Mother & Child Exhibit

BY CAITLIN TELLIE
Art Educator, Parkville High School

This January the Towson Arts Collective exhibited the artwork of nineteen local artists, twelve of whom are current or former art educators for Baltimore County Public Schools. The exhibit’s theme was not focused on the media used by the artists or on the subject matter that interested them, but instead, on their relationship to each other: Mother and Child.

The idea for the Mother & Child Exhibit began during conversations between Linda Popp and Cheryl Milligan a few years ago when they were installing their Inside & Outside Voices show. “We thought it would be fun to show our work with our children’s work,” Popp explains. “My daughter, Emma, and her (Cheryl Milligan) son and daughter, Erik and Stina, are all artists.
Hello Wonderful MAEA Members!

I hope you all had a wonderful winter and are looking forward to spring! MAEA is involved in a lot of exciting things this spring. We are trying something new this year: while you can still take our PD’s individually, you can also register for them as a series. If you take both of them, you will be able to display the work you create in a special members show at the fall conference at MICA. Please see the information in this edition of the Gazette and on our website related to our Spring PD series.

On March 15th, I will be traveling with Gino Molfino (president-elect) to Chicago where we will represent you at the 2016 Delegates Assembly. Presidents from every state will be in attendance to vote on important policies and procedures for the NAEA. The 2016 NAEA National Convention will be held March 17-19 in Chicago, Illinois, with the theme of “Lead: Share Your Vision for Art Education.” Convention opportunities provide access to more than 1,000 education sessions that showcase the latest in research and practice, provide interactive learning through hands-on workshops, and museum and art studio tours. The program content is 100% education-related and can be applied immediately to teaching and learning in your school—helping to advance your school-wide goals. As an attendee, you can choose to earn professional development clock hours for Convention participation, or university credit through California State University, Chico. Please see NAEA’s website for more details.

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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.
NAEA recently sent me the following chart showing the top 15 states with the highest total of current members. I am happy to report that Maryland is number 13 on the list!

With that being said, we were also sent the list of top 15 states with the highest potential to gain new K-12 members. Again, Maryland is in spot number 13 (lucky #13!). We have the potential of gaining 1,991 new members in our state.

I encourage you to ask an art teacher friend to join NAEA/MAEA for the upcoming year. The first question they might ask is “what do I get for my membership?” To that I would answer the following:

- Discounted rates to local cutting edge professional development designed by art educators for art educators
- Access to our Gazette newsletter with current articles and information specifically for Maryland art educators
- Invitations to MAEA member-only meet and greet events
- Special student exhibit and teacher awards recognition at the Walters Art Gallery
- Full access to exclusive member-only content on the NAEA website
- Subscriptions to *Art Education* journal and *NAEA News*—NAEA’s premiere bi-monthly publications

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MESSAGE FROM THE PRESIDENT

(CONTINUED FROM PAGE 3)

• Access to outstanding lessons, peer-reviewed for quality, relevance, and rigor through the Instructional Resources Gallery
• Access to timely resources including the new National Visual Arts Standards that support teaching and learning
• Free registration for NAEA’s monthly webinar series—Implementing the New Visual Arts Standards—and archived resources
• Discounts on NAEA National Convention registration fees and other professional learning events including SummerVision
• Discounts on premiere publications and advocacy merchandise in NAEA’s Online Store
• Connect with colleagues through the Member Directory, showcase your art through a complimentary personalized e-Portfolio powered by Digication, and/or display your students’ artwork in a Classroom Gallery provided by Artsonia
• Eligibility for prestigious national awards and grants opportunities
• Eligibility to establish a National Art Honor Society in your middle or secondary school
• Discounts on a variety of insurance programs including Professional Liability Insurance, Life Insurance, Disability Insurance, Health Insurance, Auto & Home Insurance, and Additional Plans & Benefits. Visit the Forrest T. Jones & Company website to learn more.

I would also say that each and every member is responsible for participating in their organization. Organizations that are thriving have members that are involved! Wouldn’t it be amazing if we could double our membership this year and be #1 on the list of highest number of members? Please take a quick minute to forward this Gazette to a few of your closest art teacher friends and encourage them to become a member or renew their membership.

I look forward to seeing you at one of our upcoming amazing MAEA events.

Please feel to contact me at any time with questions or comments.

