



Gazette

Service Knowledge Leadership Professional Development

www.marylandarted.org

Fall 2016



Nan Park, Sarah Neubold, Gino Molfino

iLEAD: I LEAD EDUCATION IN ART AND DESIGN CONFERENCE A HUGE SUCCESS!

BY NAN PARK,
MAEA conference chair

The 2016 MAEA conference took place on October 21 at MICA. A record-breaking 400 educators attended a day of learning about art and design innovations in classroom practice, community work, advocacy work, research, and artistic practice. Keynote speakers included leaders in the fields of art education and design including: Karen Carroll, Dean of the Center for Art Education at MICA; Patricia Franklin, President of NAEA; and Ellen Lupton,



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MESSAGE FROM THE PRESIDENT

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GINO MOLFINO

MAEA President

Hello MAEA Members,

My name is Gino Molfino and I'd like to take a moment to introduce myself. I am the new president of the Maryland Art Education Association. I am extremely excited for this opportunity to serve as your president, and I was too happy to see and meet many of you at the annual MAEA conference held on October 21st at the Maryland Institute College of Art. With over 400 conference attendees, the conference was a milestone for the MAEA. I was impressed by the quality and enthusiasm that each of you shared on conference day as a presenter, vendor, member, or active participant. The professional gathering was a model of the strength, quality, diversity, and vibrancy of the visual arts community that support all students in and around our Maryland educational communities!

I hope that you were able to attend the conference this year; and hope you experienced the vibrant energy that the MAEA conference infuses into each of our teaching practices. I have chosen to participate in the Maryland Art Education Association executive council for the past 15 years to support and experience for myself the same reinvigorating energy that the conference provides! The MAEA enables me to see and understand different perspectives, garner new ideas, continuously learn, participate in leadership opportunities, and collaborate with a dynamic art community that shares my passion for education.

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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.

I want to thank MAEA past-presidents Elizabeth Stuart and Eleni Dykstra for their strong leadership and dedication to the state and national art education association. I promise to ensure that this organization is left stronger, more agile, and aligned to the needs of its membership. I encourage and call upon each of you to join me in actively participating in **YOUR** Maryland Art Education Association, ensuring that together we develop new, relevant, and dynamic ways to strengthen the organization in the future.

There are many ways to take part: providing constructive feedback and survey information, presenting your best practices and strategies at a conference, joining a committee, or becoming a council member providing direct support to your district or community. Remember that MAEA is an all-volunteer organization and it is through your active participation and collaboration that we ensure your voice is heard and that visual arts in Maryland thrive, for all of our students, for years to come!

In the next two years, I intend to continue to build upon the successes of the past, expanding how we **communicate** utilizing online resources including the MAEA website (www.marylandarted.org), the *MAEA Gazette*, and social media platforms, to brand and create a stronger MAEA identity and community. Christopher Whitehead (website) and Elisa Patterson (*Gazette* editor) have been extraordinary resources and our primary source of communication and information distribution for MAEA.

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ADVERTISE WITH MAEA

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.)
- \$250.00 (Save \$50.00 when advertising in both.)

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

MESSAGE FROM THE PRESIDENT

(CONTINUED FROM PAGE 3)

As we look to become more responsive and expand how we share information, the organization will need your experience and knowledge to support our mission to encourage, strengthen, and promote **leadership** and **advocacy** opportunities throughout the state.

As president, the final component of my agenda is to expand art teacher-as-artist opportunities, developing stronger connections between **professional learning** and its correlation and connection to **research and art education** knowledge. Rachel Valsing (professional learning) has designed and led professional learning opportunities that incorporate relevant contemporary teaching practices, and has developed collaborative recurring studio-based experiences between regional contemporary artists and master art educators. These professional learning experiences provide follow-up reflective practices, on-line connections, and culminated in participant exhibition opportunities. Consider joining us in 2016-2017 to expand your teaching practices and collaborate with colleagues to develop new and classroom-ready ideas!

It is a very exciting time for the Visual Arts in Maryland, from museum connections, student and teacher exhibition opportunities, to the art education conference and professional development workshops, this organization cannot exist without your help and support. Please be sure to join us and consider getting involved by participating in one of the many committees (e.g., communications, professional development, advocacy, and student/teacher exhibits). Remember, this is your organization! Please let your voice be heard and feel free to contact me as topics, issues, and ideas come up.

MAEA is here to support you!

Have a wonderful and artfully warm winter.

Sincerely,
Gino
MAEA President
president.mdarted@gmail.com



iLEAD: I LEAD EDUCATION IN ART AND DESIGN CONFERENCE A HUGE SUCCESS!

(CONTINUED FROM PAGE 1)

Director of the Graphic Design MFA Program at MICA and Senior Curator of Contemporary Design at the Cooper Hewitt Museum.

The presentations, as a whole, reflected the forward thinking of art and design educators, as they continue to shape and expand how young artists utilize art to become change-makers.

Some of the themes prevalent in this year's presentations were:

- design thinking (for assessment, social change, and 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: ecology of classrooms, impact of environment, and the power of art to effect change and increase awareness in communities
- innovations in how STEAM is infused into curriculum

Look for highlights from some of the conference sessions in the winter issue of the Gazette.

See photos on page 31



Ellen Lupton delivering the keynote talk "How to Think Like a Designer"

MATI: ADVANCING THE ARTIST & TEACHER TO NEW HEIGHTS

VIRGINIA BUTE-RILEY,
Director, MAEA Secondary Division

KRISTEN FILIPOVICH,
Director, MAEA Middle Level Division

The summer is always a good time for teachers to focus on themselves. This past summer, the Maryland Artistry in Teaching Institute (MATI) offered Virginia Bute-Riley and Kristen Filipovich, both elementary art educators, the opportunity to not only grow as artists, but also in their teaching practices. Through the leadership of the MSDE Fine Arts Office, this intensive four day professional development pushed all teach-

ers, regardless of content, to step out of their comfort zone and to redefine personal creative expression. Under the direction of Ken Skrzysz and Linda Krakaur, the institute emphasized creativity and asked participants to focus on one art form for development, versus dabbling in many different art forms. Classroom teachers and arts educators also had differentiated tracks, which at times converged. From mindfulness practices in the morning to high school student performances at the end of the day, each participant was encouraged to be reflective and intentional in order to grow as an artist, teacher, and leader.

In the following, each artist/teacher reflects and responds to questions that expose in detail their journey:

Kristen Filipovich: CHALLENGING. This one word encompasses the experience I had this summer at MATI. I attended the North session at Patapsco High School in Baltimore County, which was the third of four locations taking place in the month of July. After a range of breathing exercises, movement, and collaborative activities to start the day, I journeyed through an “opposite” process and project that was guided by master teacher Joe Cypressi. In the afternoon, I shifted gears to a global community arts project for my school. With the expertise of Niki Perini and Carien Quiroga, I was able to develop a proposal that would strengthen positive student relation-



PG County Art Teachers in the Studio, Photo by Virginia Bute-Riley

ships in the school in addition to the surrounding community and with local businesses.

