

Cultivating the Components of Creativity

KATHRYN YORK (PRODUCER): Hello and welcome to the Big and Little Podcast.

[MUSIC PLAYING]

KATHRYN (PRODUCER): My name is Kathryn, Digital Content Manager and Podcast Producer at the Museum. This summer, we're celebrating all forms of creativity with experiences designed to harness the power of ideas, possibilities, and making. Now, we're bringing creative exploration to the podcast with a special creativity series.

Our first guest, Laura Petrovich-Cheney, is an artist, maker, educator, and the museum's current gallery artist. Her exhibit, Weathered Shapes, Wooden Quilts, brings together the traditional crafts of wood sculpture and quilt making to show the potential of rebuilding and hope.

In today's episode, the Museum's president and CEO, Carole Charnow, talks with Laura about the inspiration behind her art, the key components of creativity, and advice for parents, caregivers, and educators. Let's dive in.

CAROLE: Good morning, Laura. How are you?

LAURA: Good morning. I'm fine, Carole. How are you?

CAROLE: Fine, thank you. Thank you so much for being with us this morning at the Big and Little Podcast. We are doing a short podcast series on creativity. And having met you and seen your work, we are convinced that you are extremely well versed in the subject of creativity. So why don't you start by introducing yourself to our listeners.

LAURA: Sure, I'd love to. Thank you for that opportunity. My name is Laura Petrovich-Cheney, and I am an artist. I particularly like working in wood, but I've had a long history of painting and previously, I was also a fashion designer. So I'm familiar with sewing and textiles and quilting. I also teach part time as an elementary art teacher in Nahant, Massachusetts.

CAROLE: So you're perfectly able to talk about art and also creativity and working with kids, which is very important to us. We know that you have a wonderful exhibit here at the museum of your wooden quilts, can you tell us a little bit about your work and all the different kinds of things that you do?

LAURA: Sure. So the series of the wood quilts started several years ago when I found two wooden boats on the beach in New Jersey, where I was previously living before we moved to Massachusetts. And I didn't know what to do with these boats. I was working with found wood, but found tree trunks and tree limbs. And I kept these boats in my studio.

And then one day I'm in a grocery store line and I see this magazine, quilting— you know, decorating with quilts, and quilting for your home. And I thought, oh, that looks kind of interesting. I'm a quilter so I was immediately drawn to that.

And as I'm flipping through the magazine, I see this turquoise and orange quilt. And I thought, boy, that's kind of curious. Those colors look a lot like these boats that I've had forever in my studio. Why don't I cut them up and see what happens?

And I really love woodworking. I love the physicality of it. I love that it's three-dimensional and two-dimensional. I only use found wood so it's always the color that it is. And for me, that's really fun. Those limitations are kind of exciting to have. Those parameters.

CAROLE: So the last time we talked about this, you mentioned something about this sort of internal dialogue that you had with yourself. You were already doing quilting, you had this kind of vision to do

wooden quilts. Can you talk a little bit about that sort of musing on ideas that might lead you to a creative enterprise?

LAURA: I mean, these boats had sat in my studio, I think, for about a year and a half, and I didn't know quite what to do with them other than their colors were lovely. You know, I find creativity happens at opportunities where your mind can just rest, you know? When you're daydreaming about the clouds in the sky. Or when you have a moment where you're in a train or a car and you look out the window and your imagination sort of just goes empty. It's kind of that input of downloading and processing information that allows for creativity.

And I don't think I'm alone in this idea. Because how many times have we heard that somebody woke up in the middle of the night and had to jot down some lines to the perfect song they were composing? Or a playwright finds the solution to the storyline in the middle of a shower? It's kind of those routine moments that come upon us that allow inspiration to come into our head. When we're not really thinking about the to-do list that we have, or we're not forcing the creativity. But when we allow it to come into our imagination.

And our imagination, I think, is at its best when we're daydreaming or not really paying attention. Or looking at something else like, oh, a quilting magazine. Isn't that pretty? Or walk in the woods or gardening. It's these moments of openness that allow the creativity, I think, to come through. Like gifts, you know, to be received in the universe. We just have to be open to accept them.

CAROLE: That is so interesting. So it's sort of-- what you're talking about is this process whereby you are attuned to your surroundings, to stimuli around you. You are engaging in your imagination. You are, perhaps, unplugged from our phones, from the media, et cetera. And that seems to be, what you're saying, is where the creativity kind of comes from.