Elizabeth Stewart
president@marylandarted.org
Mother & Child Exhibit

(Continued from Page 1)

Exhibitors:

Mother: Vicki Ali, teacher at Sparrows Point High
Child: Khalid Ali, teacher at George Washington Carver Center for Arts and Technology
Mother: Joanne Bare, teacher at Hereford High
Child: Jen Campbell
Mother: Shelly Daly
Child: Ian Daly
Mother: Daisy McTighe, former coordinator of Office of Visual Arts
Child: Julia McTighe, teacher at Padonia International Elementary
Mother: Joan Mickiewicz, teacher at Featherbed Lane Elementary
Child: Rachel Droter
Mother: Cheryl Milligan, teacher at Towson High
Child: Erik Puotinen
Child: Stina Puotinen
Mother: Linda Popp, coordinator of Office of Visual Arts
Child: Emma Popp, teacher at Grange Elementary
Mother: Jane Hill Stokes
Child: Alyssa Stokes, teacher at Loch Raven High
Mother: Linda Wilson, former supervisor of Office of Visual Arts
Child: Caitlin Tellie, teacher at Parkville High

With the large space that Towson Arts Collective offers, the original idea blossomed into a nineteen-artist group show. It was very special to realize that I have eight mature female artist friends who have children who are also artists. It was wonderful to see the mothers and children working together to display their artwork.”

The gallery arrangement, hung by the artists, showcased the connections, not just familial, but also aesthetic and thematic of the work of the mothers and their children. The gallery walls closest to the entrance displayed pairings of the mother-child artwork in close proximity, to introduce the theme. Each artist was represented with

"Children" exhibitors
at least one work in this area. As visitors continued deeper into the gallery, they found clusters of mother-child pairings that showcased larger collections of the artists’ works, and it was apparent that many of the mother-child pairings had similarities in style, color, or subject matter.

The exhibit reception, held on January 9, 2016 at the Ellene “Brit” Christiansen Arts Center, 40 W. Chesapeake Ave. in Towson, was well attended and included many former and current art educators who wanted to support their fellow teachers. The exhibition ran through January 22.
Maximize Your Convention Experience with These 5 Unique Opportunities

1. **Preconvention Workshops:** Extend your professional learning time with a Preconvention Workshop on Wednesday, March 16. Engage in a day of learning and engagement based around your teaching level or area of interest.

2. **Ticketed Events:** Tickets are selling out fast for workshops and tours! Reserve your tickets now while they’re still available.

3. **Opening Night Party:** Get your ticket now for the BIGGEST party at the Convention, 7-10 p.m., Thursday, March 17St. Patrick’s Day! Live music by Davina and the Vagabonds, dancing, photo booth, artmaking, snacks, cash bar, and more! Tickets are $10.

4. **FREE Improv Comedy Show:** Chicago is known as the epicenter for budding comedic stars. See up-and-coming talent of the interactive improvisation group, *Whirled News Tonight!* Whirled News Tonight has been performing to packed houses since 2003. See them for free at the historic Arie Crown Theater, from 6:30-8:00 p.m. on Friday, March 18, in a show they’re creating exclusively for art educators!

5. **Exhibit and Sell Your Art and Crafts:** Show your work and make some cash! Reserve your spot to exhibit and sell your creations at the annual NAEA Artisans Gallery, Thursday, March 17. Space is running out. [Download the application form.](#)

We are so glad that you will be joining your colleagues in Chicago to make this a remarkable event that will shape the future of visual arts education!
A FULBRIGHT DISTINGUISHED TEACHER IN FINLAND—PART 2

SHERRI FISHER
Visual Arts Department Chair, Patapsco High School & Center for the Arts
Baltimore County, MD, USA.

This past year, as a recipient of a Fulbright Distinguished Teaching Award, I spent four months in Finland working at Aalto University conducting arts-based research on classroom culture. I went with an interest in examining teacher/student communication in highly effective classrooms, to see how these conversations influence classroom culture. I wanted to see the “center” of the movement on student-centered learning environments. Based on field notes and research documentation over a sustained period of time, my research emerged as collage-based concept maps that examined teacher/student communication, both formal and informal, in order to look at the impact on classroom culture.

This is the second in a series of articles taken from my blog, https://kultturriculture.wordpress.com/, which reflects specific themes and encounters along my research journey:

FLEXIBILITY, INNOVATION AND A VISIT TO A BIOLOGICAL ARTS LAB

During my Fulbright fellowship in Finland, one of the most interesting education site visits was to a placed called Biofilia; a biological arts lab at Aalto University in Finland. In an unassuming building, behind more unassuming doors lie two spaces that stand to change a lot of assumptions about the lines we draw between academic disciplines and who has the right to conduct scientific research. To enter Biofilia you pass through the Lumarts Lab. I was given a tour by Marika Hellman, biologist and lab coordinator for both spaces. While the equipment in these labs is not so unique, the combination of equipment and who gets to use them is. Both are state of the art science labs housed in a major university research institution and it looks fairly standard at first glance.

