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# Voices

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## USSEA Ukraine Statement

The United States Society for Education Through Art (USSEA), founded in 1977 as an affiliate of the International Society for Education Through Art (InSEA) and the National Art Education Association (NAEA), advocates for human rights, equality, and diversity in our schools, museums, and other education settings. We strongly support diversity and culturally pluralistic concerns in art education at both national and international levels with the hope of promoting greater understanding and respect for learners from all backgrounds.

As a professional art education organization, we condemn the Russian invasion of Ukraine and all forms of oppression, discrimination, propaganda, and violence that impact the people of Ukraine. These violations of human rights demise the fundamentals of humanity and civility. We stand with our Ukrainian colleagues who have been suffering devastating pain, loss, and death, and our Russian colleagues who have experienced discrimination, intimidation, and aggression. We stand in solidarity with myriad artist-educators, designers, and makers from countries around the world who promote peace and freedom. We support global, national, and regional solidarity with those who resist all forms of violence and aggression against any individual or group of people. We continue to work for a strong community of practitioners of education through art that celebrates the collaboration and inclusion that will, in the long term, create better environments and living conditions for people in all countries. With sincere, heartfelt empathy and compassion for our local, regional, national, and global family directly and indirectly impacted by these events, we continue to actualize peace and healing through art and education.

Angela M. La Porte, USSEA President, and Board of Directors

# Cosmic Art Pedagogy

## International Ziegfeld Award

Dr. Jan Jagodzinski

Professor in the Department of Secondary Education,  
University of Alberta

[jan.jagodzinski@ualberta.ca](mailto:jan.jagodzinski@ualberta.ca)

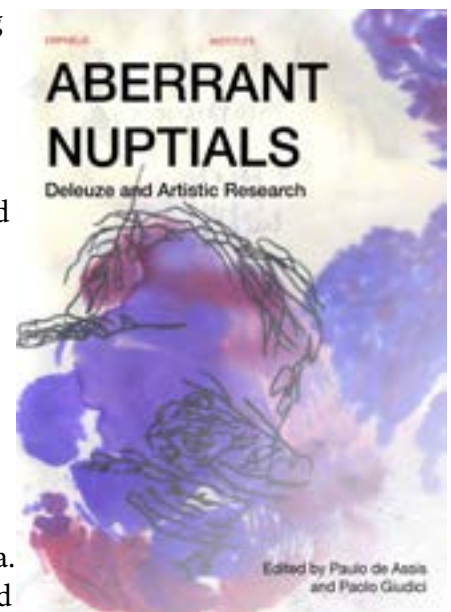


I wish to thank my friends for their letters of support and the committee members of the USSEA for this recognition of the International Edwin Ziegfeld award. It comes at a fortuitous time for me as I end a 42-year career of university teaching, not only in art education but curriculum theory, media theory, and film theory. The forty-year stretch takes me from the days when quantitative research in art education was challenged by qualitative research, which itself was questioned through continental philosophies, primarily through critical theory, phenomenology, and Derridean deconstruction. My own trajectory began with phenomenology of aesthetics, influenced by Mikel Dufrenne (1989), wormed its way through hermeneutics and critical thought, influenced by studying with Zygmunt Bauman at Leeds University in the late 70s, and then veering into Lacanian psychoanalysis by fortuitously running into Slavoj Žižek in 1990 in Klagenfurt, Austria when his first book just emerged: *The Sublime Object of Ideology* (1989). The ten-year spell with Lacanian psychoanalysis was eventually broken when I finally came to terms with Lacan's nemesis: Deleuze and Guattari, whose theoretical forays have engaged me for the last fifteen years since 2008 when I attended my first Deleuze conference and camp and met Ian Buchanan, its organizer. I have been caught within the circuits of Deleuze and Guattarian thinking since.

