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Voices

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The Changing of the Guard.

In San Antonio, Texas at the NAEA conference there was a changing of the guard. Our president Dr. Angela La Porte joined the esteemed “[Past Presidents](#)” and Dr. Mara Pierce stepped into the role of President. Both have spent the past year working together to make this a seamless transition. And without a hitch, Dr. Pierce held her first meeting with a land acknowledgement and covering topics of the conference membership, the art exchange.

Here at USSEA we are not letting go of Dr. LaPorte... she has volunteered to continue her service in planning and organizing the USSEA conference with Dr. Pierce.

They will also be representing USSEA at the upcoming InSEA conference in Canakkale, Turkey.

If you have questions about USSEA please reach out to [Dr. Pierce](#).



Congratulations to our 2022 USSEA Award Winners!

International Ziegfeld Award

Dr. Samia ElSheikh
Professor in Art Education, Helwan University,
Egypt
samiaelshaikh@hotmail.com



National Ziegfeld Award

Dr. Alice Wexler
Professor Emerita, Art Education
SUNY New Paltz
awex26@gmail.com

Student Project/Dissertation Award

Jasmine Begeske
Clinical Assistant Professor of Special Education
Purdue University
Begeske@purdue.edu



K-12 Teacher Award

Carrie Wing

Service Award

Dr. Yichien Cooper
Assistant Professor Career Track, Teaching and
Learning, Washington State University
ycooper@wsu.edu



Kenneth Marantz Fellow

Dr. Ann Kuo

Thank you and article from Samia ElSheikh

International Ziegfeld Award

Dr. Samia ElSheikh
Professor in Weaving, Cairo, Egypt
samiaelshaikh@hotmail.com

I would like to express my special thanks of gratitude to my colleague Prof. Dr. Steve Willis who granted me this golden opportunity and nominated me for this wonderful award.

Secondly, I would like to thank InSea for putting me on the right road. Finally, I offer my special thanks to USSEA and Dr. Fatih Benzer who delivered the great news to me.

Working as an art education professor led me to becoming an InSEA member. I was elected to serve on the world council for Africa and Middle East from 2014 till 2017, then I was elected as one of the vice presidents from 2017 to 2022. I was honored to receive the Edwin Ziegfeld award from USSEA for 2023.

Teaching art has been my hobby since the 60s when I was in elementary school. I loved art class and the art teacher. When I got home after school, I used my chalk to imitate my art teacher. In the 60s and 70s, I grew up in public schools where arts were important. In my last year of secondary school, I remembered my art teacher sharing with us how great is to study art. I graduated in 1982 with honors, I was hired the same year as an assistant teacher. In 1987, I got my master's degree, and in 1992 I traveled to the United States in to get my PhD. It was my start to go in the direction of teaching art and specialize in fiber arts. I am an art teacher with the heart of a weaver.

When I got my degree, I started teaching on my own.



I never repeated my lessons; I usually have something new to teach my students.

I believe in what I do.

I love teaching, and I learned that I must leave an effect in my student's heart and mind. I love to knock on every door of skills and every door opens a new world the students and also myself. Information is free stream; if you block it from others, it will stop running to you. I teach all I know to receive more and more ideas. Teaching is not only about information and skills, but also an interaction between you and your audience. Many things are involved in the situation: seeing, hearing, doing, thinking and talking. It is complicated relationship, and the result is effective, So, we need to be careful about what we will leave behind! That is my philosophy!

As Dewey suggested individuals learn and grow as a result of experiences and interactions with the world. These interactions and experiences lead individuals to continually develop new concepts, ideas, practices, and understandings, which, in turn, are refined through and continue to mediate the learner's life experiences. Such an idea could be adopted to every situation in art education.

Click here or more information on [Dewey](#).