Lumarts combines equipment from multiple technical fields into 1 lab
Much of artistic practice is about not being an expert on anything but a questioner of everything. It is to look and practice deeply from a new perspective; this is why much of what we call art falls into the realm of creativity. However, it is also that same creativity that is often dismissed or diminished by society because it lacks some sort of authority (or its illusion). With a strong interest culturally and economically in innovation, Finland seems to be rethinking the lines we draw around ideas of creativity and innovation. If the technical tools of innovation are always in the hands of the same technicians, little “new” is likely to develop. I asked Marika to talk me through a typical lab in Lumarts for upper secondary students. She explained a recent project focused on Mushrooms, a particular red mushroom that grows in the area west of Helsinki. The lesson began with roots in ecology and history. The fieldwork focused on biological systems, as did the dissection. Chemical processes were used to extract the color. The color was then used to transform and dye wool to be used for weaving in a handicrafts project that looked at art historical craft traditions. This trans-curricular lesson was designed to address ideas in Finland’s new project based curriculum. It takes new kinds of spaces, structures and

Biofilia in action. Image from http://biofilia.aalto.fi/
emerging field of practice. Projects have a huge range of topics and methods. They range from using simple yeast reactions to create drawings to complex building of elegant machines to exercise in-vitro muscles cells. Often they are less about producing a result or project and more about setting up a line of questioning around an idea. What seems essential is that like any other art field it uses established systems and tools, here science, and through visual and experiential acts asks questions about, and to make sense of our world. In that way, it is not all that different from the practice of the French Impressionists examining color and light. Perhaps the most interesting and large scale project from this young lab was ArtMeatFlesh.

It took place last year and examined ideas and beliefs around synthetic biology. Students and artists grew meat and other simulated food items. This was designed to explore ideas of sustain-
ability, aesthetics, ethics, gastronomic interests, and experience. Chefs were invited to prepare the lab grown food and it was served at a reception that became a venue to discuss ideas of synthetic biology and its relation to a global discussion on sustainability. As Marika said, it’s going to take a very long time for synthetic biology to live up to any of the sustainability claims and ambitions.

These are not places designed or funded to find cures or solve the world’s problems; and they are not alternatives to traditional scientific labs. They are designed to be thinker/maker spaces, to experiment, to push, to fail, and to ask new questions. The research is not guarded; It is raw and open, perhaps sparking an idea for someone else. The questions lead the research and the end is unclear. Perhaps uncomfortably, but interestingly unclear. As we enter new realms of existence that are increasingly complex and interrelated with technology, we need everyone tuned into their experience and provided with the capacity to engage with these new ideas. If in the future, we don’t want to further divide the haves from the have-nots, we need more access, by more people, to materials, tools, and ways of thinking. Places like Lumarts and Biofilia provide agency.

What if we’re all a little less territorial about what we know and about the spaces and tools we use to discover that knowledge? We need experts with the ability to focus deeply on a problem; we need a sustained study that is not disjointed and perhaps we need to think outside of our respective boxes and be open to ideas from other fields? To reside in not one space or another, but come in and out of multiple spaces to gain and develop new perspectives.

So what is it like to be a bio artist at Biofilia, I can’t say, but here are the courses and workshop topics coming up as I understand them:

- Introduction to working with Living cells
- Synthetic biology practices
- Animal Rights and Bio-Ethics
- Building machines to exercise and grow complex in-vitro muscle cells
- Microbial alchemy, using bacteria to harvest gold
Looking for new ideas and inspiration?

Join the Maryland Art Education Association this spring as we host a series of sketch journal based workshops! Teachers and artists paired as presenters will facilitate each upcoming workshop with presentations of their own work and practices. Attendees will be able to create personal journal works in response to prompts designed by their artist/teacher hosts and inspired by their own artistic practice. Sketch journals designed by participants in this professional development series will be displayed in an exhibit highlighting the process and planning of art teachers at the MAEA 2016 Conference. Register now, and we’ll see you there!