All this is to say, it brings me now to a new horizon and a very different world since starting this journey in 1980 where the term post-qualitative research has now become an umbrella term for the diversity of thought that grapples with a precarious global crisis on two fronts. The first and most disturbing front, it seems, is a new version of fascism that has settled into all so-called democratic countries, what Alain Badiou (2019) perceptively has called 'democratic fascism,'

poised to eventually spill into new forms of authoritarian dictatorships supported by populous followers blinded by their own death drive. "Why do people desire their own oppression," is raised once more since the rise of Hitler's national socialism. The cancer of Trumpism in your country has strangled and choked the Department of Justice. The established Law is once more to be overturned into perhaps a new Dark Age. The second global crisis as tied to the first is the 'phase change' of the planet Earth abetted by the anthropogenic activity of our species, which is tied directly to forms of economic capitalism, be they communist or neoliberalist.

It is this second crisis, broadly known as the Anthropocene (climate change is the standard euphemism), that these last fifteen years have taken my research in art, media, and education through articles, chapters, and book publications, including several graduate classes on the Anthropocene as informed by pedagogy, art, and media. The work has involved a number of developed concepts that are framed by and directed to the questions surrounding the Anthropocene era. The first is a broad



and encompassing concept that I call an avant-garde without authority (e.g., Jagodzinski, 2022). It raises the complexities of what is happening now in the arts, in decolonialization, and in the question of multiple ontologies - or the pluriverse which has engaged the Academy's fascination with 'affect theory' ever since the seminal works of Deleuze and Guattari have been expanded by philosophers such as Brian Massumi (2002) and Erin Manning (2014), who have at the turn of this century, made Deleuze and Guattari schizoanalysis accessible through their book series, *Thought in the Act*, much like Slavoj Žižek did for Lacanian psychoanalysis.

So, why avant-garde and why 'without authority?'

There have been any number of expositions written on the historical avant-garde, disputed claims like that of Peter Bürger (1984) who argues in the *Theory of the Avant-Garde* that these movements were about "the liquidation of art as an activity that is split-off from the praxis of life" (p.56) placing the institutions housing art in jeopardy, simply containers for commodities. Less controversial, perhaps is the claim that the European avant-garde was the first global expression in the field of culture emerging as an international form. This was achieved through an accelerated imperialism in the late nineteenth and early twentieth centuries, which harnessed developments in technology — especially cinema and the phone exchange—and through colonial expansion that led to the emergence of anthropology as a human science. The West was able to 'integrate,' which is to say, dominate the world by way of several competing imperial and industrialized powers – namely through French, German, English, Russian, and Swiss technological prowess. All this is well-known and documented.

Perhaps what was most troubling about this international avant-garde was its "intoxication" as Walter Benjamin (1978) called it in the 1930s. The Surrealist principle of the 'marvelous' was drawn from artists and writers of the peripheries; the 'intoxicating' cultures of the indigenous, and the ethically superimposed populations of Africa, North and South America and the Caribbean. It brought about the complicated entangled history of an appeal to a so-called 'primitivism' by an avant-garde vanguard to regenerate European or west-

ern civilization from its supposedly decaying bourgeois civilizational roots. Such autochthonous or primary primitivism was linked to re-indigenization as a struggle for hegemony on the part of emerging middle and proletarian classes, as well as peasant and indigenous groups; that is, at that time, those on the periphery who have now unfolded into a postcolonial diaspora and indigenous movements in the 21st century; now further complicated by the massive global migration movements herded into so-called holding tanks for displaced peoples, refugee camps characterized as states of exemption, pervaded by 'bare life' [nuda vita] as Giorgio Agamben has argued. The conceptual artist Ai Weiwei's cine-essay, *Human Flow*, brings to fore this global desolation, raising the horrors of this real-life exodus.

Given this historical entanglement of the avant-garde; the territory that is most troublesome and dangerous to enter, as it worries and raises questions as to how human rights and justice agenda is to be conceptualized, is to ask: in what way have contemporary anthropologists, notably Eduardo Viveiros de Castro (2009), who embrace indigenous wisdoms, Buddhist mindfulness, and indigenous sciences of holism, are to be heralded as inspirational directions for an ecological and political fix to the Anthropocene? To what extent is this directional impetus yet another repetition of a move that 'the periphery' itself undertook in its response to the 'l'esprit nouveau' or the 'shock of the new' of the European/western center in the 20th century? For instance, in the Latin American context, the attempt to condemn being European's 'civilizational double,' or its 'civilizational other' was achieved by drawing on autochthonous primitivism. The Mexican muralists (Orozco, Rivera, Siqueiros), when declaring their independence from European and European art, presented the paradox of a nationalism that exalted the primitivism of indigenous culture (Native and Indian), declaring that the art of great civilizations of the past was continuous with the indigenous culture of the moment, overlooking the chasm that existed between an elite as the 'muralists' of a 'people's art' and native 'popular' art. The muralist, David Alfaro Siqueiros, for instance, maintained that the wholesome spiritual expression of the world was directly related to the art of native (and essentially Indian) peoples. One should

