

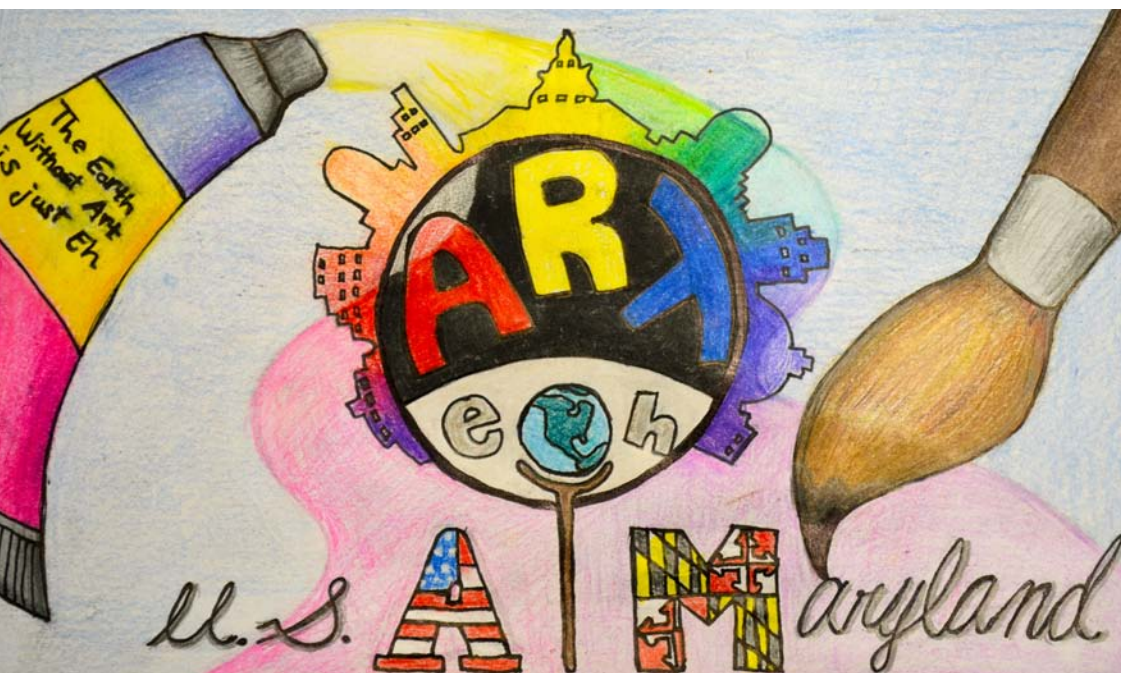


Gazette

Service Knowledge Leadership Professional Development

www.marylandarted.org

Winter 2013



THE HIGHLY VISIBLE MIDDLE SCHOOL ART PROGRAM: FIVE WAYS TO RETHINK DISPLAY

RAVEN BISHOP, NBCT

Art Teacher

Severn River Middle School

Anne Arundel County Public Schools

MAEA Middle Level Division Chair

Have you ever wondered why companies like Apple and Google continually spend fortunes on print, internet, and television ads even though their products have become household names? They understand that no matter how innovative, effective, or life-

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Cover Artwork (Winner of the YAM flag contest):

Grace A.

Washington Grove
Elementary School
Montgomery County
Public Schools



MESSAGE FROM THE PRESIDENT

ELENI DYKSTRA

President MAEA

ART EDUCATION CHANGES LIVES!

I am a product of Anne Arundel County Schools and was directly influenced by my art teachers growing up. My MAGIC moment was in 4th grade when I created a life size future Miss America from recycled materials. My artwork was chosen to be exhibited in downtown Annapolis in the windows of A.L. Goodies Mall. I was a celebrity artist and from that moment on, I knew art was my love and I wanted to be an art teacher. I attribute where I am today to my art teachers. *ART EDUCATION CHANGED MY LIFE.*

How does a Visual Arts Education impact the 21st Century? Art stirs the imagination, the thinking, the creativity, the collaboration and the innovation!