But how do you trust that creativity? Those ideas. Is that part of also being an artist that you just sort of allow that process to happen?

LAURA: I think so. I mean, that's a really good point. How do you trust that? So the idea of the quilts were always in my head. They were ever present. What am I going to do with these?

I was getting a lot of feedback from my husband, like, what are you going to do with these boats? They're taking up a lot of space in the studio. Are you ever going to use these things? And in my head, they were cumbersome and they were taking a lot of space. So they were always there.

So I'd been working on the idea, what to do with them? But it wasn't like I could actually say I'm going to do this, this, or that. You can't make a creative plan to that degree. But it's a larger scope. I want to use these boats but I don't know how. So that question is always in my head.

And then it's allowing opportunities to come in. Visiting other art exhibits, getting ideas, reading, being open to nature. As far as trusting the process, you have to do it once where you get an intuition and say, hey, I'm going to go with this intuition. If it fails, then you say, well, maybe that wasn't good and you might not trust it.

But if you trust your gut reaction and go with it once and it's successful, and you do it again and it's successful, then you build trust in yourself and you build trust in your own intuition. And that only takes place through time.

And I think part of the creative process is not just laying around daydreaming in the grass looking at the clouds, but also doing the work. Spending time in the studio. Consistent time. Consistent time visiting the

museum. Those skills of consistent working, consistent looking, and allowing for respite of imagination, I think, it's that formula that works really well together.

CAROLE: That's so interesting. And sort of trusting in the process, it sounds like the process of developing a creative work is very, very important to you.

LAURA: Yes. Yes, it is. Yes, it is.

CAROLE: How big were these boats, by the way? I'm trying to get an image of these boats in your studio.

[LAUGHTER]

LAURA: Oh, goodness! Well, they were pieces of a boat. In New Jersey, you can rent these crabbing boats for the whole day and they can fit up to about six people.

CAROLE: Wow.

LAURA: It's the size of a wooden small rowboat. You know, a wooden-- I don't really see them in Massachusetts. But maybe a tiny little dinghy that brings you out to your mooring and a boat. That size. Bigger than a punt, bigger than a-- what are those blow-up things that you see all over the Arctic that gets you from-- those kind of boats.

CAROLE: Wow.

LAURA: About that size but wood. Really old and nasty with an outboard motor that you just kind of hold on to to navigate. And they do come with oars as well. So you could row it.

[LAUGHTER]

CAROLE: That's a lot of stuff in your studio, I can see why your husband was worried about it. So just transitioning over to your current exhibit at the museum, which is a beautiful collection of eight wooden quilts. And for our listeners, can you describe what they look like. They're so magnificent to look at. And tell us a little bit more about the exhibition.

LAURA: Sure. Sure. So all the wood that I use has been salvaged, primarily from Hurricane Sandy, which I survived. But over the years, that wood has also changed. I've collected it from different storms, some nor'easters that had come through here during COVID. There were so many renovations and people were moving so they put furniture out on the street. So there was a whole new influx of wood for me.

I love cutting it down much like a quilter cuts down yardage of wood into smaller and smaller and smaller pieces. And there's a lot of different fun patterns in there as well. Like the log cabin houses, and the letter blocks were a great find. I'd found those at a yard sale and they were free if I'd come back later in the day. I saw them early in the morning and they were marked for a couple of dollars. And I said, well, how much would they be if I come at the end of the day? And the woman's like, just take them. So I took all of these mix and match letter blocks. I had no use for them until this opportunity. So that was perfect.

CAROLE: Fantastic.

LAURA: The two things that I really worked with were stars and houses. I was really inspired by Mr. Fred Rogers' neighborhood, and that kind of idea of community. Especially since I knew so many of the visitors in Boston might be from Boston and urban areas. So you're in a city. So it seemed to make sense to have a lot of buildings.

One of the really large ones is a whole series of buildings. Some little, some big. And I threw in trees and a park. And as well as Richard Scarry's stories about the little communities and the villages and those kinds of things. And I found an old book that was his in the children's collection. And letter blocks, which were also in your collection. They play a big part in some of the pieces there.

And stars. The summer before we had the telescope that photographed all the new universes, and the birth of a star, and children are naturally drawn to stars, they love the sky, and the--

CAROLE: That's the James Webb telescope?

LAURA: Yeah. Yeah. Those pictures were so inspirational and so beautiful, so I did a whole constellation. And I did one star. And then there's the pencil quilt, as well, that holds two stars.