My students and I at the end of school year

Because of my philosophy, I gain love and appreciation from my students, and their successful news with nice comments on how my teaching helped them achieve success. That is the pride and joy I always look for. Sometimes we face problems, depending on where we work and what the sources are. In art education, we don't need a lot of money to teach we only need creativity. When I taught Bedouin in the desert, we collected materials from the around land and wove the

best carpets from sheep's wool. The only problem we have in the world is lackinf support from the governments, that still do not show how important art is to education. I believe teachers are responsible for this, and need to work more to bring the attention to how important art is.

On the other hand, I am a hand weaver; I have my weaving studio on looms to create art. I have been showing my work in solo and group exhibitions since 1993.

My latest art work 2023



I also participated in many international art projects.

Haus der Kunst, Munich, Germany, 2010:

The image below is my installation of woven partitions in the Haus de Kunst Art Center, Munich, Germany. Formatting and material preparation was done in Cairo by my team. My installation divided the gallery into rooms to show 100 pieces of Islamic art for the first time in an event titled “The Future of Tradition – The Tradition of Future” from September 2010 to January 2011.



The Future of Tradition - The Tradition of Future (designboom.com)

Frequencies, 2015:

This project was completed and shown in Egypt, Lebanon and Morrocco. The project covered young students’ (8-12 years old) desks for 5 months and allowed them doodle on them without instruction or theme. The project was installed in 180 countries around the world to build an archive of student’s drawing from different cultures.



frequenciesinstitute

“The impact of Frequencies was hugely positive, not only because of the drawings but also because of the project installation. The students were able to take part in the installation of canvases enhancing their ability to work in groups and to see how artistic projects can bring people together.”

Samia El-Sheikh
Project Leader in Egypt, 2015



[Frequencies review](#) – | Art | The Guardian

Artgila123, 2017 to 2022:

I was a co-organizer of a traveling pottery show. The show started in Portugal then traveled to South Korea, Egypt, England, Spain and other countries. ARTgila 123 - InSEA

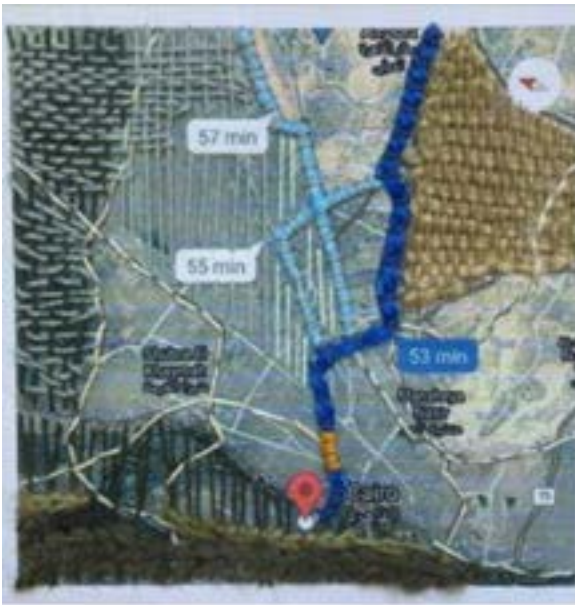
Navigation as a new source of vision:

The image below shows the navigation artwork. Students printed a screen image of navigation directions from home from college highlighting the streets they associated with every day on their trips to and from home. They added stitches and textures with threads on the surface of the prints in an innovative way.

Art work of my students 2022

In my lifetime, I have used all my experience to connect my students to all possible resources of vision, surroundings, museums, art galleries, electronic applications, travels, and media. Participating in international projects is always a way to put my students on the road of art and connect with other cultures. They are all part of my success!

Thank you again, for this wonderful award.