Baltimore Museum of Art
February 20
10:00AM-1PM

Artist, Marian Glebes will share her work on view as part of the BMA Home Show, a project exploring both personal and social connections to home through its physical material. In addition Glebes will present insight toward her own studio habits and methods. Art teacher, Craig Llewellyn, whose approach to the art sketchbook is “journal everything,” will present from his personal catalog of journals reflecting the years of collecting, preserving, and documenting that has shaped his teaching career. Attendees will create personal journal works in response to prompts designed by Glebes / Llewellyn and inspired by their own artistic practices.

Future Makers Studio
April 16, 2016
10:00AM-1PM

Artist, Amanda Burnham will share selections from her portfolio comprised of richly illustrated and abstracted views of the city both locally and abroad from a residency at the Embassy of Foreign Artists in Geneva, Switzerland. Sherri Fisher, an art teacher and Fulbright Fellow, will share her experience observing and responding to school culture at home in Baltimore, MD and from her study in Finland. Attendees will be able to create personal journal works in response to prompts designed by Fisher and Burnham and inspired by their own artistic practice.

SINGLE WORKSHOP: $20 members/ $35 non-members
BOTH WORKSHOPS: $30 members/ $60 non-members

Check the MAEA site for updates and registration http://marylandarted.org/
**Google Cardboard: Experiences in Virtual Reality**

**Benjamin Tellie**
MAEA Research Commission Director
Artist and art and design educator, Charles E. Smith Jewish Day School, Rockville, MD

Virtual reality (VR) with Google Cardboard is an affordable and exciting platform to examine new modes of thinking about art content with studio classes. Google Cardboard is a way for people to experience VR using the Google Cardboard Viewer and a smartphone. The technology requires that a person download a VR application, such as Google Cardboard. (Titans of Space and The North Face are other examples of VR applications). Once you open the application on your smartphone and insert your smartphone into the Cardboard Viewer, you can hold the Viewer up to your face, stand up, turn your head and look through the lenses to choose different menu options on the application. Google Cardboard is a low cost product and a great way to try VR at home or in the classroom with your students to teach specific content about art, history, or geography.

**Cardboard Spaces: Exploring Masks in 3-D.**

Cardboard Spaces: Exploring Masks in 3-D is a lesson I created for my high school art and design elective classes. An instructional goal of this lesson is for students to examine the Google Cardboard application’s exhibit option, art objects, and masks by Northwest Coast artist Randy Cook.

Students explored using strategies based on Visual Thinking Strategies (VTS), a process developed by Abigail Housen and Philip Yenawine, and Project Zero thinking routines such as What Makes You Say That? VTS is described as “an inquiry-based teaching strategy for all grade levels. The goal of VTS is not to teach the history of a work of art, but rather, to encourage students to observe independently and to back up their comments with evidence” (Milwaukee Art Museum, Visual Thinking Strategies (VTS), 2016, p. 1). The What Makes You Say That routine from Project Zero, “helps students describe what they see or know and asks them to build explanations” (Visible Thinking, What Makes You Say That Interpretation with Justification Routine, 2016, p. 1). These exercises are all examples of how students can begin to look closely at a given work of art, think critically, and raise questions.

In this lesson, students explored questions to examine Cook’s mask pieces in more detail: *What’s one thing that stands out to you? Can you tell us a bit more about that? What’s one thing that you think about when you view this piece or space? What colors, shapes, and feelings come to mind? What do you wonder about? What new things do...*
you notice about viewing an art piece in 3-D? Tell us more about your VR experience. I asked students to view the masks and verbalize differences and similarities between the 3-D objects.

After exploring the application and answering the questions in a discussion format, students went back to Cook’s work and analyzed one of his mask pieces, this time, using their Google Cardboard Viewer at their desks. My students completed a writing assignment about what they noticed and discovered about the piece, describing it in detail and drawing conclusions. Students then developed a visual response to their mask piece on 8” x 8” watercolor paper. I encouraged students to research Cook’s work and as a class, we studied some of his background as an artist.

Taking students on a journey to experience an artist’s work in 3-D creates a new platform for conversations in art history in the classroom.

The visual responses that students created were meaningful, impactful, and representative of Native American culture. Using the Google Cardboard exhibit option, students created colored pencil drawings about their experiences. They incorporated what they felt as they were exploring the Google Cardboard application and Cook’s work. Teachers.do, an online beta community for practicing teachers to share ideas, discussions, and resources, interviewed me about the lesson and included me in an interview as part of their first innovation 101 feature. See Google Cardboard: An Innovation 101 Feature.

