

# Mixed Media

AE  
FOR  
ME

A Publication of the Maine Art Education Association

[aeforme.org](http://aeforme.org)

October 2023



## 2023 FALL CONFERENCE

Members gathered once again to create, learn, share, and enjoy the beauty of both Haystack and Monson.

Photo by Stephen Amoroso

# GREETINGS, EVERYONE!

Last spring I began thinking about what I wanted my upcoming MAEA Presidency to be about — what I wanted to focus on as my goals for the association. Then in July at the Team East Leadership Conference, I had some inspiring conversations with other state leaders, and my ideas crystallized. I now have four overarching goals that guide my work as President: Communication/Connection, ED&I, Professional Growth, and Leadership Development. In a happy coincidence, the MAEA publishes four issues of Mixed Media a year, so I'll use my goals as the theme for each issue's *Message from the President*.

I'll start with Communication/Connection, since it's the one of which you're likely already seeing evidence. In a profession where we see few (if any) other art educators on a daily basis, staying connected and feeling a sense of belonging to a larger whole is paramount to our personal and professional well-being. And communication is what makes those connections possible. That is why I'm committed to sending out weekly email updates, why I maintain a **calendar** of events and deadlines, why I collaborate with Megan on planning Mixed Media content, why I work to promote our Interest Groups, and why I shared our **Organizational Structure** with all of you at our information-packed **Annual Meeting** during the Fall Conference. Consistent communication is the key to connection. (And clearly, alliteration is my favorite poetic device!)

So let's stay connected! Send me information you'd like to share with other MAEA members and don't hesitate to email me if you have any questions, suggestions, or brilliant ideas!



Cory Bucknam  
MAEA President



Cory Bucknam, MAEA President

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*Submissions for consideration can be submitted to the newsletter editor, Megan McConagha, at [megan.mconagha@gmail.com](mailto:mconagha@gmail.com).*

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

## MAEA EXECUTIVE BOARD

### President

Cory Bucknam  
[president.mainearted@gmail.com](mailto:president.mainearted@gmail.com)

### President-Elect

Matt Johnson  
[presidentelect.mainearted@gmail.com](mailto:presidentelect.mainearted@gmail.com)

### Past President

Lynda Leonas  
[pastpresident.mainearted@gmail.com](mailto:pastpresident.mainearted@gmail.com)

### Member Services

Hope Lord  
[hope\\_lord@maranacook.com](mailto:hope_lord@maranacook.com)

### Treasurer

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Please email Cory if interested

### Secretary

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Please email Cory if interested

# JOIN US FOR ARTMAKING, BRAINSTORMING, SHARING, SUPPORT, AND CAMARADERIE:

## MENTORSHIP MEETINGS

**Next meeting: October 26 at 5pm via Zoom.**

Are you in your first few years of teaching? This interest group is for you! Our meetings are designed to combat the stress and burnout new teachers experience by connecting you with experienced teachers who can support you with curriculum design, classroom management, supply ordering, and more. Our next meeting is Thursday, October 26, from 5:00-6:00pm. Please contact [Cory Bucknam](#) for the zoom link.

## AP ART TEACHERS

**Next meeting: November TBD**

Connect with other AP Art Teachers throughout the state to discuss strategies for supporting student success. To join, email [Holly Houston](#).

## RETIRED ART TEACHERS

**Next meeting: Spring TBD**

The Retired Art Teachers had not met since the pandemic. But on Oct. 5, five of us gathered at the Ogunquit Museum of American Art. The current exhibit included amazing felted works by Liam Lee and abstract, organic-looking paintings by Ever Baldwin — who uses, among other things, marble dust! After lunch at a restaurant overlooking the sea, we went to the Barn Gallery and saw works by a few art teachers we know. We plan to gather again in the spring and invite you to join us. For more information about our group, please email [Cathy Grigsby](#).



## MAEA CREATES (ARTMAKING SATURDAYS)

**Next meeting: November 18 at 9am in Waterville.**

MAEA Creates is a monthly gathering to give art teachers an opportunity to socialize and make art together. This year, MAEA Creates meet-ups will mostly take place on the second Saturday of the month from 9:00am-12pm (dates may vary due to special MAEA opportunities). Our next gathering is at Waterville Creates on Saturday November 18th. Join us! For more info on MAEA Creates, or to host a gathering, email [Erin Landry Fowler](#).

