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# Voices

Volume 46, Issue 1

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**Do you need more service lines  
on your CV?**

**Have you previously served on  
the board for two or more years?**

**Are you interested  
in being the USSEA  
President?**

Please send your nominations to Angela LaPorte at [alaporte@uark.edu](mailto:alaporte@uark.edu) by July 31st. Ensure your nominee is willing to serve and accept their candidacy. We will form an Election Committee directly after that date to collect: 1) consent-to-run agreements (ok by email); and 2) a letter of intent and 5-year CV from each nominee, before conducting the voting process (also, acceptable digitally) with the entire USSEA membership. The goal is to have a President-elect in place by the beginning of the new academic year.

# Congratulations to our 2024 USSEA Award Winners!



## **International Ziegfeld Award**

Dr. Rolf Laven

University of Education - University of Applied  
Arts - Academy Fine Arts (Vienna) · Art and  
Design Didactics  
[r.laven@akbild.ac.at](mailto:r.laven@akbild.ac.at)



## **National Ziegfeld Award**

Dr. Allan Richards

Professor Graduate Studies  
Graduate Advisor Area Head of Art Education  
University of Kentucky  
[allan.richards@uky.edu](mailto:allan.richards@uky.edu)



## **The Zigfeld Service Award**

Dr. Jenny Evans

Assistant Professor Art Education  
Valdosta State University  
[jenevans@valdosta.edu](mailto:jenevans@valdosta.edu)



## **The Zigfeld Service Award**

Dr. Jaehan Bae

Professor Art Education  
University of  
Wisconsin Oshkosh  
[baej@uwosh.edu](mailto:baej@uwosh.edu)

# Congratulations to our 2024 USSEA Award Winners!



## **Kenneth Marantz Fellow Award**

Dr. Fatih Benzer  
Associate Professor & Program Coordinator for Art Education  
Missouri State University,  
[fbenzer@missouristate.edu](mailto:fbenzer@missouristate.edu)



## **Student Project/ Dissertation Award**

Rachel Zollinger  
artist, educator, and  
PhD student  
University of Arizona  
[rz@rachelzollingerart.com](mailto:rz@rachelzollingerart.com)

*Award winners at NAEA.*

*Congratulations all.*



## **K-12 Teacher Award**

Jennifer Grace-Duran





# International Ziegfeld Award Article and Thanks from Dr. Rolf Laven

University of Education - University of Applied Arts - Academy  
Fine Arts (Vienna) · Art and Design Didactics  
[r.laven@akbild.ac.at](mailto:r.laven@akbild.ac.at)

## New Directions in Art Education ACE: Art as Advocacy, Commit and Engagement

It is an extraordinary honour to receive the 2024 Edwin Ziegfeld Award at this prestigious event, the NAEA Congress emphasising: 'New Directions in Art Education'. This award honors individuals in art and aesthetic education who, like InSEA's first president, Edwin Ziegfeld, aimed to pioneer new paths in art education. Edwin Ziegfeld (born in 1905) incorporates innovation, leadership, and a profound commitment to art and its role in education. His relentless drive to advance art education has inspired generations of teachers and students.

Personally, the Edwin Ziegfeld Award represents the recognition of my current work as well as the commission to pursue the journey of innovation and inspiration in art education. I know that through close collaboration, we can lead art education into a future as colorful, diverse, and dynamic as art itself. In our fast-paced world dominated by technological, social, and cultural changes, artists and art educators face unique challenges and opportunities.

*What is our mission for art education?*

Our mission is in art education to equip young people with needed creative skills and critical thinking. Now more than ever, creative and critical thinking is key to thriving and actively shaping this world. The keys? Innovation in pedagogy, promoting international collaborations, and developing new research-approaches. As a representative and World Councilor Europe of InSEA, I am particularly proud to participate in this significant congress and present the Ziegfeld Lecture. This event offers a valuable exchange of experiences and knowledge. Together we will explore new directions in art education and advance art education globally.

Today, art education faces unique challenges and opportunities. The "new directions in art education" are diverse, ranging from innovative teaching methods to international collaborations and new research-approaches. Our goal is to transcend boundaries,



challenge traditional thinking, and redefine the role of art in society.