Acceptance Thank you

National Ziegfeld Award

Dr. Alice Wexler
awex26@gmail.com

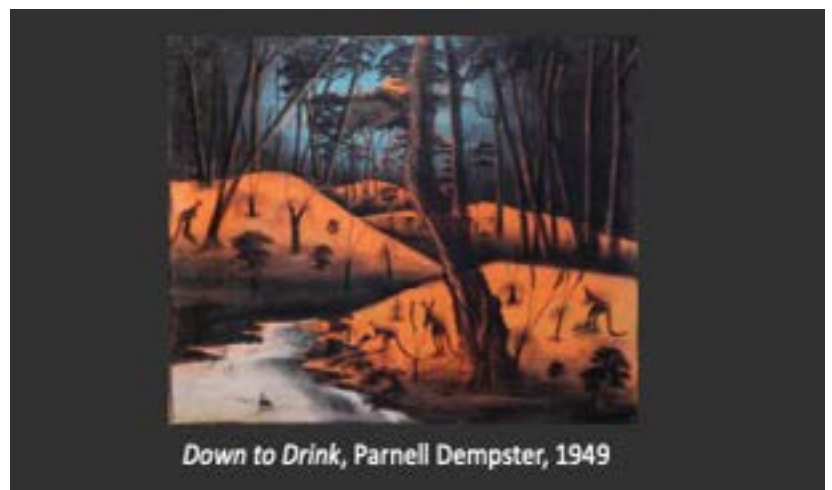
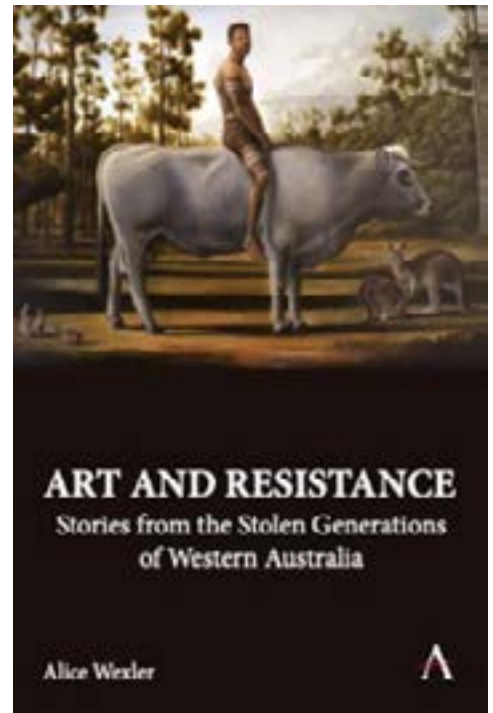
Dr. Wexler was unable to attend the 2023 NAEA annual convention, therefore she presented her research as a recording. She read excerpts from the Preface of her forthcoming book, *Art and Resistance: Stories from the Stolen Generations of Western Australia*, to be published by Anthem Press. The book features the artwork of children of the Stolen Generations in the 1940s-50s at the Carrolup Settlement in Katanning, Western Australia. During the presentation she showed images of the children, the settlement, and their artwork.

Please contact Dr. Wexler for comments or questions about this research.

Thank you USSEA friends for honoring me with this prestigious award. I am so grateful to be able to share my research at this awards ceremony.

Thank you Angela Leporte for your leadership as president of USSEA these past years and Fatih Benzer, USSEA Awards Chair, for organizing and planning the ceremony at this year's convention.

Finally, I especially thank my colleague and friend, Karen Keifer-Boyd, for nominating me. She has always generously supported me. Thank you Mira Kallio-Tavin and Flavia Bastos for their supportive letters.



Teachers as artists, artists as teachers, artist teachers...

~Jenny Evans, editor

This section of the newsletter typically honors and recognizes the artworks of our art educators in USSEA. In this issue we recognize the space that recognizes the artworks of our art educators. While the newsletter recognizes one artist per publication, the number of galleries that are sharing educator artwork is on the rise.

For example, the [Sussex County Arts & Heritage Council](#) hosted 16 teachers and 60 artworks (theirs and their students'). The council said, "We felt it was important to recognize the artists that teach art to future artists."



**Photo credit the [Sparta Independent](#)*

Not to be outdone, The New Kensington Art Gallery at Penn State hosted "Practice what we Teach" earlier this year with the aim to focus the individual artistic talents of teachers, seeing the other side of art teachers: their art. The themeless show was cohesive, featuring a variety of mediums illustrating what inspires the art teachers according to their [press release](#).

