



MIXED MEDIA

October 2018

A publication of the Maine ART Education Association

50
Years
of
HAYSTACK



Photo by Allie Rimkunas



MESSAGE from the President

Suzanne Goulet

WATERVILLE SENIOR HIGH SCHOOL

What are your big ideas?

What do you believe? What is

at the core of your decision making in your studio classroom?

The 2018 **Maine Art Education Association** (MAEA) Exhibition hosted by our colleagues and art partners, **Maine College of Art** (MECA) provided a glimpse of what we hold dear outside of our classroom studios. As you all know, an exhibition is 9/10ths energy before the reveal (production, selection, preparation, installation, promotion), and 1/10th combination of

celebration, observation, procurement and reflection moving forward.. The 1/10th is what we share, what we give back to our engaged viewers, it is an intensified compound of our core beliefs.

Wandering the gallery it was easy to behold the imagery and skillful demonstrations of reflective compositions, mastery of craft, and the reflection of courage in embracing the role of life-long learner. A new medium? A new process? A complete departure? How do we foster courage for our learners in creating and exhibiting? How do we do this for each other?

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MAEA Board

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How do we do it for ourselves? This is a wide-ranging show that may spark your future investigations.

A hARTfelt thank you goes out to **Kelly McConnell, Piper Bolduc** (our MECA member colleagues), and their colleagues, Adrienne Kitko, Nikki Rayburn, Becca Lawler and Jenna Crowder. It really was a beautiful exhibition of our big ideas.

Celebrate your enduring understandings.

It's a matter of perspective

Suzanne

Suzanne Goulet
Traditional, Digital, and Emerging Art Educator
Waterville Senior High School
President, Maine Art Education Association

Thank you to all who contributed their writing and photos this issue:

Connie Barnes • Carolyn Brown
Theresa Cerceo • Erin Landry Fowler
Suzanne Goulet • Roz Gross
Manon Lewis • Hope Lord
Lisa Maring • Kim Medsker-Mehalic
Ashley Norman • Heidi O'Donnell
Pam Ouellette • Connie Panetski
Ashley Pillsbury • Chandra Raymond
Allie Rimkunas • Daniel Stillman

*My deepest apologies if I have omitted anyone.
Lisa Ingraham, Editor*

Board Schedule

MAEA Board Meetings

are held on the second Thursday of the month at the MEA offices in Augusta, unless otherwise noted. All MAEA members are encouraged to attend and become board members. Distance an issue? You can join in virtually via Zoom.

November 8, 2018

December • Holiday Celebration*

**Location to be determined*

January 10, 2019

February 14, 2019

March • To be determined

April 11, 2019

May • Committees Meet

June/July • Summer Retreat

August • No Meeting – Vacation!

MIXED MEDIA is the award winning (September-June) newsletter of the MAEA. It is sent to anyone interested in the MAEA, and shared on our website aeforme.org. Please contact us for reprinting considerations.

Submissions for consideration can be submitted to Lisa Ingraham (Editor/Designer):
lisa.ingraham@msad59.org.

The opinions expressed in Mixed Media are those and only those of the authors and do not necessarily represent MAEA policies.

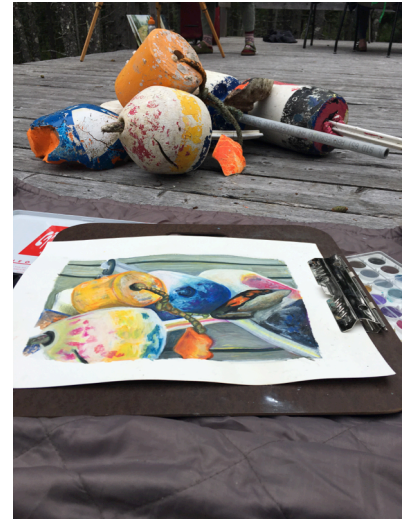
Celebrating *50 Years* of Haystack



Early Saturday morning by Lisa Marin

This year the MAEA celebrated our long history with Haystack Mountain School of Crafts, bringing MAEA members 50 years of art-making professional development, collaboration, and camaraderie. Here's to 50 more!

This issue of Mixed Media brings you report outs from all the workshops as well as photos and comments from those who attended this special weekend.



Plein Air still life



Plein Air painting by Connie Panetski



Washington county Art Teachers back from Haystack 2018: Connie Harter-Bagley, Felicia Avery, Lisa Bartlett, Lisa Marin.



Celebrating friends present and away video still submitted by Daniel Stillman



Viewing artwork in the Encaustic studio.



Making jewelry.



The Westbrook Art Ed Team.



Working on prints.



ENCAUSTIC PAINTING

Facilitator: Hélène Farrar

Encaustic Painting was an engaging workshop filled with fascinating historical information, technical instruction, and creative experimentation. Instructor Helene Farrar introduced a variety of inspirational examples and fun techniques to try.



