



2020



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Voices

Volume 42, number 1

2020 United States Society for Education through Art Award Winners

As we are positive you already know, the 2020 NAEA National Convention was cancelled earlier this year due to the COVID-19 pandemic. Customarily, the USSEA Board has the distinct privilege of honoring our annual award winners at that event. However, because we were not able to do that this year in person, we would like to open this first 2020 *Voices* with sharing those distinguished names here:

International Ziegfeld Award

Dr. Fiona M. Blaikie

Department of Education Studies, Faculty of Education, Ontario, Canada
fblaikie@brocku.ca

Committee: Elizabeth Garber, Ryan Shin, Barbara Caldwell, Steven Willis, Joni Acuff, and Angela LaPorte



National Ziegfeld Award

Dr. Patty Bode

Amherst, Massachusetts

patty.bode@gmail.com

Committee: Elizabeth Garber, Ryan Shin, Barbara Caldwell, Steven Willis, Joni Acuff, and Angela LaPorte



Student Award

Jenny Evans (Nominated by Dr. Mary Stokrocki)
Dripping Springs, Texas
jenartaddict@gmail.com

Committee: Elizabeth Garber, Ryan Shin, Barbara Caldwell, Steven Willis, Joni Acuff, and Angela LaPorte



K-12 Teacher Award

Ryan Widel (Nominated by Dr. Steve Willis)
Ozark, Missouri

Committee: Elizabeth Garber, Ryan Shin, Barbara Caldwell, Joni Acuff, and Angela LaPorte



Service Award

Dr. Fatih Benzer
Springfield, Missouri
fbenzer@missouristate.edu



Kenneth Marantz Fellow

Dr. Alice Arnold
School of Art & Design, Jenkins Fine Arts Center, East Carolina University
Greenville, North Carolina
arnoldm@ecu.edu

Kenneth Marantz Fellows Award Committee:
Barbara Caldwell, Angela LaPorte, and Allan Richards



Congratulations to our 2020 winners, who will be recognized at the 2021 NAEA National Convention. Thank you to the committees for your service.

USSEA Awards Call for Nominations for NAEA 2021

Deadline: January 15, 2021

2021 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 Chicago, Illinois, March 4-6, 2021.

- 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: Angela LaPorte, alaporte@uark.edu

Deadline Date: Nomination materials (nomination form, vitae, letter of nomination, and two additional letters of support) are **due by January 15, 2021**. 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. Mary Stokrocki

Dr. Mara Pierce – In this issue of *Voices*, Dr. Mary Stokrocki, Professor Emeritus of Arizona State University shares some of her computer generated imagery (CGI) and research with virtual worlds. Thank you for sharing, Dr. Stokrocki!

Transforming Virtual Identity

Virtual worlds are one of the major sites of informal multiliteracy education. “With over 60 online virtual worlds, 400 universities offering courses, and 50% from different countries, these sites offer tremendous opportunities for artistic teaching and learning” (Stokrocki, 2014). Second Life, still one of the most popular virtual worlds, has helped me grow by increasing my literacy skills to include multi ways of communicating and teaching expanding my creativity and vision through changing avatar identity. **Identity** is a set of unique characteristics that denote a person. A person’s identity however is multifaceted and transforming; parts are hidden, determined by culture [and community], and are never final (Kroger, 1996). Jagodzinski (2004) reported that media immersion offers brief transcendence from these youths’ preoccupation with their own life problems, and ways of role-playing solutions. In our postmodern world, a person, young and old, can have multiple identities in the digital universe, more specifically virtual worlds called avatars in online communities. **Avatars** are representations of people who participate in virtual worlds (Meadows, 2008). In her study of avatar identities, Liao (2014) raised questions about the connections we make between representation and identity, what constitutes identity, and the ways in which identity and representation may both dovetail with and yet contradict each other. My avatars transform in different ways in different worlds.