then ask: is the contemporary call to indigenous animism quite different in its repetition today? Or, is it yet another redemptive (and anti-theoretical) stance in these precarious times, as it was back in the 20th century to push back what was perceived as a decadent bourgeois imperialist culture? The 'decadence' now aimed at the commodification of global capitalism.

Raising such a question presents immediate worries concerning the contemporary repetition of difference as diversity – the question of multiple ontological perspectives. What exactly is the difference that such a repetition is attempting to achieve? Such a question haunts the Anthropocene narrative when it comes the celebratory arts of First Nations, the impetus towards “becoming indigenous” as a redemptive narrative where nature is once more animated in various forms of new materialisms, yet another repetition of the 20th century version of ‘l'esprit nouveau,’ dangerously close to what was once referred to as the figure of the ‘noble savage.’ In the Canadian context, for instance, there is a long history of appropriation of indigenous art as being iconically ‘Canadian’ by the Hudson’s Bay Company. Recent claims to authenticity are in dispute as to who is and is not allowed to represent an indigenous viewpoint, or to utilize sacred tribal symbols. Issues of appropriation versus appreciation are anything but clear and hardbound. Who then is ‘authentic’ enough to be allowed an indigenous voice? Joseph Boyden in literature and Bill Reid in art are two well-known Canadian examples of such disputes. Both have fallen in disgrace concerning their indigeneity despite their high-level profiles as artists before issues of identity emerged. Accusations of ‘going native’ have also been levied against Canada’s West Coast icon, Emily Carr, just as they have been levied against Paul Gauguin’s colonialist Tahitian adventure.

Jorge Luis Borges, the Argentinian short-story writer, once remarked on the center-periphery dichotomy, providing us with an impossible topological figure. He once mused: why not undermine the center by stretching out the peripheries to infinity, extending them in such a way that the circumference now moves to being the nowhere of the everywhere. This would be the topological figure I would advocate for an avant-garde without authority that breaks with the 20th century developments. To put it another way: to recognize life as an extrinsic mutation, always going outside itself, perpetually peripheral, always becoming.

The avant-garde is not a linear progression, but more as a repetition of a spatiotemporal node, a focus of experimentation—cultural, political, aesthetic, which appears in different times and places, linked together through a complex meshwork of appropriations, allusions, remixes, remediations and allusions. It points to an artistic mode that circumvents linearity and eludes any endpoint. We can go further with such topological stretching by thinking of the avant-garde without authority emerging in ‘smooth spaces’ that Deleuze and Guattari (1987) refer to, or Foucault’s heterotopic spaces that are temporal, liable to collapse at any moment, placed within the backdrop of an ‘utopian nowhere,’ as Deleuze-Guattari (1994) develop this in *What is Philosophy?* With the appropriate spacing – nowhere becomes: ‘now here.’ Such space-times as happenings, singularities, haecceities or events should be understood in afterlife terms; how long they are functional and sustainable remains indeterminate, subject to the flows of productive desire that sustain them. To echo Deleuze and Guattari (1987) once again, as they say: “Never believe that a smooth space will suffice to save us” (p.500).

Finally, the qualifier: without authority, besides dismissing an obvious vanguardism of the historical avant-garde, this is to suggest that in a globalized world of instant communicative networks and the Internet as the planetary phone-system, points in the direction of a swarm intelligence, an acephalous animality where the many preexist the One. This swarm mentality appears to operate most often by contagion; it refers to the promise of a molecular revolution in the here and now widely discussed and contested as a ‘coming multitude’ somewhat infamously stated by Michael Hardt & Antonio Negri (2000); a molecular epidemic (social, technological, economic and political) – through networks of contagion, transportation, vaccination, quarantine, surveillance that can bring about a topological intensification, wherein a metastable state can be reached that leads to a transformative change in values. Some have referred to this potential in affirmative nomadic politics (e.g., Rosi Braidotti), capable of at least ‘stuttering’ the capitalist machinic assemblage.

