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A Short Tribute to Art Education Friendships and Scholarship in a Shifting World

Dr. Fiona M. Blaikie, Winner of the 2020 International Ziegfeld Award – Traveling to the March 2006 InSEA conference from Lisbon to Viseu, Portugal, I sat next to Jerome Hausman on the bus. I have memories of a long and interesting conversation as we drove through canopies of eucalyptus trees, the bus taking sharp turns as it pushed up and into the mountains. We discussed Jerry’s association with Edwin Ziegfeld, and the history of InSEA, the International Society for Education through Art. The next day, my roommate, Mary Blatherwick, arrived late, having traveled from Canada’s east coast. At the time we were executive committee members of the Canadian Society for Education through Art (CSEA). We loved a good laugh, but Mary was too tired to chat. She collapsed into bed and fell asleep. Sleep evaded me. I had a dull headache. The hotel was noisy. I padded quietly across the lightly festering brown carpet to the bathroom, suitcases and shoes lit by the low slash of acid lemon light under the door. I found my earplugs and Advil in my toiletries bag. After swallowing the small wax earplug, I stood there in mild panic in the dark, holding the Advil. Mary is still dining out on that story.

The next day, after the last conference session, I was walking back to my hotel. It was a windless day – the sort of beautiful temperate day when a light cardigan will do. The sun had just set. A lovely warm golden afterglow sank behind the hills. I was with a group of colleagues, and a tall man in a tweedy jacket joined us. I was introduced to Irish scholar, Donal O’Donoghue. Fifteen years later, I am thanking Donal O’Donoghue for

nominating me for the 2020 USSEA International Ziegfeld award. Donal is current editor of *Studies in Art Education*, and recently he was appointed Endowed Professor of Art Education at the University of Arkansas, where his work building partnerships with museums, schools and local communities and creating new graduate programs is burgeoning and flourishing. As well, I am so grateful to my friends and esteemed scholars, both Professors of Art and Design Education at Northern Illinois University, Drs. Kerry Freedman and Kryssi Staikidis, who wrote strong letters of support to buttress Donal's nomination. The beautiful scholarship of Donal, Kerry and Kryssi will continue to impact the field.

The USSEA/InSEA International Ziegfeld Award is named after Dr. Edwin Ziegfeld, art education scholar and pedagogue, who taught art education at Teachers' College, Columbia University, and was a key player in the Owatonna project (Freedman, 1989). From 1954 to 1960, Dr. Ziegfeld was the first founding president of InSEA (Hausman, 2011). USSEA, founded in 1977, is affiliated with InSEAⁱ. Like key art education organizations regionally, nationally, and globally such as InSEA, IJETA, CSEA and others, USSEA follows the concept of education *through* art. Herbert Read's (1958) book, *Education through Art*, conceptualizes the arts as a central integrating inter and multi-disciplinary and pedagogical nexus for all teaching and learning, an idea which continues to impact art education advocacy. But where did this idea of education through art come from?

In the European tradition of studio apprenticeshipⁱⁱ, art learning took place via a discipline focused approach that concentrated on careful copying of classical artworks and working from observation in order to gain technical skills and mastery. In the late 19th and early 20th centuries, the apprenticeship model evolved into the "South Kensington" model in art schools in London and colonial outposts, including the US (Burton, 2020; Chalmers, 1985). However, in the early 20th century Bauhausⁱⁱⁱ school in Germany, art pedagogy shifted to connect form, function, and the applied arts of design and craft along with high art, attending to what Elizabeth Garber (2019) refers to as the *being of materiality* (italics added) – the animating qualities intrinsic in natural and human made things, alongside textures, colours, forms, lines, and so on, captured in the course materials of Johannes Itten (1961; 1975). For art educators, designers, and artists, abstract qualities of line, for example, offer psychic distance from the figurative, yet the figurative is inherent: Slice open a tomato, and imagery shifts. Bauhaus pedagogy continues to impact, for example, the design focused curricula of Europe: Andrea Karpati and her colleagues (Karpati et al. 2021) report on a recent Hungarian art curriculum project focused on teaching colour sensitivity following the principles of abstract artists Joseph Albers, Paul Klee and Johannes Itten.

The art and pedagogy of abstraction, of psychic distancing from the real and figurative, is reflected in other key 20th century cognate shifts to new canons of western high art. An important example is Marcel Duchamp's 1917 readymade, the urinal, whimsically titled *Fountain*, which invites, as the Dada movement does, attention to the materiality of ordinary things and material culture, moving away from art as a siloed discipline focused enterprise, and away from art making as a traditional practice centred around specialized media-based skill development, simultaneously inspiring ideas about attunement as well as classroom based studio practices^{iv}. Abstraction and readymades shift conventions around the idea of what counts as art, speaking to the entangled relationship between art, society, culture, materialities, histories, geographies, and ways of being. My accidental ingestion of an earplug rather than an Advil connects with Duchamp's urinal (ingestion matching excretion) and with the importance of readymade materiality in art, and thus is an example of how one lives art whether one intends to or not.