Art is not just a medium of expression, but it is also a means to promote empathy. Art forms a bridge between cultures, fosters critical thinking and creativity, and is an essential in holistic education!

Receiving the Edwin Ziegfeld Award signifies a personal honour for my past work and also symbolizes the importance and power of art education to shape, more understanding and creative society. It is a call to all to promote and develop artistic education as an essential element of human development and social progress. By committing to these principles, we honor the legacy of Edwin Ziegfeld, Franz Cizek, Victor Löwenfeld, John Dewey, and many other art education pioneers.

I would like to emphasize the importance of our continued commitment as a com-

munity of art educators, artists, researchers, and educational practitioners to make art and its teaching accessible, inclusive, participatory, and relevant to the challenges of our time.

*Let us work together.*

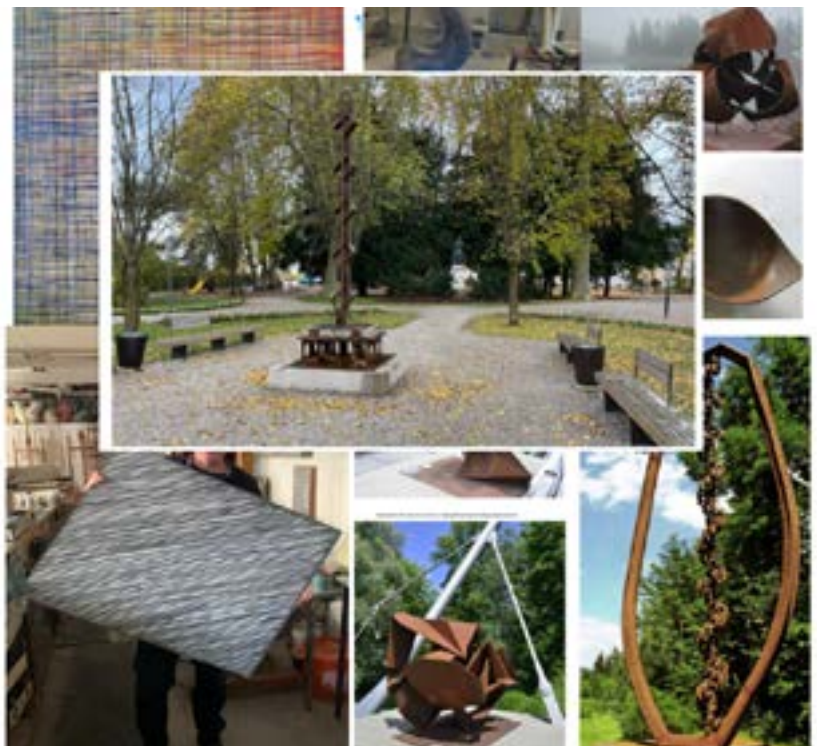
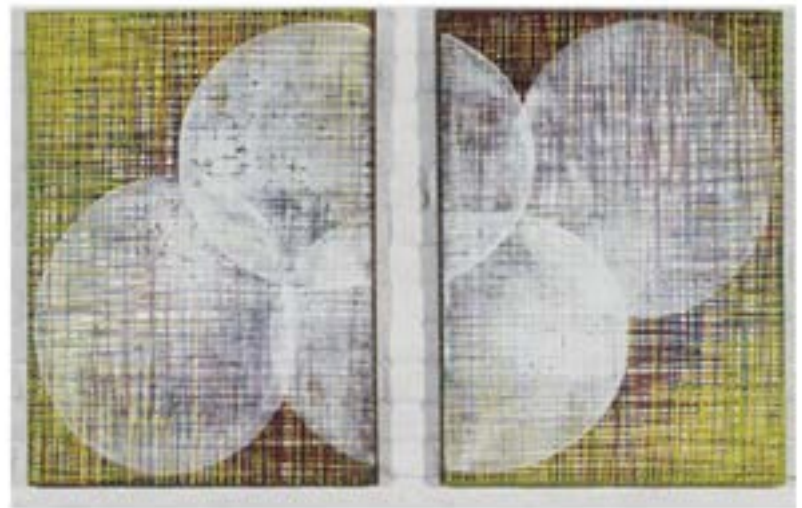
*Let us develop platforms and programs which foster intercultural understanding and global cooperation.*

*Let us sharpen critical and creative thinking skills.*

Let us challenge and reshape established educational norms with shared courage. Dear colleagues every contribution, research, or dedicated project in art education is part of this immense mosaic of empowerment.