[The Golden Isle Arts and Humanities](#) hosts an annual art teacher show to give art educators a chance to remind the community they are still practicing artists. One of the artists, Jamie Scott, has been sharing her art for 14 years, stating that "for public viewing art, I think it's important that they [audience] have their own takeaway. I really like when artists don't give all the information away in their

title because art is for creating for the artist, but it's also for the viewer. It's really for that viewer to interact with and I think that's what most artists want. We want you to interact."

[The Mass Arts Center](#) held an exhibition of one specific art teacher, Richard Copello, and nine of his students. According to Richard, "It is extremely rewarding to be in a position to enrich the lives of students with a craft that adds such joy and sense of accomplishment to their lives. Art is a gift to student and teacher alike."

The University of Michigan's [Stamps Gallery](#) also previously hosted an exhibition (in 2012) to display the artistic spirit behind local art education. Teachers that participated commented that it was a reunion of sorts (alumni) as well as the opportunity to connect with the community, have the students and parents see them as artists and celebrate them as artists. The exhibition included 25 teachers and 40 artworks total.

Creating for and Participating in Student & Teacher Art Exhibits raises awareness of the talents and importance of these programs in our schools within the community. It also encourages students to develop 21st Century Skills: creativity and innovation, critical thinking and problem solving, and communication and collaboration.
- [Golden Isle Arts & Humanities](#)

The Gallery at [Valdosta State University](#), is hosting an exhibition this fall. Our gallery director, Mark Errol noted, "I committed to this gallery exhibition for art teachers and students because I think it is part of a critical environment of cultivating, educating, exhibiting the circular nature of being an artist. Whether we are using the opportunity to recruit, highlight our alum-

ni, or if we are showing others that as makers, we are educators. As an artist, you are bringing to light something someone else might not know, see, experience, that to me is educating. As for the students, I think it is imperative to instill confidence, to share spaces with everyone in the creative community in order to begin the journey of being an artist.”

Why bring all this up now? Since the beginning of time, there has been a inconsistency/fluctuation/evolution in defining and naming artists and art educators. For example, artisans and craftsmen were the first titles, evolving to tradesmen and mentor (typically a father son familial relationship), then-moving further into craft guilds of the Middle Ages/

Renaissance with apprenticeships and masters (of the guild). Here the focus was the passing down of skills rather than identifying pedagogical techniques and theories. As with the evolution of education, the titles and what was being taught evolved. Child development and developmental psychology theorists introduced the concept of pedagogy, identifying HOW one teaches is just as important as WHAT one teaches. Still, in other academic subjects, society does not assume that the educators spend their free time engaging in “practice.” How many math teachers spend weekends

sorting algorithms or English teachers writing novels? While some may engage in sudoku, read a novel, or have a hobby related to the field they teach, it is not expected that they produce evidence of creation. Now a days every art teacher job application interview has a requirement is to bring a portfolio that includes: lesson plans, student work AND personal work. It’s not only expected but required.

In 1981, Michael Day wrote, “at the public-school level, however, the artist-teacher model becomes problematic. . . Its narrow emphasis on production limits the scope of art learning: its aggrandizement of the artist’s role relegates educational considerations to a secondary position; and its focus on

the artist limits the development of the teacher as a professional educator (Day, 1981).” Constance Huddleston Anderson (1981) called this the Identity Crisis of the Art Educator debating the preconceived notation that the art educator must conform and identify with only one of these fields and that the frameworks for each are made of up of totally different items. The argument that the artist is perceived by the general public as the “maker” and the teacher has an art teacher “obligation to be knowledgeable and academically competent” and an advocate and facilitator of learning. Finally, settling the perceived crisis on the fact that art educators “must practice what he [or she] preaches” and it’s not crisis of identity but committing to the requirements of the profession.