After the horrors of World War 2, key global non-government organizations shaped the course of art education in the west: The United Nations and UNESCO were established in 1945^v, and in 1955

InSEA, International Society for Education through Art, an affiliate of UNESCO, was founded. Herbert Read's (1958) *Education through Art* was published soon thereafter. However, while the start of the cold war between the Soviet Union and the US in 1955 may seem unrelated to art education, things took a profound shift after the Soviet Union launched the world's first artificial Earth satellite, Sputnik, in October 1957. This event propelled the US into the "space race", to achieve superior spaceflight capabilities. In tandem, inspired by Joseph Schwab's back to the disciplines ideology (Meisterheim, 1969), US education policies turned to a focus on disciplines as discrete entities with hard boundaries, especially encapsulated in STEM, shifting away from an integrated arts approach. Meisterheim, in reference to Bruner, notes that "Teaching the structure, the conceptualizing and organizational principals of a discipline...will make knowledge more usable and understandable" (p.183). In art education this shift crystallized into discipline-based art education (DBAE). Two decades later, as I began graduate work in art education at the University of Victoria, Canada, I read, for example, Dwaine Greer's (1984) article "A discipline-based view of art education" in *Studies*. Funded by the Getty Center for the Arts in Los Angeles, DBAE burgeoned throughout the 1980s and 1990s, featuring disciplinary differentiation into four pillars of art education: art history, art criticism, aesthetics and studio art, as opposed to porous interconnections between art and disciplines, such as design and anthropology. Discipline-based art education was a modernist model of pedagogy premised on canons of great works of western art.

Meanwhile, in the hip and active New York art scene in the 1960s Pop art materialized: Andy Warhol's silkscreened Campbell's soup can series of artworks decentred, as postmodernism does, the idea of a single valuable precious artwork, especially because a silkscreen is easily reproducible; second, soup cans are putative readymades as in the work of Dada; third, soup cans as a subject of art celebrate material and popular culture. In addition, the rapidly escalating iconography of celebrity culture in Warhol's other artworks – his silkscreened portraits of Marilyn Monroe, Elizabeth Taylor, and Michael Jackson, speak to emerging porousness across public-private intimacies enhanced today by social media, which entail the turn to celebrity culture and related celebrations of glamour and kitsch in popular culture (Thrift, 2008). Pop Art, Dada's readymades and abstraction in the 20th century, alongside phenomenological postmodernism, an ism that bristled and burgeoned in the late 20th century, reframed art education in and through the idea of multiple interpretations of situated meanings of art and artmaking as interconnected, unfolding and unfinished. For example, Louis Lankford's (1984) phenomenological model for art criticism centres around embodied, felt responses to artworks, privileging affect – a different approach from the more linear logic of Edmund Burke Feldman's (1987) formal analysis.

At the turn of the 21st century, multiple realities, materiality and material culture, coupled with a key and timely conversation about what counts as art in art pedagogy, including conversations about high versus low art (Congdon & Blandy, 2005), signaled an important shift in art education praxis towards the idea of visual culture (Chalmers, 2005; Duncum, 2002, 2006; Freedman, 2003; Keifer Boyd & Maitland-Gholson, 2007). Following postmodernism, this shift pointed to an inclusive and expanded conception of "the visual" in socio-cultural, political, and pedagogical contexts, framed by situated conditions, drawing on cultural studies and aesthetics entangled in manifestations of material culture (Bolin & Blandy, 2003; Blandy & Bolin, 2018). This shift indicated again a potential return to the idea of education through art, where art might serve as a pedagogical nexus for curriculum. It invited contemplation of extended multimodalities in art pedagogy - the natural, artefactual, architectural, digital and performative, framed by social media, space, place, and the pivotal politics of the personal (Nochlin, 1971), contextualized by earlier mid-20th century social justice movements including feminism, civil rights, and workers' rights.

My doctoral work had followed my supervisor Dr. Ron MacGregor's work at the University of British

Columbia (UBC). It focused on aesthetic values inherent in criteria for studio assessment (for example, Blaikie, Schonau & Steers, 2004; Blaikie, 2004; Blaikie, Schonau & Steers, 2003; Blaikie, 1994a and 1994b). After the wonderful InSEA conference at Viseu, Portugal in 2006, my thinking shifted to materiality and material culture, and the aesthetics of situated, embodied, clothed, gendered, classed, enculturated, sexed, visual and cultural expressions and performances through shifting emerging identity constructs across time, place, and space, culminating in a focus on belonging (for example, Blaikie, in press; 2020; 2018; 2013; 2012; 2009; 2007). Today, I am drawn to extended and expanded conceptions of what counts as art, and openness to how multimodalities in the field link to a strong sense of porousness across art genres and cognate disciplines, and here I think of Karen Keifer-Boyd's (2018) description of art education as "inter-, post-, or transdisciplinary" (p.176), and the shift to more permeable peripheries inherent in posthumanism.