## LGBTQIA+ INTEREST GROUP

**Next meeting: November 14 at 5pm via Zoom.**

Do you identify as LGBTQIA+? Are you an ally/accomplice? Join us! We recently formed this group to support Queer students, coworkers, and teachers. We meet over zoom to be inclusive of teachers around the state and are currently planning a Queer Media Studies PD opportunity as well as researching Queer Maine artists. If you're interested in participating, please email [Phillipa Adam](#).

## PHOTO TEACHER MEETINGS

**Next meeting: November 8 at 7pm via Zoom.**

This group meets online the second Wednesday of each month to share our student successes and teaching challenges in wet darkroom and digital photography. This is an opportunity to make connections and learn about our many creative approaches to teaching young people. We will connect and determine opportunities to gather in person on a couple of occasions. To join, please contact [Jennie Driscoll](#).

# FALL CONFERENCE REVIEW

On the weekend of September 22-24, art teachers from all over Maine gathered in the beautiful environments of Haystack Mountain School of Crafts and Monson Arts. This year's Fall Conference — "Bridging Boundaries" — provided our MAEA community with the opportunity to immerse ourselves in exciting workshops, nature, and each other's warm company. It was an energizing few days of inspiration and connection that fueled us for the challenges and joys of the teaching year ahead.

## ENORMOUS THANKS TO:

the talented workshop facilitators; the studio monitors and reporters (who share their experiences in the following pages); Stephen Amoroso for his wonderful photos; and most of all, our Conference Co-Chairs, Lynn Bustard and Holly Houston — we are enormously grateful for all of your hard work to make this glorious weekend possible!



Photos by Stephen Amoroso and various conference attendees

## WHEEL THROWING POTPOURRI WITH MARIAN BAKER – HAYSTACK

By Lisa Ruhman

Wheel Throwing Potpourri was a great success. Marian asked us for ideas and questions we had about wheel throwing, and covered a variety of techniques during the workshop. We had the opportunity to work on several methods over the weekend, learning from Marian and each other. Throughout the studio time, we could watch demos or practice or both based on what stage we were in with our throwing development. It was an action-packed workshop and everyone left with new enthusiasm for the potter's wheel.



Photos by Stephen Amoroso and various conference attendees



## NEEDLE FELTED FACES WITH JENNIFER FIELD – HAYSTACK

By Charlotte Caron and Melanie Egan

After a warming meal of lentil soup and roasted veggies and an all-you-can-eat salad bar, nine art educators made their way around the clay studio, past the fab lab, and into an intimate studio space on the edge of the Haystack's campus. Walking in, artists were met with the warm and bubbly face of Jennifer Field, a mixed media artist and educator based in Southern Maine. Various types of wool covered the tables, no color or length unaccounted for. Jennifer greeted us with bounds of passion and zest for her craft, and it became apparent from that first Friday in the studio that she wanted us to leave on Sunday with at least an ounce of that zest for the craft she shared with us.



Starting Friday, we each learned how to needle felt the shape and form of a "face" onto our piece of foam. Saturday morning was spent forming eyes, the mouth, and adding volume to the cheeks and forehead with fun little "pizza" shaped wool pieces. By Saturday afternoon, we were learning how to "mix" colors of wool together to achieve skin tone and hair color. From unidentifiable mounds of white wool to recognizable faces and people, each art educator got to see their selected portrait come to life before their eyes.

Thanks to Jennifer, we left on Sunday with knowledge about: 40 versus 42 needles; strategies for hand-feeding chipmunks; which cat brush brands are best for mixing wool colors; the infinite health benefits of mushroom coffee; and how stabbing wool repeatedly with a needle is the best form of therapy.



# EXPERIMENTAL SERIAL PRINTMAKING WITH JUDY NOVEY – HAYSTACK

By Holly Houston

Experimental Printmaking with Judy Novey created an opportunity to try a myriad of printing possibilities while using gelatin as a base. Judy gave clear demonstrations with many techniques and then let us fly — and fly we did. The print studio was humming late into both Friday and Saturday nights, with some folks focused from the start and others testing every whim that came their way. Through both group and individual feedback from Judy and peers, everyone seemed on a path to find connections within their work by Saturday night, and had created walls or tables full of cohesive prints by Sunday morning.

Yarn, cardboard, burlap, paper, mylar, plastic, hot glue squiggles, seaweed, flowers, leaves. Circles, lines, ovals, skulls, birds, cairns, water, islands, rocks, grapefruit. Line, shape, value, color, texture, balance, repetition, variety, unity. Masking, using old and torn gelatin plates, printing on black paper, splattering ink, weaving, layering and layering and layering. Collaging and more collaging.