I'd like to share a short story about a student named Ashely whose family emigrated here from Korea when she was 12. She spoke no English and her greatest fear was not being able to communicate. As an adolescent girl in an unfamiliar environment this situation was difficult. Ashely wrote the following letter to an awards committee:

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.

The first day of school, I was blinded by the excitement of a new place and new people. I hoped that school would change my feeling towards this new country. English was one of the highest mountains I had to face so far in my entire life. I found one fantastic place that eliminated my fear towards this new environment. The only place I felt comfortable was my art class. I didn't have to talk, listen or write to be friends with anyone. My painting and drawing were the language I spoke and it was the communication between me and my classmates. The most significant turning point came from my art teacher. She treated me like someone special and helped me realize what I could do with my art. She let me stay after school almost every day to draw and paint. While I was developing my abilities in a variety of subjects, my love of art did not stop. It was my freshman year when I received my first art award in a spinoff NASA art contest. The best moment of my life was when I presented my speech for my art award. The words I practiced a thousand times came out from my mouth slowly and when I finally finished that last sentence, everyone at the award ceremony clapped for my art. My art visually communicated to people. That's when I finally felt that art could become my magic carpet that would carry me from darkness to a bright future. I found my hope and future in art and I could have missed my chance without the help of my art teacher. ART CHANGED Ashley's LIFE

Each one of our students has talent, but it takes more than talent to become a great illustrator, architect, or videogame designer. Young artists need to be nurtured. Passion needs to be kindled and talent needs to be trained. We help create the global citizen who can think—the innovator! Art teaches us new skills and new ways of thinking—it makes connections. The arts challenge our assumptions about each other and about the world around us. No question is off-limits and there's no right or wrong answer. They connect us with one another. They help us understand who we are and what we value. The arts preserve for future generations what we think is worth listening to, looking at, talking about and remembering.

We are determined to help all students reach their full potential. Franklin D. Roosevelt once said, "We cannot build the future for our youth—but we can build our youth for the future." It is our responsibility to do whatever we can to help our students connect learning with real life. As our global economy expands, our need to prepare this next generation for new careers becomes even more imperative. Let's work together to bring Maryland's students into the 21st century. Believe in the POWER of the Visual Arts to SPARK and IGNITE the MAGIC!

In this issue of the *Gazette*, see how some of your fellow Maryland art educators are changing the lives of their students. I also hope to see and share ideas with teachers from across the country at the NAEA conference in Fort Worth.

Sincerely,



MAEA President

THE HIGHLY VISIBLE MIDDLE SCHOOL ART PROGRAM... (CONTINUED FROM PAGE 1)

changing a product is and no matter how brilliant and talented the minds behind it are, the reality is that these products have to become a presence in the public's mind in order to remain a household name. Essentially building the "hype" builds the buy-in of consumers. The same holds true for Visual Arts programs—creating top-notch artworks and innovative learning experiences in the art room is only half the battle. Making your program highly visible in your school and community builds the buy-in of administrators, students, parents, and community members.

If you are like most visual arts educators, you routinely display student artwork in your school building. Do you consider these displays advertisements for your amazing Visual Arts program? They certainly can be. Just as ad campaigns are the bridge between a company and the public, displays of student work are the bridge between your classroom and your "public" (administrators, parents, students, and community members) and are one of the best ways to advocate for your program. Making your program a visible presence in your school through the display of student work goes a long way in demonstrating the essential role the Visual Arts plays in student learning as well as making your students feel a sense of validity and accomplishment that their artworks are being appreciated.

The following are five ways to make your program more visible in your school and community while advocating for the amazing things that are happening in your art room through displays of student work:

1. *Treat student work professionally.*

It goes without saying that student work should be on display in the school. This communicates to students that their work is appreciated and gives students an experience with one of the realities of an artist's career—exhibiting one's work. Displays that reflect a teacher's pride in and support of his or her students' artistic endeavors with matted or framed artworks or, more involved displays reminiscent of storefront windows (as opposed to artworks merely stapled or taped to the walls), communicate to the school that the students and their teacher take their work seriously and so should the viewer.