Transformations

My normal avatar on Second life is

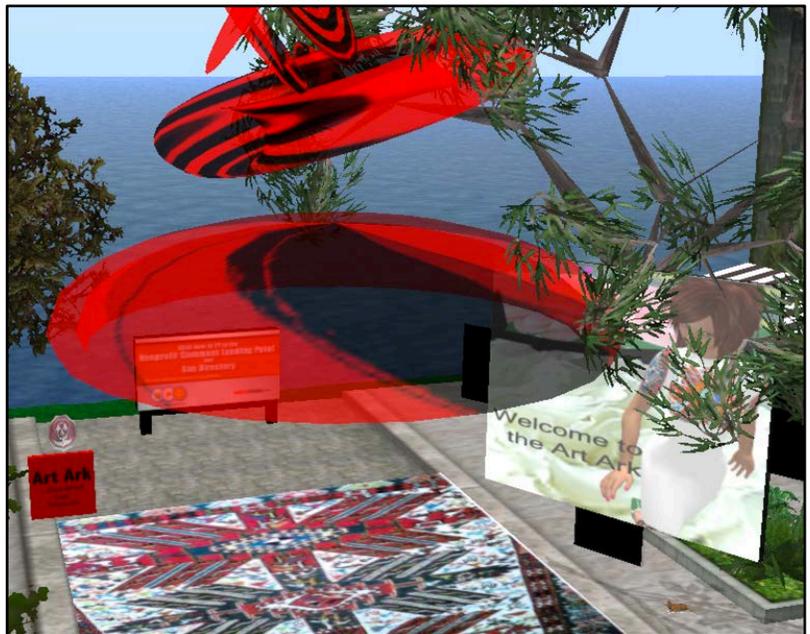


Figure 1a. My carpet featured Noah's Ark (Figure 2b); now located at Nonprofit Commons.



Figure 1b. She wore part of her Turkish rug [closeup] printed on her shirt and shield.

human. Marylou Goldrosen built her Art Ark school (Figure 2a) and started the Art Ark Warriors Group (Figure 2b). The *kilim* is a handmade, *sumac* rug made of silk, cotton, and wool from Diyarbakir, East Turkey that I purchased when working for the World Bank in Ankara in 1995 (Stokrocki, 1999). I use the carpet to teach art criticism, inviting students to look for treasures in the rug and on Second Life.

On Halloween, my avatar each year turns into Spider Women, celebrating the Feast of Fools. She loves to spy, dance, and invite students to reinvent themselves (Figure 3a). This ghoulish explores society's foolish antics (Stokrocki, 1997). She loves the mesh netting too (Figure 3b). Watch *Teaching at the Art Ark in Second Life 3.0* (<https://www.youtube.com/watch?v=9qLqVYF10&feature=youtu.be9qLqVYF10>).

One of my graduate students, Sandy Andrews [avatar Ozma), introduced me to Floaters on Second Life, I was a cat, representing my beloved feline who just died. Ozma invited me to teach at her Floaters site on the virtual world of Second Life (Figure 1).

Floaters is a safe place for disenfranchised people to share their artworks. The site still exists on Second Life with updated exhibitions from real life, The Millet House in Mesa Arizona. Our research shared the importance of empowering poor youths, mentoring them, and helping them develop personal learning environments (Stokrocki & Andrews, 2010).

The Women's Caucus, of which I was Co-President (2018-20), challenged me to transcend my typical identity. I chose a Fembot [robot – an inclusionary feminist, despite the pink]. See Figure 4. I had to compile my research and teaching on cyber worlds (Stokrocki, 2015). Andrea Karpati (2014) reviewed my work as “richly illustrated and carefully designed for easy use, offers witty narratives on good art education practice in cyberspace and evidence-based reports on student development that make it a valuable resource for art teachers, trainers and researcher as well” (p. 332).

Eventually, I learned to wrap artwork around my entire avatar body (Figure 5). My students loved to interview Ronin Shippe's artwork, made in Windows "Paint" program, that he constantly displayed on Second Life.

When teaching local students on the Opensimulator, another virtual world site sponsored by Sandrine Han



Figure 2a. Spider Women emerges each Halloween for something to “ingest” via parody.