Virginia Bute-Riley: Each summer I try to participate in one intensive PD and at least one studio-related experience. This year the Maryland State Department of Education's revamped Maryland Artist Teacher Institute (MATI) satisfied both of those goals for me. Anyone who's participated in MATI in the past knows it as an overnight, hands-on, professional development program focused on Arts Integration training for teachers. This year the institute was held over four daily sessions (no overnight) with mornings spent in studio and afternoons spent working on arts integration. I participated in the last session in Southern Maryland. I chose the Arts Integration for arts educators pathway.

Q: WHAT DID YOU DISCOVER OR LEARN ABOUT YOURSELF AS AN ARTIST?

Virginia: I think my confidence as an artist grew somewhat because of the progress that I was able to make during those 4 days of studio time. I am interested in portraiture and when I shared my work it became clear that I needed to push myself to move past drawing as an exercise and really work on a finished piece and make myself consider the whole composition equally. I think the experience also helped me to re-commit to developing my own art practice.

Kristen: After a group critique of my work over the years, I realized that I tend to focus on work either from observation, memory, or imagination. Although I highly appreciate abstract, minimalist, and installation types of pieces, I have been apprehensive to tackle something new and unknown. Typically, I use and experiment with a variety of tools and styles. However, I have yet to invest or commit to one single medium or style for a long period of time.

Creativity is at the forefront of education and I don't think most teaching programs and professional development experiences focus on it at all.

Q: HOW WILL THIS EXPERIENCE INFLUENCE OR IMPACT YOUR TEACHING/LESSONS?

Virginia: I have definitely been including more movement exercises in class and a greater focus on the studio habits of mind. I think this program was really good at tackling the question, "How



Virginia: Studio work in progress, Photo by Virginia Bute-Riley

For students to authentically believe they harness creativity, they have to be challenged with materials, projects, and ideas that stretch their understanding.

do you teach creativity?” Creativity is at the forefront of education and I don’t think most teaching programs and professional development experiences focus on it at all.

Kristen: What stood out the most through my process during artmaking and the global community project planning sessions was the importance of risk-taking. It became evident that it’s a skill I need to teach and foster in my students. For students to authentically believe they harness creativity, they have to be challenged with materials, projects, and ideas that stretch their understanding. Therefore, my instruction needs to model risk-taking in order for students to witness that even as a teacher my creativity is evolving.

Q: DID YOU HAVE ANY “AH-HA” MOMENTS?

Virginia: I think one of the most powerful experiences for me was the group studio. Listening to people talk about their process and seeing it

in relation to the art they were making helped me to understand the reasons why we started our days with the mindfulness exercises, yoga, etc. One of the members of our studio created a really powerful installation piece. She is a photographer and she hadn’t expected herself to veer from that medium. She attributed our morning rituals to being what lead her to be open to where the creative process was taking her.

Kristen: On the first day, Ken Skrzysz showed a slide that illustrated the process from idea generation to Art. The space in between showed a big jumbled intertwined mess. I needed this reminder for my own art making and in my teaching practices. I was inspired to embrace the necessary “mess” until I came out on the other side with either art or teaching I was proud of.

Q: WHAT WAS THE MOST CHALLENGING STEP OR PROCESS OF PARTICIPATING IN MATI?

Virginia: The Arts Integration sessions in the afternoon were challenging for me. The process that Linda Krakaur lead us through in order to come up with big ideas and evocative questions was very clear cut but I think my group still struggled with coming up with an evocative question. It was hard for me to project into the fall and figure out what I would be teaching (summer brain) and I guess I was a little disappointed that our line of inquiry was so similar to the example we had had in class. I was hoping to be able to be really fluid and come up with a very different idea. I’m hoping I get better with practice.

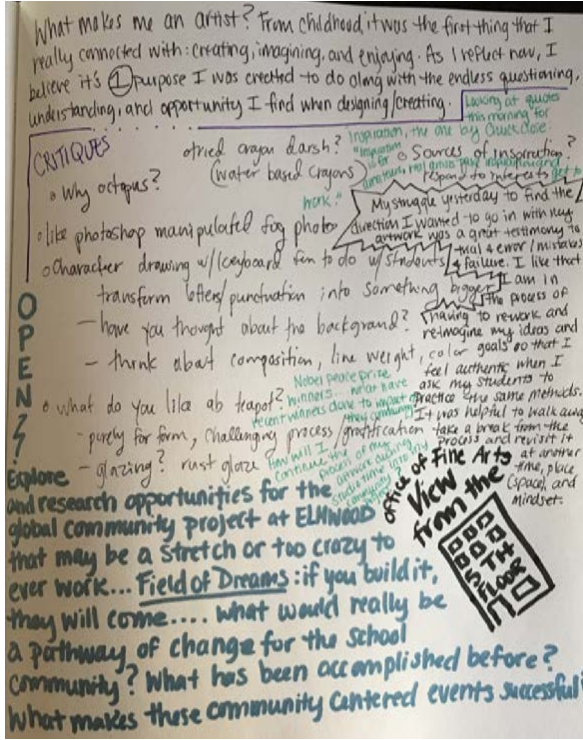
Kristen: Developing a global community project for my school took a lot of brainstorming and reworking of ideas over two days. It was difficult to select one of the many struggles faced by the students and community that could benefit



Journal page entry from the planning of my “opposite” artwork exploration, Photo by Kristen Filipovich

from an arts-based event. I received great advice and encouragement from Carien through the development phase. By day three, I proposed planning a community plant and flower garden on the school grounds. However, since my return to school, I have decided to change my plan to installing a temporary sound/music garden using recycled and repurposed materials around the perimeter of the playground area.

This MATI professional development continues into the fall and winter with sessions that will have participants continue to build on their experience from the summer. We will share the second part to this piece about those experiences in the spring.



A running journal page of the mindfulness “brain dump” that was the start to each day, Photo by Kristen Filipovich

PLEIN AIR HERE AND THERE

KIMBERLY BROWN

Artist/Art Educator
Washington County, MD

“**Plein air painting** is about leaving the four walls of your studio behind and experiencing **painting** and drawing in the landscape.” -*Jordan*

This summer my goal as an artist was to paint as much as I could to hone my craft. But I wanted to make sure that I included my other love of travel in the process. I am a west coast girl living on the east coast so I always travel west in the summer, but this year in addition to traveling

to Las Vegas, Los Angeles and San Francisco (painted there too). I also went on a family road trip up the east coast from Maryland to Niagara Falls, Canada.

I knew I would be touring and hanging out with my family, but I had to make time for my artistic endeavors so strategically chose to plein air paint in Central Park West, Martha’s Vineyard, and finally, Niagara Falls, the Canadian side of course (if you’ve been there you know why).

I have to say that my choices did not disappoint. Though I lived in NYC for two years, I had taken pic-



All photos by Kimberly Brown

tures around the park but never painted there. The landscape was so beautiful. There was a bridge I chose to paint surrounded by billowing foliage of various shades of green. I absolutely loved the way the light centered the bridge as my focal point.