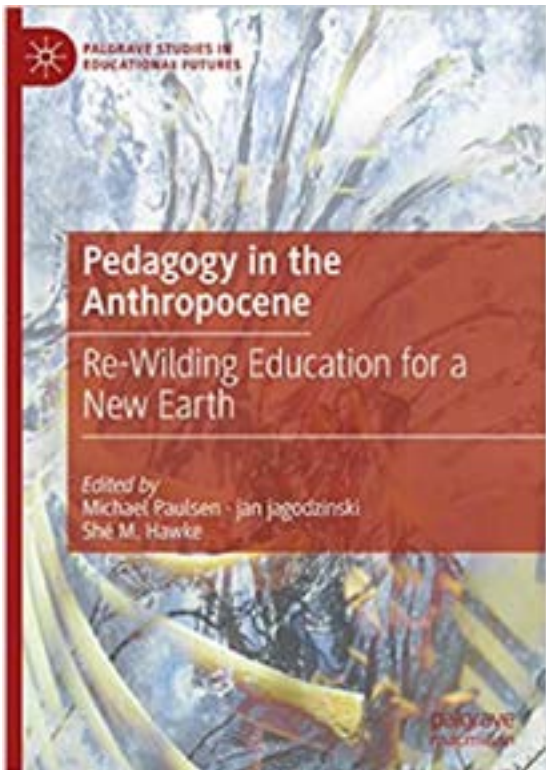
I end on this note because of time. Unfortunately, such a vision and the artists who are engaged in it that I write about throughout my work (e.g., jagodzinski, 2019) have had little traction to realize such a transfor-



mation of values for a 'new earth.' Quite the opposite has happened. The promise of the qualifier, without authority, in my concept of an 'avant-garde without authority,' has ended up manifesting itself in various forms of right-wing anarchy, fascism, and authoritarianism.

Thank you

~jan jagodzinski



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# Acceptance Thank you

## Kenneth Marantz Fellow

Dr. Masami Toku

Professor of Art Education, California State University, Chico

[mtoku@csuchico.edu](mailto:mtoku@csuchico.edu)

During the awards ceremony Dr. Toku shared her journey based on two major projects: a world touring exhibition of Girls' Power! Shoyo Manga!, which is still ongoing, starting from CSU-Chico in 2005, and also an international summer internship project of STEAM education in the Amami Islands, Japan since 2012. Please contact Dr. Toku for any comments or questions about those projects.

I'm so honored to be here this afternoon, and grateful to be the recipient of this award. To be considered for this USSEA award is a great honor and privilege, so thank you, my USSEA friends.

I especially want to thank Ryan Shin and Alice Arnold for nominating me for this award. (Ryan is a long time friend and colleague who contributed to my visual cultural books.) I consider Alice a mentor of mine, graduating from the University of Illinois at



Another big thanks to Angela M. LaPorte, president of USSEA and Fatih Benzer, USSEA Awards Chair for getting us this beautiful venue and handling all the details of planning such an annual event at the NAEA conference.



Urbana-Champaign as I did and inviting me to join USSEA when she was president in 2005. Since then she has been supporting my international projects to build bridges between Japan and the US.



Thank you! Last but not least, I want to thank you all for coming and for your continued support. And of course my family, husband Jon and son Theo who have been supporting me with a lot of patience over the years.



USSEA is a society of art educators who share a strong support for diversity and culturally pluralistic concerns in art education with others nationally and internationally.

USSEA members promote greater understanding and respect for learners from all backgrounds through research, art curricula development, instruction, and creative professional practices.

USSEA shares and supports projects, research, and publications that are in accordance with the mission of our organization and membership.

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# Congratulations to our 2022 USSEA Award Winners!