The use of encaustics in art dates back to the ancient Egyptians. The medium is a combination of beeswax, damar resin crystals, and pigment. Using an electric griddle as a palette, colored encaustic medium is heated in muffin tins until just melted. After priming a rigid surface such as a pine board with a thin layer of the beeswax medium, the hot wax can be applied thinly or thickly, smeared or dribbled, incised or impressed. Collage, transfers, and found objects can all be set into the wax.

Helene encouraged us to experiment with the encaustics and make the work our own. By the end of the weekend, each teacher had created paintings unlike any other! As Deb Arter said, "It was a Waxtastic time!! Learned so much from instructor and classmates."



TEXTILE ARTS

Facilitator: Catherine Worthington

Teachers participating in Catherine Worthington's Textile Arts course enjoyed a rejuvenating weekend at Haystack stamping, painting, gluing, printing, and otherwise exploring the diverse medium of textile painting/surface design and collage. We began with a blank slate- white cotton fabric and canvas for all. Catherine demonstrated a multitude of techniques to add color and texture to our fabric.



One notable method was creating a Mod-podge screen for printing, on which trees turned out to be a popular subject choice. Layer upon layer, our fabrics began to imbue a richness and depth that mirrored our

experience. The second portion of our workshop focused on using bits and pieces of our various fabric to construct finished compositions. Compositions ranged from whimsical landscapes, to Haystack inspired settings, to underwater worlds and beyond.

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At the conclusion of the workshop, participants expressed their gratitude for Catherine, who planned a weekend which was not only “freeing, playful, and inspiring” (in the words of one student), but also exposed us to many techniques that could be easily adapted for use in the classroom. One student, Marcy King, shared that she was inspired and enthusiastic to bring her learning back to her students. Another student cited her newfound desire to work with textiles both at home and in her classroom. All around this course left many teachers interested in injecting newly learned methods into their teaching and personal practice, which, in my opinion, is a Haystack double-win!



CLAY

Facilitator:
Simon van der Ven

The clay workshop was a great opportunity to explore different techniques of working with clay culminating in a raku firing. Teachers

participating in this workshop made a variety of items including knee bowls, sculptures created within group defined parameters, paddling techniques as well as working into the night with the pottery wheel.

We also learned in-depth information about how to mix glazes and the safety considerations that accompany that activity. And we walked away with some unique pieces to remind us of our Haystack weekend.

PRECIOUS METAL CLAY

Facilitator:
Nisa Smiley

Precious Metal Clay (PMC) is a combination of tiny metal



particles in an organic binder, mixed with water, which results in a malleable claylike substance. When it is fired in a small kiln, the binder and water burn away from the “clay” and the particles fuse together which creates a solid metal. (This weekend’s metal of choice was silver!)

In the PMC class, we explored the techniques of mold making, wet clay working, construction using leather-hard clay, kiln firing, torch firing and finally jewelry fabrication, using our “fired”

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silver clay components. The class was frustrating, challenging and rewarding; as is any worthwhile endeavor!

Many thanks to our leader and teacher Nisa Smiley, jeweler extraordinaire, for both her patience and for sharing her vast wealth of knowledge!

A poem composed of words solicited from the students in Haystack 2018:
Precious Metal Clay by Manon Lewis

New Information and Knowledge
Doled out with patience.
Challenging, Intense Experiences
and Happy Accidents!

Magical Transformation,
as Nature Yields, Shiny,
Creative Solutions which Evolve
into Wearable Treasure!

Rejuvenation, Inspiration
all fostered in a Friendly,
Supportive Community.
Embracing Incredible, Camaraderie!



PRINTMAKING FOR ARTISTS WHO LIKE TO DRAW

Facilitator: Lisa Pixley



This printmaking workshop was unique and unconventional. Lisa is a Master of her craft, and this is clearly evident when she instructs. Within minutes of the workshop beginning, a



The class was frustrating, challenging and rewarding; as is any worthwhile endeavor!

room full of teachers became eager students hanging on her every word. She is an excellent, inspiring teacher and her personal critiques enhanced each students' experience and progress in the medium. Lisa threw out some of the "taboo's" and rigid standards found in traditional printmaking. Instead, she embraces the "dirty" plate encouraging more expressionistic, spontaneous images. It was a very freeing, exciting experience for students/teachers. Learning Lisa's techniques using cloths and tools, wiping and dabbing to move the ink around we discovered the endless possibilities of creating these unique prints. We ended the workshop charged with energy and inspiration. One teacher wrote, "I have always struggled with the challenges of printmaking, but after taking Lisa's workshop I have a new confidence and a thirst for more."