At Martha's Vineyard, I painted at the Inkwell or Oak Bluffs, the historic African American summer beach resort. Though the clouds were somewhat uncooperative (they move quickly, so you must paint them fast), I had a lovely time painting the beach and witnessing all the summer beach goers, my daughters included soaking up the sun and splashing in the water. Although, you will see people conveniently removed from my picture. I am not really into painting people.

Finally, the culmination of my plein air *here and there* journey ended in Niagara Falls, Canada and I must say, it could not have been better. The falls were amazing to look at and even more amazing to paint. Over 2 days I challenged myself to paint the great vistas that are Niagara Falls. It took me about 4 hours for each painting, starting from the blue skies to the rushing water and all the jagged rock surrounding. I had a pleasant surprise in the form of a rainbow crossing the falls on the first day, that made it all worthwhile.

To paint en plein air is to step out of your comfort zone and put your work and yourself on display for the world (and tourists) to see in the moment. It was a blast, and I can't wait for my next big plein air excursion. Iceland and Denmark or bust!

Jordan, Courtney. What is Plein Air Painting? *Artist Daily*. 5 June 2015. Web. 26 September 2016.



FINDING INFORMED INSPIRATION: REVIEW OF *THE MUSIC OF STRANGERS: YO-YO MA AND THE SILK ROAD ENSEMBLE*, DIRECTED BY MORGAN NEVILLE (2016)

JESSIE NATHANS

Assistant Director, MAEA Research
Commission Art Teacher, Grades 3-12
Charles E. Smith Jewish Day School,
Rockville, MD

Summers can be a time of rest and much-needed motivation. How could I tailor my summer experience to bring a sense of “informed inspiration” to my teaching practice? This is an idea we explored in the MICA Art Educators Study Group (2014-15) led by Dr. Shyla Rao. (Our group presented at the 2015 MAEA conference in a session entitled #ATSAT—*Art Teacher Seeking Art Teacher: Finding Informed Collaborative Inspiration in an Often Isolating Profession*, with Lauren Cook, Dr. Shyla Rao, Caro Appel, Lillian Chun, Jessie Nathans, and Benjamin Tellie.)

I began by reframing and interpreting my cultural and creative experiences through the lens of a researcher. In practice, this meant finding inspiration and then applying methods of research to inform my classroom practice: visual and written documentation of my observations, creating curriculum, and finding platforms for sharing.

Searching through the local paper I found a movie I had high on my summer to-do list: “Mu-

sic with Strangers: Yo-Yo Ma and the Silk Road Ensemble.” A team from our school had attended Ma’s education workshop in 2013. We had chatted with this remarkable musician at a meet and greet! When I saw this movie had come to town, I grabbed my notebook and made the 7PM show.

The movie opened up with Yo-Yo Ma telling his personal story: He was a child prodigy who fell into a life of extreme fame that he sometimes found challenging. His talent was so great that he had no choice but to let his life in music unfold. Despite, and perhaps because of his extraordinary life, he harbors a deep yearning to discover meaning through his art form and make sense of his life’s mission. Ma shares his essential question in the beginning of the film, “I’m always trying to figure out, at some level, who I am and how I fit in the world.” This burning question has motivated him to investigate the essence of his own drive and to create and to connect with other cultures through music. The film records Ma assembling a musical group he calls The Silk Road Ensemble. The ensemble lives on through educational programs at the Harvard School of Education: “Arts and Passion-Driven Learning” and “Arts and Entrepreneurship.”

In the film, Ma sets out to create an ensemble of superb musicians from all corners of the world.

Impressively, he embraces the uncertainty of his endeavor recognizing that it is precisely the unknown that will lead to answers. He allows his passions to drive the process, never really knowing what will happen. What music will the musicians play? Will their temperaments blend enough to make a harmonious sound? Will political turmoil or nationalism keep them apart?

We are introduced to the ensemble one by one. We watch each musician describe their love of home: family, neighborhood, food, community, and the passion for their respective indigenous instruments. Their cultural similarities provide important building blocks that allow them to bond. The pace of the film is a meandering journey, as any road traveled across continents would be. “The movie is only superficially about music.” It is really about. . . “the debt we owe our ancestors, cultural identity, the meaning of home” (Reviewed by Stephanie Merry in The Washington Post, June 23, 2016).

After the musicians are chosen, we see them begin to interact. Each has a wildly different tale of beginning. The filmmaker, Morgan Neville, who won an Academy Award for the film *20 Feet From Stardom* (2013), helps each artist articulate their process. As the audience hears their stories, we become more invested. We hear of being forced to move away from family, overcome imprisonment, and pine for artistic and personal freedom.

All have a deep dedication to their instruments and the music they create. The instruments are ancient artifacts from threatened cultures, small enough to carry, often cradled close to protect their heritage. Playing these instruments is an act of rescuing beloved memories. How will these people from such different worlds

with such wildly different sounding instruments make music together? Remarkably, they do. “To be sure, this loosely structured story needs a stronger outline; you’ll often wish for clarifying details on the group’s programming and its unfamiliar instruments. But then the music will play, and you’ll think this film wants for nothing” (Reviewed by Ken Jaworowski in the New York Times, June 9, 2016).

As new music emerges from the ensemble, Ma discovers that the passion for instrument and homeland is an important common factor. Passion is imperfect, often messy and requires personal sacrifice. It leads the artist down a bumpy road. To feel satisfied creatively, Ma must find the right musicians to collaborative with because he cannot resolve his own questions of identity without others. He seems consoled that he is not alone in needing human connection and that many people question their life’s purpose. He thrives on surrounding himself with musicians who share this common creative drive,