## International Ziegfeld Award

Dr. Jan Jagodzinski  
Professor in the Department of Secondary  
Education, University of Alberta  
[jan.jogdzinski@ualberta.ca](mailto:jan.jogdzinski@ualberta.ca)



## National Ziegfeld Award

Dr. Joni Boyd Acuff  
Associate Professor of Art Education at Ohio  
State University,  
[acuff.122@osu.edu](mailto:acuff.122@osu.edu)

## Student Project/Master's Thesis Award

Aaron Roten  
Missouri State University



## K-12 Teacher Award

Joceyln Salaz  
Puesta del Sol Elementary School, Rio Rancho  
New Mexico,  
[jocelyn.salaz@rrps.net](mailto:jocelyn.salaz@rrps.net)

## Service Award

Dr. Debrah Sickler-Voigt  
Professor of Art Education, Middle Tennessee  
State University,  
[debrah.sickler-voigt@mtsu.edu](mailto:debrah.sickler-voigt@mtsu.edu)



## Kenneth Marantz Fellow

Dr. Masami Toku  
Professor of Art Education, California State  
University, Chico  
[mtoku@csuchico.edu](mailto:mtoku@csuchico.edu)

*\*\* 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.*



# USSEA Awards Call for Nominations for NAEA 2023

## Deadline: January 15, 2023

### 2023 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 San Antonio, Texas, April 13-15, 2023.

- 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](mailto:fbenzer@missouristate.edu)

**Deadline Date:** Nomination materials (nomination form, vitae, letter of nomination, and two additional letters of support) are due by January 15, 2023. Letters of nomination, acceptance, and support must be written in English. Recipients will be recognized at the annual NAEA conference.



## Featured Artist: Barbara Caldwell, EdD

### Offerings: The Gifts of Photography

Photography is the primary media through which I explore and share my vision and values. It has been an integral part of my life and an important dimension of my career for over forty years. The process of taking photos is consistently fueled by my curiosity, aesthetic sensitivity, and steadfast love of humanity. In both serene and troubled times my camera has helped me stay close to things that matter: people, nature, and my trust in the process of artmaking as a spiritual endeavor. Each of the photographs in this article were born in and reflect a moment of insight and a connection to my authentic voice. These days, more than ever, I find that the act of slowing down, looking, and listening is a rewarding practice that nourishes and sustains my spirit.

The photographs presented here have been selected from varied projects and creative investigations. Continuities and transformation can be found in my work. The physical or digital photograph is never an end in itself. The same photo may share its meaning in one way in a professional presentation or exhibition and another way in a publication or online educational resource. The work in any context reminds me who I am, what I believe, and what I hope to awaken or influence in others. Strong photography that is deeply personal and honest in the questions it raises, feelings it expresses, or curiosity it satisfies, cannot help but convey the universal. My work at times focuses on inner explorations and at other times provides direct social commentary. Lately I have been looking closely at nature. As I simply get out there, breathe, and move into a state of flow, I find visual metaphors of spiritual experience.

I have selected photos created using manual and digital cameras from across time to include in this collection. Although I recall the initial conceptual and physical contexts in which they were taken, I believe the messages they bring can help us meet the challenging times we find ourselves in today. The photographs come to share my personal passions as well as to celebrate our capacity to impact the world in positive ways. As creative, culturally sensitive advocates for humanity, we care. We must take care of ourselves as well as others in all times. The process of creating and sharing our art can enrich both of these endeavors. Ways of being and actions that I hope the work enlivens have been noted in subheadings below.



## Play

Two Sisters Beyond the Veils is a photo of two creative young girls from Normal, Illinois. The photo was included in my master's thesis, *The Educational Value of Play: A Photographic Essay* (1980). I was mesmerized by the sisters' eyes and impressed with their global imaginations. Early exposure to world cultures contributed to their ability to stand in others' shoes. In *The Light Under the Bridge*, I photographed two siblings playfully exploring and dancing in a little stream. This photograph is meant to invoke a sense of joy, curiosity, and spiritual light. I have great regard for what photographer Henri-Bresson called the "decisive moment." This split-second photographic decision-making captures several interesting components of a photograph in dynamic juxtaposition. It is a gift – and a form of play itself.