It always amazes me to see how many prints can be created in one weekend. We all agreed it was hard to go backwards to determine the order in

which our prints were created, and I think we all agreed that while a grapefruit inspires great design, it's not so great as a printing tool.



Photos by Stephen Amoroso and various conference attendees



# ARTIST BOOKS AND SKETCHBOOK PROMPTS WITH RAEGAN RUSSELL – MONSON

By Jennie Driscoll

In this workshop we utilized the monoprint process working with gelli plates and layering bright colors. These gelatin prints became our covers and then we crafted multi-signature books. Raegan shared her expertise and gave us tips to make the process flow smoothly. To attach the signatures and bind our books, we learned a coptic stitching method that proved challenging on the first try, but became easier with practice. Our sketchbook prompt was inspired by a poem by Edna St. Vincent Millay and it tied us to our sense of place and the beautiful scenery around us. Our workshop was held in a light-filled studio space that sat on the edge of Lake Hebron. We enjoyed delicious meals on the patio and shared our joys as art educators. Making artist books in Monson was a fantastic experience and gave us the chance to nurture our creative souls.



## BOOKISH WITH SANDY WEISMAN – HAYSTACK

By Jamie Hogan

Sandy introduced us to her nature-driven exploration in making books that don't look like books. And we were hooked! We learned folding techniques for various structures: an accordion, a single page zine, an ox plow book, a cross flexagon, and a masu box. We practiced experimenting with whatever inspired us. Sandy circulated, offering paper samples, encouragement, and tools. She also demonstrated making a dual signature and stab binding.

Sandy's handful of books triggered many ideas. Meredith brought seaweed and cyanotype paper. Lisa brought a stash of miniature items, tiny faces, beads, and clock parts. Heather made colorful collages from her sketchbook.



using netting, hair, seaweed, and cut paper stencils. I made my first gel prints, obsessed with the unexpected results, a departure from my representational tendencies.



Meanwhile, a poor hummingbird became caught inside the shop, hovering up near the ceiling windows. We were distracted with concern for the trapped bird. After lunch, it finally flew out, to rousing cheers.

By Sunday, Meredith's cyanotypes had been cut and sewn together for a cascading wall hanging. Samara made an accordion counting book of popping fireworks with a paper



matchbook. Lisa made a delicate spine of tiny boxes holding vertebrae. Jessica made booklets of exuberant textures in shades of teal and cobalt.

Justine made a vivid accordion landscape book from both block prints and paint. Connie made layered gel prints for a crisply folded complex object. Sue made folded forms with both gel prints and cyanotypes in deep blues. Each artist's palette was a mirror of their persona, what they wore, what they collected. What a delight being part of this group!



## MAPPING SENSE OF PLACE WITH MOLLY BROWN – HAYSTACK

By Laurie Chiasson

We came armed with our photographs, memories of special places, and our watercolors. Molly came with a plethora of knowledge (from her cartography/geology background), supplies, techniques, visuals, suggestions, and choices! She shared her own beautiful map examples as well as resources that could be used in the classroom with our students. After a brief introduction, Molly didn't waste any time getting us started with a "brain dump" of our ideas and personal places. This helped us focus on where we wanted to work. From there, we started our first small (5x5) map. We worked with cold pressed watercolor paper, Pigma PN pens, watercolor pencils, watercolors, and gouache. We were given homework our first night to think about

what place we wanted to create for our final, full sized map. Some of us went rogue with our ideas and scale, but Molly was flexible and supportive—it all seemed to work! Along the way, she gave us mini lessons/ talks about point of view (street, birds-eye or aerial), symbology vs. realism, how to distill information, creating compass roses, labeling and so much more. She shared how to use Google Maps, what brushes and techniques work for trees and shorelines and how to integrate neighboring spaces. We also got to play around with Bombay inks, handmade papers and gum arabic as an adhesive.

It was an intense but friendly — we even had "Muffin," our own squirrel who visited us daily! Attendees left inspired and armed with ideas and techniques for ourselves and the classroom!



Photos by Stephen Amoroso and various conference attendees

# WINDOW OF OPPORTUNITY WITH PAM WILCOX – HAYSTACK

By Crystal Priestley

This was the first stained glass workshop that I've ever taken, and my first experience with stained glass! Pam had a huge assortment of material options for us, beautiful vintage windows or barn boards, that we got to choose from. We could create a paneled stained glass window, or rout shapes out of the barn boards to fill with glass — who doesn't love power tools?