Additionally, the phrase "location, location, location" should be applied to showcasing student work. Space for the display should be in a highly visible area of the school building. If artworks are hung near an art room in a remote corner of the school building, the school community misses out on seeing them. You might have to get creative in finding a public space—perhaps the front lobby, an unused stage in the cafeteria or library. It is best to find a place where parents and other visitors to the school will see the work. Find the right space, then figure out how to display work

in it. A good location for displays goes a long way towards making student work more visible in the school. If possible, find an area that you can use year-round, periodically changing the display, have it function as your gallery, and you will soon notice students, teachers, and administrators eagerly looking forward to each new display. If no such place exists look into finding a public space—a local coffee shop, business, or doctor's office, for example, to display student work.

2. *Think beyond the physical display.*

In addition to hanging artworks in a physical space, seek out alternative opportunities to share student artworks. Perhaps your school has a newsletter or newspaper to which you could submit photographs of student artworks. You may even be able to loop photographs of artworks on a laptop or television in the school office or lobby—some schools have televisions in the cafeteria or other public places which you might be able to tap into as display opportunities. If your school uses television for morning announcements, see if you can add a student artwork segment to the morning routine. Hosting a virtual art gallery on your school's website may also be a good way to gain exposure for student efforts.

To make your students' work visible outside of the school building, enter their artwork into contests or exhibitions or consider writing about one of your favorite lessons for a trade publication (like the

MAEA Gazette!). You may also seek out ways to share student work and notable projects with local newspapers, online, or through other media outlets outside of the school (as long as you do so within the parameters of your school system's policies regarding this practice).

3. *Think beyond the artwork.*

When showcasing student artwork physically and digitally, in and outside of the classroom, be sure to showcase the *student learning* that occurred as the artwork was created. Provide the viewer with a point of reference for the context in which the artwork was created. Post a description of the artwork explaining how it was created and what the students learned in the process. Get in the habit of citing visual arts standards, common core standards, and any cross-curricular standards that the lesson supported as well as explaining how these standards were met within the lesson. Mount vocabulary words on index-card sized placards and intersperse them amongst student work in a display or incorporate these into digital displays in sidebars or extra slides. Make available to the viewer any reading that students worked with by citing the text and including excerpts from it alongside of the artwork or by including links to related articles by incorporating these into articles or pasting a QR code that can be scanned by a smart phone code into descriptions. If student work was inspired by another artwork, it is also a good idea to provide the viewer with images of this work—do

not count on the viewer having kachina dolls or Andy Warhol's soup cans readily available in his or her visual vocabulary.

It is also important to make the students' learning process highly visible. Proudly display the student brainstorm, thinking maps, sketches and notes that went into the artwork. Though these artifacts can often be ephemeral, they provide meaningful insight into the artwork. Give them the same high-quality treatment as the final artworks themselves by mounting them on border paper or placing them in small frames in physical displays or by adding borders or frames to digital images using image editing software. Include students' written responses and artist statements in physical displays, or quotes from these if displaying digitally. If displaying digitally, consider providing video or audio of students orally responding to their artwork if the digital display format allows for this. Photographs of students in the act of artmaking can enhance the display of student work, giving the viewer a glimpse of the artists behind the artwork. Of course, utilize photo, video, and audio according to your school system's policies for photographs of students.

as an exhibit in a gallery space makes the hard work and effort you and your students put into it even more rewarding. Consider taking your classes (even if their work is not on display at the time) into the display space to conduct a critique and invite your administration to observe or participate in the critique. Or, allow a few students some time outside of class to give administrators or other teachers (especially if you have made a cross-curricular connection) a private "docent-led" tour of the new display, explaining the experiences the class underwent in creating the artworks.

If you publish an article, host an online gallery, enter student work into a contest or show, or otherwise display student work outside of the school building—make your "public" aware of this. Announce this to your classes, send an email to your colleagues, send a note home to parents, offer extra-credit to students who make the effort to view and respond to the work. Overall, extending an invitation to view artworks makes the viewer feel special and wanted as a part of the Visual Arts experience in your school.