## Higher Vocational Purpose

The higher purpose of building appreciation for diversity and contributing to cultural sensitivity is a strong component of my art, teaching, and USSEA service. The *Portrait of Carlie Tartakov* included here is from my photo-narrative research *Women in Iowa Building Appreciation for Diversity* (1999-2000). In this research, I interviewed and photographed diverse women in varied professional and everyday settings who have impacted others through their life-changing work in education, ministry, counseling, medicine, art, and writing. A world traveler and peace advocate, Carlie is Emerita Professor of Curriculum and Instruction who specialized in multicultural education at Iowa State University. She was inducted into the Iowa African American Hall of Fame in 2007 and continues her work for civil rights and social justice in Amherst, MA. today.







## Collaboration and Harmony

Collaboration is a strong component of my creative photography. My love of people and desire to facilitate artistic innovations merge in Peace Star. The international students featured in this gelatin-silver print were all friends. Each came to the College of DuPage International Student Organization from a different continent. I shot the photo from the rafters of a small theater to get a birds-eye view. The photo's advocacy of harmony, love, and respect is exemplified by the members of USSEA, my professional family, as well. International Blessing is a grace-filled, playful gesture created by students from Africa, India, Germany, and Turkey. The positive energy they convey to the viewer reminds me of the uplifting exchange of inspiration I experience with students through creative teaching.



## Empowerment

Girls Are Strong was taken as part of my installation Touchstones of Transformation: Navigating the Process of Change, an interactive mixed-media installation that incorporated over 70 large photographs along with found objects, antiques, and art made from natural materials. The photo was in the section of the installation representing the need for perseverance when facing change. The girls featured in this photo exemplify the determination, strength and solidarity that helps us stand up for our beliefs and each other. We continue to need perseverance in our teaching, writing, serving, and creating art, which may all be empowering acts.



## Resiliency

Recently, I have turned to nature looking for markings and meanings that help me find an artistic path through difficulty. Mindful engagement with serendipity and wildness has brought photographic renewal. The COVID era as well as national and global strife has challenged us all to find ways to dig deeper and rise higher. We are greeted each day with more reasons to develop resilience and to remember our “why.” The rock markings in the photo Challenge represent the sometimes apparent and often amorphous forces that bring stress, anguish, and calls to action. Resiliency is seen in the tiny snow-covered spring flowers growing between “a rock and a hard place” amidst fallen leaves. Kneeling to get close to them, I too became covered in snow. Somehow it was wonderful. They were harbingers of hope on that early spring day. Mindful moments of attentiveness can bring us back to center and to the restorative power of beauty.





## Vulnerability

Vulnerability IV is my photo of peeling River Birch bark. I so appreciated the delicacy and undertone of strength revealed in its layered exposure. Vulnerability is a state of being that has been experienced collectively during the COVID era. It can lead to hesitancy, depression, anger, withdrawal or to greater connection... shutting us down or opening us up. The states of fragility and helplessness the pandemic evoked has shed light on the need for tending to mental health in conjunction with physical health. The circles of support which are a hallmark of my teaching hold space for heartfelt sharing and valued sense of belonging. Vulnerability is a strength in holistic teaching, a catalyst for getting to know each other and ourselves, at deeper levels.



*Please contact Dr. Caldwell  
directly for more information,  
questions or comments via email:  
[bacald@iastate.edu](mailto:bacald@iastate.edu)*



## Reemergence

Extra layers of problem solving in the last years have been tiresome. My exuberance has been saved for teaching lately and hope has been tested by world events. I have waited and watched for pathways and signposts...waiting in grey weather for spring. Reemergence features delicate redbud blossoms emerging unexpectedly right out of a roughly textured branch. Sometimes we have long winters of waiting to see our own reemergence. I find it incredibly edifying to listen closely to nature within and around me for signs of renewal. Photography can help kindle awareness of a new spring of the spirit.