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*If we let the road lead us
through seeking,
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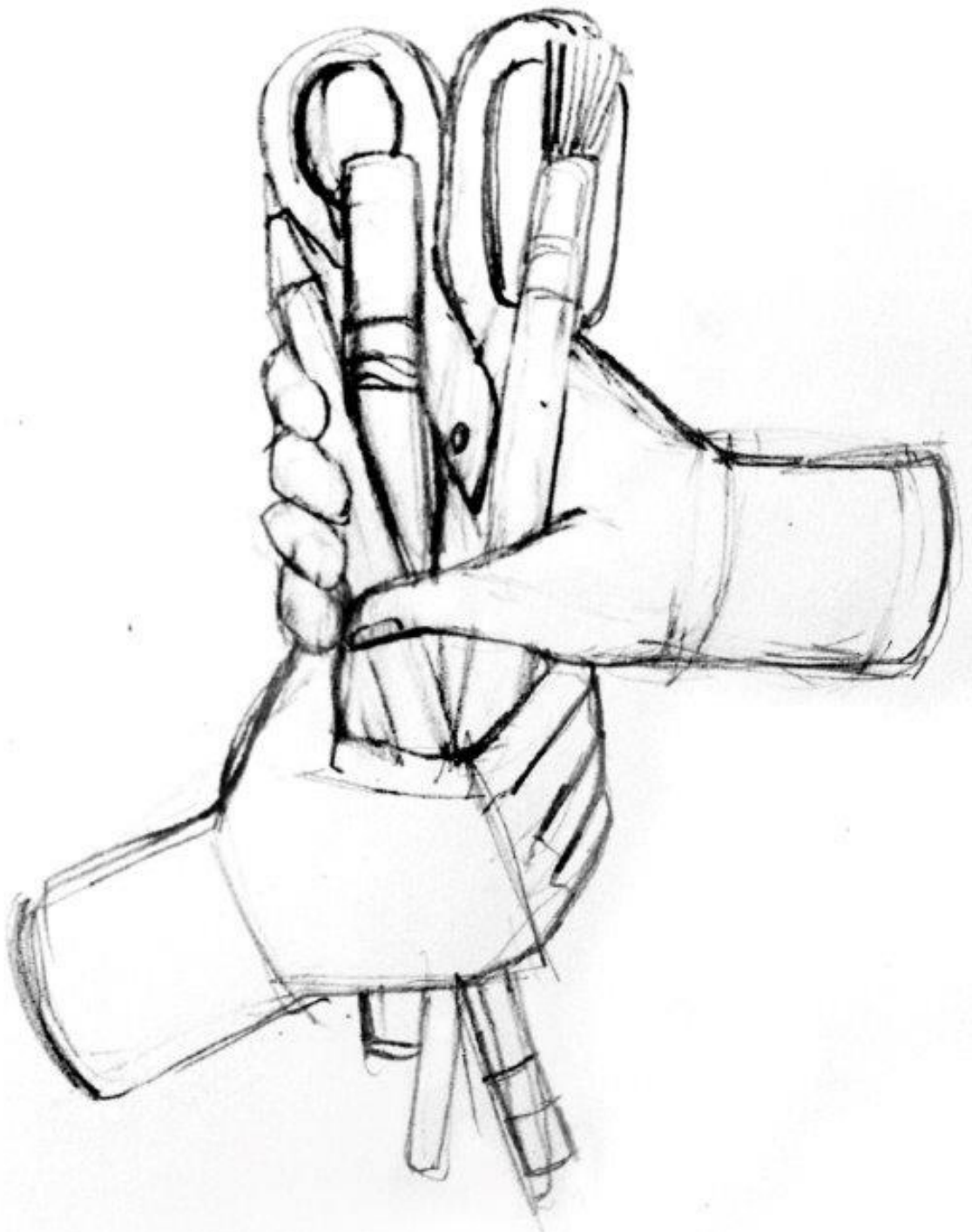
all citizens of a singular musical universe. They move from feelings of isolation within their own cultures to finding comfort with each other and the music they make together. The longing for their cultures never goes away but transforms and lingers in the new music they create. They grapple with these ideas, walk away, and return, ultimately remaining deeply committed to the challenge they have been given.

The powerful takeaway message of this film is that we all have access to a Silk Road. First, we must ask, What is our passion? Within the answer, in all its imperfections and vagueness, lies a solution: the creative collaboration with strangers. If we let the road lead us through seeking, working, and creating, we can bring the world with us to a more beautiful and connected place. Yo-Yo Ma extends an urgent and welcoming hand to join the Silk Road. Find and follow your passion on what is guaranteed to be a bumpy journey, the only way to find out where you fit into the world

Find and follow your passion on what is guaranteed to be a bumpy journey, the only way to find out where you fit into the world.

The Summer gave me time to follow many other threads towards finding informed inspiration. I began teaching High School art at my school adding a wonderful challenge to my elementary classes. This movie stood out because it reminded me of the satisfying outcomes ensemble work can achieve. As an art educator, we have a strong community of people and goals worthy of a lifetime of pursuit. Find your ensemble and keep working. That's music to me.

The Silk Road Ensemble recently released these lesson plans: https://silkroadproject.s3.amazonaws.com/attacheds/1372/original/TMoS_Lessons-1-3-4-5.pdf



COLLABORATION

maryland art education association
2017 professional development workshop series

MAEA PROFESSIONAL DEVELOPMENT

RACHEL VALSING

Director, MAEA Secondary Division

This year's professional development theme is based on collaboration. As artists and educators, we are constantly sharing in the spaces we work, our making, and our ideas. In an effort to design programs that leave art teachers with lasting connections to their art practice, their instructional practice, and art making community, a series of hands-on workshops are planned to accomplish these goals.

Continuing with last year's pairing of artists and teachers to create workshops engaging in sharing ideas and artmaking, here is a schedule of this year's planned activities. Please be sure to check the MAEA website, marylandarted.org, for upcoming registration information!

SHARED MAKING

December 3, 2016

MAEA kicks off its collaboration professional development workshop series with two heroes of the Baltimore mural scene, Jessie Unterhalter and Katey Truhn. Working locally, nationally, and around the world, these artist collaborators work together intensively in conceiving fantastical abstract designs that heighten spaces with sharp shapes, pattern, and color. Learn the processes of these two artists and engage in making a colorful collaboration of your own.

SHARED VISION

January 14, 2017

How can artists collaborate yet not live in the same time or place? At the Baltimore Museum of Art *Matisse/Diebenkorn* will showcase the profound influence of Matisse in an exhibit of works by two powerhouse artists of the 20th century. Explore the "conversation" between the paintings of Henri Matisse and Richard Diebenkorn in a rare look at their works side by side and find your own artist mentors in an inspiring work session held in the museum's classroom studio.

SHARED SPACE

February 18, 2017

Join Kyle Van Horn and Kim Bentley, owners and operators of Baltimore Print Studios in a workshop requiring all hands in the letterpress printing process. Leave with your own poster print and a new perspective on the possibilities of creatively sharing the classroom and workspace with your colleagues and students.

SHARED VOICE

April 2017, Date TBD

"Baltimore Clayworks is a non-profit ceramic art center that exists to develop, sustain, and promote an artist-centered community that provides outstanding artistic, educational, and collaborative programs in ceramic arts." The mission statement of this valuable Baltimore institution is an excellent introduction to this workshop highlighting the most important of our collaborators: our students and community. Learn new skills to bring to your own studio practice and the classroom in this workshop focused on sharing ideas to make lasting artistic statements.

WHAT IS YOUTH ART MONTH?

Youth Art Month encourages support for quality school art programs, and promotes art material safety. The Council for Art Education (CFAE) administers the program at the national level. The program provides a medium for recognizing skills developed through visual arts experiences unlike any other curriculum subjects, including:

Problem solving
Creativity
Observation
Communication

Art shows, special exhibits, fundraisers, and school and community activities take place annually, traditionally during March, to celebrate visual art education for grades K – 12.

FLAG & BANNER PROGRAM

To promote Youth Art Month, The Council for Art Education coordinates Youth Art Month activities at the national level. The primary event is the State Flag Program. Using the national or state theme, each state coordinates a flag design contest, with the winning design made into a flag for display in the Youth Art Month Museum at the National Art Education Association Convention (NAEA).