They were good themes to work with children, letter blocks, and stars, and houses. So it just fit that they should all have this kind of a theme going.

CAROLE: Yeah, our listeners may not know that the Boston Children's Museum has quite a vibrant and beautiful and expansive collection of 25,000 items. And I'm glad that you were able to use that for your inspiration.

One of the pieces is called, I Love You To The Stars And Back. And as you mentioned, it's a collaboration with children and other community members. So can you tell us a little bit about the inspiration behind this project, and how did it just come about?

LAURA: Sure. I'd worked with the Sprague Elementary School in Wellesley, Massachusetts, and I didn't know what we were going to do, as far as the quilt pattern. At the time, I had an exhibit at the Fuller Craft Museum, and the art teacher there, she and I were friends, and she invited me up for a week to work with the children.

So we knew we wanted to use wood. And we thought popsicle sticks, we'd have to buy them. And the idea was to use something salvaged. We came up with this idea of using the humble pencil. I mean, the pencil is at the bottom of the run for school supplies. I mean, at the end of the day, they're all over the floor, they're discarded. They're just not valuable. Not like markers or sharpies. But pencils are everywhere.

And we thought, well, that's perfect. They're wood, they're salvageable, and they're unnoticed. So how can we bring notice to this humble little pencil?

So throughout the whole year, she collected them. She reached out to different stores like Gordon's Furniture, the local fire department. I think the library had pencils. So she reached out and got all those pencils. Girl Scouts and things of the sort.

But inevitably, you know, the night before the art class is ready, the parents remember that note at the bottom of the backpack, bring in pencils. And inevitably, I had a huge amount of yellow ones. Brand new yellow ones. I thought, oh, goodness. The idea was to collect and reuse. But we used them anyhow.

Parents were very excited so I had a lot of parent volunteers. And I didn't know what to do with the parent volunteers because they wanted to actually oversee the children's making. And I thought, oh, this isn't so good because they, actually, were overtaking to some degree.

So I said to the parents, why don't you make the yellow ones because I'll need them for something.

Because in quilting, you always have solid fabric. And I was considering the colored and the pattern pencils to be like the calicoes and the chintzes, and the yellows were the solid. So I had the parents make the solid ones. It gave them something to do while I worked with the children and they made their squares.

Then I went home with all the blocks. And that's when I started to get this idea. And I loved the idea of the little star in the center. And the yellow star represents the parents' kind of holding and allowing the child to grow into a larger star, much like the grown ups, or the big yellow star, just holding, ever so gently, that tiny little star in the middle.

And I thought that was such a beautiful way of describing the parent-child relationship. That they want to take care of and protect and nurture their children to grow, and to grow strong. And then there was a border around it as well, of just solid pencils. Because the kindergartners through second grade could just line up the pencils straight. That's what we achieved. And then the third, fourth, and fifth graders made the more complicated designs inside.

CAROLE: Wow.

LAURA: It was really lovely.

CAROLE: Lots of imagination, and skill, and craft, and fine motor skills. An awful lot of things going on in that project.

LAURA: That's right. That's right.

CAROLE: The other thing it makes me think of is that's just a wonderful idea for parents to do with their kids at home. Like finding objects as they go for a walk, and thinking of a creative way of using them.

LAURA: Sure. Absolutely.

CAROLE: Which makes me think a little bit about play. Can you talk a little bit about this connection between play and creativity, and maybe tell us a little bit about the panel that you organized on play here at the museum.

LAURA: Sure. Play is so much fun. I mean, I think the best learning happens when you're happy and joyful. And play sometimes gets discounted so much in school because it's serious-- learning is serious. But, you know, it's hard when you're eight years old to be serious all the time.

And if you miss those opportunities of engaging through laughter with your students, you miss teaching opportunities. Because there's a certain relaxation that happens when you can laugh with a group. It breaks barriers down. So that was really important.

But play, for an adult, is also very serious. I had come into this exhibit a little nervous about what am I going to do. It's a big museum, and how am I going to come up with these new ideas? Play, for me, meant using a new kind of wood, like rulers, like the blocks, and I allowed myself an opportunity to kind of discover them and rearrange them in different ways.

I also was playful with mirrors. I had seen a mylar fabric quilt that was very reflective. And I thought, how can I incorporate that kind of reflection? And I thought, oh, children love to look at themselves. So let me add in a little mirror.

