to consider integrating more compassion-oriented practices into their classrooms

While we teach art skills, let us remember that social-emotional learning is one important goal. When kids can make personal connections to their art as well as connections to each other our work will be complete. The product of art education is not the children’s artwork (wonderful as it is) but the students themselves.



Mary Mullaj



Inventions to help

THE SPACE BETWEEN ARTIST AND TEACHER- MAEA PROGRAMS PANEL DISCUSSION

MODERATED BY RACHEL VALSING

Towson High School, Baltimore County Public Schools

“We teach the way we want to learn.”
– Craig Llewellyn

“Build the classroom you want to go to every day.”
– Sherri Fisher

“Through our conversation and guided questioning, I realized that my artistic direction has evolved: more process-oriented, okay with working “smaller,” and less time-sensitive. In the classroom, I have mimicked this by providing time for students to experiment in order to develop their expressions to big themes or find a personal direction to a design problem. I really enjoyed hearing the perspectives of other art colleagues on

how their art-making has evolved and what it’s like for them to facilitate that in the art room.”

– Kristen Filipovich

Sherri Fisher, Visual Arts Coordinator for Baltimore County Schools, and Craig Llewellyn, art teacher at Patterson Mill High School in Harford County, facilitated a panel discussion about the processes of artists and educators, where those worlds intersect, and the impact of studying artistic inspiration and instructional planning through collecting, note taking, and sketch journaling. They shared their experiences in planning for instruction, qualities of a positive learning environment, and the ways in which teaching and making art intersect. Inspiration for the panel and accompanying show came from the MAEA workshop series: Llewellyn facilitated an MAEA workshop at the Baltimore Museum of Art with artist Marian Glebes, whose work was featured in the BMA exhibit, *Imagining Home*. Fisher drew upon her experiences in the Fulbright Teacher Research Program in Finland and facilitated a



Panelists: Kristen Filipovich, Craig Llewellyn, Jennifer Smith, Sherri Fisher

workshop with artist Amanda Burnham, who shared her overseas art residencies. Workshop participants, teachers Jennifer Smith of River Hill High School, Howard County and Kristin Filipovich of Elmwood Elementary School, Baltimore County, rounded out the panel.

An exhibit of sketch journal pages from sixteen art teachers and administrators throughout Maryland included prompts for journaling, observing, and collecting.



INSPIRED BY LIVING LEGEND, ISAIAH ZAGAR: MY EXPERIENCE SHARED

TRICIA KENNEDY

Gaithersburg Elementary School,
Montgomery County Public Schools

Presenting at the MAEA conference was so much fun and encouraging. After meeting Philadelphia mosaic artist Isaiah Zagar and participating in a weekend mural making workshop, I was so inspired to share what I could about his life, work, mosaic techniques, The Magic Gardens, and the workshops offered there. I have incorporated teaching strategies involving sharing expression of personal stories, choice, and collaboration, all as a result of meeting Isaiah. The conference gave me an opportunity to share this experience including how it has improved my teaching. The attendees at the MAEA workshop shared their words, symbols, and expressions through various hands-on choice based activities. The work produced at the conference is currently being incorporated into a school collaborative mural project. I enjoyed presenting at MAEA because I met so many wonderful people, and I was able to share ideas as well as gain insight from the attendees.



Tricia Kennedy



Isaiah Zagar, Mosaic Artist



Isaiah Zagar, Mosaic

TYPOGRAPHY AS AN ART

BROCKETT HORNE

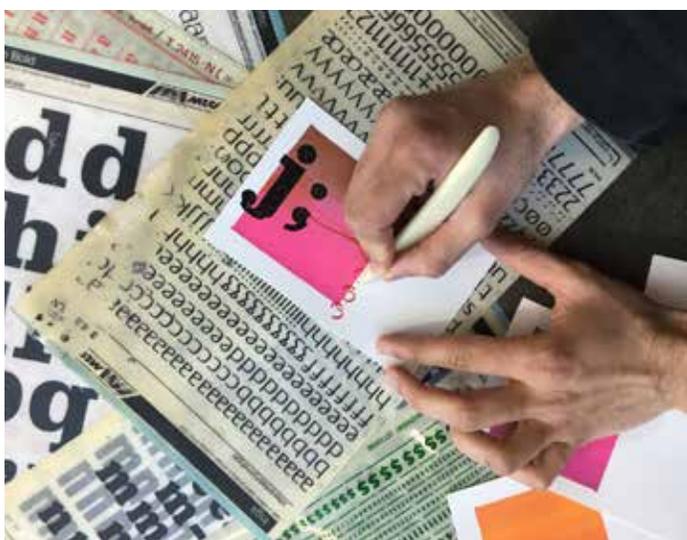
Graphic Design Faculty, Maryland Institute College of Art