Pam provided us with a huge Pinterest board to browse for nice, simple, geometric designs... and rolled her eyes when we all chose to do MUCH more complicated work! She patiently guided us through the process, helping as needed, and adding the next steps in as we worked. Pam was a fabulous, easy going, and capable instructor. We all came away with a lot of ideas, lots of new skills, and some beautiful work!



Photos by Stephen Amoroso and various conference attendees

# THE ART OF CNC FABRICATION WITH JAMES RUTTER

– HAYSTACK

By Nisu Seder

Before this course I knew nothing about computerized numerical control (CNC) technologies. My students and colleagues had been buzzing about using software and machines to make art.

We loaded the design programs onto our computers ahead of time. On Friday afternoon, the instructor, James Rutter, demonstrated how to get a simple negative-space image onto the computer. We printed our own designs in wood, cardboard, stone, found objects and linoleum using a laser cutter.

Saturday morning we created designs on the computer, and printed simple forms. Advanced students printed on cloth, and built up a form over time using a process that dipped an object repeatedly in liquid plastic. James was patient and knowledgeable, and made sure he got around to everyone.

My favorite project was the reproduction of a found object. I placed a small piece of driftwood on a 6" round platform that spun. As it turned, a camera took photos of the object and simulated it on the computer screen. Using Meshmixer, I manipulated and sculpted the surface. Then I 3D-printed it using rainbow colored plastic thread. An exact replica! I was inspired — and disgusted because I had taken something beautiful from nature and reproduced it in bright green and pink plastic. The aesthetic was wrong. But it immediately made me think about what else I could make. Could I print a bone or shell in wax, and then cast it in bronze?



On the last day I realized I had new vocabulary for discussion, visual examples to share, and valuable hands-on experience with CNC fabrication. I had learned to use the laser printer and design programs, virtual drawing tools, and 3D cameras and printers. It was super simple and high-yield, with a lot to take back to the classroom.



## EXTRUDING PLUS+ WITH JEMMA GASCOINE – MONSON

By Suzanne Goulet

One hour, fifteen minutes north of Waterville in the hamlet of Monson (Forbes words), we gathered in the Monson Pottery studio/gallery of Jemma Gascoine to create and experiment with extrusions. It was interesting to learn that extruders were present in many of our classroom studios, though in different working conditions. A valuable lesson was shared recommending that the freshly minted four-foot continuous form be allowed to “hang” for set up. It was an “ah ha” moment for many.

Different dyes were experimented with, and during the “set up” period of each extrusion, incorporating instruction of other processes including hand building, wheel throwing, glazing regimes, and collegial conversation were shared as we created. Using Jemma’s blend of two different clay bodies we created textured and sculpted pieces as well as functional forms.

Three point seven miles from the Appalachian 100-mile wilderness, and the heart of Monson Arts, means that we also share this place with hikers, artists, a general store, galleries, and studios in this lakeside haven. Natural inspirations, support of dedicated educators, and professional development from practicing artists are the hallmarks of our Fall Conference – Monson does this with mountain air.

This is also a friendly reminder that a total eclipse of the sun on April 8th, 2024, will take a path just north of Monson — It’s a Monday... maybe you will have a “sore throat” and will need a substitute to meet me in Totality?



## ENAMELING 101 WITH EMILY SHAFFER – HAYSTACK

By Carmela Patriotti

Fourteen very excited and eager students walked into the studio, ready for this creative weekend in the beautiful Haystack location. We were greeted by the lovely instructor Emily Shaffer, who was inviting, calm, friendly, and passionate, and brought a remarkable amount of knowledge to our classroom. We were in awe of her demonstration pieces and just as thrilled to learn about the techniques.

Emily started with her bio and jumped right into tools, prep, cleaning, designing, kiln use, and proper firing procedures. She also troubleshooted all possible scenarios that could come up.

We engaged in multiple enamel techniques, which were all in French — and to be honest I can’t remember which one is which, but I had fun trying them all: cloisonne, stenciling, graphite mark making,

and sgraffito. In addition we learned adaptive designs within each technique. So much to learn and so little time. Each hour was filled with creative conversations and help, inspiration, and motivation from Emily. Most of us stayed late, started early, and couldn’t wait to “burn our hair”! Emily gave us the desire to keep learning and a weekend we will not forget!