4. Invite guests into the display.

What good is an advertisement if the public doesn't see it? If you view displaying student work as an advertisement for your program, then you must make an effort to get viewers to see it. One of the best ways to do this is to formally invite your "public" to view the artwork. Treating a physical display

5. Utilize students as leaders.

If the above ideas seem like a lot of additional work, remember that you do not have to go it alone. Students can and should take a part in exhibiting their work in the format that makes the most sense for your program. Students can be engaged in selecting artworks, writing artist statements, matting or framing artworks, and hanging physical displays as part of

their classroom experience—remember, exhibiting is just as much part of the art experience as artmaking. Get students in the mindset that they are working towards sharing their work. Perhaps elect a few students per day to photograph works in progress or students working. They will likely get better candid shots than you do, shots that truly reveal the powerful learning experience they are receiving in your classroom. Consider asking how they think their artworks would be best shared—in a physical space or through another outlet. Doing this in the beginning of or during a project will help students take ownership of their work and increase their buy-in. When students plan the manner in which they will display their work, they are more likely to share their excitement in creating that work with their friends, parents, other teachers and even administrators, long before the work is ever displayed. And, as we all know, word-of-mouth advertisement can be one of the most effective tools in one's promotional toolbox.

When companies advertise their products through showy ad campaigns, it is not their express goal to merely show off. It is to inform the public and to keep the public's attention. Increasing your program's visibility isn't about boasting or showing off, either. It is about honoring your students' work in a real and tangible way, exposing them to part of the artistic process and helping to build their sense of ownership in their work. It is also about helping stakeholders understand the value of your program by giving them a well-rounded view of what goes on in your classroom—we all know that there's more to the art room than making beautiful artwork. Your Visual Arts program is essential to your students and your school—isn't that worth advertising? I think it is.

WRITE FOR THE



Gazette

Service Knowledge Leadership Professional Development

www.marylandarted.org

Have you considered writing for the *MAEA Gazette*? Have you tried something new in the classroom that works really well? Perhaps you have read a thought-provoking book that you could review? Maybe you attended one of the many professional development sessions or other activities that MAEA sponsors?—you could write about your experience.

Please share your passion and best practices with your fellow art educators across the state.

For more information and writing guidelines, please contact Elisa Patterson, *Gazette* editor, at e-patterson@nga.gov

Or, find information under “Forms” at www.marylandarted.org

Deadline for submissions for the spring edition is May 20. Online publication is June 28, 2013.

GET THAT ARTWORK'S NUMBER: HOW TO GET A DATE OR CRITIQUE ARTWORK IN THREE EASY STEPS

ELISABETH GAMBINO

Teacher

Academy for College
and Career Exploration
Baltimore City Schools

Teaching in an urban high school presents special challenges in terms of scaffolding developing learners and also engaging sometimes surly teenagers. Recently I had a breakthrough in an approach to art critiques which resulted in excited, participatory students, and universal understanding of critique methodologies. This method engages students' interest in emerging social skills and the opposite sex. Essentially, the premise is that there are three simple steps which an individual must take in order to either obtain a date from an attractive stranger or participate in a formative, midpoint class critique.

1. Start with compliments.

Have students give examples of how they would introduce themselves to an attrac-

tive stranger. This is a great chance for students to take the lead and really shine in the discussion. You are teaching basic social skills. Give students a chance to respond to each other, and correct each other, perhaps in gender divided groups. The best line we came up with was "You look beautiful tonight." Make sure the compliments are SPECIFIC and CLEAR (and not too sleazy!). Now, extend the skill to a work of art created by a classmate. Observe carefully. Be specific about what your compliment, and mean it!