Is requiring art educators to make and exhibit art an attempt to elevate art in the hierarchy of subjects that is common in most western schools? According to Sir Ken Robinson (advocate of creativity and the arts), creative subjects are clearly at the bottom in all Western schools. Additionally, we know that many artists become teachers (community centers, after school programs, camps, etc). Some schools even have “art-

ists in residence” as if this is an elevation of the art form. Just because someone is a good artist does not necessarily make them a good teacher. Yet at some level all art educators are artists as the phrase goes: “A jack of all trades is a master of none, but oftentimes better than a master of one.” As art educators we share all art forms, media, and ideas that we can get our hands on that relate and are inclusive to all of our students.

More recently, Ian Sands (2015) asked [Do art teachers need to be artists?](#) Highlighting the ins and outs of trying to teach fulltime and produce art. As any K-12 teacher (or higher ed for that matter) will tell you the concept of “summers off” is a myth and

free time is very limited, let alone time to experiment, practice, refine, and develop a time or group of works to create an exhibition. Most educators are required to commit to so many hours of professional development, some of which have nothing to do with art, art education but perhaps with the latest trend to improve standardized test scores. This is why, I believe, that state associations and NAEA are crucial when they include hands on workshops, allowing art teachers to get their hands dirty, experiment, and create.



Do art educators have to choose between being an art teacher or an artist, or can they accept the requirements of both professions as Huddleson summarized? Janet Taylor (2021) [recognized](#) this as well by stating that art educators can seek out ways to integrate making in the classroom by suggesting work on an artwork as a demonstration and having studio time alongside the students. Also, we can all fall back on Dewey (1938) in that being a teacher is an art form all and in itself.



This is why this article is being written, to take this one step further. Understanding where you are. Are you the artist, the art educator, the gallery supervisor, the mentor? How do you recognize the artists in your pre-service students? If you are at a university with a gallery, do you host art educator shows? Would you? Could you? What would that look like? I challenge you as educators not only to support your pre-service students, but also their mentors in the field, your colleagues and yourself. If you host a show or would like to recognize an art educator artist, [email me](#) so that USSEA can feature the artist and exhibition here.

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- Sands, I. (2015, May 15). Professional Practice. Retrieved June 2023, from Art of Education University: <https://theartofeducation.edu/2015/05/do-art-teachers-need-to-be-artists/>
- Taylor, J. (2021, August 2). Professional Practice, Art of Education University. Retrieved June 2023, from Art of Education University: <https://theartofeducation.edu/2021/08/august-do-you-really-have-to-choose-between-being-an-artist-or-art-teacher/>



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

Conference Opportunities:

2024 USSEA Conference June 13-15, 2024

Conference theme:

*Responding to Cultural Crises: Action,
Creativity, and Empowerment*

Please check your emails for additional information
or the USSEA website for additional information,
links for registration, and reservations.



at the [Hilton Santa Fe Historic Plaza](#)

Interested in Presenting?

Have new research to share about the current
cultural crises?

Presentation proposals should link the confer-
ence theme to curriculum, interactive lectures,
panel discussions, research, or workshops.

The call will be posted early this fall.



World Congress Canakkale, Turkey September 4-8, 2023

More information on registration, accommodations
and travel at: <https://www.insea.org/insea-congresses/>

April 4-6, 2024



Publications:

The Journal of Cultural Research in Art Education (jCRAE) is excited to announce that volume 40 will be released this fall 2023.

We had an open call with 19 fabulous submissions which are currently under peer review. We are moving through the process and excited about how the journal is shaping up for publication later this year.



Co-Editors Amanda Alexander, Professor and Chair Miami University and Cala Coats is assistant professor of art education at Arizona State University.

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.

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

USSEA Awards Call for Nominations for NAEA 2024

Deadline: January 15, 2024

2024 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 Minneapolis, MN, on April 4-6, 2024.

- 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 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/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: 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](mailto:Fatih.Benzer),

Deadline Date: Nomination materials (nomination form, vitae, letter of nomination, and two additional letters of support) are due by January 15, 2024. 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.*