We strive to not only engage our students, but to also engage society itself. Over the last decade, I aimed to realize such inspiring projects and put those projects to practice. Respect and generosity in the form of idea and resource exchanges are integral to artistic practice. I am and remain a student myself, fascinated by art as a gatekeeper. One of those gatekeepers is urban art, commonly know as street art. My personal approach to art includes urban spaces as platforms for art. Tackling themes of inequality, urban decay, and social injustices, fosters a dialogue within the community.

Collaborations within neighborhoods or local associations are the engine for societal change. Urban art is a potent medium for committed art. Visibility and accessibility in urban areas can reach everyone. Landscapes become a canvas for artists. Through my artistic practices, especially my sculptures, I strive to show how creativity can transcend the bounds





of traditional art and resonate with viewers. We see art as a force of advocacy and transformation.

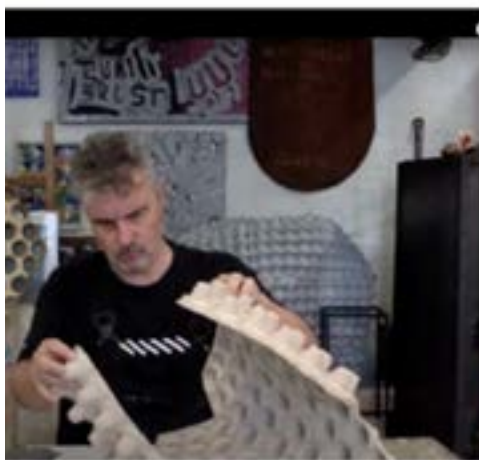
We all actively create in this world, and this is what connects us, a profound appreciation for the beauty and diversity of human experience. Skills, knowledge, social responsibility, and empathy are a few examples that stress the need for inclusive artistic approaches. Artistic expression embodies committed art, our self-expression. Art is an aesthetic and intellectual pursuit, embedding, portraying, and questioning itself deeply in societal, environmental, or ethical issues.

Let us, seize this opportunity together to advance our visions and practices of art education. Let us build bridges that connect knowledge and cultures and also open our hearts and minds. We will create a world that recognizes art as essential for education, understanding, and social change.

I express my deepest gratitude to my colleagues, mentors, and everyone who has supported me on my journey. Dearest Fatih Benzer, and Mara Pierce, I am grateful for your companionship, inspiring collaboration, and friendship. Without your support, I would not be here today. I want to thank all of you for your commitment to art education. I am honoured and excited to support the next gen-

and transform our world.

eration of art educators alongside all of you. Let us work together to shape a future where art and education go hand in hand to enrich



## National Ziegfeld Award

# Acceptance Thank you

Dr. Allan Richards  
Professor Graduate Studies  
Graduate Advisor Area Head of Art Education  
University of Kentucky [allan.richards@uky.edu](mailto:allan.richards@uky.edu)

### Living with the Legacies of White Supremacy and Art Education

I would to thank United States Society for Education through Art (USSEA) for this prestigious honor, the 2024 National Edwin Ziegfeld Award for outstanding national leadership in art education. A requirement of this award is to speak on a topic of the recipient's choice. Today, I want to speak on the topic: living with legacies of white supremacy.

This topic is important to me because of the cultural and racial turmoil that grips the United States and the world in recent years. As a Jamaican, I have always wanted to improve the human condition through my practice in Art Education after living with the legacies of slavery and White supremacy.

In recent years, I have witnessed an increase in racial and cultural conflicts in society. A mob of mostly White males invaded the United States Capital Building and desecrated it and impacted the lives of police officers working this building. On the other hand, you have the police brutality of Black and Brown people, particularly men on our streets this has become a frequent occurrence. Books about the contributions of marginalized groups are being banned from some K-12 schools. The United States' Supreme Court, for all intense and purposes, has limited universities from implementing programs to diversify their student population, even though diversity is considered critical to quality education. Educators cannot even speak about critical race theory for fear of reprisals from the state. These are just a few incidents that concern me, and I am aware that this is an existential threat to this emerging multicultural, multiracial, and multilingual liberal democracy. However, Ken Robinson reminded me that we live in the human world we created, and we can recreate it.