2. Make a suggestion.

Remind students that if the first pick up line works, you have not yet acquired the hottie's number. In fact, if you ask too quickly, your game is gone, and they will blow you off. Instead, go slow. Suggest an activity that you can do together in order to get to know each other and continue the conversation. "Would you like to dance?" "Can I buy you a cup of coffee?" "Can I join you for?" Again, don't move too fast! "Do you want to go

to my house?” is probably not a good first introduction. Now, translate this activity to interacting with the artwork. Make a suggestion as to something that the artist can add or modify in order to improve it. Be specific and reference the elements of art in your response.

Review and model this procedure as a large group until understanding is clear for all learners. Then, distribute index cards to students and have them perform a gallery walk until they find a classmate's artwork that they admire. Lead students through the three steps and have them circle their own name on the work, and write the name of the classmate they critiqued. Collect the cards to grade them, then return the compliments to the critique subjects to make everyone's day.

3. Seal the deal.

Decide what you want to take home. In terms of the beautiful stranger, assuming you hit it off, you will now want to get their number so you can call them. In parallel, the midpoint critique is a uniquely useful tool for growth in your own artwork. What do you notice in the artwork that you admire and you would like to incorporate into your own work?

If you desire, you can inspire some creative journaling the next week; invite the students to try the three step process over the weekend and draw and write about the experience.

Elisabeth Gambino has been teaching for 7 years and also works as a curriculum writer and facilitator for Arts Integration Works. She was named the MAEA High School Art Educator of the Year in 2011–2012.



Are you looking for ways to connect to new ideas and fellow art teachers? Look for many exciting professional development opportunities coming this spring from MAEA. We are currently developing several events that will provide inspiration and hands-on experiences for art educators that will translate to new and exciting learning experiences for your students.

- On March 23rd we will meet at 12:45 p.m. in the West Building Rotunda at the National Gallery of Art in Washington DC for a Saturday afternoon with your fellow educators. We will take a casual tour and discuss the *Faking It: Manipulated Photography before Photoshop* exhibition. Please sign up for this event by emailing Brenda Makle at bmakle@pgcps.org and also ccing Viola Capital-Jefferson at viola.jefferson@pgcps.org
- MAEA is headed to the Eastern Shore for a professional development day in the Salisbury area on April 13th.
- Later in April, MAEA will be hosting another professional development day in the Baltimore Metro Area.

Keep an eye out for email blasts and posts to the MAEA website www.marylandarted.org for more information. We hope to connect with you this spring!

Do you have ideas for professional development? Something you'd like to do or learn? Seen or done something wonderful and inspiring? Send an email to sfisher7@bcps.org

CELEBRATE YOUTH ART MONTH

AYLA WEST

MAEA Youth Art Month Chair

Youth Art Month (YAM) has been celebrated during March in Maryland for over 30 years and The Council for Art Education has been hosting the YAM flag contest for over 50 years. The Maryland Art Education Association (MAEA) would like to thank everyone who participated in this year's contest themed "The Earth without Art is just EH." Flag designs were created by 700 students from 38 different schools who voted for the best 3 to compete in the YAM contest. There were 115 entries, representing 7 counties in the state this year. Each year the MAEA partners with Sargent Art to congratulate the overall design winner and the 1st place winners from each division. All the winning flags can be viewed on the MAEA website www.marylandarted.org.

Congratulations to Grace Ahn, a fifth grade student in Ms. Fran McCaskill's art class from Washington Grove Elementary School in Montgomery County. Her winning design (pictured on front cover of this issue of the *Gazette*) was made into a 3 x 5 foot flag to be flown in the YAM Museum at the National Conference in Fort Worth, Texas from March 7–10 this year. She also won a trip to New York City, along with her art teacher and a parent, sponsored by Sargent Art. The flag ceremony will be held at the YAM Museum this year in Fort Worth

on Saturday, March 9, 2013, at 11:00 a.m. Please take the time to visit the YAM Museum and check out the flag in person as well as the other winning designs from our state's contest represented on the Maryland display board.

Congratulations to all the winners in each division!