The MAEA conference attendees brought the energy! Our workshop revealed the collegiality among art educators and their agile abilities to

share ideas across format and medium. Educators in my workshop had dozens of innovative ideas about how typography could be integrated into their classes: designing poems, creating a logo from a math equation, designing fonts with found materials, and so on. I left re-inspired about my own discipline. View the presentation materials here: goo.gl/yliHbF



Type talk



Playing with text



Brockett Horne, Type guessing

ART NOW: EXPLORING CONTEMPORARY ART AND ARTISTS WITH ELEMENTARY STUDENTS

GRACE HULSE

Fort Garrison Elementary, Baltimore County Public Schools

This past October I was privileged to be a presenter at the MAEA conference held at Maryland Institute College of Art. As a former student, Young Peoples Studios instructor, and mentor teacher for art education majors, it was exciting to be able to spend a day taking advantage of the many resources made available to us by MICA and the MAEA.

Teachers attended my presentation from diverse areas of the state, all with the goal of seeking new ways to incorporate contemporary art and artists into their curriculum. I shared examples of my students' work in a variety of media including fiber art, sculpture, and drawing based on their exploration of concepts practiced by contemporary artists.

We discussed ways to introduce young students to contemporary art, locating resources, and finding unique ways to present and share student work. The consensus of our group was that our students enjoy learning about living artists and benefit from focusing on big ideas/concepts rather than technique to become critical thinkers, collaborators, and communicators.



Grace Hulse, full house!

BUILDING A FOUNDATION FOR EMPATHY, PROBLEM-SOLVING, INDEPENDENCE, AND COMMUNITY THROUGH EARLY EXPERIENCES IN ART

KATIE WEYMOUTH GONZALES

Art Specialist for K/1 (MICA Alumnus, BFA/MAT 2006)

St. John's School, Houston, TX

I'm so grateful that I was able to participate in the MAEA conference this year. During my workshop, my favorite moments happened as my fellow educators and I sat in a circle on the floor and spent time looking at and describing a set of colorful gourds. Before actually engaging in any drawing, we practiced mindful, childlike observation and delighted in discovering and discussing the subtle and pronounced variations in color, texture, pattern, shape, and size. The calm, focused energy in our circle felt so intimate and special. I've had many similar experiences with the children I teach, but there was something so profound about doing this together with a group of adults.

In presentations and interactions with the people around me at the conference, I saw examples of the very qualities that I presented about cultivating in my students: incredible empathy, creative problem-solving, independent thinking, and a supportive, strengthening community. The members of MAEA are truly a unique and influential group.



Media provocation



Katie Weymouth Gonzalez, mindful observation exercise

THE POWER OF PROCESS: REACHING STUDENTS WITH AUTISM AND OTHER SPECIAL NEEDS THROUGH ART

RON KOHLER AND LEELA PAYNE

Art Teachers, Montgomery County Public Schools

We are long-time friends and MCPS art teachers who have collaborated to develop lessons and to inspire and challenge each other over the years. Our goal was to share experiences that we have found to be especially engaging for our students with special needs and that have transformed our teaching. Our well-attended session at this year's terrific MAEA conference was called, *The Power of Process: Reaching Students with Autism and other Special Needs Through Art*. For these students, we believe that the focus of learning should be about the process of artmaking, rather than being overly concerned with the finished product. Inspired by contemporary art practice, our lessons often include the use of unexpected classroom materials. Our experimental approaches are designed to help students learn and grow through the process of artmaking. For example, students viewed videos of Heather Hansen, a performance artist who uses her entire body to create drawings that record her movements. They were confronted with massive sheets of paper and with outstretched arms, made wide movements while holding crayons. Next, they rolled across the floor on scooters to create long flowing lines that recorded this motion. We believe that these students with special needs deserve to fully experience the joyful process of creating art. Session participants shared that they were inspired to try some of these novel approaches with their own students.



**Ron Kohler, Leela Payne, Art Teachers,
Montgomery County Public Schools**



Motion Drawing



Motion Drawing

THE SUMMER FELT PROJECT: HANDS-ON WET FELTING WORKSHOP

ANNE BOYER

Art Teacher, Montgomery County Public Schools

The tactile nature of fibers is so appealing to students; both kids and adults never grow tired of seeing the amazing results students have when working with fibers.

I have taught felting for many years now, but I am always inspired by the sheer joy that students have when working with these natural materials. Fiber arts are probably under-taught in public schools (maybe due to cost, but also due to a lack of knowledge) but they are a great venue for exploration and learning processes. In my session, art teachers from around the state explored the process of creating a piece of wet felt from dyed wool. They learned about the types of wool, how it is dyed, how felt is made, and ways to work with the wool to create a variety of images. We also discussed ways to fund this type of project and strategies for teaching the lesson, storing the work and cleaning up. Each participant created an original wet felt piece using colors of their choice.