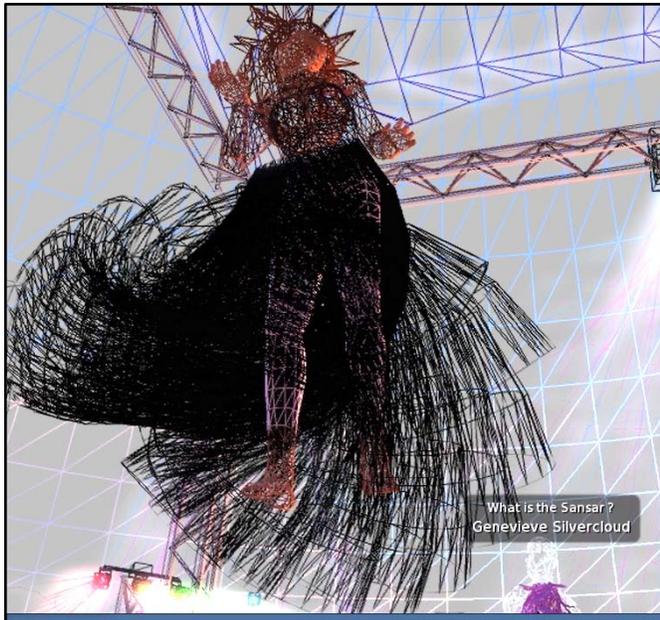


Figure 2b. Spider Women spins in new mesh netting Skirt.

Figure 3. Sometimes, my avatar transformed into a cat, here with Sponge Babe outfit. She greets students at Floaters center for the Disenfranchised (Stokrocki, 2010).



from the University of British Columbia, my identity transformed into Queen Bee (Figure 5) with her own hive. Locally, she is Lady Bug at my local Earth Bazaar, where she roams around asking attendants “What’s bugging them?”

My most notable transmutation however is *The Lizard of ARS/ART* (Stokrocki, 2016), who can change her color to blend into the landscape, can give birth without males, and regenerate her tail (Figure 7). She wanders around looking for a new tail/tale and inviting Her identity **transforms**, a re-presentation of existing appropriated material (Baum, 1900) in different ways. When reviewing **appropriation** history, Lethem (2007) argues that recombining sound, visuals and text are plagiarisms that date back to Shakespeare et al. Such image reuse is so easy and inexpensive with digital media. Downloading the lizard head, I wear it as a mask with my green jumpsuit and visit students in the schools to ask them to reinvent my tail/tale and help write a new parody.

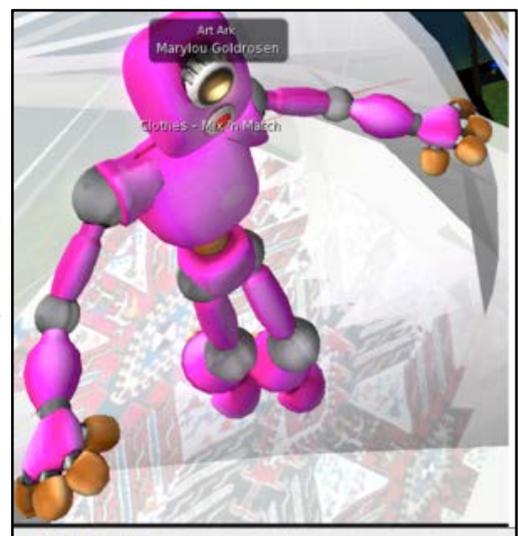


Figure 4. Women’s Caucus Fembot on Second Life

Conclusion

Virtual identity encompasses all of these community relations, environments, and new platforms (Sansar, 2017). Identity transforms faster when reinventing ARS (Figure 8). This is the childish in me as revealed in *Our Digital Selves: My Avatar is me* (Depres, 2018).