When Ron MacGregor retired, I flew to Vancouver for a special conference to celebrate his work, followed by a sparkling sunset harbour cruise. I found myself on board a little ship called something like Harbour Princess, standing next to Elliot Eisner. Looking out after sunset at the twinkling lights of Kitsilano, we clinked our glasses, and Dr. Eisner said, "I hope someone does this for me when I retire". To Donal, Kryssi, and Kerry, and all my friends in art education, including those at USSEA, Drs. Ryan Shin and Angela LaPorte, the 2020 USSEA International Ziegfeld Award is my Vancouver inner harbour cruise: I am humbled, shaped, and nurtured by you all.

ⁱ USSEA information is taken from the website at www.ussea.net

ⁱⁱ While the South Kensington schools offered art training to women in separate venues, prior to this there was little or no access to art pedagogy via the apprenticeship system for females (Nochlin, 1971).

ⁱⁱⁱ The Bauhaus was founded in 1919 in Weimar, Germany, by architect Walter Gropius. It closed down in 1933 due to pressure from the Nazis.

^{iv} This idea of the readymade is translated into traditional art teaching practice by Nicole Brisco (2006) in her article "Drawing ready-made still-lives" in which she offers strategies for combining both readymades and representational drawing in which her students examined "the junkiest place in the artroom" (p. 34) using a viewfinder and charcoal to create their drawings.

^v The United Nations was founded in October 1945, soon after World War 2 ended. UNESCO is the United Nations Educational, Scientific and Cultural Organization and it was founded in November, 1945.

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Circulatory System of Connectivity in Art Education

Dr. Patty Bode, Winner of the 2020 National Ziegfeld Award – We are all connected. This interconnected collegiality that we share as art educators through USSEA and NAEA, is the embodiment of the collective responsibility we all carry. It's in our blood. I view this as the circulatory system of our work with art education itself at the heart, and the reoxygenation of one another through the connections we make in teaching and learning. This woodcut I made ponders the arteries, veins, roots and branches of that circulatory system and its relationship to the arteries, veins, roots and branches of the trees and rivers of our worlds both above and underground – posing inquiry about the separation of our inner landscape and outer landscapes.

The global pandemic of Covid-19 makes that which is invisible more vividly illustrated in our consciousness and in our bodies. Put simply: The air that we breathe is shared; that vitality in our lungs transmits the oxygenation to our circulatory system. More than ever, we have life and death responsibility for our actions and the interdependent health of the atmosphere for our communities and all of human potential. The arteries of our collective work are entangled and entwined in solidarity with struggles for voices to be heard and humanity upheld. Supporting justice for Black Lives, immigration rights, Latinx voices, LGBTQ+ communities, Indigenous self-determination, disability rights, multilingual intelligence, mental health advocacy, humanizing those with addiction disorder and more, makes the entwinement of our common humanity evident. How might art education advance our entangled and entwined humanity in our teaching for social justice?