Wet felt hands-on workshop

EXPLORING LITERACY THROUGH THE ARTS

BRANDY TERRILL

Assistant Professor of Teacher Education, Salisbury University

After attending and presenting at the 2016 MAEA conference, I found myself invigorated and energized by the fabulous educators we have in the state of Maryland. I have presented at many conferences over the years, but the atmosphere at this particular conference was unique. I enjoyed the level of interaction between presenters and attendees.

I presented an interactive workshop about arts integration with award-winning children's literature. Arts integration is the seamless blending of arts area objectives with content area objectives where natural connections occur. During my session, we discussed the research that supports the fact that creativity is declining in American schools and considered how arts integration can help aid in challenging students to think in more artistically creative ways. We used Aaron Becker's *Quest* and *Journey* to create body sculptures and map dances. I shared simple questions such as, "What genre of music best describes the mood of this story?" to allow students to connect with literature in creative ways and require students to use higher level thinking skills to critically evaluate literature.

I thoroughly enjoyed working with such a fine group of educators who were excited to learn about new ways to engage students with literature through the arts.



Brandy Terrill

GLOBAL CITIZENS: DESIGN THINKING FOR SOCIAL CHANGE

ELISABETH GAMBINO

Bard High School Early College, Baltimore City

In this session, a group of practitioners came together to discuss models for encouraging design-based citizenship initiatives in the classroom, including a review of the pedagogical philosophy of globalized classrooms and sample lessons including graphic design and poster making for social change, greening the art curriculum, design thinking, and student-led inquiry structures. We reviewed resources in Maryland and beyond, including discussion of contemporary artists who engage in socially conscious practices. I shared resources such as iearn.org, the AFS, and the Peace Corps (who facilitate international classroom collaborations), the Chesapeake Bay Foundation, Living Classrooms, and several Baltimore greening initiatives which can provide funds and experiences to help students: 1. orient to the world around them, 2. understand how their actions impact others, 3. investigate professional practices which artists implement to create social change, 4. create, and 5. publish work which responds to local issues identified by students. It was exciting to discuss action steps and potential partnerships with teachers looking to engage their students in solving real-world problems using design! See more information on my blog at www.teachpeaceblog.wordpress.com.

DESIGN THINKING FOR ASSESSMENT

MEGHANN HARRIS

Graphic Design Teacher, Baltimore Design School

BECKY SLOGERIS

Social Design Associate, Maryland Institute College of Art

Our session featured hands-on design thinking activities around the topic of classroom assessment. It was fast-paced and hands-on, using post-its and pipe cleaners, as well as different research, brainstorming, and prototyping activities to help teachers come up

with innovative solutions to address issues around assessment in their classroom!



Design Thinking for Assessment



Design Thinking for Assessment



Design Thinking for Assessment

MAEA PROFESSIONAL DEVELOPMENT UPDATE

RACHEL VALSING

Director, MAEA Secondary Division

SHARED VISION: WORKSHOP WITH MATISSE AND DIEBENKORN AND TWO EXEMPLARY MARYLAND ART EDUCATORS AT THE BALTIMORE MUSEUM OF ART

How can artists collaborate yet not live in the same time or place? The Baltimore Museum of Art *Matisse/Diebenkorn* exhibit showcased (which ended in January) the profound influence of Henri Matisse on Richard Diebenkorn, both powerhouse artists of the 20th century. “Diebenkorn’s long engagement with Matisse’s work is among the most productive instances of one painter looking at another’s paintings in the history of 20th-century art. This landmark exhibition brings together a stunning array of works loaned from museums and private collections throughout the U.S. and Europe to follow the trajectory of Diebenkorn’s long and successful career with some of the powerful works by Matisse that the younger artist would have seen.” (artbma.org)

Continuing MAEA’s Collaboration Professional Development series, January workshop attendees were able to see the exclusive *Matisse/Diebenkorn* Exhibit as well as participate in a hands-on mixed media workshop facilitated by

two photography teachers who began their work as mentor/intern and continue to collaborate in their teaching today. Led by teachers, Jacob Cecil (Riverhill High School, Howard County) and Rachael Hulme (Edgewood High School, Harford County), the workshop included opportunities to frame their visual ideas through connecting to the themes of Matisse and Diebenkorn. By exploring the “conversation” between the paintings of Henri Matisse and Richard Diebenkorn teachers took part in building their own dialog and artwork in museum’s classroom studio.

Here is what one participant said about the workshop:

One can see how Diebenkorn was influenced with the color mixing and manipulation of light in his Ocean Park Series, which were produced when he relocated to California to take on a teaching position at UCLA. Seeing Matisse’s painting’s side by side with Diebenkorn’s shows the influence of light and bright colors.