RESULTS

Playing with Google Cardboard Viewers got my students out of their seats and allowed them to experience VR in the classroom. The experience took them outside of a normal studio classroom routine, as they had to write and visually respond to something they did not normally experience. Taking students on a journey to experience an artist’s work in 3-D creates a new platform for conversations in art history in the classroom.

After the lesson was over, interviews with my students said the process was fun and interesting. Some students felt that the experience was “nauseating, not being able to steady themselves while viewing the cities and masks.” Other students felt that the experience was amazing and asked: “where to purchase the Viewers.”

RECOMMENDATIONS FOR TEACHERS

Consider looking into the Google Cardboard application, examine what other teachers are implementing in their classrooms, and create or co-opt your own lesson. There are many types of Google Cardboard Viewers to get for your classroom ranging in price. See https://www.google.com/get/cardboard/get-cardboard/. In addition to leading my students through this activity; I also walked them through the Google Cardboard application menu. In the Google Cardboard application, users can choose from a variety of different VR options in the main menu which include: tutorial, which introduces the user on how to use
the Google Cardboard application; Explorer, where the user is transported to specific sites like the American Natural History Museum, or the Gunnuhver Hot Springs in Iceland; Exhibit, showcasing Rand Cooke’s sculptural work; Urban Hike, which transports the user to specific city sites; Kaleidoscope, a mode where you can look at colorful shapes that twist and turn; and a Welcome Video.

In our school, we have our Google Cardboard Viewers housed in the library and any teacher who wants to use them can check them out and experiment with their classes. Using Google Cardboard is another way for students to explore different platforms of learning—discover new places, museums, and spaces they might not have been to or not have the opportunity to go to.

REFERENCES:


STEAM CORNER

Check out this link to SmartBrief to see how one teacher is using origami in math class to help students learn math: http://www.smartbrief.com/s/2016/02/how-origami-can-transform-math-instruction
A Student’s Journey in Art and Design

NATALIE MORGAN  
Grade 11, Charles E. Smith Jewish Day School, Rockville, Maryland

“‘How things look’ has always been something I have had difficulty ignoring. When my brother and I painted our bedrooms, for example, I found I not only had an opinion about the colors for my room but for my brother’s room as well. He honestly could not care less about his room’s color scheme, but I noticed that the trim color around his mirror did not match the trim color of his windows and door. It looked like the painter just forgot to switch colors when he got to the mirror’s trim. I would repaint it if my brother would just let me.

My awareness of aesthetics evolved into an appreciation of the fine arts. I owe this to individuals and experiences that have helped shape my artistic direction. As a “lifer” at the Charles E. Smith Jewish Day School in Rockville, Maryland, I have had the opportunity to enjoy art classes throughout my school career. In seventh grade, however, my love for art began to develop into a passion when I started to work with my teacher, Mr. Benjamin Tellie. Mr. Tellie has always been willing to sit with me, listen to my ideas, and guide me to new ways of thinking about art. In art and design class, I clearly remember a project which involved drawing a lion for a comic strip. I struggled with how to draw the lion’s mouth. Mr. Tellie suggested several ways to achieve this task. As I explored more with each rendition, I was able to get closer to what I had envisioned. Because he allowed me to experiment, I was able to discover the best method on my own.

MEANINGFUL PROJECTS AND ASSIGNMENTS IN THE ART CURRICULUM

Mr. Tellie led me to explore a wide variety of media. Recently, I worked with calligraphy. Mr. Tellie allowed me to draw on my interests in pop culture, so I stylized a quotation from the popular TV program, Dr. Who: “The souffle isn’t the souffle. The souffle is the recipe.” I added my own text, set off to the corner to make the quotation personally relevant to the viewer, “What are you made of?” I wanted to convey that to understand people we must all recognize that there are more aspects that make up one’s personality than we might immediately appreciate. In a very different project that required using recycled materials to talk about a social issue, I took empty film canisters, CDs, and CD cases and turned them into a three dimensional pyramid sculpture, with each layer precariously balanced upon the layer below it. I titled it “Government Shutdown” exploring...
Using computer graphic software gives me the feeling that I have unlimited capabilities to create and explore images in unique ways.

In addition to learning about mixed media and art as an exploration of issues and values, I have also gained inspiration from studying many unique artists as part of our art curriculum. Recently, I have researched and presented on the whole system could collapse if one part of it becomes unstable. Through this project, I learned how repurposing items not only provides benefits to the environment, but it can also encourage creativity and reflect current affairs and social issues.