Photos by Stephen Amoroso and various conference attendees



# MAEA SUMMER RETREAT

By Allie Rimkunas

The rain stopped, the heat rolled in, and 23 of us descended on Lake Cobbosseecontee in early July for the third MAEA summer retreat. We had old friends and new friends hanging out on the boardwalk, in the lodge, and especially in the water! Artmaking happened everywhere. We had everything from printmaking, to spinning, to pot-throwing! Our auction brought in more than \$400, which is not bad for only 23 of us!

We had several folks from away who were not MAEA members but were enthusiastic about being in Maine, on a lake, in July (California, New York, Vermont, Massachusetts). Those of us who live here tend to take our natural wonders for granted, but every time I introduce a new friend to this space, I am reminded of how beautiful it is.



I hope that next year more of our membership will take advantage of this retreat to relax and create. It's a great way to let go of the school year, listen to the loons, make some art, and drink in the natural beauty of Maine.

See you next year!



Photos by various retreat attendees

# 2023 QUIMBY FELLOWSHIP

Erin Landry Fowler, our 2023 Quimby Fellowship awardee, attended a two-week workshop at Haystack this summer to study Encaustics with Pamela Smith Hudson. Her reflections:

This summer I was honored to receive a **Quimby Fellowship** from the MAEA and spend two weeks at the Haystack Mountain School of Crafts. Having attended several MAEA Fall Conferences at Haystack in the past, I was excited to kick off my summer vacation with an intensive art-making experience, and Haystack did not disappoint!

Through this amazing annual award, I could select a workshop from Haystack's summer session offerings; I chose an Encaustics workshop as I was eager to continue exploring a medium I had only previously dabbled with.

Our instructor, artist Pamela Smith Hudson, led us through several encaustics techniques and encouraged us to experiment. Over the two weeks, I created translucent window collages from strips of fabric and handmade

paper dipped in the beeswax medium, rock-like wall sculptures from cardboard covered in layers of encaustic, and assemblages consisting of wood and black and white photographs of the Maine landscape. To say that this experience pushed me and my artwork in new directions is an understatement!

Further, I got to spend two weeks on Haystack's gorgeous campus with lots of wonderful, creative people. Despite some unusually wet weather, my fellow classmates and I went on hikes, swam in the (frigid!) ocean, and explored the towns of Deer Isle and Stonington. And of course one cannot talk about Haystack without mentioning the incredible food, which probably ruined me on my own cooking for life.

I am so grateful for the opportunity that the MAEA and the Quimby Family Foundation gave me, and I highly encourage you all to apply for this fellowship in the future. It is truly a

gift to have the time and the space to devote to your own artwork, especially knowing that as an art teacher you provide that gift to your students every day.



Artwork and photos by Erin Landry Fowler

# 2023 MONHEGAN ARTISTS' RESIDENCY

Each summer the Monhegan Artists' Residency provides a K-12 visual art teacher with two weeks of uninterrupted time in a studio space in the inspiring environment of Monhegan Island to create art. This year Heather O'Neil was chosen for this wonderful opportunity. Her reflections:

For years I have seen mention of the **Monhegan Artists Residency** but never applied. I think lack of time, and quite possibly confidence, always stopped me. This year I took the leap and realized I had nothing to lose.

I can't tell you how excited I was when I got the call in April that I had been chosen for the teachers residency and that the board enjoyed my work. I spent the next several weeks and months dreaming of the trip and what I might make while I was there. In June, I boarded the Balmy Day Cruises ferry for a 2 week adventure on Monhegan Island. Those two weeks were filled with a lot of emotions—sometimes lonely but often empowering. I have never had an opportunity to just sit and be creative, alone for an extended period of time. At home in my daily life, like all of us, I am pulled away by children, chores, responsibilities, television and social media. On the island I experienced life without those distractions. I could set my own schedule, waking up to coffee and some pre-planning in the studio and then work time, a hike in the mid afternoon and ending the night with a glass of wine and some reflection on what I had done that day. I would dream up ideas in my sleep at night and wake up to try them out the next day.

As I said, at times the adventure could be a little lonely. I missed my dog and the comfort of my routine schedule, but having those distractions taken away pushed me to take risks in my work and go beyond what I had been doing for the last few years. I realized how important it is to allow yourself time to just be in the moment and play.

I create sculptural, yet functional pieces by imprinting large slabs with my ancestors clothing, lace and handiworks that I have saved throughout the years. From there I create vases, utensil holders, teapots and other structures that invoke a feeling of gesture. I am particularly interested by fashion from the 1800-1900s and use old family photos and fashion history books to inspire me.