HIGH SCHOOL

1st Place: Brittany Wright, Cambridge South Dorchester High School, Dorchester County (pictured above)

2nd Place: Grayson Kelmer, South River High School, Anne Arundel County

3rd Place: Taylor Palamaras, Cambridge South Dorchester High School, Dorchester County

Honorable Mention: Rachel Dunn, Century High School, Carroll County

MIDDLE SCHOOL

1st Place: Neyan Hubbard, Milton Somers Middle School, Charles County (pictured top right)

2nd Place: Yoon Eom, Pine Grove Middle School, Baltimore County

3rd Place: Ryan Macauley, Wiley H. Bates Middle School, Anne Arundel County

Honorable Mention: Ellisa Smith, Severn River Middle School, Anne Arundel County



ELEMENTARY SCHOOL

1st Place: Julie Claycomb, Jones Elementary School, Anne Arundel County (pictured bottom right)

2nd Place: Lauren Penn, Matsunga Elementary School, Montgomery County

3rd Place: Mackenzie Mitchell, Riviera Beach Elementary School, Anne Arundel County

Honorable Mention: Morgan Gonyeau, Jones Elementary School, Anne Arundel County



DEMO: AN ARCHIVE OF CONTEMPORARY ART AND DESIGN IN THE CLASSROOM

demostudio

an archive of contemporary art and design in the classroom



RACHEL VALSING

Visual Arts Chair
Lansdowne High School
Baltimore County Schools

What visuals will be most memorable to your students?

What do you create and recreate every year?

How has classroom art media influenced your work?

What could you create given the same constraints as your students?

How can you document the performance you put on everyday?

These questions were recently posed to a group of art teachers at a workshop hosted by the MAEA fall 2012 conference. The questions—a series of prompts—originally emerged from the discussions of four teachers whose work as practicing artists had come to closely influence their thinking in the classroom. From their regular, informal meetings, Sherri Fisher, Jesse Dortzbach, Jen McBrien, and Rachel Valsing began an ongoing conversation on the

demo, short for demonstration, which is an abbreviated term used to identify the daily visual instruction created by teachers in the classroom.

The practice of teaching art often calls for a split personality. In order to feed the teacher's need for artistic expression, the prevailing notion is that a separate studio life should exist away from the classroom. In a profession where one's "professional" work is often divorced from his or her work in class, what would happen if the two worlds overlapped?

For their next *demo* project, this group of educators is inviting their colleagues to shift the focus of their personal expression from the studio to the classroom. Over the next several months participants are invited to share art and design through images, diagrams, and observed phenomena based on a series of prompts. Through email and a blog site, submissions will then be catalogued to form an archive of visual culture from the classroom. Exemplary work from the archive will then be selected for an exhibition of artwork and series of programs that seeks to define the role of contemporary art in the classroom through the visual responses of artists/educators. The show is scheduled for this fall at D:Center, a gallery space organized by a group of artists and designers in Baltimore. All those interested are welcome to visit the site: <http://demostudio.wordpress.com> and send an email to demo.thearchive@gmail.com to join the mailing list.

HIGHLIGHTS FROM THE 2012 MEMBER EXHIBIT



Jillian Jenkins with Stacey McKenna-Salazar (left) and Robert Salazar (right).

JILLIAN JENKINS

MAEA Member Exhibit Chair

The theme of the 2012 MAEA Member Exhibit was *Those Who Can, Teach*. Held at the Baltimore-Washington International Thurgood Marshall Airport, it was a terrific success and seen by thousands of travelers during the busy summer months. The exhibition ran from June 15th to September 10th and showcased work by artist teachers from 15 counties, working at all levels of instruction. The show was juried by Robert Salazar and Stacey McKenna-

Salazar, both faculty at the Maryland Institute College of Art. MAEA extends a special congratulations to Eric Celarier, Ronald Cohn, and Benjamin Tellie whose work was selected by the jurors for recognition.

We are eagerly anticipating the 2013 Member Exhibit and hope you are as excited as we are about participating! This year we will only be considering work made in the last 2 years, so, dust off those pencils, pull out the brushes, the clay and the masking tape and make some art! Application details will be available late spring.