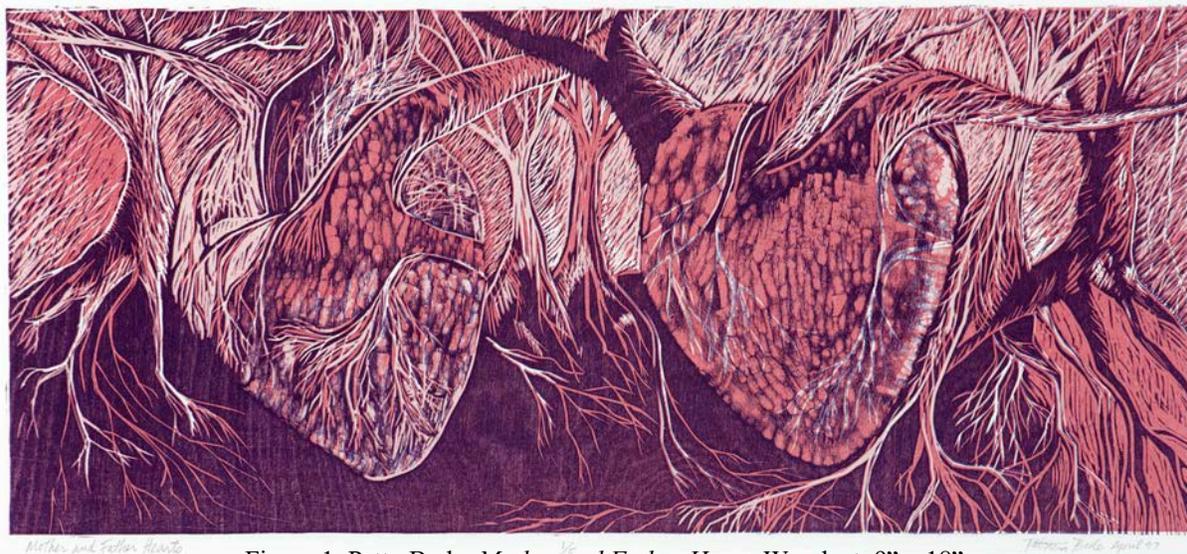


Figure 1. Patty Bode. *Mother and Father Heart*. Woodcut. 9" x 18".

Reflecting, bending and returning. I reflect on this question of entangled and entwined humanity in art education. In Latin REFLECTere is made up of the **prefix** re, "back," and flectere, "to bend." REFLECTion is bending something back. We ask our PK12 students to *reflect* on their studio work. We assign our student teachers to *reflect* on their teaching. We urge our doctoral students to *reflect* on their questions. As teacher educators we *reflect* on the criticality and meaning of our teaching, research and service. From where does the bending back begin? To or from justice? To bend back is to know from where we stand or originate, implying that we are bending back to there from whence we came. Or, that we are *in* a backbend (arched downwards and upwards) and then *returning* to an upright position. What does it mean to return but to not return? To never be the same after experience – yet to bend back to that perception, that place, that stance? To bend back, to breathe in the air that we breathed previously, which can never be the same breath at all?

Urgent reflection. On the very morning of that awards event, I listened to a report on NPR Weekend Edition on “Anti-Asian Hate Crimes Rise Dramatically Amid Pandemic.” Just two months later, USA President Joe Biden signed the Covid-19 Hate Crimes Act into legislation (2021), which was introduced by Rep. Grace Meng, D-N.Y., and Sen. Mazie Hirono, D-Hawaii. According to the initiative “Stop AAPI Hate,” and its accompanying website <https://stopaapihate.org/>, which is sponsored by San Francisco State University, Chinese for Affirmative Action, and A3PCON/Asian Pacific Policy Council: in the preceding year, from March 19, 2020 to March 31, 2021 there were 6,603 incident reports to Stop AAPI Hate website. The number of hate incidents reported to the center increased significantly from 3,795 to 6,603 during March 2021. Furthermore, according to U.S. Department of Education data collection, the racial and ethnic demographic of public school teachers shows 79.3 percent self-reporting as white (2017-18). The data is similar when disaggregated for the profession of art education pointing to the professional needs for racial literacy and critical multicultural education with art educators at the pre-service, in-service and college teacher educator levels. These reports and data are just a few examples of the urgency of our work in USSEA to actively advocate for human rights, equality, and diversity in the United States and globally by bringing assertive anti-racist and international perspectives to our teaching practices and research in art education.

Generative entwinement. That sobering reality combined with the collective joy and transformative power of our work is made visible in the entangled circulatory dedication of students, teachers and colleagues across PK12, undergraduate and graduate classrooms as well as community settings. This essay reflects, bends back and returns me to the circulatory system of art education with sincere humility that was prompted when I gratefully accepted the USSEA 2020 Ziegfeld Award at the virtual meeting of the NAEA 2021 convention. With the intention of highlighting the interconnectivity of art education communities, I embrace the opportunity of this essay to acknowledge the art educators who wrote nominating letters for my candidacy for the National Ziegfeld Award to illustrate the power of collective oxygenation through generative entwinement. Envision the arterial flow of art education among children and youth in PK12 school art rooms overlapping with pre-service art teachers, graduate and undergraduate students and full professors. I attempt to briefly reveal the circulatory system that entangles each group with the others and the gravity of that influence. Their vulnerability is our collective vulnerability. Your oxygen is my oxygen. Our strength is a flourishing collective.