As a ceramic artist, creating large and rather fragile works, it was a challenge to get things home safely. There is not a kiln on the island, so I had to transport the Greenware home as carefully as possible. One hundred feet of bubble wrap protected some of the work but many pieces suffered

fractures and breaks. When I arrived home and unwrapped things, my heart sank. After a good cry, I actually came to accept the nature of the media and fully embraced the fact that this experience was more about the process and less about the product—something I try to push with my students in the classroom. I was now that kid, having to reflect and accept what was in front of me. This actually lead to my investigating repair methods and not giving up on my bone dry, broken clan. I spent several days back in my studio carefully repairing and tending to the work in order to restore it to a comfortable state. Now a dozen or so bisque-fired works wait for me to again allow myself the time to be alone with them, making glazing decisions and finalizing who and what they will be.

I will be forever appreciative of this opportunity and the people who made it possible. The opportunities we have before us in the state of Maine are amazing and I feel very fortunate to be a part of it all. If you are at all doubting whether or not you should apply next year, DON'T. You could be next year's Artist in Residency and Monhegan Island should not be missed!



Ceramic artworks and photos by Heather O'Neil

# EVENTS AT-A-GLANCE

## OCTOBER

- 16: NAEA Award Nominations Due
- 26: Monthly Mentor Meeting
- 27: Fall Exhibit Registration Deadline
- 29: Fall Exhibit Artwork Dropoff
- 31: Fall Exhibit Artwork Dropoff

## NOVEMBER

- 3: Fall Exhibit Opening Reception
- 8: NAEA Webinar
- 8: Photo Teachers 7pm
- 9: MAEA Board Meeting
- 14: LGBTQIA+ Interest Group Meeting
- 16: Monthly Mentor Meeting
- 18: MAEA Creates in Waterville
- 18: Small Press Fest in Waterville  
Greene Block + Studios
- 19: Fall Exhibit Artwork Pickup
- 20: Fall Exhibit Artwork Pickup
- 25: Northern pARTners at Zippel Elementary

## DECEMBER

- 6: NAEA Webinar
- 9: MAEA Creates in Sebago
- 12: LGBTQIA+ Interest Group Meeting
- 12: Scholastic Art Submission Deadline
- 8: Photo Teachers Meeting 3:30pm
- 14: MAEA Board Meeting
- 15: MEA/MAEA Youth Art Month  
Show Deadline
- 15: SAL Application Deadline
- 21: Monthly Mentor Meeting

## JANUARY

- 1: Quimby Fellowship Application Due
- 2: Hashi Print Exchange Deadline
- 5: MAEA Awards Nominations Due
- 8: Mixed Media Content Due
- 9: LGBTQIA+ Interest Group Meeting
- 10: NAEA Webinar
- 10: Photo Teachers Meeting 7pm
- 11: MAEA Board Meeting
- 12: YAM PMA Registration Opens
- 12: MAEA Spring Member Exhibit  
Registration Opens
- 13: MAEA Creates in Brunswick
- 13: MAEA Winter Leadership Retreat  
in Brunswick
- 15: Mixed Media Published
- 18: Monthly Mentor Meeting

## FEBRUARY

- 1: MAEA Award Applications Due
- 7: NAEA Webinar
- 8: MAEA Board Meeting
- 10: MAEA Creates
- 10: Spring Member Exhibit Opens
- 12: LGBTQIA+ Interest Group Meeting
- 14: Photo Teachers Meeting 3:30pm
- 15: Monthly Mentor Meeting

## MARCH

- 1: Waterville YAM Celebration
- 6: NAEA Webinar
- 9: MAEA Creates
- 9: PMA YAM Celebration
- 11: Summer Retreat Registration Opens
- 12: LGBTQIA+ Interest Group Meeting
- 13: Monhegan Residency Application Due
- 13: Photo Teachers Meeting 7pm
- 14: MAEA Board Meeting
- 15-16: NAEA STEAM Workshop in Westbrook
- 18: Mixed Media Content Due
- 21: Monthly Mentor Meeting
- 25: Mixed Media Published

## APRIL

- 4-6: NAEA National Convention
- 5: Preservice Award Nominations Due
- 8: MEA Magazine Cover Art Contest Due
- 9: LGBTQIA+ Interest Group Meeting
- 10: Photo Teachers Meeting 3:30pm
- 11: MAEA Board Meeting
- 13: CMCA/MAEA Workshop
- 14: MAEA Creates
- 17: NAEA Webinar
- 25: Monthly Mentor Meeting
- 27: MAEA Spring Conference? (TBD)