SEE WHAT'S HAPPENING AT A MUSEUM NEAR YOU

AMERICAN VISIONARY ART MUSEUM

www.avam.org

*The Art of Storytelling: Lies, Enchantment,
Humor and Truth*

October 6, 2012–September 1, 2013

From scripture to fairy tale, cartoons to cyber-bullying, the raw power of stories to inspire and enchant, spread lies or to inform, simply has no equal. This exhibition features embroidery, diorama, sculpture, film and graffiti.

NATIONAL GALLERY OF ART, WASHINGTON, DC

www.nga.gov

*Faking It: Manipulated Photography before
Photoshop*

February 17–May 5, 2013

In the first major exhibition devoted to the history of manipulated photographs before the digital age, some 200 works will demonstrate that today's digitally altered photographs are part of a tradition that extends back to the beginning of photography.

BALTIMORE MUSEUM OF ART

www.artbma.org

Contemporary Art Wing Now Open!

There's always something new to see at the BMA. The Museum's exciting new presentation of the art of our time keeps the visitor experience lively and fresh through two new exhibition series and the return of the acclaimed Front Room series.

*Pre-Raphaelites: Victorian Art and Design,
1848-1900*

February 17–May 19, 2013

The first major survey of the art of the Pre-Raphaelites to be shown in the United States features some 130 paintings, sculptures, works on paper, and decorative art objects. The young members of the Pre-Raphaelite Brotherhood, formed in 1848, shook the art world of mid-19th-century Britain by rejecting traditional approaches to painting. Combining scientific precision, an innovative approach to subject matter, and brilliant, clear colors, Pre-Raphaelitism was Britain's first avant-garde art movement.

Attend a Teacher Workshop: *The Pre-Raphaelites: Victorian Avant-Garde*

March 2, 2013, 10:00 a.m.–3:00 p.m.

Repeated on March 16, 2013

<http://www.nga.gov/education/teacher.shtm#saturday>

Drawing upon the past as well as modern English life, the Pre-Raphaelites developed distinctive styles and theories of art that would profoundly influence European and American modernism. This workshop will include teaching strategies that emphasize the Pre-Raphaelites' interests in literary and historical subject matter, the world of nature, and the exquisite craftsmanship of fine art and decorative household objects.

Pre-Raphaelites and the Book
February 17–May 19, 2013

Organized to complement *Pre-Raphaelites: Victorian Art and Design, 1848–1900*, this installation includes books of poetry by Rossetti and William Morris, wood-engraved illustrations by several Pre-Raphaelite artists, and material related to the Kelmscott Press.

*Albrecht Dürer: Master Drawings,
Watercolors, and Prints from the Albertina*
March 24–June 9, 2013

Albrecht Dürer (1471–1528) has long been considered the greatest German artist, uniquely combining the status held in Italian art by Michelangelo in the sixteenth century, by Raphael in the eighteenth and nineteenth centuries, and by Leonardo da Vinci in our own day. While Dürer's paintings were prized, his most influential works were his drawings, watercolors, engravings, and woodcuts.

*Diaghilev and the Ballets Russes, 1909–1929:
When Art Danced with Music*
May 12–September 2, 2013

The Ballets Russes—the most innovative dance company of the 20th century—propelled the performing arts to new heights through groundbreaking collaborations between artists, composers, choreographers, dancers, and fashion designers. Showcased are more than 130 original costumes, set designs, paintings, sculptures, prints and drawings, photographs, and posters, as well as film clips.

THE PHILLIPS COLLECTION www.phillipscollection.org

*Angels, Demons and Savages:
Pollock, Ossorio, DuBuffet*
February 9–May 12, 2013

This exhibition reveals a rare cross-cultural artistic dialogue among three prominent artists—American painter, Jackson Pollock; American artist and patron of European and American postwar art, Alfonso Ossorio; and French painter, Jean Dubuffet.

Teacher Professional Development: *Angels, Demons and Savages: Pollock, Ossorio, DuBuffet*

February 28, 2013, 4:00–8:00 p.m.