And I don't think if-- if I hadn't been open to ideas of play-- and play, for me, meant new materials-- I don't think I would have come up with those ideas. I don't think I would have explored different found objects. After COVID, I'd missed so much going to panel discussions and hearing others talk, so I invited a group of artists, all ranging from an artist that makes miniature mid-century furniture to clay to electronics with textiles, to come and talk about how they use the idea of playfulness in their work and how does that make their artistic practice grow.

And for each one, it was really exciting how they approached their studio. How they start off finding inspiration. And it was great to talk live and in person with artists and community. And I'm so fortunate for the Society of Arts and Crafts to have awarded me the grant that supported these artists. I was able to pay them a stipend for their time. So I was so grateful for that.

But play is important, you know. That joy that you have from making. And it really taps into our inner child, which I think we often ignore.

CAROLE: Yeah. And it sounds to me, from what you're saying, that some of the elements of play that we think of, imagination, experimentation, spontaneity, those all are part of the creative process too. So they're very intertwined.

LAURA: Yes. Yes. You know, and sometimes we forget that. You go in your studio and you're like, oh, I have to make this work because I have a deadline. And then you get real tense and tight and then the creative part of you kind of shuts down and it becomes rote. So how do you maintain freshness? How do you maintain that kind of openness to discovery? And that is through play.

And it might be, hey, I'm a woodworker but I'm going to take a class in clay and make something different. And that kind of openness and willingness to try something new just expands your horizons, and makes you more open to those moments of imagination to allow new ideas to come in.

CAROLE: Yeah. And I love how you're implying that the end product is a wonderful thing to have but the process itself is very, very important. And if your end product is not satisfying to you, you just can do something else.

LAURA: Correct. Correct.

CAROLE: Yeah.

LAURA: Absolutely.

CAROLE: So you're also a teacher. You mentioned that you work with a group of students on a regular basis. And how do you sort of inspire or bring out creativity in the kids that you work with? Tell us a little bit about your work in the classroom and how you do that.

LAURA: Gosh, I love teaching. Teaching has its challenges, as we all know. But to bring creativity out with the students, I think you need to build relationships with them. You need to connect with them and their world.

So my students are in Nahant and they're surrounded, which is kind of an island. It's connected to Massachusetts through a causeway and a bridge, but they're surrounded by water. So they see birds and fishing and sailboats and all kinds of aquatic life all the time. They're also very huge into sports.

So knowing that's their interest, nature and sports, I arranged lesson plans to meet their needs. To meet their interests. And once I can engage them on that, then it's easy to start teaching them. But you have to know who they are and honor what they like.

I mean, my students, when I taught in New Jersey, were from an urban district. So hip hop music was really important to them. And I had to quickly learn all their names. Even though we weren't necessarily doing lesson plans around them, I could take from the autobiographies of those hip hop stars and use that as an analogy to hard work and creativity and perseverance.

And it's building relationships that brings out creativity. You have to hook them on their interests. And once you do, it's kind of easy from there.

CAROLE: And what kind of assignments do you do with the kids? Like, what would you do on an average day in your art studio?

LAURA: Oh, so many different things. Well I teach, actually, at a school, so it is a school setting. And for me, one of the most important things is to have the skills built in with the students to give them confidence to draw. A lot of times in their regular classroom, they read a book and the teacher says, show me your comprehension through drawing a story.

In social studies, draw a map of this new place that we learned about. Or in science, draw these parts of a cell. And I want my students to have confidence in completing that assignment. So we spend a lot of time drawing. Starting with basic shapes, letters.

When I teach students how to draw a dragon, they're overwhelmed by the end product. And we start drawing the dragon's belly by making the letter U. And there's nothing scary about making the letter U. And then we add a couple of triangle arms. That's not so bad. And then we add a arrow for the tail. We all can make an arrow. Or a rectangle leg with some triangles for claws.

When you break it down into shapes and letters and things that they know, and combine them, then they start to have skill sets. And that's when they can go and take it further on their own. If they're really inclined to draw, they'll take it and make it so much more interesting than I ever could in my lesson. So it's just breaking it down to simple recognizable shapes for them.

CAROLE: You know, it makes you think about the concept of inherent talent. I remember when I was in school, I was terrible at drawing. But there were a couple of kids in the class who could draw pretty easily, cartoons or, you know, realistic aspects, things that were around us. How do you think about talent and sort of inherent talent and skill, versus someone just experimenting, having fun, or learning skills?