GUIDELINES

Each state can establish its own requirements for the Flag Design Contest. General guidelines for the contest include:

- Every student in grades K-12 can participate.
- Designs should incorporate the National Theme in the design.
- This year's National Theme is "United through Art".
- Designs should creatively use images that represent **Maryland**, or represent art.
- Designs should incorporate the words "Youth Art Month" if possible.
- Students **MUST** submit a Student Artwork/Flag Release Form with their artwork.
- Each state should select one winning flag design to be made into a flag.
- Each submitted state flag will be on display in the Youth Art Month Museum at NAEA.

Youth Art Month is a celebration of the visual arts!

Started in 1961 through The Art & Creative Materials Institute, Inc. (ACMI), Youth Art Month exists to:

1. Recognize art education as a viable factor in the total education curricular that develops citizens of a global society.
2. Recognize art is a necessity for the full development of better quality of life for all.
3. Direct attention to the value of art education for divergent and critical thinking.
4. Expand art programs in schools and stimulate new art programs.
5. Encourage commitment to the arts by students, community organizations, and individuals everywhere.
6. Provide additional opportunities for individuals of all ages to participate in creative art learning.
7. Increase community, business and governmental support for art education.
8. Increase community understanding and interest in art and art education through involvement in art exhibits, workshops, and other creative ventures.
9. Reflect and demonstrate the goals of the National Art Education Association that work toward the improvement of art education at all levels.

DEADLINE

Please submit all entries digitally by **Dec 9, 2016** to maeayam@gmail.com using wetransfer.com or Google Drive. Please save original artwork. The winner may be asked to mail the original to MAEA. Please contact Katherine Hess with questions (Katherine_Hess@mcpsmd.org)

Forms may be found at www.marylandarted.org.





Youth Art Month Flag Contest Prizes

Cash and art supplies are generously supplied by Sargent Art.

One Overall Prize:

- The Overall winning student's design is made into a flag that is displayed during the NAEA Convention in the Youth Art Month Museum display.
- The Overall winning student receives a cash prize of \$1,500 (One Thousand Five Hundred) in the form of a check
- The Overall winning teacher receives classroom art supplies worth \$ 2,000

Category Prizes:

Elementary:

- The Elementary level winning student receives an assortment of art supplies worth \$100
- The Elementary level winning teacher receives classroom art supplies worth \$ 300

Middle:

- The Middle level winning student receives an assortment of art supplies worth \$100
- The Middle level winning teacher receives classroom art supplies worth \$ 300

High:

- The High level winning student receives an assortment of art supplies worth \$100
- The High level winning teacher receives classroom art supplies worth \$ 300

Entry and release forms may be found at the Maryland Art Educators Association (MAEA) website. The work of the above prize winners and honorable mentions will also be featured on the MAEA's Youth Art Month website at www.marylandarted.org.

Please submit all entries digitally by **Dec 9, 2016** to maeayam@gmail.com using wetransfer.com or Google Drive. Please save original artwork. The winner may be asked to mail the original to MAEA. Please contact Katherine Hess with questions (Katherine_Hess@mcpsmd.org)

ADVOCACY ALLIES: PUTTING ART IN THE FOREFRONT OF EDUCATION

JEN JOHANNES

MAEA, Vice-President for Advocacy

Well, we've made it to November. If you are feeling like me, the new car smell that the fall semester brings has WORN OFF! The idealism that I felt a few weeks ago is being squelched by projects to grade, goals to turn in, SLO's to start. My students, once shiny and new with sharpened pencils are now acting like. . .themselves! I love how inspired I am when I enter the building in August, I feel like I have the super power to inspire! Teaching art feels euphoric in the way that only a budding relationship feels.

I always find that November is when I start to get tired. "Teacher Tired." As the luster wears off of my idealism, I want to share with you a few things to keep in mind as we cruise towards what I call "the rest of the year." Teaching art matters. You know this, but I'm going to tell you again that it *REALLY MATTERS*. You may be the highlight of the day for a child that is disenfranchised by school. We all know that public education has lost sight of what really matters. I won't get into the politics of education because we know that we have no control over the big picture. What we do have in our back pocket is the power to inspire. Art Educators have the strength

to make students believe that their voice and viewpoint are relevant. We can use the flexibility that still exists in our curriculum (thank goodness) to allow students to express themselves in a way that **no other subject can**. We are lucky educators. Keep this in mind. If you agree with me, please follow my column in future issues of the *Gazette*.

Throughout the year I will be helping you advocate and share the validity of art education with your Administrators, parents, students and your school community. Below are the famous "10 Lessons That the Arts Teach" by Elliot Eisner. It is good to revisit this information on a tough day when you are drowning in paperwork. It is great to have this document on hand when you need to justify an expenditure in your classroom. This could be used as an informative addition to a school flyer which goes home to parents. Maybe you need to email it to an Administrator that enjoys funding only athletics; keep it in your arsenal, just in case. I wish you a wonderful year with your students, even the tough ones. It always seems like my least favorite, most challenging class in September grows on me SO much that I miss them the greatest in January when we shuffle the deck of students. Have a great year!

10 Lessons the Arts Teach

By Elliot Eisner



- 1** The arts teach children to make **GOOD JUDGMENTS** about qualitative relationships. Unlike much of the curriculum in which correct answers and rules prevail, in the arts, it is judgment rather than rules that prevail.
- 2** The arts teach children that problems can have **MORE** than **ONE** solution and that questions can have more than one answer.
- 3** The arts celebrate multiple **PERSPECTIVES**. One of their large lessons is that there are many ways to **SEE** and **INTERPRET** the world.
- 4** The arts teach children that in complex forms of problem solving purposes are seldom fixed, but change with circumstance and opportunity. Learning in the arts requires the **ABILITY** and a **WILLINGNESS** to surrender to the unanticipated possibilities of the work as it unfolds.
- 5** The arts make **VIVID** the fact that neither words in their literal form nor numbers exhaust what we can **KNOW**. The limits of our language do not define the limits of our **COGNITION**.
- 6** The arts teach students that **SMALL DIFFERENCES** can have **LARGE EFFECTS**. The arts traffic in subtleties.
- 7** The arts teach students to think through and within a material. All art forms employ some means through which **IMAGES** become **REAL**.
- 8** The arts help **CHILDREN LEARN** to say what cannot be said. When children are invited to disclose what a work of art helps them **FEEL**, they must reach into their **POETIC CAPACITIES** to find the words that will do the job.
- 9** The **ARTS ENABLE** us to have **EXPERIENCE** we can have from no other source and through such experience to **DISCOVER** the range and variety of what we are capable of **FEELING**.
- 10** The arts' position in the school curriculum symbolizes to the young what adults **BELIEVE** is **IMPORTANT**.

SOURCE: Eisner, E. (2002). *The Arts and the Creation of Mind*, In Chapter 4, What the Arts Teach and How It Shows. (pp. 70-92). Yale University Press.