To this end, as an art educator, Edwin Ziegfeld (1905-1987), former president of the National Art Education



Association (NAEA) and the International Society for Education through Art (InSEA), continues to guide me through his dedication and belief in rebuilding the human world. He believed that "...culturally inclusive art education fosters tolerance, appreciation, and mutual respect among diverse peoples" (Manifold, 2016). Today, however, tolerance, appreciation, and mutual respect among diverse peoples seem to have given way to hate, discrimination, and inhumane treatment of those marginalized in society. This might seem like a new phenomenon to most people, but I believe that Ziegfeld was conscious of the racial and cultural tensions in society. Because of the history of White supremacy, he tried to address them through art education.

For those who do not believe or are afraid to accept this social construct, White supremacy is a thing. In 1853, Joseph Arthur de Gobineau, a French aristocrat, novelist, diplomat, anthropologist, and who was titled the father of racism, authored a book titled: *The Inequality of Human Races*. In this book, de Gobineau argued that the White race was superior to other races. As if to emphasize this point, European imperialists believed

that "...the White race is obligated to civili[z]e the non-white people..." (The White Man's Burden, September 17, 2023). A simple search on Google defines White supremacy as: "...the belief that [W]hite people are superior to those of other races and thus should dominate them" (Wikipedia: Free Encyclopedia, April 27, 2023). Considering the adventurism that was taking place among European imperialists, the obvious conclusion that can be drawn from de Gobineau's publication was his intention to legitimize White supremacy and slavery.

Since Europe's Age of Discovery in the 15th century, countries like Britain, Spain, France, and Portugal colonized lands across North and South America, dominating and exploiting different races and ethnic groups. Jamaica was a British colony. As a native, I learned about the cruelty, brutality, and inhumane treatment of my ancestors during colonialism and slavery. The Arawaks, also called Taino Indians, came to Jamaica from South America and settled on the island approximately 2,500 years prior to the Spanish invasion that started in 1494. After the Spaniards arrived in Jamaica searching for gold, they encountered the Arawaks. The colonizers stole their lands, overworked and slaughtered over 200,000 of them. These Europeans also introduced diseases that killed a significant number of the Arawak population. A little more than a century and a half after the initial invasion of Jamaica, the English seized the island from the Spaniards in 1655 and continued the system of exploitation and slavery by establishing sugarcane plantations. To maintain this labor-intensive establishment, over 600,000 Africans from Ghana, Nigeria, and Central Africa including Akan, Ashanti, Yoruba, Ibo, and Ibibio people were shipped to Jamaica as slaves. They met with similar treatment to that of the Arawaks before them, but they fought back successfully to liberate themselves from this system of slavery. Jamaica gained independence from Britain on August 6, 1962, but has remained a member of the British Commonwealth.

Despite my mathematics and science background in high school, I pursued biology and art education at The Mico College University in Jamaica. Art education, as a discipline, not only taught me the pedagogical strategies to impart my knowledge about art, but it also gave me the freedom to think critically and creatively to express myself about

issues I care about knowing that if you refuse to know your history you will be condemned to living in the past. After graduation, I taught art and biology at Jamaica College, a grammar school patterned off the British education system, and I saw the difference an educator can make in the lives of young people. Still there was a restlessness throughout my tenure as I read the accounts of European world domination of other marginalized people. This continued to heighten my passion for world history and politics and it made me want to travel abroad to experience the human condition in other countries.

It was no coincidence that I wanted to learn more about my ancestor who came from South America, and so I traveled to college in Mexico, the closest I could get at that time to the place from which the Arawak Indians came. I attended the Instituto Allende Incorporación con La Universidad the Guanajuato where I earned my BFA and MFA degrees in drawing, painting, and printmaking. At the Instituto Allende Incorporación con La Universidad the Guanajuato, I studied the Mexican muralists, Jose Clemente Orozco, Diego Rivera, and David Alfaro Siqueiros, from whom I learned about the plight of the Mexican people. Hernan Cortes and his fellow countrymen demolished the Aztec Empire killing and subjugating the natives and confiscating their lands and natural resources (Helm, 1968). From this history, I drew a parallel in my mind to the history of colonialism and slavery in Jamaica. If there were any good news in this story, I thought, it was that the Mexican people fought back against all odds and gained their independence September 27, 1821 from the Spanish empire.