Teachers were provided with time to create their own personal artworks where they played with light sources and sketched an object of their choice for a still life. When finished, we were then instructed to sketch other still lives that peers had previously set up and to add them to our original drawings. Though difficult at times, it made the

participants focus on the scale of objects, and how to draw the correct value/shading that was visible with the light source. The uncertainty of how the drawings would turn out, in the end, was exciting!

—Katelyn Black, Manor View and Odenton Elementary, Anne Arundel County

This workshop was the second in a series of four professional development activities held over the winter and spring of 2017. Still to report on is the February PD which took place at Baltimore Print Studios, a unique public studio space. Participants learned about letterpress and screen printing techniques in order to work together to create specially designed art advocacy posters. Also, stay tuned for information about a workshop planned at Baltimore Clayworks in April, which focuses on collaboration in both community and classroom to create art. Participants in this series will continue completing artwork from each session and engage in conversation about applications of the work in their teaching and studio practice. Artwork from these workshops will then be included in an exhibit opening at the MAEA Conference in October 2017.



“Relating your work to another artist isn’t copying; it’s being inspired,” reflected LaRosa Arroyo in response to the *Matisse/Diebenkorn Exhibit*. Here LaRosa and another workshop attendee work to create a variety of compositions.

Diebenkorn’s long engagement with Matisse’s work is among the most productive instances of one painter looking at another’s paintings in the history of 20th-century art



Workshop participants were encouraged to use a variety of light sources, including the flashlight setting on their phones to create shadows in their constructed images.



Workshop facilitators Jacob Cecil and Rachael Hulme find and share connections between their work together as educators and the fascination with objects seen in Matisse and Diebenkorn’s paintings.

ADVOCACY CORNER

JEN JOHANNES

MAEA Vice-President, Advocacy

*U*gh, if I have to sit through one more professional development about Cornell Notes or argumentative writing I will scream! I have been enjoying MAEA's professional development series this past year. At the most recent PD on February 18th art teachers gathered at Baltimore Print Studio where we learned about letterpress and connected with the technique of printing posters by hand, just like artists did as far back as the 1400's. Teachers from across the state chose the statement "Innovation, Collaboration & The Power of Art." Led by Kyle Van Horn, co-owner of the Baltimore Print Studio, and

planned by MAEA Director, High School Division, Rachel Valsing, we collaborated and created a series of 100 dynamic posters. It was an exciting process resulting in a dimensional and rich expression of art advocacy! If you are interested in participating in art-related professional development, our next event is in April at Baltimore Clayworks. If you are looking to earn credit for art related PD this summer, consider signing up for the Fine Arts Leadership Institute July 31-Aug 4th. Information will be coming to your inbox about both of these opportunities. If you are interested in purchasing an original or reproduction of our teacher-made advocacy poster, stay tuned!



MY TRIP TO BUDAPEST, HUNGARY

BENJAMIN TELLIE

Research Commission Director of MAEA

Art and Design Teacher at Charles E. Smith
Jewish Day School

Jó reggelt. Hogy van? Translates from Hungarian to “Good morning. How are you?” in English. I was able to learn basic phrases and some of the foundations of the Hungarian language while on a teaching trip to Budapest, Hungary in November 2016. It was one of the most memorable and rewarding trips I had taken because of the art education work I completed with Hungarian high school students and the wonderful colleagues with whom I worked. Six of my colleagues from the Charles E. Smith Jewish Day School (Rockville, MD), and one colleague from The Rae Kushner Yeshiva High School (Livingston, New Jersey), stayed for one week in the Jewish quarter of Budapest in November through SOS International. SOS International (<http://www.sosintl.org/>) is a non-profit organization that connects Jewish communities together in America and Europe. The program seeks to connect schools and colleges with master educators and students in a mentorship program to complete meaningful community service and educational work. The city of Budapest was our chosen site to work in this year and we

plan to travel back to continue our educational work with SOS International. Budapest proved to be a fascinating city due to its rich Jewish culture and amazing history.

THE CITY AND LANGUAGE OF BUDAPEST

Budapest is the capital of Hungary with a population of about “1.774 million, 17% of the country’s population. Women contribute more than half, 54% of the population” (Budapest, 2017, p. 1). The city can be described as a vibrant city, rich in Hungarian culture, historic architecture, and hearty foods including gulyás, bean and vegetable soups, and meats and sausages. The Danube River divides Budapest with Buda situated on the west bank while Pest is on the east (Budapest, Hungary, 2017). Budapest has an underwater cave system which flows beneath the city and is home to many thermal spas and healing mineral baths such as the Széchenyi and Gellért Baths. People come from all over the world to experience the healing effects of these mineral and therapeutic baths as well as the medical doctors and medical practitioners of Hungary.