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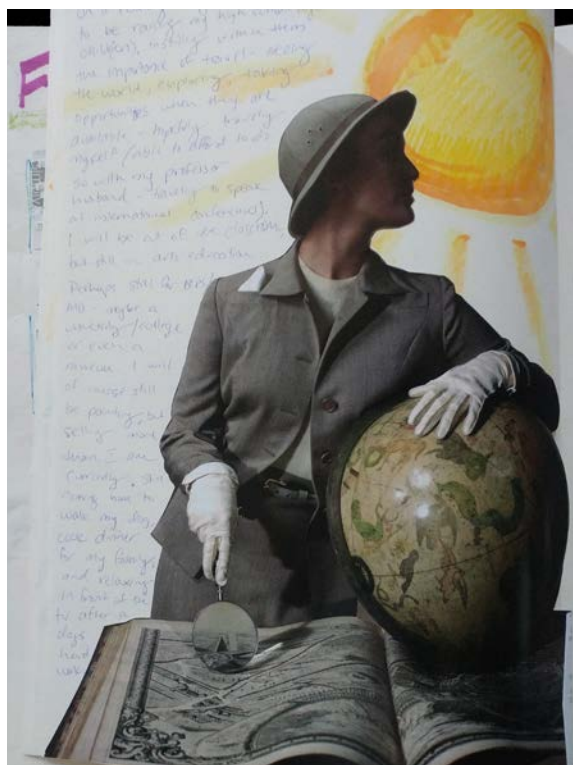
WRITING AS A WAY TO REFLECT ON CLASSROOM PRACTICE

BENJAMIN TELLIE,

MAEA Director of the Research Commission
Artist and Art Educator,
Charles E. Smith Jewish Day School,
Rockville, MD

The first three months of school are coming to an end. As we enter into the school year around November and December teachers start to feel like they are in a solid routine, but they also start to feel the pressures of classroom—getting to use new programs, entering student grades, learning how to navigate instructional technology, and classroom management. Not to mention the challenging responsibilities that arise with lesson preparation, duties, sub coverage arrangements, and maintaining relationships with students' parents.

Writing about your experiences may be a helpful avenue to explore what is working and what might need more attention and can be very helpful along the way. In this article, I will be addressing the topic of writing as a way of being a good reflective practitioner. Reflection through writing has long lasting benefits for not only your classroom teaching, but as a professional in general—approaching your lessons from a different perspective, considering different wording for your emails, or thinking about how to approach classroom management



Caitlin Tellie, visual journal entry, 2016

with your students. I will cover keeping a writing journal (paper or on your computer) throughout your teaching experience in order to better prepare for the months ahead.

KEEPING A WRITTEN JOURNAL

As art teachers, we write and read constantly, whether it's the e-mails we receive day to day from colleagues, administrators, or parents to more substantial reports on students' progress

to provide feedback. We practice the art of writing and crafting pieces on a daily basis. Keeping a writing journal and writing down entries about your classroom teaching experience is a great step to becoming more reflective about your teaching practice. Journaling about projects, activities, and anything you give to your students to work on can be helpful. Even if it's just a few sentences, that way you will be able to come back to the content to reflect on it more deeply. Writing and reflecting on your teaching practice and philosophy is critical and helps you navigate new terrain as you go along with your teaching.

ested in writing by yourself, consider working at your desk or in a quiet place in our school in the morning, at the end of the school day, or around noon. Perhaps a classroom is free during lunch time. If you have the time, switch it up and get outside of your classroom. Take a break from your art room and visit another department or area of your school. Doing this provides a chance to change the scenery so you can focus in a different environment.

JOURNAL WRITING AS A MEANS OF REFLECTION

If you are passionate about writing or if you are trying to balance academic writing with your teaching try some of these techniques: I always start out with a topic that interests me or that I think will intrigue other educators. These ideas can span from in-class projects, research topics, to technology trends in the art education world. Spend 15-20 minutes in the evening writing at home or spend a short gap of free time writing at school. You would really be surprised what you can do with 15 minutes of your time. Sometimes, I set a cell phone timer and work on writing for a set amount of time. I find keeping deadlines in mind and writing them down on my cell phone calendar is helpful. I usually have a few projects going on at the same time I so can alternate between projects/writing documents: (1) MAEA article, (2) School Arts Article, (3) Personal art project. I edit my work as I go along, but I always ask someone to review when I feel it's ready to be edited more thoroughly. Working on your writing in small chunks is helpful and will amount to getting more work done in the long run.

ORGANIZE YOUR WRITING:

GOOGLE DRIVE

Another helpful organizational tactic is to have all your work in one area where you know it's going

Keeping a writing journal and writing down entries about your classroom teaching experience is a great step to becoming more reflective about your teaching practice.

An important aspect of writing at school is simply finding "your space" to write. Taking breaks throughout the day and engaging in some writing by yourself or with colleagues can help your concentration level and enable you to get more reflective writing done. If you are inter-

to be there when you need it. Creating a folder in Google drive with all your documents as Google docs or Google slides can be a time saver. At my school, I currently share a Google folder with my art department and it is very useful so I can keep files organized and easily accessible for my colleagues in case they need to review something or borrow some ideas. These can include lesson plans, sub lesson plans, policies and school procedures documents, welcome letters to parents, presentations, and more. I also keep my writing projects in my Google drive so I can easily access them along with my school related materials to save time. I know where everything is so it's very easy to work with if I have a short period of time to engage with my writing. *See this helpful link about Google Drive for your computer and cell phone: <https://www.google.com/drive/using-drive/>*

GETTING STARTED

Finding and searching for content to write about sometimes can be challenging. To get you started here are some prompts to use for your reflective writing throughout the year:

WRITING PROMPTS:

- Think about your latest project with your students. How did it go? What is working and what might need improvements?
- Write about your thoughts, emotions, and feelings coming into your school building in the morning and then at the end of the day. Do you feel the same or different? What needs to change and what might need to stay the same?
- Write about something you want to know more about in your teaching practice.

- Write about a time when you felt challenged in your art or design classroom and when something did not go right. How did you feel? What happened?
- Write about a time that you felt challenged in your own artmaking or discuss the latest developments in your work.
- Write about a work of art you recently completed. Walk the reader through the process from start to finish. Explain how the artwork has informed your teaching practice if at all.
- Research in Practice: Write about a problem in your teaching practice and how you are currently solving it. Reflect on a topic you might be interested in exploring further (assessment, STEM vs. STEAM, classroom management, etc.).
- Technology in Teaching Practice: Reflect on how you use technology in your own teaching practice along with issues relevant to art education with technology.

PROMPTS FOR PRE-SERVICE TEACHERS AND STUDENTS:

- Write about your student teaching experiences. What are they like and what did you discover? What's one thing that you are curious about exploring further?
- What is your experience like as a graduate student? What stands out to you? What would you like to know more about in the field of art education?
- Artist-Teacher: How do you envision art making informing your teaching process? Or vice versa?
- Growth and Professional Development: How do you measure growth in your own professional development?