Another group of people that the Europeans dominated and exploited was my African ancestors. Africa was colonized by the European imperialist power in the late 19th and early 20th centuries, but South Africa continued as an apartheid state, considering that the overwhelming percentage of the population had been Black people, and where systemic segregation and dehumanization persisted until the 1990s after their long fight ended apartheid (Manjapra, 2020). I thought at this juncture we were living in a different era, that colonialism and slavery had been abolished, but living in the United States as an immigrant student, the



actions employed during colonialism seemed to continue.

The domination and exploitation of non-White people have evolved into hate, racism, discrimination of marginalized groups, and the instigation of violence intended to maintain the status quo of pseudo colonialism and slavery practices. In other words, the legacy of slavery and White supremacy is imbedded in the fabric of society. In an enlightened society, however, the legacy of White supremacy is commonly manifested as White privilege. White privilege is an attempt to rebrand the legacy of White supremacy to continue to discrimination against Black, Indigenous, and People of Color (BIPOC). Challenging this status quo and confronting the legacies of White supremacy threatens those who are benefiting from its laws and policies. The turmoil in society today seems to be a struggle between those who want to change the status quo and those who want to continue the systems of White supremacy.

I have experienced this struggle taking place in the education enterprise. After earning my doctorate in art education/administration at Illinois State University, I was hired as an administrator/art educator. During these early professional years, I thought that promoting multicultural education would address the issues of racism and discrimination that were often reported in K-12 education and higher education institutions. I learned, however, that multicultural education was extremely complex, and the main thrust of this complexity was aversive racism. In her book, *White Fragility: Why It's So Hard for White People to Talk About Racism*, Dr. Robin DiAngelo (2018) described aversive racism as when White people say the politically correct things in public, but behind closed doors, they do everything to sabotage change, elevate themselves, and perpetuate systems and attitudes that marginalize the advancement of BIPOC and other marginalized groups, preserving white privilege.

Gleig (2020) in her article, *Waking Up to Whiteness and White Privilege*, said "While white people are not to blame for policies that began before they were born, they are still benefiting from them at the ---often grave -- expense of Black Americans [and other marginalized

groups]." Abraham Lincoln, the 16th US President, officially abolished slavery in the United States on January 1, 1863, but Black Americans continue to bear this grave expense in a country where it feels like a modern version of colonialism and slavery. Worth Rises characterizes it this way:

Slavery is the evil that has loomed over [the US] our nation since its founding. Its racist legacy ---carried through Black Codes, Jim Crow laws, Mass incarceration, and police brutality ---continues to threaten the li[v]es of Black people and other people of color (Worth Rises, September 14, 2023).

This reality is demonstrated by police brutality that was fully displayed when the world watched the killing of George Floyd, an African American male, on May 25, 2020, by Derek Chauvin, a White Minneapolis police officer. Chauvin knelt on Floyd's neck until he was lifeless lying beside a police vehicle. Police officers are supposed to be peace-keeping forces that protect us, not ones that terrorizes Black and Brown people. Unfortunately, George Floyd's death is just one example of the many race-based violent incidents are perpetrated by police. As a Black man, I am constantly looking over my shoulders, not because I am doing anything against the law, but because I am now aware that the police are not looking to protect me from harm but to use the power given to them by the state to subjugate people like me, even if it means taking my life.

Sadly, White privilege does not stop with the Black Codes, Jim Crow laws, mass incarceration, police brutality, and dehumanization but it has attracted individuals who have sworn allegiance to White nationalism. White nationalists, according to the Merriam-Webster dictionary are characterized as "... one of a group of militant White people who espouse white supremacy and advocate enforced racial segregation." Living in the United States, it seems that as BIPOC and other marginalized groups increase and demand their freedom, equality, and justice, the more apoplectic, enraged, and sadistic White nationalists have become.