A beautiful and complex piece of Hungary is its language. The Hungarian alphabet contains 44 letters, 14 vowels, and there are “no silent letters in Hungarian so all letters must be pronounced” (Berlitz Hungarian Phrase Book, 2007, p. 10). For example,

“Egészségére” (Cheers) contains the vowel é, pronounced “ay” “without any movement of the tongue or lips.” “Köszönöm” (Thank you) contains the vowel ö, pronounced “ur” “without any r-sound and with round lips” (Berlitz Hungarian Phrase Book, 2007, p. 10). Outside of Hungary, the Hungarian language is common within Hungarian populations in neighboring countries including Romania, Ukraine, Slovakia, and the Czech Republic (Thompson, 2016). Once you venture outside the main parts of the city of Budapest, English speakers become more sparse so it becomes more difficult to navigate if you don’t know the Hungarian language.

Budapest has a vibrant Jewish community within the city’s 7th district, the Jewish Quarter, and there are several Jewish communities throughout the country. According to Ban, “as a result of the Holocaust and 40 years of communism, most Jews have become completely assimilated” (Ban, 2015, p.47). Budapest has many organizations that help people learn more about their Jewish identity and create wonderful opportunities to engage in. My colleagues and I had the privilege of meeting and working with some of the organizations including the Bálint Ház, The Jewish Community Center, (http://web.balinhaz.hu/Pages/133_kutatas) which is one of the only JCC’s in Hungary; the Orthodox Jewish Hospital, The Dohány Street Synagogue (<http://www.dohany-zsinagoga.hu/>); and Moishe house, a commune for young Jewish adults in their 20’s. (<https://www.moishehouse.org/houses/budapest>). In the Budapest community, “the majority of Jews are secular and most of them have a strong intellectual attachment to Hungarian culture, literature, food, and the city of Budapest” (Ban, p. 47).

We were able to tour and learn about many of the cultural aspects of the city including the Budapest Opera House, Parliament, Buda Castle, Heroes Square, Gellért Hill, and the Shoe and

German Occupation Memorials. We also had the privilege of meeting with the American ambassador to Hungary, Colleen Belle, and the Israeli Ambassador to Hungary, Yosef Amrani, at the Lauder School.

THE LAUDER JAVNE JEWISH COMMUNITY SCHOOL

The Lauder Javne Jewish Community School, Kindergarten and Music School is located in Budapest. According to the Lauder school website, It’s “home to Central Europe’s largest Jewish Community, and offers Jewish education and challenging academic programs to close to 600 children every year.” (<https://lauderfoundation.com/u/lauder-javne-jewish-community-school-kindergarten-music-art-school-budapest>). English is taught as a main subject at the school. Teachers and students speak English with Hungarian being their primary language.

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Budapest is the capital of Hungary with a population of about “1.774 million, 17% of the country’s population

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My colleagues and I taught at the Lauder Javne Jewish Community High School for one week and taught one stand-alone lesson at the Sándor Scheiber Jewish Public High School for one day. We worked at the Lauder School from about 8:00 AM - 12:00 PM each day, teaching in our respective disciplines including Art, Math, History, Jewish History, Jewish Text, and Chemistry. I had the pleasure of working with Ildikó Szarvas,



the art teacher. Ildikó has taught art at the Lauder school for 23 years. She teaches grades 7-12, graphic arts, painting, sculpture, art history, and art hermeneutics. Art classes are mandatory at the Lauder School for grades 7-9 with approximately 20-22 students per class. Grades 9-12 class sizes range from 10-12 students.

I would describe Ildiko as a kind, positive, and hard working individual and a leader within the school and art education community. As soon as you step in Ildiko's art classroom there is a genuine sense of creative energy that fills the space and students really respect their projects and Ildiko's teachings. Ildiko exhibits her student artwork all year round and also sends her students' artwork on traveling exhibitions throughout Europe. I had the pleasure of teaching Ildiko's 9th and 10th-grade art students. We worked on several projects that focused on community and self-identity.

PROJECTS ON COMMUNITY AND SELF-IDENTITY

One project I taught focused on exploring the idea of place and personal network through art. I began the classes by sharing more about my school community, my background, and my students' work. I then focused the class on a dialogue discussion about artists work including David Moss's Bike Path and how Moss recorded and mapped out his

path to work each day through a thoughtful visual representation composed of shapes, patterns, and colors. Students also discussed an artwork by Harry Alan entitled, "Map" which is a detail of a map of Salzburg, Austria inspired by oriental themes inherent within his grandmother's carpets from his childhood. We also discussed the work of Ben Langlands and Nikki Bell related to the themes of community and travel. Students also explored thinking routines to discuss the artists work in more depth including *What makes you say that?* and *See, Think, Wonder* from Harvard Project Zero. For their project, students were asked to create a piece of art about a place, inside or outside their community, that had a great deal of importance to them and how they might see it as a personal network. Students were encouraged to think of this small artwork as a postcard that tells a short story about themselves.