## Community

Each semester, I take future teachers to lush, expansive gardens giving them time to explore, relax, and commune. They enjoy initial group activities and then set out to take expressive, thematic photos. I take photos as well. On a recent garden visit, I found myself captivated by the brilliance of the light on the lily pads floating in a pond in front of me. My photo Illuminations in Community became a representation of the wisdom I have seen emerge within groups I have taught, mentored, and served. A heart is at the center of this image as well as the synergistic, growth-promoting gatherings it symbolizes. The character traits, creative connections, and states of being represented in my photographic work have helped me find authenticity and true community. I am grateful to my USSEA coterie of change agents for sharing their transformative gifts with me and a world of art educators and students. May we continue to thrive in and creatively promote community together.





# CALL FOR CONTENT



THE JOURNAL OF CULTURAL RESEARCH IN ART EDUCATION (jCRAE) IS AN ANNUAL PUBLICATION OF THE UNITED STATES SOCIETY FOR EDUCATION THROUGH ART. jCRAE FOCUSES ON SOCIAL AND CULTURAL RESEARCH RELEVANT FOR ART AND VISUAL CULTURE EDUCATION, INCLUDING CULTURAL FOUNDATIONS OF ART EDUCATION, CROSS-CULTURAL AND MULTICULTURAL RESEARCH IN ART EDUCATION, AND CULTURAL ASPECTS OF ART IN EDUCATION. THESE AREAS SHOULD BE INTERPRETED IN A BROAD SENSE AND CAN INCLUDE COMMUNITY ARTS ORGANIZATIONS, SCHOOLS, ARTS ADMINISTRATION, ART THERAPY, AND OTHER DISCIPLINARY AND INTERDISCIPLINARY APPROACHES THAT ARE RELEVANT TO ART AND VISUAL CULTURE EDUCATION. THEORETICAL RESEARCH AND RESEARCH IN WHICH QUALITATIVE AND/OR QUANTITATIVE METHODS AS WELL AS VISUAL AND OTHER FORMATS AND STRATEGIES ARE USED WILL BE CONSIDERED FOR PUBLICATION.

- HOME
- ABOUT
- CURRENT
- ARCHIVE
- SUBSCRIBE
- SUBMIT
- PEOPLE

The *Journal of Cultural Research in Art Education (jCRAE)*, first published in 1983, is an annual publication of the United States Society for Education through Art and is completely accessible online [www.jcrae.org/journal/index.php](http://www.jcrae.org/journal/index.php). *jCRAE* focuses on social/cultural research relevant for art education, including cultural foundations of art education, cross-cultural and multicultural research in art education, and cultural aspects of art in education. These areas should be interpreted in a broad sense and can include arts administration, art therapy, community arts, and other disciplinary and interdisciplinary approaches that are relevant to art education. Theoretical research and studies in which qualitative and/or quantitative methods as well as other strategies used will be considered for publication.

**Manuscript Types:** Written manuscripts, graphic novels, photo essays, videos, or interactive art pieces in keeping with the focus of *jCRAE* are welcome.

Submissions Due: January 2023

**Contact:**

Co-Editors, Amanda Alexander and Cala Coats: [jcrae1983@gmail.com](mailto:jcrae1983@gmail.com).

**Submission Information**

Written submissions should be in Word (.doc) format; include a title page containing the author's name(s) and affiliation(s); a short abstract and key words; and figures, graphs, and images appropriately at the end of the manuscript. The word count for the complete manuscript, not including references and footnotes, **should not exceed 5,000 words**. A variety of formats are welcome—including traditional academic essays, visual essays, or alternative formats—that fit the purposes of the journal to address issues of art, education, and cultural research. Image-based submissions should be accompanied by explanatory text. For submission of alternative/digital formats, please consult with the Senior Editor for submission preference. For information visit [www.jcrae.org](http://www.jcrae.org).

Written papers should be in APA style (7th edition) and submitted by email to: Co-Editors, Amanda Alexander and Cala Coats at [jcrae1983@gmail.com](mailto:jcrae1983@gmail.com).

**Review and Publication Information**

All manuscripts will undergo a blind review by 2 reviewers from the Review Board of *jCRAE*. Upon review, authors will receive a recommendation from the Senior Editor and Guest Co-editor for either Acceptance; Minor Revisions; Major Revisions; or Rejection. Revisions are common and expected upon primary review of a manuscript submission. I encourage authors to submit early or contact me for the possibility of submitting after our deadline.

*We look forward to receiving your submission!*

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