The possible loss of power and control seems to have led them to engage in voter suppression, conspiracy theories, litigating grievances, and even engaging in intimidation and violence to maintain the status quo ante. The invasion of the Capital building by a mostly White mob on January 6, 2021 is a level of intimidation and violence that we have not experienced in recent memory (Dunn, 2023 & Fanone, 2022). This insurrection committed against their own democratically elected government, I believe, was intended to appease their grievances, privileged position, and their White supremacy authoritarian tendencies. This act of violence and intimidation seems not to be limited to the White mob violence but also includes politicians who subscribe to White supremacy and White nationalism. They are banning books in schools that discuss the plight of BIPOC, sexual identities of marginalized groups, and other subjects that do not comport with their myopic worldviews; restricting the civil and constitutional rights of women and other marginalized people; promoting a gun culture that is harming children, women, and men; and engaging in falsehood and alternative facts. This is an existential threat to our emerging multicultural, multiracial, and multilingual democracy.

What can be done to persuade those who believe in White supremacy that diversity is essential to their long-term survival? Perhaps nothing but we can look to young people to bring about recreating the human world so we must prepare them for this endeavor. Artists are accustomed to training the next generation of artists through apprenticeships. Apprenticeships change minds, behaviors, and prepare for the future. Telling one's story is like an ap-

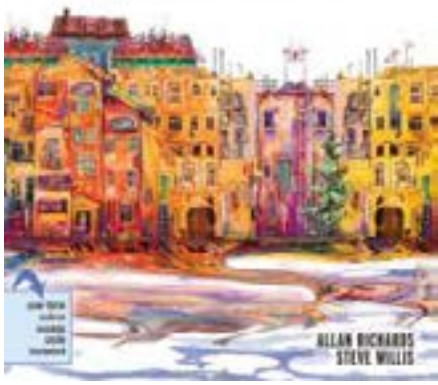
prenticeship that creates change. Young people are our hope for long-term change in society, mentoring them in the art room to connect to others can inspire change. We must tell our stories and educate students to tell theirs to challenge the leg-

acies of White supremacy to recreate the human world in which we want live and leave for the next generation. To this end, I designed a pedagogical strategy, Current-Event, Conceptual Art, and Project-Based Learning Pedagogical Strategy in Visual Arts, to prepare young people for the task ahead. Why did I choose this combination of approaches for a pedagogical strategy? Current events familiarize students with the world around them; the practice of conceptual art (Alberro & Stinson, 1999) in art education provides students opportunities to be creative and innovative and to engage their imagination; and project-based activities provide students authentic learning opportunities by interacting with their classmates who may have different worldviews from their own. This pedagogical strategy is intended to equip students with life and career skills and the intuition and courage they need to tell their stories and to navigate an uncertain future while challenging the legacies of White supremacy.

In addition to the preparation students to tell their stories, I challenge them to write critical analyses of different chapters from my book, *Global Consciousness through the Arts: A Passport for Students and Teacher* (Richards & Willis, 2023). This exposes students to civil rights issues and the contributions that Black and Brown people have made to the economic, politics, and social advancement of the United States and humanity as a whole. Discussing these critical analyses in classes, many students are befuddled to why they were not exposed to these issues before. Prohibiting the history, stories, and the contributions a people make to society is one of the legacies of White supremacy. Not knowing the stories of a people makes it easy to discriminate against them, exploit them, and cast them as others –not one of us; and to convince others to do the same. Today, this strategy is more pervasive with the banning of books, prohibiting corrective policies on diversity, equity, and inclusion (DEI), and restricting dialogue surrounding critical race theory (CRT) in schools. The good news is that my students are becoming more globally conscious of the legacies of White supremacy and what it means to them personally and collectively by telling their stories. One student produced an image with a black background displaying many sets of vertical lines, five in each set, to raise the issue of continued discrimination

## GLOBAL CONSCIOUSNESS THROUGH THE ARTS

*A Passport for Students and Teachers*





that results in the disproportionate number of Black and Brown people, particularly males, who are incarcerated in the United States, and no one seems to care. Another student teacher produced an image depicting a pronounced pair of female's red lips to draw attention to the eating disorder issue. These images reflect my students' stories and the issues with which they are concerned and are working to improve the human condition.