Students depicted places that they felt connected to such as a dance studio, museums in Hungary, parks, forests, and even their own rooms inside their houses. At the end of the project, we were able to share and discuss the works and arrange them in a larger format for an exhibit held at the end of the week. What impressed me the most about Ildikó's students was how attentive they were to their craft and concepts about the place and personal network.

REFLECTIONS

When I reflect on what I have learned throughout my experience I think about how art making is truly a visual forum for communication that has the capacity to reach anyone, transcending language and background. No matter what language you speak, no matter where you grew up, or where you come from in the world, art transcends all boundaries and spaces to communicate ideas and messages about ourselves, enabling us to learn more about our culture, identity, and interests. Art invites us to come together to investigate, reflect, and revisit.



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LEARN MORE ABOUT BEN'S TRIP THROUGH HIS TRAVEL AND SCHOOL BLOG POSTS:

SOS International: <http://www.sosintl.org/ben-tellie/>

CESJDS: <https://www.cesjds.org/about/cesjds-links-blog> (December 9th, 2016 post)

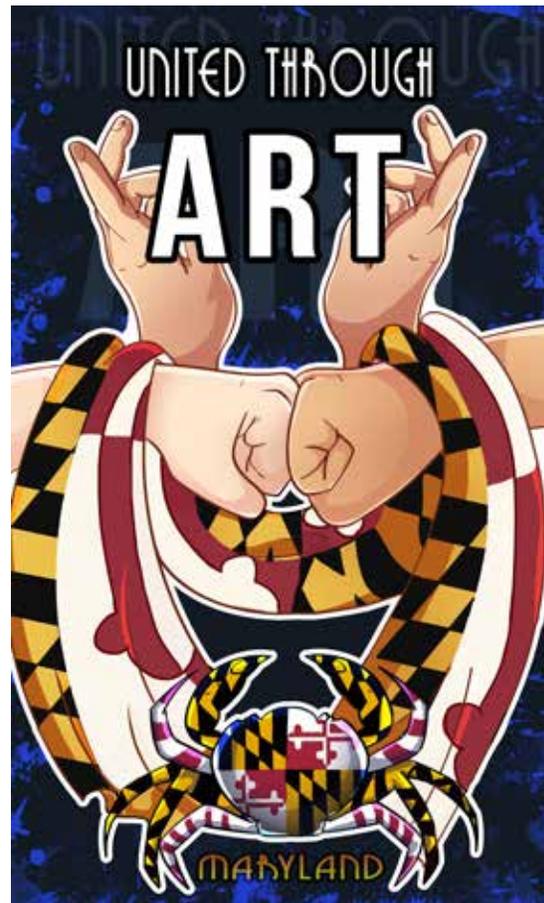
FIST BUMP FESTOONED WITH THE MARYLAND FLAG WINS YOUTH ART MONTH CONTEST



YAM State winner Wendy P. and teacher James Hesser

BY KATHERINE HESS

Congratulations to Wendy Portillo, an eleventh grader from Parkville High School in Baltimore County, who won this year's Youth Art Month (YAM) flag contest. This year's theme is "United through Art." Wendy's striking flag design, which features clasped and fist bumping hands wrapped in the Maryland flag, will be displayed at this year's National Art Education Association Conference in New York City. She will also receive \$1,500, and her art teacher James Hesser will receive \$2,000 in classroom art supplies from Sargent Art. This is the second year in the row that one of James Hesser's students has won the contest.



YAM State winning flag design

Wendy created the winning design by, "sketching different ideas in my sketchbook and Photoshop, things that represent Maryland and things that represent the union. I came up with the idea of the design when I saw my hand practice sketches." About making art, she said, "I enjoy the idea of projecting my ideas and feelings through art, creating and sharing with other artists."

Each grade bracket also has a winner. The high school winner is Henrietta Tamba, grade nine, from Seneca Valley High School in Montgomery County (art teacher, Katherine Hess). Henrietta's design has clasped hands covered in the pattern of the Maryland flag over a rainbow background with bubbles. The middle school winner is Lauren Anderson, seventh grade, from Piccowaxen Middle School in Charles County (art teacher, Gayle Kraus). Lauren's design features a crab, colored with the Maryland flag design, painting the words, "Youth Art Month." The elementary school winner is Ella Gottlieb, fifth grade, from Summit Park Elementary in Baltimore County (art teacher, Stacy Bentley). Ella's design includes the Maryland flag behind a peace sign and a row of silhouettes of people holding hands. Each of these artists will receive \$100 in art supplies, and their art teacher will receive \$300 in classroom art supplies from Sargent Art.