Figure 5 My avatar wears Ronin Shippe's digital work called *Edelweiss VII*

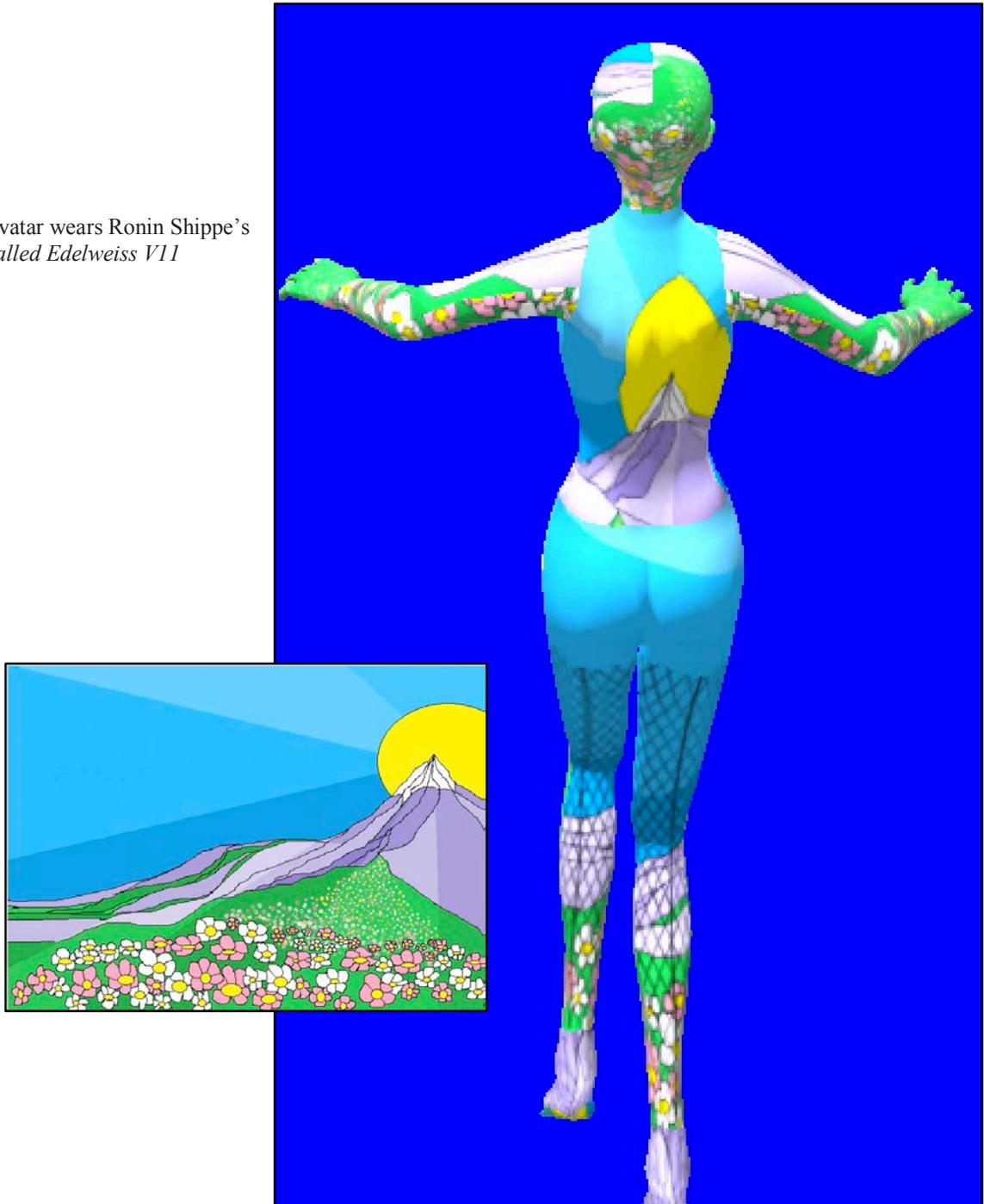




Figure 6. My identity transformed into a Queen Bee in front of my school hive on the Opensimulator where I continue to teach secondary students for 5 years.