LAURA: Right. Oh, there's definitely those students that have those talents. And they are your favorite as the art teacher. Like, oh my goodness. I love you. You're so talented. Because it does come naturally. But they have a heightened visual sense. But then you also have to honor the kids that can just barely get through the assignment and realize that their talents lie outside your art room.

Again, my goal is to teach everybody the basic building blocks of how to draw so that there's a competency and a confidence there. And those that are naturally talented will continue to draw. And you hear these stories all the time about famous artists where we all were drawing and coloring but someone like Faith Ringgold, she never stopped. She kept going. Outside the crayons led to paint, led to other things.

So you hope that the children that are naturally talented, they will do it on their own without you. But it's those ones that need that extra help that I just want to give them the skill set. So when they sit down to draw the cell in science class, that they feel confident, I can draw the circle. It doesn't have to be perfect. I can make a letter C and connect it with a backwards letter C for a good circle. And that's what I want. I want everyone to have confidence in basic drawing skills. And those that love it, they're going to soar with or without you.

CAROLE: Yeah. Do you find that kids that maybe don't take to drawing but if you give them a weaving project or sculpture or something, that maybe they have a medium in which they do feel more confident and have more affinity to?

LAURA: Yes, Carole, that's a great point. Because sometimes the drawing with a pencil might have a lot to do with the dexterity in their hands and they're still developing. But you give kids a ball of clay or model magic, and, boy, they could take off so differently.

You also give them a paintbrush and have them draw with a paintbrush, and that's a very different experience than drawing with a pencil or a sharpie. You can give them-- you know those bingo markers?

CAROLE: Yeah.

LAURA: Oh, they're great to draw with too because they're big and chunky and they make the paper wet, and they're very different drawing skills that happen. So you're absolutely right. Give them a different modality, and they might transfer some of that knowledge over. And that's also important.

And goes back to our conversation about play. Different materials brings out different expressions, and that's important to highlight and acknowledge too.

CAROLE: You know, it's sad, in a way, how our society kind of labels people. So I'm an artist, I'm not an artist, I'm a musician, I can't play music. But can you talk a little bit about this idea of art for art's sake? We kind of now look down upon this idea of hobbies because we're so impact-oriented as a society.

LAURA: Yeah.

CAROLE: Everything sort of has to have a result, it has to be monetized. But can you just talk about doing something just for the sake of enjoyment, enrichment, and how that could play a part, perhaps, in a child's life going into being a grown up.

LAURA: Right. That's such a good point because, I think, hobbies are discounted. That we have to have a goal, and make money, and be productive, and be useful. And hobbies don't necessarily do anything useful except bring us joy. But that makes us a whole person.

I enjoy gardening but I'm not a landscaper. I love getting my hands dirty, and pulling weeds, and setting up pretty flowers, and having that look lovely. It's so important for us to have something that brings us joy, that makes us think differently about the world. That gives us something-- just pure satisfaction, and that's OK.

I think these times are so difficult. We've come out of a pandemic and so many of us really suffered. And what do we do that brings us joy? Maybe it is reading silly dimestore novels, but it gives us something that makes us a better person and enriches our lives. And that's what I tell the students all the time, just do what you love to do and have fun doing it.

I give the analogy that, we all can't be Tom Brady, but we certainly can have fun throwing around a football outside and enjoy it. And they get that. The huge talents come once in a lifetime, but that doesn't mean that we can't go out and throw around a football or play golf. We don't have to be Tiger Woods when we play golf. But it makes us happy. It gives us something to do. We're outside, we're with friends, it enriches us as a human being, and these experiences build good relationships with others.

I hope that some of my students will someday appreciate art enough to spend an afternoon going to a museum and looking at art with friends or with family. And to me, hobbies are so important like that.

CAROLE: Yeah, that's so true. One of the reasons we have a little art gallery in the museum is to introduce children to this idea of art. And of course, there's many, many other things for children to do to explore their passion.

But it sounds like what you're saying is that being creative, practicing art, are part of being a whole person. This idea of allowing yourself permission to be inspired and to express yourself in some way, through joy, through play, through enrichment. It just sounds like you're sort of advocating for a lifetime of art.

LAURA: That's right. Absolutely. I am definitely not a musician but I love music. I love going to live music. I don't like the big Taylor Swift concerts, that's too much noise. But I love going to the Boston Pops or at the Isabella Stewart Gardner, they have concerts there. And I love that.