The turmoil in society, while fomented by White supremacy, is perpetuated by a lack of understanding of ourselves, and others, and the civic nature of how our democracy functions or should function. It also involves the political nature of power to divide us rather than addressing critical issues that impact our daily lives. The rule of law and the democratic experiment that are supposed to afford us equality, justice, peace and the nurturing of diversity are instead used to strip us of our freedoms and our individual rights to grow and prosper given our natural aptitudes. In the end, it is up to us to determine the human world in which we want to live. White supremacy and White nationalists' ideas are self-serving and evil, and "[t]he only thing necessary for [this evil to triumph in the world is [when] ... good men [and women] do nothing" (Open Culture, 2024). This quote is said to be delivered by John Stuart Mill, a utilitarian philosopher in an 1867 inaugural address at the University of St. Andrews. It was appropriate then as it is today.

Some art educators may question the efficacy of speaking out against the legacies of White supremacy because of the repercussion they may face in their schools and communities. I teach my students to be politically astute and creative in their advocacy for human rights, but to never be complacent because those who advocate for White supremacy want to make you be afraid. Staying silent maintains the status quo. We can learn much from the quote from a German pastor named Martin Niemöller and he said:

*First, they came for the communists, and I did not speak out --because I was not a communist.  
Then they came for the socialists, and I did not speak out --because I was not a socialist.  
Then they came for the trade unionists, and I did not speak out--because I was not a trade unionist.  
Then they came for the Jews, and I did not speak out --because I was not a Jew.  
Then they came for me, and there was not one left to speak out for me.*

***We must fight to recreate the human world in which we want to live; it will not happen by itself.***

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## Artist Spotlight: *Artistic Accomplices: The A/r/tographic Tag Team* ~David Modler and Sam Peck



*Modler and Peck taking a break from installing the tet[R]ad: Draw and Play Here installation in the Alan Shawn Feinstein College of Education and Professional Studies at the Providence Campus of the University of Rhode Island, Providence, RI.,*

David R. Modler and Samuel H. Peck are good friends, colleagues, and long-time makers of creative mischief and innovative mayhem. They are also the co-founders and developers of an ongoing and ever-evolving international art-making exchange project known as tet[R]ad.

Modler is a maker, scholar, and educator with 30 years of teaching experience spanning the pre-K through university levels. He earned a B.S. and M.Ed. in Art Education from Towson State University and an M.F.A. in painting from James Madison University. His research agenda explores the relational aspects of public and private spaces through art and social practice activities in visual journals and larger-scale site-responsive installations. Modler is currently appointed as a Professor of Art, the Coordinator of Art Education, and the Chair for the Department of Contemporary Art, Communication, and Theater at Shepherd University in Shepherdstown, West Virginia.

*David R. Modler, Residual Reboot, #4, acrylic and collage on paper mounted on wood, 2018.*







Samuel H. Peck, Lewis Chesebrough, *People I Love* Series, Multimedia Painting, 2015



Peck is an artist, researcher, and art educator originally from Providence, Rhode Island, with over 20 years of art teaching experience through the dimensions of K-16 levels. He earned his Bachelor of Fine Arts from the University of Rhode Island and his Master of Studio Art from the University of North Carolina at Greensboro. He is finishing his Ph.D. in Curriculum and Instruction at the University of Minnesota, focusing on arts-based educational research. His current research agenda explores visual journals through post-intentional phenomenological and artographical methods through an object-oriented ontological lens, exploring the aspects of artist-teacher and visual journal relationality. Aspects of the spaces, places, and work of the artistic and social practice activities and larger-scale site-responsive installations feed in and through this research practice. Peck is an internationally recognized expert in visual journals, having spoken, presented, and exhibited at state, national, and international institutions and conferences. Peck lives in Warwick, RI, with his partner Lindsay and their dog, Sir Sundance. Peck works at Morton Middle School in Fall River, Massachusetts.

The ultimate goal of the arts-based research project, tet [R]ad, is to foster ontological intra-action and transactional modes of being through one-to-one visual journal/diary collaborations. tet[R]ad includes artists, researchers, educators, students, and the broader community.

Participants in the project are encouraged to draw, play, and openly share their drawings, writings, collages, opinions, and entanglements as they make connections through collaboration and dialogue with an artistic accomplice.