So far, my favorite media to work with are computer-based graphics applications. Using Photoshop, in a project about self-identity, I created a design that included four separate images of myself in the classroom—one image taking notes at a desk, a second image sitting and listening attentively to the teacher, a third image addressing the classroom as the teacher, and the fourth image writing on the classroom board. Using computer graphic software gives me the feeling that I have unlimited capabilities to create and explore images in unique ways. In graphic design class, I created three mock postage stamps about an historical figure. After researching my figure, Benjamin Franklin, I drafted one stamp based on the image of his kite, one of a younger Franklin with added hair, and one that included abstract images of lightning to commemorate Franklin’s discovery of electricity. This experience in crafting stamps has triggered my interest in creating designs for everyday use. I have since registered as an artist on crowdsourcing websites, such as redbubble, in order to sell my designs on stickers, shirts, and more (http://www.redbubble.com/people/lobsters123).

Art also serves as a way for me to explore and reflect on spiritual issues. Each morning at the Charles E. Smith Jewish Day School, all students engage in a period of Z’man Kodesh (Sacred Time). Most students participate in minyan prayer groups that observe the Orthodox, Conservative or Reform prayer services of their choosing. I serve as a Student Leader for the Arts Z’man Kodesh. This opportunity is very important to me, both for developing my leadership skills as well as for exploring and expressing my own spiritual questions and values. My Co-Leader and I design projects and provide guidance for activities that enable a group of students to create artwork reflecting biblical stories and Jewish spiritual themes and values. Most recently, I made a painting called Soul Creation, which depicts good light and evil darkness blending inside a closed mason jar.

I have entered Soul Creation in an art contest called RAVSAK Artists’ Beit Midrash. I think Arts Z’man Kodesh is significant to us as art students because it enables us to explore, discover, and express our spiritual values in ways that can feel more personal to some than when we chant during a formal religious service.
snow artist, Simon Beck. One of the most unique artists of our time, Simon Beck creates huge designs on fields of snow with special snowshoes. He works in the cold for ten to fifteen hours straight, and can walk up to thirty miles to create one piece, while knowing that at some point, the wind will blow it all away. He teaches us that when someone is truly passionate about something, there is no obstacle great enough to prevent the fulfillment of that deep-rooted desire. Everyone can learn the importance of sacrifice, patience, and perseverance from Beck’s example of devotion to his unique expression of art (https://www.facebook.com/snowart8848/).

...art is among the most important forms of self-expression. It is extremely satisfying to express one’s passions, values, and opinions in a way that transcends words.

UNCONVENTIONAL TURNS: BEAUTY AND FUNCTIONALITY

My own passion for art has taken some unconventional turns as well. I attended last year’s Hotel Ezra Cornell (HEC) event at Cornell University, my mother’s alma mater. This event is a Hospitality Showcase run by the students in the Hospitality Program. While there, I discovered I am fascinated with hotel design. I learned that hotel room design does not always keep aesthetics in mind. Speaking to many different professionals, I learned that functionality is the key factor in designing a room. One professional at HEC showed me many of her fabric swatches, but she explained that the hotel industry does not prioritize their beauty. She finds that the easiest-to-wash linens are the ones she most often sells. However, I feel that there has to be a solution that can be highly functional as well as aesthetically pleasing. As a result, I am in constant search of a balance between beauty and functionality. I now have piled in my room and pasted to my walls hundreds of samples of fabrics, paint colors, tiles and other design materials. I love my samples! I enjoy studying them, and imagining the best ways that I could use them.

These projects and influences have helped me realize that art is among the most important forms of self-expression. It is extremely satisfying to express one’s passions, values, and opinions in a way that transcends words. This journey in the world of art and design has already been rewarding, but I am just getting started. After high school, I plan to pursue an art-related major in college. I hope to continue my work with amazing teachers who will further encourage my growth as an artist.
Are You A Writer? No? Yes You Are!

Have you thought about turning your lessons into an article? Many of you are conducting informal research in your classroom every day. For example: How you teach observational drawing can spark the excitement in a student who may have had no prior experience or interest in art. Reflecting on how you presented your lesson material could reveal important trends in your teaching.

The MAEA Research Commission is interested in helping you share your classroom research and become more involved in the writing process. We also want to find out what you want to know more about so we can better prepare opportunities for you.

Please take some time to fill out the MAEA Research Commission Survey below:

https://www.surveymonkey.com/r/RRD8RFS