This year over a hundred kindergarten through twelfth-grade art students from seven counties around Maryland participated in the YAM flag contest. The contest is held annually to choose a design to represent Maryland at the National Art Education Association conference in March. Sargent Art generously provides prizes for our winners and their art teachers. In addition to the winners, there are fifteen honorable mentions this year, whose designs will be featured on the Maryland Art Education Association website.

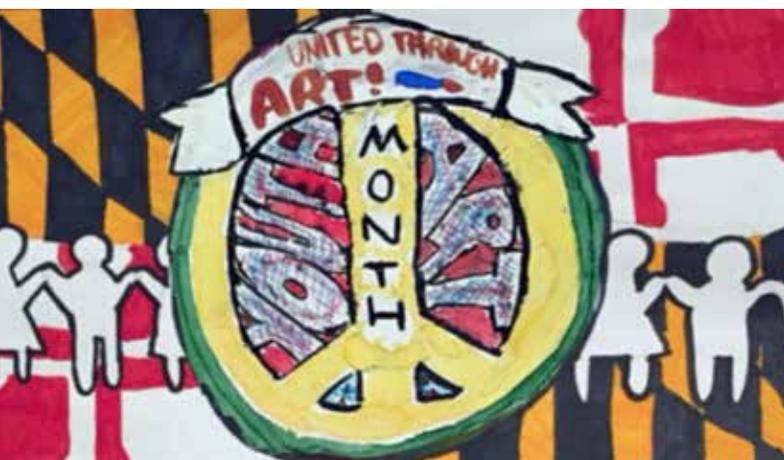
The entries for this year's contest were creative, colorful, and well crafted. Grand prize winner Wendy's advice for future flag designers is to, "not just make their designs look good, but also convey how they feel related to the theme of the flag. And of course, enjoy every part of the process and be happy with the final result."



Elementary winner Ella G. and teacher Stacy Bentley



Middle School winner Lauren A. and teacher Gayle Kraus



Winning Elementary design



Winning Middle School design



High School winner Henrietta T. and teacher Katherine Hess

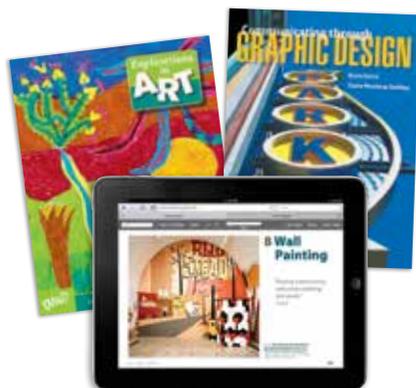


Winning High School design

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MOST LIKELY TO SUCCEED

JULIE SPRINGER

Senior Educator and Manager of
Teacher Programs
National Gallery of Art

Last November I attended a *Learning and the Brain* conference in Boston; one of many in this series I have attended over the years. The conference highlight for me was seeing the documentary film *Most Likely to Succeed* (2015), which offers an inspiring look at how schools might create learning experiences that better prepare students for the inventiveness and analytical skills needed in the 21st century.

The film represents the research and findings of educator Tony Wagner and entrepreneur Ted Dintersmith. It showcases the value of collabo-

orative teaching and learning, the importance of challenge and wonder in educational design, and the critical need for learning through student trial and error. They argue that an emphasis on testing—with grades as markers of success—may work to undermine student development and a genuine love of learning. Instead, it may simply create risk-averse youth who see mistakes as failures rather than as necessary steps on a path of problem-solving, en route to more substantive understandings and accomplishments.

Consider joining your fellow educators for a screening of this film at the National Gallery of Art, at 3:00 pm, Friday, March 24, 2017.

The film, which is not yet available for sale or rental viewing, will remind you of why you became a teacher in the first place!

OUR SCHOOL SYSTEM WAS DESIGNED IN 1893.



MOST LIKELY TO SUCCEED (2015)

Directed by Greg Whiteley, 89 minutes.

3:00 pm, Friday, March 24, 2017

Admission is free, but RSVP at teacher@nga.gov, as seating is limited

National Gallery of Art, East Building Large Auditorium
(on the National Mall; entrance at 4th Street and Pennsylvania Avenue, NW)

A GRAPHIC DESIGNER'S REFLECTION

NICK ESCOBAR

A junior at Charles E. Smith
Jewish Day School
Rockville, Maryland

Art has always been something I've enjoyed for many reasons. Art has the power to move people, drive you to tears, or lift up your day. Art can relieve stress, help a person find clarity and elevate them when they're at their lowest. Whether it was a type of music, visual art, or performance art, for as long as I can remember, I've always had some form of art in my life. Most recently, however, I've gotten into graphic design. I started by taking a course at the beginning of my sophomore year in high school that introduced me to the basics of Adobe's Photoshop and Illustrator programs. This course was the match that ignited my passion for graphic design. It quickly became one of my favorite classes. I looked forward to the days that I had graphic design, counting down the periods until I could walk into the room that grew familiar and comfortable to me, a place where the stresses of the day just seemed to melt away.