From David to Dr. Delacruz: Entwining kindergarten, the Amazon and NAEA publications. One of my early experiences in international activism in art education was in 2007 when I followed my student, David Portiz into Ecuador’s Amazon region where he was collaborating with the Secoya and Cofan people to combat oil contamination. David was a student in my art room in kindergarten through middle school. He developed this international work in solidarity with indigenous communities from the time he was in 6th grade – and continues this activism today. I traveled to the Amazon with David the summer after he graduated from high school. My first-hand witness of the ravages of oil contamination by USA oil companies of the pristine rivers of the Amazon and its catastrophic effects was punctuated by the self-determination of the indigenous people and the dedicated solidarity of USA youth to counteract global environmental racism. Subsequently, Dr. Elizabeth Manley Delacruz gave me the opportunity to publish a chapter about it in the seminal book she co-edited with Alice Arnold, Ann Kuo and Michael Parsons (2009) for NAEA, *Globalization, Art & Education*. This vividly exemplifies how PK12 teaching, international significance, research and mentorship re-oxygenates our field as teachers learn from students through every breath along the way. (After David’s studies as a Rhodes scholar, he continued his environmental justice activism and founded equitableorigin.org where he has expanded the reach of his collaborative efforts).

Betsy Delacruz became a mentor and friend across decades of NAEA conventions. I followed her resolute



Figure 2. Patty Bode. *Evelyn's river. Rio de Evelyn*. Acrylic painting with collage on canvas. 24" x 48"

anti-racist activism; stalwart advocacy of teachers as public intellectuals; critical editorship of a range of journals and books; brilliant innovation in online learning (presciently way, way, way ahead of the game) and passionate leadership in the Women's Caucus, USSEA and so much more. This includes her unwavering commitment to shape NAEA policy. One example coalesced in the NAEA Position Statement Regarding the use of Race-Based Mascots (2010-2016). I thank Betsy Delacruz for her nomination letter and I honor her lifelong dedication to anti-racism, especially for amplifying the voices of indigenous communities both nationally and internationally. Her work circulates through our field energetically.

Epic proportions. Dr. Karen Keifer-Boyd's work indelibly influenced my continual reflection on our roles and responsibilities in art education. Her critical scholarship and career-long advocacy for the underserved spurred my teaching and research. Meeting Karen in-person at NAEA over twenty years ago crystalized her impact on my work, as her sincere concern and attention for a novice graduate student's questions were as vibrant as her dedicated feminism and as multi-dimensional as her scholarship. The power of Karen's leadership, scholarship and collaborative work form an influential arc over the field of art education. The pulse rate of dialogue in our field is accelerated by Karen's vision, activism and impeccable research on critical media literacy; gender identities; STEAM curriculum; critical technologies; communitarian stance on inclusion; disability justice; feminist leadership and so much more. Her collaborative and democratic determination has fueled art education's circulatory system longitudinally in her co-founding with Deborah Smith-Shank the

journal of *Visual Culture & Gender*¹ and editor, scholar and archivist on the *Journal of Social Theory in Art Education*² to name only a few enduring examples.

I sought Karen's advice and insights as I launched my most recent work, *The Remember Love Recovery Project*³, which raises awareness, organizes activism, and provides accurate information related to addiction disorder and recovery through arts and education, and she generously provided me with feedback and encouragement. I thank Karen for her contributions to the field nationally and internationally to consider our responsibilities to the most vulnerable communities in art education – and also for the nomination.

Circulation is continual. Ms. Kristen Ripley and I first met almost twenty years ago when she was a pre-service student teacher in my middle school art classroom, and I have born witness to the accomplished art teacher she has become. We have collaborated in multiple settings. In addition to her ongoing PK12 school career, Kristen taught higher education evening courses in an MAT program I directed for Tufts University with the School of the Museum of Fine Arts, Boston. We were reunited again later, when I was a middle school principal, and she joined my school's faculty as an art teacher.

In 2019 at the NAEA convention in Boston, Kristen was part of a Super-Session Panel I facilitated called

“Curriculum with Criticality.” Her presentation provided a vignette of one of the many ways she brings international perspectives into a middle school art classroom in the United States by delivering a heartfelt story about an undocumented 8th grade boy who had recently arrived to her school from El Salvador. The student disclosed to teachers that he had lived in hiding to escape regional violence - since age 2 - with his grandmother in Central America. He recounted the how he was traumatically separated from her when she was deported as they were crossing the border into the USA. As an eighth-grade student who was recovering from his harrowing solo journey to the Northeast United States; learning a new language; worrying about his immigration status and having no formal schooling in his life and subsequently limited literacy in his home language – the typical profile of so-called USA school engagement and academic achievement was not yet in his profile. However, when his teachers saw him mending other students’ backpacks with expert stitchery, he explained how he learned to sew from his abuela, an accomplished seamstress, and spent much of his childhood sewing functional and decorative fiber arts. Ever the critically-minded art educator, Kristen seized this opportunity to design a whole curriculum around sewing and embroidery where this student’s fiber arts literacy and practices made him the star of the school and leader of the art room. (That student is on track to graduate from high school in June 2022). In her NAEA presentation, Kristen interrogated: What counts as knowledge and who gets to decide? Circulation is continual; it is not a line with single points marking a beginning and end. I thank Kristen for her unwavering dedication to critical multicultural international perspectives in USA school art rooms, for the circulation of learning between us, and for the nomination.