This teacher program explores *Angels, Demons and Savages*, a remarkable exhibition that reveals the cross-cultural artistic dialogue between three artists—the American painter, Jackson Pol-

lock; the French painter, Jean DuBuffet; and the Filipino-born, American artist Alfonso Ossorio.

Educators will examine Jim Crow, the civil rights movement and how it impacted Maryland. Participants will receive content lectures, interactive instruction and oral history sessions with protestors from the movement.

REGINALD F. LEWIS MUSEUM

rflewismuseum.org

Defining Moments:

An Exhibition of Works by Bryan Collier

January 19–May 26, 2013

Organized by the National Center for Children's Illustrated Literature, this rich and vibrant exhibition showcases the works of award-winning illustrator Bryan Collier, who grew up in Pocomoke, Maryland on the lower Eastern Shore. Collier's unique artistic style infuses both watercolors and collage.

THE WALTERS ART MUSEUM

teachers.thewalters.org

New Eyes on America: The Genius of Richard Caton Woodville

March 10–June 2, 2013

Painter of iconic works of American genre, Richard C. Woodville (1825–55) led a life of paradox. His humorous characterizations of life, realistic depictions of interiors and use of narrative detail give access to a fascinating period of American and European history.

New Eyes on America: Student Response

March 16–June 9, 2013

High school students from five Maryland schools created digital works of art in response to the special exhibition, *New Eyes on America*. Works include video, digital photography, and mixed media.

SMITHSONIAN AMERICAN ART MUSEUM

www.americanart.si.edu

Civil War and American Art

through April 28, 2013

This exhibition examines how American artists represented the impact of the Civil War. Artists include Winslow Homer, Eastman Johnson, Frederick Church, and Sanford Gifford.

Professional Development:
Civil Rights Movement

March 2, 9, and 13, 2013

Teacher Workshop:
New Eyes on America

April 3 and 10, 2013

On April 3, join curators and museum educators at the Walters for a guided tour of this special exhibition while enjoying 19th-century

inspired refreshments. The second part of this workshop will feature a professional teaching artist who will lead you through performing arts, social studies, language arts, and visual arts integrated activities.

Teacher Workshop:
*Revive, Contemplate,
and Integrate*

July 10–12, 2013

Use the Walters' collection, work with teaching artists and create arts-integrated lessons in this three-day workshop led by the Walters and Young Audiences/Arts for Learning.

CATCH MATI FEVER!

Have you ever attended Maryland Artist/Teacher Institute (MATI)? If not, the opportunity to explore this arts integration professional development experience is waiting for you! The next session of MATI will be held on July 8–July 12, 2013 at University of Maryland Conference Center, UMD, College Park, Maryland. The residency program provides participants the chance to explore how to integrate theater, visual art, music, dance, and creative writing into non-art subjects such as reading and language arts, while working in a collaborative setting. Teaching artists from the Maryland State Arts Council lead the workshops and Maryland teachers act as facilitators and assist participants in making connections to the curriculum.

Maryland educators from private and public schools who work in PreK to 8th-grade settings are invited to send a team of arts specialists, classroom teachers, and administrators to participate in the program. Participants pay a registration fee of \$500 per team or, \$200, if attending as an individual. The fee is reimbursed after the summer session and upon completion of all requirements. Participants also qualify to receive University of Maryland graduate credits (funding not provided) or Continuing Professional Development credits from the Maryland State Department of Education (no additional cost).

If you are interested in learning more about this program and would like to receive a brochure and application, please contact Shelley S. Johnson, Director, MATI at sjohnson1@msde.state.md.us. Applications are due April 12, 2013. After February 22, application forms can be found at http://aems-edu.org/PDFs/MATI_2013.pdf.

K-12 ARTIST TEACHER WORKSHOP

GREECE

June 27- July 7, 2013

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For additional information including details on itinerary, faculty, facilities, fees, and workshop registration guidelines, visit www.mica.edu/summertravel