Recently, I've started selling my designs on Redbubble (an online store where artists can print their creations on a variety of products including stickers, shirts, and bags), completed several

projects for friends, taken on poster design projects for my school community and even created a flyer for the MAEA Writing Group. And though I enjoy making things like posters and logos for friends, I really prefer to make art for myself. To just sit down, pop in some earbuds, and make something; if I'm feeling some kind of strong emotion or inspired by something, I'll sit down and make art. Creating artwork is valuable to me and can also be of value to many other people, especially those on the younger side.

As a teenager in high school, there's a lot of pressure to look collected all the time and hide sadness or pain, and that's dangerous for your mental health and overall wellbeing. Art is an outlet for me to express myself and release emotions without being judged. And especially as a junior, between school and parents, worrying about colleges, standardized tests, extracurricular activities, and meeting all the requirements for graduation, I feel a lot of stress. But when I create graphic design, I don't feel all that pressure, I can just focus on my art and the creative process that I go through. I even lose track of time while I'm working, spending hours trying to perfect a piece without even realizing it, and it's a really nice way to almost take a break from everything going on around me. Art is a super easy way to relieve stress and frustration, no matter what the medium. All it takes is a little imagination, time and supplies.

FINDING PASSION IN A CAMPFIRE

Of course, making art in high school is difficult sometimes, especially graphic design. There are obviously challenges to entering the field of graphic design, such as the cost of software and proper tech know-how, but the biggest challenge I face is usually artist's block. A lot of the time, I just don't have ideas for new art. I've found that the best way to overcome it is to just sit down

and start instead of worrying about what it's going to look like in the end. Instead of trying to plan everything out beforehand, it helps to just work and see where it leads you. In fact, that process is what led to creating one of my favorite pieces, "Campfire."

I decided to draw a campfire after I made a few curves on the digital canvas and realized it looked like smoke from a fire. After tweaking the



Campfire, 2016, by the author

shape to be the right size, I decided to develop the rest of the campsite. I spent hours over the next few days experimenting with different brushes shapes, trying to make it just right before calling it done. I had captured a moment in time, full of playfulness, but with bold colors that contrasted together to form an image that was both light and somehow tense. Looking at the image brings you to the scene because there isn't anything unbelievable about it; it's an unassuming campsite, and you can almost feel the warmth of the fire on your hands and face.

When I finally decided that it was finished, I realized how hard I had actually been working on it. And I don't mean that in a bad way. I hadn't finished it because of some feeling of obligation, I finished the piece because I really wanted to; I wanted to put in the effort and hours needed to finish. That was the moment I decided I wanted to be a *graphic designer* — it was my passion. This image made me want to make art for a living. The satisfaction that I got from making this piece for myself was astounding, and it started a kind of creative fire inside of me. I started to fill out my portfolio, between classroom assignments and independent work, I was making piece after piece, experimenting with different styles and colors and finding different ways to express myself through art, enjoying every second of it.

UNDERSTANDING A CAREER IN ART AND GRAPHIC DESIGN

Since then, I've had my heart set on making graphic design for a living. I understand that the road ahead is going to be paved with innumerable challenges if I want to make this my career and that there will be struggles. However, the idea of making art as a profession fills me with a kind of joy and confidence that I haven't experienced before. I'm excited to live that life because I've never felt so sure of something I have a purpose.

If I have to give one piece of advice for young people who want to get involved in the fine arts it would be this: take an art course and take it seriously. That is the most valuable thing that I can communicate. While sitting down and just making art can be important to develop your style and give you valuable experience, you can find something exponentially more important right in an art classroom: a teacher. I've listed a lot of reasons why I love art, but the single most important reason is because I had an amazing teacher last semester who always supported me and pushed me to do the best I could, Mr. Tellie. He not only helped me to cultivate my style but also pushed me to go out of my comfort zone at times. He was always understanding, flexible with the requirements of his projects and he tailored his course for every student he worked with, ensuring that they got the best possible experience in class. He never



*I'm excited to live that life
because I've never felt so
sure of something I have a
purpose.*



once discouraged me or made me feel like my art wasn't worth making—and when I walked into the classroom, I was greeted every single day with a “Hi, Nick” and a wide smile from him, something that brightened my day no matter how I was feeling. As passionate as I am about my art, he is the reason that passion exists at all. My art teacher is the reason that I am a graphic designer.