We are all connected. These brief sketches of three art educators, the students they serve and the communities in which they collaborate are propel fresh oxygen into our collective inhale and exhale. We stay connected in a collaborative body through the NAEA mission that asserts advancing visual arts education to fulfill human potential and promote global understanding with USSEA actively leading and supporting multicultural and cross cultural initiatives to achieve greater understanding of the social and cultural aspects of the arts and visual culture in education.

Art education is a deeply carved relief of interconnectedness, and in that interconnectivity our responsibility for fulfilling one another’s humanity and extending global understanding are made visible. I am humbled and grateful to be your colleague along this arterial journey. Thank you to USSEA for weaving, entangling and entwining the urgency of our connectivity.

¹ See the open-source website for *Visual Culture & Gender (VCG)* <http://vcg.emitto.net/index.php/vcg>

² See the open-source website for *Journal of Social Theory in Art Education (JSTAE)*, The official journal of the Caucus of Social Theory in Art Education, and affiliation group of NAEA. <https://scholarscompass.vcu.edu/jstae/>

³ See website at <https://www.rememberloverecovery.com/>

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Dr. Patty Bode is Assistant Professor and Coordinator of Art Education at Southern Connecticut State University. She may be reached at patty.bode@gmail.com

2021 United States Society for Education through Art Award Winners

Congratulations to our 2021 USSEA Award Winners!

International Ziegfeld Award

Dr. Petra Šobánková

Associate Professor in the Department of Art Education,
Faculty of Education, Palacký University Olomouc, Czechia

petra.sobanova@post.cz



National Ziegfeld Award

Dr. Angela LaPorte

Professor and Director of the Art Education Program

University of Arkansas

alaporte@uark.edu



Student Award

Clark Goldsberry
American Fork High School, Utah
clark.goldsberry@gmail.com



K-12 Teacher Award

Dr. Laurie Eldridge
Ira A. Murphy Elementary School
Peoria, Arizona



Service Award

Dr. Karen Hutzal
Associate Professor, Ohio State University
Columbus, Ohio
hutzal.4@osu.edu



Kenneth Marantz Fellow

Dr. Ryan Shin
Professor of Art and Visual Culture Education, University of Arizona
Tucson, Arizona
shin@email.arizona.edu



2021 winners were recognized at the 2021 NAEA National Convention.

Thank you to the nominators and the committees for your service.



USSEA Awards Call for Nominations for NAEA 2022

Deadline: January 15, 2022

2022 USSEA Edwin Ziegfeld Awards

USSEA's Annual Edwin Ziegfeld Awards honor distinguished leaders who have made significant contributions to the National and International fields of art education. Two Ziegfeld Awards will be presented during the National Art Education Conference to be held in New York, New York, March 3-5, 2022.

- One **national award** to honor an art educator from within the United States
- One **international award** to honor a colleague from outside the United States who has made contributions of INTERNATIONAL significance to art education

Eligibility: Nominees must be members of USSEA or InSEA and persons who have brought distinction to International aspects of art education through an exceptional and continuous record of achievement in scholarly writing, research, professional leadership, teaching, professional service, or community service bearing on international education in the visual arts.

The USSEA Award for Excellence in PK-12 Art Education

This USSEA award is presented to a Pk-12 art educator who has demonstrated leadership in and commitment to multicultural, cross-cultural educational strategies in their school/s and communities. This art educator actively implements an approach that builds respect for human dignity and diversity through art. The teacher must be a member of NAEA and USSEA to be recognized for their contributions. Their work must be confluent with the mission of USSEA, which is to foster “teamwork, collaboration, and communication among diverse constituencies in order to achieve greater understanding of the social and cultural aspects of art and visual culture in education.”

The USSEA Award for Outstanding Student Project/Master's Thesis/Dissertation

The USSEA Graduate Thesis award is presented to a Master's graduate whose thesis or creative component reflects the mission of USSEA: to foster teamwork, collaboration, and communication among diverse constituencies in order to achieve greater understanding of the social and cultural aspects of the arts and visual culture in education. The topic investigated in the master's work promotes pluralistic perspectives, deepens human and cultural understanding, and/or builds respect for diverse learners.

Nominations: Nominations may be submitted by any member of USSEA, InSEA, or NAEA. **Forms are available at the USSEA website at <http://ussea.net>.**

E-Mail Nomination Materials to: Fatih Benzer, fbenzer@missouristate.edu

Deadline Date: Nomination materials (nomination form, vitae, letter of nomination, and two additional letters of support) are **due by January 15, 2022**. Letters of nomination, acceptance, and support must be written in English. Recipients will be recognized at the annual NAEA conference.