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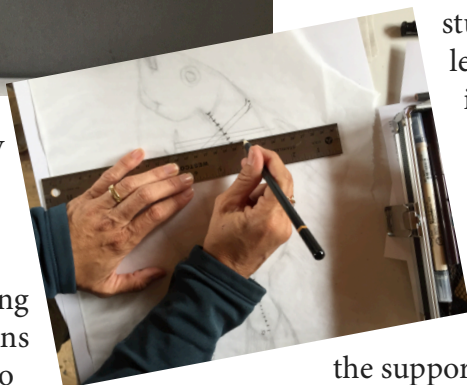
INTRODUCTION TO SCIENTIFIC ILLUSTRATION

Facilitator: Karen Talbot

Teachers had the opportunity to dive deep into the world of Scientific Illustration with artist and educator Karen Talbot. For two days we deeply observed and documented our scup porgy (*Stenotomus chrysops*). We were pushed out of our comfort zones and guided with how to view a subject as a scientist. How and why must you record essential information? How many scales were on the lateral line? What are the differences between a spiny and soft dorsal fin? How many times could we get Karen to say peduncle?



This was a great opportunity to put ourselves in the seat of the student, and take the time to really make observations and ask questions. Along with our scientific illustrations many rebels in the group also created works inspired by our findings and explorations. We explored traditional and innovative ways to apply colored pencils to our work. All in all, it was a fish frenzy fete!



OUTDOOR/PLEIN AIR PAINTING

Facilitator: Ralf Feyl

In the Plein Air Painting workshop, Ralf Feyl's motto was, "Hantwerk ist die muter alle culture." This translates into, "Handiwork is the mother of all culture." Ralf gave his teacher-students the freedom to create. He let each student choose their own pathway of learning through process, and the inspiration greatly differed for each student. Some chose to paint along the coastline, some the trees off the deck, while others chose to drive off-site. When reflecting on the workshop, one student stated, "We had the freedom to discover and the support to grow. Ralf shared his good nature, solid experience and awe of Haystack with us through his art and his facilitating."

As teachers, we know the struggle we face when students are on completely different pathways

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with their art. It is hard to monitor and differentiate. Quite literally, Ralf welcomed the journey and somehow found a way to track every person down regardless of how many steps (or stairs) he had to take. He met his students where they wanted to be met. The critique and exhibition were proof that each teacher-student chose a unique take on

“plein air painting.” Some used traditional methods and materials while others drew or painted from observation using alternate techniques. The products of the class included sketches and final works made of paint, encaustic, etched porcelain, oil paint, watercolors, acrylic, and crayons. It was clear that everyone was inspired, and everyone used their own “handiwork” to create.



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Northern Partners gathered for professional development

On Friday, September 14th, twelve of Aroostook County's visual arts teachers gathered together at Zippel Elementary School in Presque Isle to take part in an all day workshop hosted by Northern pARTners. The day began with a video call from MDOE VPA Specialist Nate Menifield. Nate fielded questions and shared what is in store for VPA teachers this year. We were happy to learn that Fresh Chapters book club is continuing! (Stay tuned to Nate's list serve for more information on offerings from the DOE!)

Teachers discussed a variety of issues such as G/T identification and services and where each district is with PBE (since the law changed last spring). Because this was the same day that MAEA's Fall conference at Haystack was

beginning, we made sure to get in studio time as well! Sue Beulier shared the artwork of Nick Neddo. We were inspired by his self - made, organic art tools and began planning a time for when we can come together and experiment with his ideas.

Our discussions led to Artists Trading Cards and we spent time, using the shared materials we each brought, to create our own ATCs. Working together, we shared ideas, techniques and brainstormed ideas for holding ATC events with our students. As always, it was empowering to be in a space and create with fellow artists. The day was full of rich conversation and we left feeling recharged and inspired by each other's passion and expertise!



GET READY!

2019 BOSTON

March 14-16

2019 NAEA National Convention | Boston, MA | March 14-16

The NAEA National Convention is where your vibrant professional community comes together to learn, create, share ideas, and be inspired! We want to give you a head start on joining us in Boston for 1,000+ engaging and informative sessions, workshops, tours, events, and exhibits designed by and for art educators.

MAEA Mission

The Maine Art Education Association is a statewide professional organization whose members are committed to excellence in visual arts education.



MAEA Goals:

- To encourage best practices in standards-based and learner-centered visual arts classrooms in all Maine schools.
- To foster high quality teaching in the visual art and provide professional development opportunities in curriculum, instruction and assessment, as well as in current issues and artistic practice.
- To provide a forum for the exchange of ideas and support collaboration among educators and other arts agencies to ensure quality programs for all learners.

It is our purpose to promote the highest quality instruction in visual arts programs that provide depth and breadth of experience to meet the varied needs of students.

Join Us Today!

You can sign up online at aeforme.org/membership or complete this membership form and include a check for membership dues made out to: MAEA and mail to MAEA, c/o Holly Houston, P.O. Box 10463, Portland, ME 04104

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