## MAY

- 1: HS Scholarship Applications Due
- 3: Spring Member Exhibit Closes
- 8: NAEA Webinar
- 11: MAEA Creates
- 13: Mixed Media Content Due
- 14: LGBTQIA+ Interest Group Meeting
- 16: Monthly Mentor Meeting
- 20: Mixed Media Published

## JUNE

- 1: Fall Conference Registration Opens
- 5: NAEA Webinar
- 8: MAEA Creates
- 11: LGBTQIA+ Interest Group Meeting
- 13: MAEA Board Meeting
- 30: NAEA Convention Proposals Due

VISIT OUR ONLINE CALENDAR  
ANYTIME TO SEE WHAT'S COMING!

[MAEA CALENDAR](#)

Dates subject to change

## IF YOU TEACH UPPER LEVEL HIGH SCHOOL STUDENTS, CVPA WOULD LIKE TO VISIT YOUR CLASSROOM:

The College of Visual and Performing Arts at UMass Dartmouth is scheduling visits with juniors and seniors to share information about its programs.

CVPA offers BFA, BS, and BA programs in Art Education, Art History (BA), Animation + Game Arts, Drawing, Fashion Design, Graphic Design, Illustration, Integrated Studio Arts, Interior Architecture + Design (BS), Painting, Photography, and Sculpture. It also offers a BA in Music, Music Performance, or Music Education.

Elective coursework and tracks in Ceramics, Jewelry/Metals, Printmaking and Textile/Fibers round out the bulk of opportunities in our courses. For more info, please visit [www.umassd.edu/cvpa](http://www.umassd.edu/cvpa). To schedule a visit contact, [Jason Loete](#).

ME  
CA  
&D

MAINE COLLEGE  
OF ART & DESIGN

## MECA & D WANTS TO HEAR FROM YOU!

Maine College of Art & Design would like to learn more about your interests and preferences as we expand programming for K-12 art teachers. Please take a moment to fill out our survey. Your input is critical!

**TAKE THE SURVEY**

Thank you for participating!

## HASHI PRINT EXCHANGE

2024 marks the 30th anniversary of Maine's sister-state relationship with the Aomori Prefecture in Japan!

Commemorate this event with your elementary art students by participating in the Hashi Print Exchange being led by Lynda McCann-Olson. Prints from elementary students across Maine will be collected in early January to be sent to Japan for an exhibition in the spring.

The 2023 Hashi-Maine exhibit was recently on display at the Greeley Center for the Arts in Cumberland (photos to right). It included about 90 prints created by students at six elementary schools in Aomori, Japan.

Please email [Lynda McCann-Olson](#) if you are interested in having your students participate in this wonderful opportunity. And stay tuned for more information coming soon!



Photos from 2023 Hashi-Maine exhibit at the Greeley Center for the Arts

# MAEA'S ANNUAL FALL MEMBERSHIP EXHIBIT

MAEA + MECA&D proudly present  
*Collective Wisdom:*

**REGISTER NOW**

**Location:** Maine College of Art & Design  
522 Congress Street, Portland, ME

**Exhibit Dates:** November 3-18, 2023

**Opening Reception:** November 3, 2023 (First Friday) from 4-6:30pm. All participants, friends, and family are invited to the opening to enjoy food, drink, and an optional tour of the college.

**Artwork Drop-Off:** Sunday October 29th from 1-3pm or Tuesday October 31st from 3pm-5:30pm

**Artwork Pick-Up:** Sunday November 19th from 1-3pm or Monday November 20th from 3-5:30pm

**Submissions:** Please submit one recent work ready to hang or display. 3-D work is permitted, but must be ready to hang (wired, etc.).

**Volunteers:** Please lend a hand for drop off or pick up.

**REGISTRATION CLOSES OCT 27**

For more information, please email Co-Chairs  
Samara Yandell and Rachel Somerville.

## LOCAL ART EDUCATOR AND POET COLLABORATE ON UNIQUE BOOK

Art education champion Argy Nestor has teamed up with writer and psychotherapist Jean Anne Feldeisen to create *Catching Fireflies*. The book of art and poetry explores the fleeting nature of the changing seasons. It was released on September 1, 2023 by Downeast Graphics.

"*Fireflies* is a product of our long friendship, our love of Maine and the changing seasons here, and a desire to do something unique together," says Jean. "I think this book has fulfilled our dream."

*Catching Fireflies* contains 20 poems with illustrations.

"I think the results are magical," says Argy. "*Catching Fireflies* exemplifies collaboration – Jean and I taking turns creating and responding to each other's work."