****Past awardees are listed on the USSEA Website, <http://ussea.net/awards/>. Please consider nominating a member of USSEA or InSEA who has not yet been recognized.****

Featured Artist: Dr. Jinyoung Koh

Dr. Mara Pierce – In this issue of *Voices*, Dr. Jinyoung Koh Assistant Professor of Art + Design, Art History, and Art Education of Towson University, nominated by Dr. Borim Song of Eastern Carolina University, shares some of his latest artwork and his perspectives on creating it. Thank you for sharing, Dr. Koh!

Artist Statement

As a 1980s-born artist from South Korea, I grew up observing the end of the Cold War, the transition to color television, and the rising of the Internet. The day in Spring 2007 that I boarded a plane in South Korea and came to the United States to pursue a new American degree opened a new chapter in my life. The transition of social and cultural systems caused me to reflect on my cultural identity and the purpose of my artistic and academic practices.

The first wave of shock occurred when I could not provide answers surrounding my socio-cultural identity during my studies in the United States. I had never been asked about my cultural identity in South Korea. I suddenly began to ask myself, “What does this work say about me?” “How do they see me?” and “How do I see myself?” I struggled to understand my cultural identity and how it would influence my artistic process. The questions that constantly ran through my head needed to be expressed.

As I continued to develop my craft, I would observe other artists’ works and ask myself, “What experiences led *them* to create their artwork?” These observations showed me that I was encountering cross-cultural challenges within



*Co-Existence #2038.2020, Oil on
sewed burlap. 27” x 22”*



Co-Existence #1084. 2020, Oil on sewed burlap. 27'' x 22''



Co-Existence #2739. 2020, Oil on sewed burlap. 27'' x 22''

my own work, something I had never grappled with in the past. This also made me reflect on the portrayal of culture and identity not only within my work, but in the works of others. I did not want to be viewed as just another “South Korean artist.” I wanted to separate myself from stereotypical representations that others labeled as being indicative of my culture. Nevertheless, I also had to accept that my culture was ultimately a part of my artistic expression.



Co-Existence #2938. 2020, Oil on sewed burlap. 27'' x 22''



Co-Existence #3098. 2020, Oil on sewed burlap. 27'' x 22''



Co-Existence #3849. 2020, Oil on sewed burlap. 27'' x 22''



Co-Existence #4123. 202, Oil on
sewed burlap. 27" x 22"



Co-Existence #5049. 202, Oil on
sewed burlap. 27" x 22"

I perceived my American classmates to be more freely expressive, voicing their opinions and viewpoints frequently during discussions. This had an influence on me, and at one point I wished to escape from the concepts attached to my Korean identity. I chose instead to embrace my new surroundings by exploring the natural environment that existed around me in California. Whether it was a person, architectural structure, or interaction between living and non-living things, I welcomed these new experiences. However, I could not fully leave my cultural surroundings and boundaries, no matter how hard I tried. Rather than keep on fighting this part of myself, I decided to take ownership of this fight and make it a central theme within my work.

During the struggle to find my artistic voice, I had the privilege of being mentored while pursuing my MFA at California Institute of the Arts. Harry Gamboa was a professor in one of my art critique classes. I had not previously encountered a professor who cared so deeply for my own personal development, Professor Gamboa took the time to get to know me, challenge me, and ultimately helped me find the words or concepts I needed to use while navigating my place between two countries. Whenever I met with him, he took notes on the rationale and stories behind my work. He carefully observed the inner layers of each student's work. The more I met with him, the more I felt genuinely inspired by his teaching philosophy. Through him, I learned that when teachers passionately care about their students, their students learn to be excited about what they are creating. The lessons I learned from Professor Gamboa deeply influenced my own teaching practice and made me feel increasingly committed to students' self-motivated learning when I eventually became an educator.