UNINTENDED BENEFITS OF ART RESIDENCY MURAL

TRICIA KENNEDY

Art Teacher, Gaithersburg
Elementary School
Gaithersburg, Maryland

It had been a while since I experienced an Artist-in-Residence program. This past winter that changed. My 5th grade students at Gaithersburg Elementary experienced a residency with a local artist. Although my school sponsored this residency for the benefit of the students, I can't help but think it was just as, or even more beneficial to me. Seeing a fresh teaching style and

technique was better than attending a slated professional development. The process of collaborating with classroom teachers, my administration, and the artist was rejuvenating professionally.

The artist, Amanda Pellerin, was contracted through Young Audiences of Maryland. She facilitated the creation of a clay tile mural with 5th grade students at Gaithersburg Elementary asking the guiding question, "How do our differences make our community remarkable?" In social studies, the students explored this question through an identity poem. In art class, we cre-



Artwork by Cameron O. All photos by Tricia Kennedy



Artwork by Jason R. and Quazi W.



Artwork by Edy A.

ated self-portraits with symbolic community and identity backgrounds. When the artist arrived, the fifth-grade students further pursued their identities in relation to our school and community located in historic downtown Gaithersburg, MD.

Our school is Title I and we have 74% Hispanic population, largely first generation American, 14% African-American, 5% Asian, and 6% other. Almost half of our students receive ESOL services. These demographics are significant because Gaithersburg has evolved over the last two decades from a predominately white middle-class community to a migrated community of rich diversity people from Central and South America, Africa and Asia. I am a witness to Gaithersburg Elementary and the City of Gaithersburg embracing that diversity through this partnership.

At the beginning of the residency, Amanda Pellerin allowed students to identify what was most important to them as they have grown up in this



Artwork by Lazarus B., Michael U., Ana B., and Daniel V.

city as well as what cultural aspects of their lives represent them as individuals. Some students closely identify with pop culture such as emojis, sports, and food, while others used flags from their heritage. A large body of students choose

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Students realized that although they would soon be leaving elementary school, they were leaving behind a piece of themselves in the mural.

.....

to create tiles of significant landmarks, parks, the train station, restaurants, the library, and city hall. Portraits were also included representing a diverse population.

Amanda then had the students draw out their symbols or landmarks on paper before transferring the image into clay. The clay tiles were then transformed into relief by adding clay details and embellishments. Underglazes added color and additional details. Throughout this process, Amanda highlighted the science of clay by scoring and slipping clay parts together. She also highlighted the properties of glaze by explaining the chemical process of firing.

elementary school, they were leaving behind a piece of themselves in the mural.

As an art teacher, I was struck throughout the residency in the faith that the artist had in the students to create, on their own, in the time allotted. I never heard her remind or nag students to hurry up or stay focused. She openly trusted the students to make choices and accepted those choices. At one point I thought some kids were off track because they were using emojis to represent their identity whereas other, I thought, “more sophisticated students,” were making portraits, choosing a symbol of their heritage or selecting a local landmark. I realized how controlling and judgmental I sometimes am as an art teacher. Keeping my own biases out of student choice is an effort for me to continue to contend with. In a collaborative team meeting with the 5th grade teachers, I was surprised to discover that the classroom teachers expressed the same self-discoveries regarding trust in students and personal bias. I drew comfort in the fact that my shame was shared. Moving forward we will work to overcome this in the next day teaching as well as the next residency we host.

This residency will have a lasting impression on our students as well as the teachers involved.

Aside from the artistic and technical process, students bonded as a group as a result of the residency. They felt more connected to the community feeling a sense of belonging. Students realized that although they would soon be leaving

Since the residency, I am in awe of the bond that still exists with the 5th grade students. As we prepare for our mural unveiling at our school's next open house, my students have expressed how excited that they are to have their families come to see the work hung in the school. This is a time of year when the fifth-graders typically start to rebel and become anxiously aware that they are leaving the school. As a result of the mural installation,

graduating students now know that they are leaving something behind and perhaps even have an excuse to come back and visit.

This residency will have a lasting impression on our students as well as the teachers involved.

This project was sponsored by Gaithersburg Elementary PTA, Go-Fund-Me donors, The Maryland State Arts Council, The Maryland State Education Association, the City of Gaithersburg, Maryland and Young Audiences of Maryland.



Completed clay tile mural

VISUAL ART PROMOTES LEARNERS WHO QUESTION CRITICALLY

THERESA ALO, PH.D.

Fine Arts Department Chair, Northpoint High School

The art room is not only a place for building upon artistic skills, but also a place of inquiry, experimentation, expression, and engagement. It expands students' thinking beyond *what is* to *what could be*, making meaning through the process. Art teachers offer much more to their students than how to draw, paint, sculpt, etc. Teachers cultivate in their students the ability to be able to construct meaning from aesthetic experience which requires critical thinking through art criticism (Wang, 2001).

Art criticism, or the act of critiquing, is a means of the translation of aesthetic experiences intra-personally into aesthetic understanding by interpersonal means (Heid, 2014). However, the critical thinking required to participate in art criticism exceeds the limits of linguistics. It involves not only the ideas of interpretation, but also the multiplicity of possible interpretations and the appreciation of the reasons for these diverse interpretations (Buffington, 2007). Participating in the critique process is an area in which the two processes of art and assessment come together under very specific conditions (Soep, 2005).

Research points to the need for better understandings of the links between students' own evolving assessment practices and their final performances and learning outcomes, as well as the assessment measures they face in schools (Soep, 2005). Art and assessment have commonalities; both take something intangible and make it concrete by giving form to meanings, emotions, ideas, understandings, and values (Eisner, 2009). The arts require interpretation of meanings. These interpretations are essential means for stimulating intellectual development through the imagination and a key facet of critical thinking (Koroscik, 1997, Efland 2007).

Included in the area of art education is the opportunity to discuss various works of art, known as criticism. Students are taught the procedures and tools necessary to facilitate a discussion of art. To participate effectively in these discussions, students must explore the visual details of an artwork, attend to the feelings these details generate and interpret these qualities in a way that creates meaning (Davis, 2005). In this manner, visual arts involve students in the continuous process of assessment where they are engaged in self-revision of standards.

According to Housen (2001) understanding how to interpret and discuss art promotes not only

creativity, but critical thinking as well. She has shown through her research that with the development of this literacy, students have heightened development in other meaning making systems. Corroborating Housen's research, Soep (2005) provides evidence to show that when students critique while producing art, the act of critiquing itself operates as an intellectual exercise that carries over to other disciplines.

These art criticism discussions can facilitate learners noticing the unnoticeable, becoming appreciative and reflective, and understanding the role of the arts in making life meaningful. As participation in these discussions increase, students develop creative problem-solving skills and new understandings that emerge from experience and with it come new ways of seeing the world (Greene, 1991 & 2001). Critical analysis of artwork will take students beyond just recognizing the familiar to an examination of interactions between content and form. It will also lead students to consider and discuss the feelings these interactions elicit (Manifold, 2000). While learning to critique art, students increase their vocabulary and language skills. Students who engage in a methodologically consistent model of critiquing works of art are likely to increase their knowledge base; developing effective knowledge-seeking strategies.