**PURCHASE HERE**



Argy Nestor and Jean Anne Feldeisen with *Catching Fireflies*

## JOIN THE EQUITY, DIVERSITY, & INCLUSION COMMITTEE!

Next meeting is October 24th at 5:30pm via Zoom.

Email [Cory](#) to join!

NATIONAL ART EDUCATION ASSOCIATION

2024 NAEA NATIONAL CONVENTION | APRIL 4-6

# MINNEAPOLIS

Join visual arts, design, and media arts educators April 4-6, 2024 for the NAEA National Convention in Minneapolis. Register now to save!

**MORE INFO**



# MAEA MISSION

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

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

## MAEA COMMITTEES

### COMMUNICATION

#### Chair

Cory Bucknam  
president.mainearted@gmail.com

#### Calendar

Cory Bucknam  
president.mainearted@gmail.com

#### Social Media

Bethany Levesque  
blevesque@bonnyeagle.org

Christine Del Rossi  
delrossic@75link.org

#### Website

Elise Pelletier  
aeforme.wm@gmail.com

#### Newsletter

Megan McConagha  
megan.mcconagha@gmail.com

### CONFERENCES

#### 2023 Fall Conference Co-Chairs

Holly Houston  
holly\_houston@yarmouthschools.org

Lynn Bustard  
lbustard@msad49.org

#### 2024 Spring Conference Co-Chairs

Lynda Leonas  
pastpresident.mainearted@gmail.com

Second Position  
OPEN

#### Summer Retreat Chair

Allie Rimkunas  
allie.rimkunas@gorhamschools.org

### AWARDS + RECOGNITIONS

#### Chair

Cory Bucknam  
aeforme.awards@gmail.com

#### Scoring Committee

Vicki Bove  
vbove1@maine.rr.com

Iva Damon  
iva.damon@msad52.org

Suzanne Goulet  
sgoulet@aos92.org

### SPECIAL INTEREST CHAIRS

#### Photo Teacher Group

Jennie Driscoll  
jdriscoll@brunswicksd.org

#### MAEA Creates

Erin Landry Fowler  
elandry-fowler@scarboroughschools.org

#### AP Teachers

Holly Houston  
holly\_houston@yarmouthschools.org

Lori Spruce  
lspruce@breweredu.org

#### LGBTQIA+ Group

Phillipa Adam  
phillipa.adam@mdirss.org

#### Monthly Mentors

Cory Bucknam  
president.mainearted@gmail.com

#### Retired Art Educators

Cathy Grigsby  
cgrigsby1952@gmail.com

### ED&I

#### Interim Chair

Cory Bucknam  
president.mainearted@gmail.com

### MEMBER EXHIBITS

#### Fall Exhibit Co-Chairs MECA & D

Rachel Somerville  
rsomerville@meca.edu

Samara Yandell  
syandell@biddefordschools.me

#### Spring Exhibit Co-Chairs Saco Museum

Diane Noble  
dbmn27@maine.rr.com

Jodi Thomas  
jodi.thomas@thorntonacademy.org

#### Spring Exhibit Chair USM/LA

Iva Damon  
iva.damon@msad52.org

### REGIONAL PARTNERS

#### Waterville Creates!

Serena Sanborn  
ssanborn@watervillecreates.org

#### Art in the Heart

Sarah Moon  
sarah.moon@schools.hermon.net

#### 'Gusta30

Shalimar Poulin  
arted4all@gmail.com

#### Northern pARTners

Susan Beaulier  
sbeaulier@sad32.org

#### Downeast Region

Lisa Marin  
mavey2\_2000@yahoo.com

#### hARTrocks

Phillippa Adam  
phillippa.adam@mdirss.org

#### Charlie Johnson

cjohnson@gmail.com



### ADVOCACY

#### Chair

Lynda Leonas  
pastpresident.mainearted@gmail.com

### YOUTH ART MONTH

#### State YAM Chair

Elise Pelletier  
epelletier@scarboroughschools.org

#### Waterville YAM Chair

Suzanne Goulet  
sgoulet@aos92.org

#### MEA YAM Chair

Suzanne Goulet  
sgoulet@aos92.org

### FINANCE

#### Treasurer

OPEN

#### Committee

Matt Johnson  
presidentelect.mainearted@gmail.com

### RESEARCH

#### Co-Chairs

Rachel Somerville  
rsomerville@meca.edu

#### Heather Nunez-Olmstead

heather.nunez@maine.edu