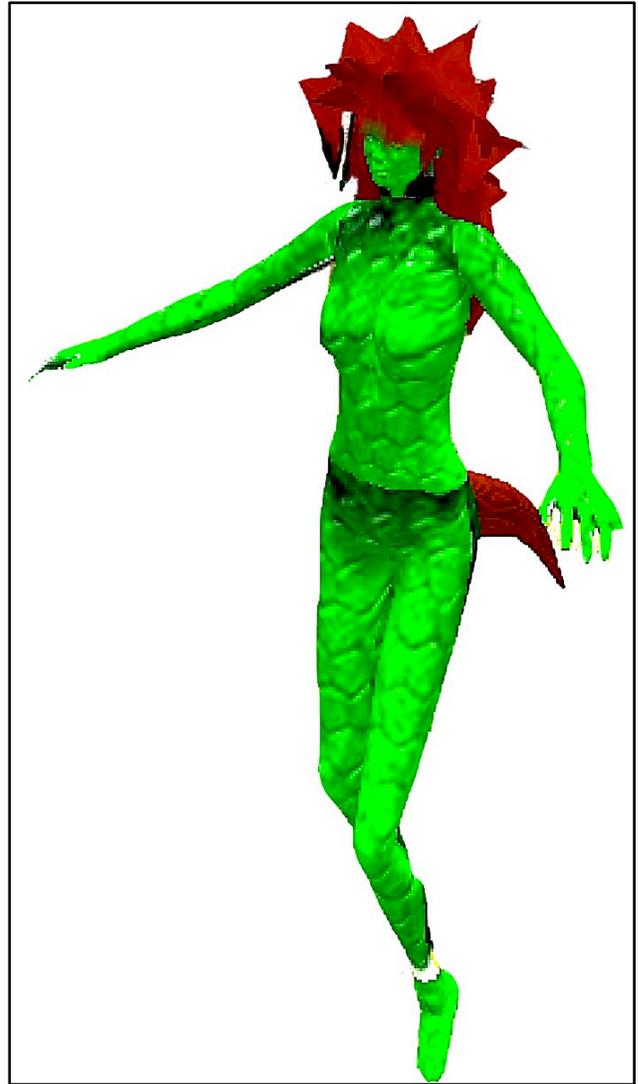


Figure 7. The Lizard of ARS searching for a new tail/tale.

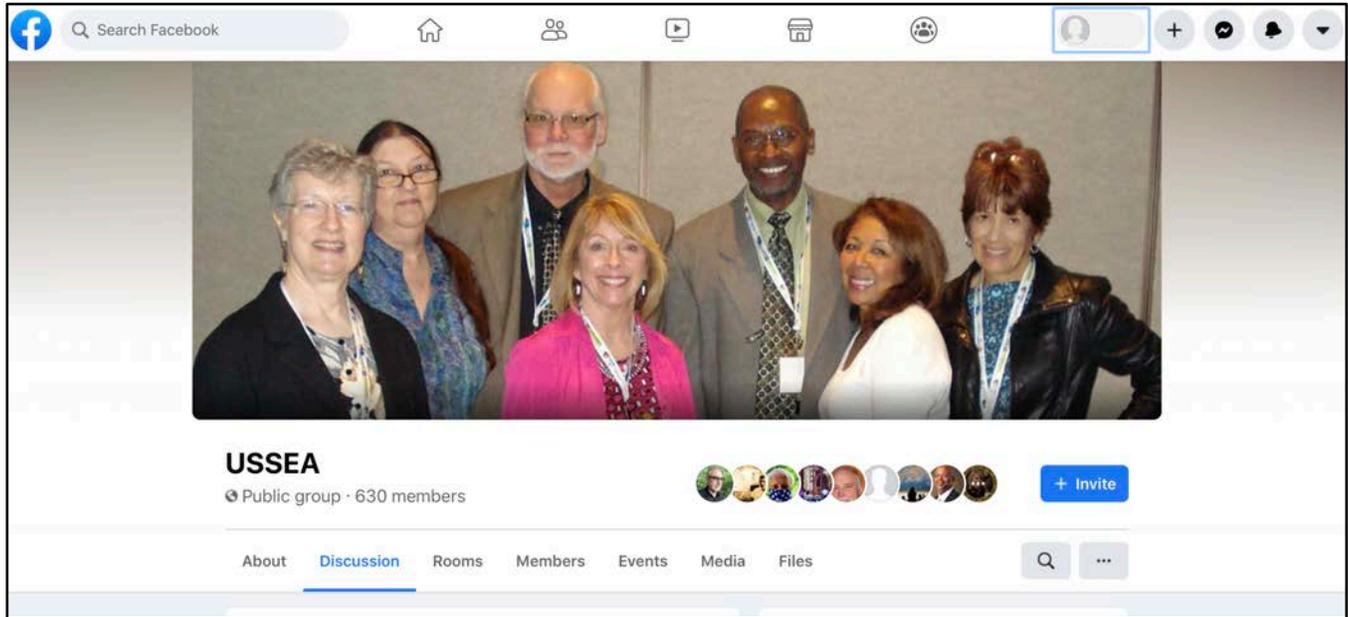


Figure 8. Don't get her mad because she will turn BURNING RED like a chameleon. Her gusto transforms and off she goes leaping around for more artful ideas to transplant.

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



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

Don't forget...mark your calendars



NAEA National Convention:
Chicago, IL

March 4-6, 2021

For more information, visit:

<https://www.arteducators.org/events/national-convention>

2021 USSEA Regional/InSEA Endorsed Conference

**Summer 2021
Dates and location will be
announced soon.**

*Reimagining Inclusive and
Cultural Diversity in Art and
Visual Culture Education*



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