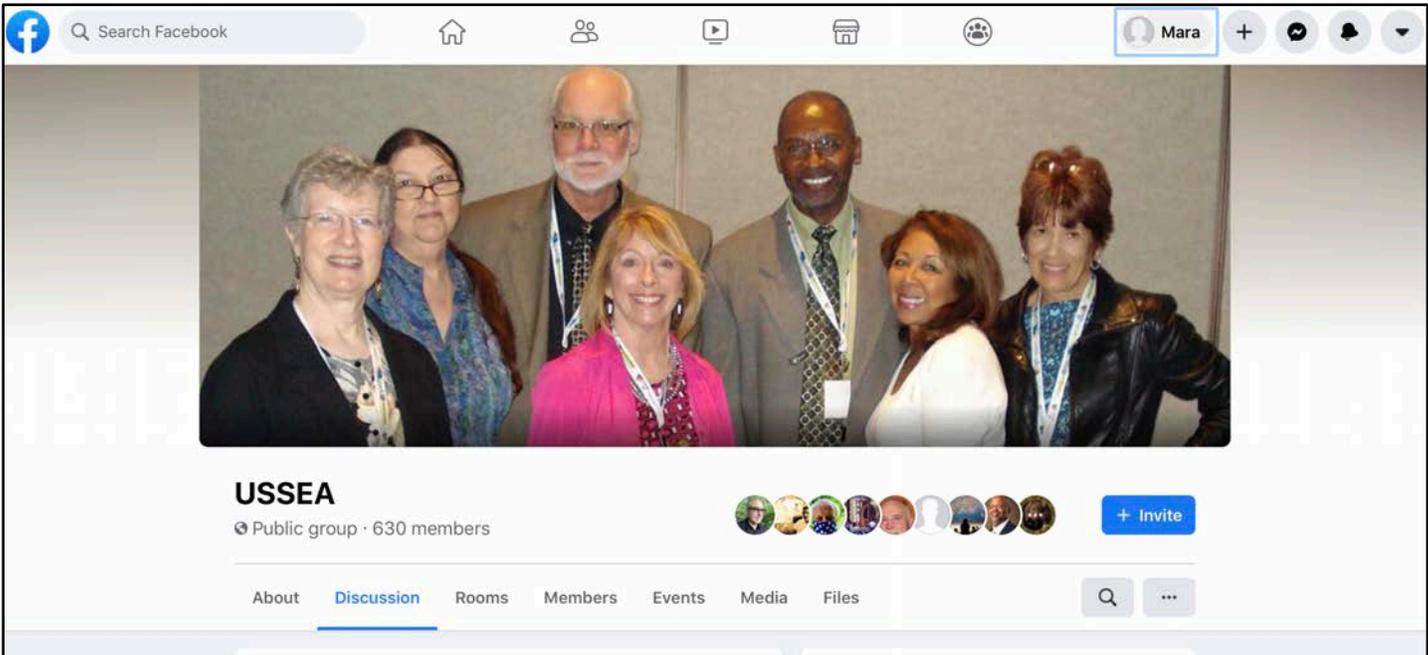
I poured these thoughts and emotions into my work titled *Co-Existence*. My exploration and trajectory with sites and meanings make a connection between the past, the present, and the future in terms of controversial political issues in our surroundings of delicate global dynamics. I reach to work with oil and sewed burlap that had gone through a long history of transportation and trading of commodities within the global market system. As signifiers in order to suggest a metaphorical connection between society and imagination, the materials are our society's metaphorical byproducts and substitutes of ports, warehouses, markets, and cities through the current issues that we are facing in the global society of

cultural re-contextualization. When I start visualizing a project, the sense of insecurity and vulnerability leads me to approach the impermanence of existence and identity. The procedure of discovering ambiguous symbols and hunting meanings is re-encoded and reconstructed over and over again to explore the intersections of spatial and temporal elements of social structures in order to recast questions concerning the meaning of existence with the merging of society and glorification.

Dr. Jinyoung Koh may be reached at jkoh@towson.edu

Would you like to be a featured artist in *Voices* or know someone who does? Our next opportunity will be for Winter 2021! Nominate a fellow artist or send your images and artist statement or art-making philosophy to Dr. Mara Pierce, *Voices* Editor-in-Chief at mara.pierce@msubillings.edu

Visit the USSEA Facebook page at <https://www.facebook.com/groups/163902027374/>



*Don't forget to register for the 2021 USSEA/
InSEA Endorsed Virtual Conference!*

2021 USSEA/InSEA Endorsed Virtual Conference

July 15-17, 2021



Reimagining Inclusivity and Cultural Diversity in Art and Visual Culture Education

Keynote Speakers:

- **Angela LaPorte**, USSEA President, University of Arkansas
- **Patty Bode**, Southern Connecticut State University
- **Fiona Blaikie**, Brock University
- **Petra Šobáňová**, Palacký University Olomouc

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Don't forget...mark your calendars

NAEA National Convention:

New York NY

March 3-5, 2022



ATTENTION ALL EDUCATORS AND ARTISTS

Voices, designed by Sharon D. La Pierre and Christine Ballengee Morris, is a forum to explore issues in theory and practice. It encourages dialogue, stories, and lesson plans that deal with multicultural, cross-cultural, and cultural pluralism relating to curriculum and practical issues. The goal is to provide information and materials for and by teachers on these topics. Please consider sending your submissions on any of these topics to *Voices* Editor Mara K. Pierce at mara.pierce@msubillings.edu by April 31, 2022.

*Enjoy your summer and have a great fall.
Stay healthy
and
Be well!*