This work has expanded over the years to include immersive participatory gallery spaces, collabo-

*Collaborative visual journal workspace within the tet[R]ad: Draw and Play Here installation in the Institute for Visual Studies at James Madison University, Harrisonburg, VA., 2018.*



*Modler in residence working with a gallery patron on a collaborative drawing as part of the We Will Draw with Anyone Initiative at the tet[R]ad: Draw and Play Here installation at the Maryland Art Place in Baltimore, MD., 2022.*

*Maryland K-12 art teachers engaged with a collaborative dialogical drawing as part of the We Will Draw with Anyone Initiative in a professional development workshop facilitated by Modler.*



## **Contact Information:**

**David R. Modler**, MEd + MFA he/him/his  
Professor of Art, Shepherd University  
304-876-5223 (Office)  
dmodler@shepherd.edu

**Samuel H. Peck**, MFA he/him/his  
Doctoral Student, University of Minnesota  
peck.sam@gmail.com



rative painting and journal workshops, and coupled and combined dialogical drawings.

All are welcome and encouraged to join us and contribute to the tet[R]ad project. We can be contacted through our website, [www.drawandplayhere.com](http://www.drawandplayhere.com), to begin a visual journal exchange, find out how to participate in a workshop, and learn about experiencing one of our planned exhibitions. Upcoming exhibitions will be in October 2024 at Four Ten Lofts Gallery in Baltimore and Frederick, MD. at The Delaplaine Arts Center in February 2026. Make the commitment to your artistic growth and choose to become part of the expansion and cultivation of this creative community.



*Collaborative visual journal workspace within the tet[R]ad: Draw and Play Here installation in the Gormley Gallery at the Notre Dame University of Maryland, Baltimore, MD., 2019.*



*Collaborative visual journal workspace within the tet[R]ad: Draw and Play Here installation in the Maryland Art Place in Baltimore, MD., 2022.*

# USSEA Awards Call for Nominations for NAEA 2025

## Deadline: January 15, 2025

### 2025 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 Louisville, KY March 2025.

- 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, and cross-cultural educational strategies in their schools 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 congruent 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/Thesis/Dissertation

The USSEA Graduate award is presented to a 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 may be submitted by any member of USSEA, InSEA, or NAEA. Forms are available at the USSEA website at <http://usseanet.net>.

E-Mail Nomination Materials to: [Fatih Benzer](mailto:Fatih.Benzer@usseanet.net),

**Deadline Date:** Nomination materials (nomination form, vitae, letter of nomination, and two additional letters of support) are due by January 15, 2025. Letters of nomination, acceptance, and support must be written in English. Recipients will be recognized at the annual NAEA conference.

## Conference Opportunities:



### Unexpected Territories

*Permanence, Shifting Grounds, and Unexpected Territories in Art Education*  
July 21—25, 2025

38th InSEA [World Congress](#)  
Olomouc, Czech Republic

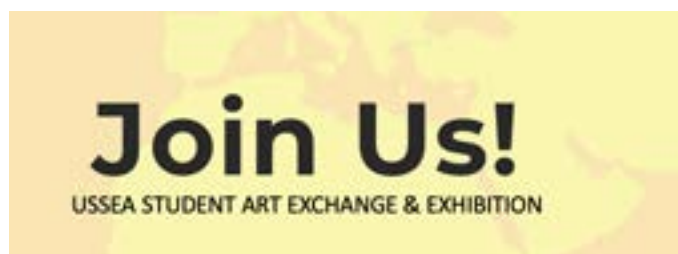
The 38th InSEA World Congress aims to promote international dialogue and exchange of experience and expertise in the field of art education and related disciplines. More details at the [Congress website](#).

## Publications:

### *Interested in getting published in JCRAE?*

The next call for jCRAE will be out by the end of the summer or early fall with a winter deadline. Are you currently writing up research or working on something for NAEA, USSEA or InSEA to present? Consider writing it up in an article, it may be perfect for the next publication.

Please watch our [Facebook page](#), or link to the [USSEA](#) or [jCRAE websites](#) for more details.



If you are interested in sharing student art please check out the [student art exchange](#).

### *Would you like to be a featured artist in Voices or know someone who does?*

Our next opportunity will be for Winter 2023 !

Nominate a fellow artist or send your images and artist statement/art-making philosophy to Dr. Jenny Evans, Voices Editor-in Chief at [jenevans@valdosta.edu](mailto:jenevans@valdosta.edu)