You go with friends, you have a lunch afterwards or before, and it opens up your world to new possibilities. And you're not thinking about your troubles when you're sitting there listening to a beautiful piece of music. Or when you're singing along with Taylor Swift or Bruce Springsteen, you're not thinking, I got to pay the bills, is the mortgage due, I have homework, or whatever it is. Your mind is somewhere else

for those times that you're doing that hobby and enjoying the arts or whatever. And that is so fun. That's what makes a life, you know.

How many memories do we have from our first concert? We never forget that. And it's wonderful. And that's-- I think life is just not all about work, and that we need to have the arts to bring out the best in us.

CAROLE: So how would you advise parents or educators to get kids started on this? How would you suggest they inspire their kids, their students, to get creative, to do things with their hands, to be aware of their surroundings?

LAURA: That's a really good question. I think as many experiences as the children can have. And that's really difficult because sometimes artists make art not necessarily for children because the themes of why they're making it can be very large. Even for adults, they can be very large.

But I think taking them to museums. And that's why I appreciate the gallery so much at the Boston Children's Museum because it is easy for children to understand, and parents to explain. And I think that that's such a beginning touchstone for them to see art in this way. Look at it. What is it saying? And the questions that are next to the artwork there are really great questions. And to engage children, what do you see? What do you think this means?

So I think what you're doing at the Children's Museum is right on. Slowly introducing them with open-ended questions. And then as far as more encouragement for creativity, to give them lots of different experiences. Not just crayons, but clay, LEGOs, building blocks.

I was having a conversation yesterday with a friend of mine about LEGOs. And the first thing you do with the LEGOs is you follow the directions and you put it together. Then what? Well, then you take it apart and build your own. And that is so much fun. That's where the fun really happens. Instead of making the bridge LEGO with the instructions, take it apart and then make your own bridge.

So it's these experiences, in trying and practicing and failing and trying again, that will help creativity.

Something as simple as making cupcakes. It doesn't have to be exactly from scratch, it could be a boxed cupcake, but have them mix the flour with the egg. Experiment with what that feels like.

Little tasks for children that are age appropriate. Get them involved in everything. And let them discover where their interests lie.

CAROLE: And maybe they can even pick up a boat and bring it home.

LAURA: That's right. That's right. You know, or if you're doing chores around the house that look like fun, have them paint something. Have them paint their own walls or whatever. Just, the more experiences they have, the better they'll understand, and find something that they really, really love to do.

Have them plant seeds in the backyard with you if you're a gardener and see what grows.

CAROLE: So, give them lots of experiences, lots of stimulus, and see where their interests lie.

LAURA: Correct.

CAROLE: Which is what we try to do here.

LAURA: Yes.

CAROLE: So just a couple more things before we wrap up. I'd love to hear what you're working on next. Are you still going to be doing more of your wooden quilts, or are you onto something else?

LAURA: Oh, I'm always doing the wooden quilts. I have some exhibits a little bit further out. But most immediately, I am taking my own advice and trying something new. I am working with found materials, but I will be weaving with those found materials. So something a little bit different for me. But I feel after doing this huge body of work at the Children's Museum, I want to try a little something different.

So I'm going to Haystack Mountain School of Crafts, and I'll be weaving with some found denim that I have, some discarded army uniforms, and yarn that I have lying around. And I'm taking a two week workshop just to play and discover some new materials. So I'm taking my own advice for the end of the summer.

CAROLE: That sounds like it's going to be absolutely wonderful.

LAURA: It will be.

CAROLE: So I'm sure our listeners would like to learn more about your work, your art. And how would they find you on the internet?

LAURA: Sure. They just have to Google Laura Cheney. I'm at lauracheney.com, and that's C-H-E-N-E-Y.

CAROLE: Right. Wonderful. Well, we are so lucky to have met you and to have had your work at the Children's Museum, which has been so beautiful for everyone to enjoy. And to hear so much about your work as a teacher, as an inspiration, and all the wonderful ways that we can think about creativity, and unleash this sort of special power that it sounds like we all have.

LAURA: Yes, we all have superpowers of creativity, we just have to discover them. Thank you so much, Carole, I had such a wonderful morning speaking with you.

CAROLE: Oh, thank you. And good luck with your next venture.

[MUSIC PLAYING]

KATHRYN (PRODUCER): Thanks for listening to today's episode of The Big and Little Podcast, and to PNC Bank for sponsoring the podcast. Stay tuned for more in our creativity series. And be sure to like, comment, or subscribe if you enjoyed the episode.