During art criticism, students utilize visual verbal modes of thought in order to successfully participate in the discussion which engages students in the highest level of cognition. The goal of art criticism is to develop students' ability to construct reasoned and meaningful interpretations of art. In light of this goal, it is imperative to allow students the opportunity not only for linguistic thinking and

articulation, but also opportunities for visual thinking and qualitative reasoning through art making to fully express their understanding of an artwork (Emme, 2001). By utilizing visual and verbal modes of thought, the student is engaged in the highest levels of cognition.

Arts education's essential contribution is that it teaches students skills and concepts while creating opportunities to investigate and represent their own experiences, generating personal and shared meaning. A quality arts program is rooted in the belief of the transformative power of art and critical inquiry (Carroll, 2005; Efland, 2004; Gude 2004), providing a place for the elaboration of new ideas and the criticism of old ones. This allows students to think critically and incorporate what they learn with new endeavors.

By developing the mindset to critically question learning, students' ability to learn and be creative thus consequently becoming more apt to continue learning throughout their lives (Wiggins, 1989). Art education provides students an opportunity to learn while investigating and shaping themselves, their interactions with the world, and their ways of knowing through exploration, experimentation, and discovering solutions to open-ended questions.

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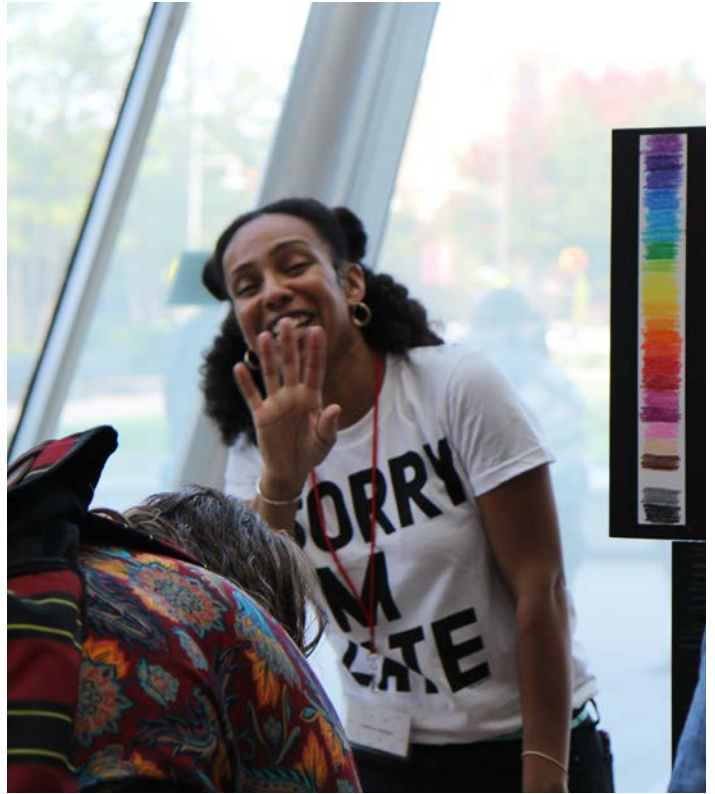
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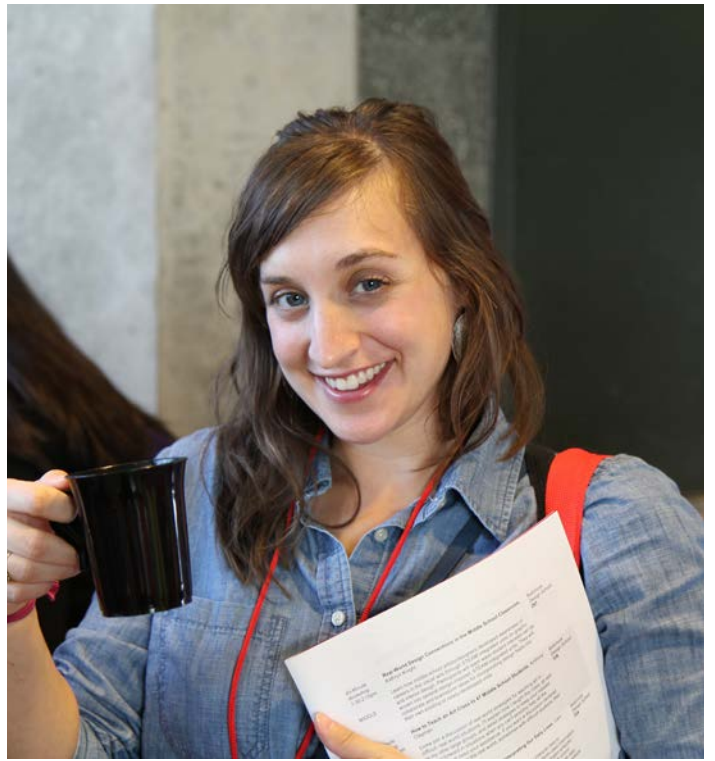
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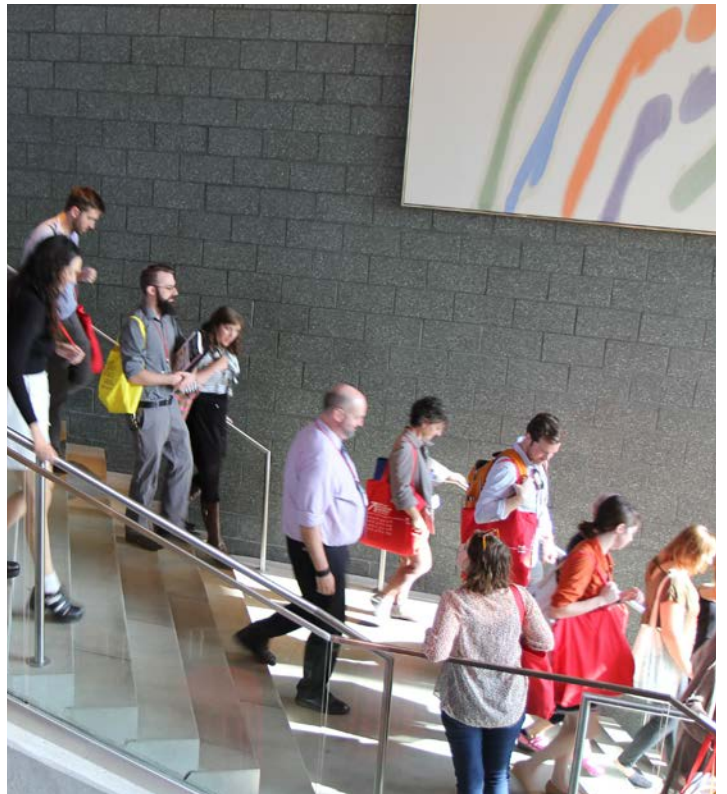


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All photos by Elisa Patterson







EVENINGS AT THE EDGE

**After Hours at the
National Gallery of Art**

October 2016–April 2017

EVENINGS AT THE EDGE

October 2016–April 2017

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