



2019

Voices

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2019 USSEA Ziegfeld International Award Winner: Teresa Torres de Eça

Universidade Aberta, Portugal

When Angela LaPorte wrote to tell me that I was to be the recipient of the United States Society for Education through Art, 2019 "International Ziegfeld Award" I felt extremely honored to be acknowledged in this way by my peers – by the many people within the United States Society for Education through Art for whom I have a very deep respect, specially my colleagues and art education companions of many sandy roads, Steve Willis and Allan Richards who put my name forward in the award application. It is a particular honor for me, because the award is made in the name of Edwin Ziegfeld; the first president of the International Society for Education Through Art, where I served as World Councilor; Vice-President during 2011-2014 and President during the last six years. Edwin Ziegfeld, strongly advocated for the arts in the schools, and he forged directions in art education including innovations in pedagogy, international collaborations, and research methods which continue to be relevant. Edwin Ziegfeld is a great example for all art educators, and I am deeply thankful for having the chance to follow his directions.

I ended up in art education, as many others, coming from a visual arts background, trained as painter, ceramist and engraver with no clues about education. I had to learn about pedagogy; art education and the places in between arts, education, and communities. And this is what I have been doing for the last thirty years.

I felt in love with the profession of educator and art teacher since the first year, in the late eighties, when I experimented to facilitate art making with children in a very difficult school from Porto (Portugal). Since then, I have experienced many different maps of the possibilities in art education. I believe that art educators can develop their work with others' ways of seeing; ways of thinking, and ways of acting in everyday life through artistic processes. And, therefore, the learning experiences we facilitate or provoke through the arts within a community are capable of creating aesthetic situations to foster understanding of the self and the other.

In my teaching career I have taught subjects such as Drawing; Studio Art; History of Art and Theory of Art and Design to high school students in Portugal by discovering and questioning societal issues through art knowledge and art practice with the students. Together we learnt a lot about ourselves and ways of acting upon our everyday life experiences. As a teacher trainer in workshops and master courses, I also learnt important aspects of art education through dialogue and collaborative art projects. Inspired in contemporary artistic practices, we walked together reflecting on ways in which the arts can bring critical thinking and ways to connect with others. With doctoral and post-doctoral students, as supervisor, I learnt how making art with communities can be the vehicle for research that matters for real life using participatory, artistic and arts based research methods.

As a networker, I always believed in connecting people, facilitating encounters, and proving platforms for dialogue and participation not to achieve great accomplishments but, rather, to obtain small affective transformations. I truly believe each person has a special contribution to bring to the group. I understand artistic work in its privacy, it has a solitaire dimension of introspection and individual quest we cannot avoid. But I also understand the artistic work in its collaborative dimension, in the search for a 'group subjectivity' as Félix Guattari defined (Guattari, 1996, p. 199). All my life I had run away from the egos and super-egos that were so dominant in the modernist preconceptions of the artist. Taking into account Guattari's example in which subjectivity is made up from a multiplicity of refrains. We are, all contributing to the holistic composition to produce an affective response (Guattari, 1996, p. 199). For me, the arts, even the visual arts, have a groupal aspect such in the rituals and practices of archaic societies or the refrains of Greek Tragedy (Guattari, 1996, p 201). Like in the cyber world where nodes are connected in a rhizomatic way to produce new data, the group can act as 'mutant centres of subjectivation'; they are a rupture that throws us off onto another path, allowing us to break with old habits and form new ones (Guattari, 1996, 200). In other words, collective art practices defies egocentrism and transforms the individual contribution in a bigger picture, work constructed during shared journeys in the complicity of the walk.

I was blessed to have met incredible researchers who helped me to understand and to conceptualize my work. During my journey I learned important lessons with Rachel Mason about multiculturalism; with John Steers, my mentor, about the stories of art education; with Fernando Hernandez about visual culture; with Ricardo Marin about arts based research methods; with Jo Chen; Sunah Kim, and Li-Yan Wang about the subtle aspect of art in education; with Rita Irwin about a/r/tography; with Glen Coutts and Timo

Jokela about applied arts; with Angela Saldanha and Christiana Matsuis about travelling- arts and education; with Cristina Trigo and Maria Jesus Agra Pardiñas about collaborative art in education.

With the collective C3, I understood the full potential of contemporary art in education. Maria Jesus Agra Pardiñas invited me to the activist collective C3 where I found several inquietudes moving me to think and act in a more socially engaged form. The goal of this collective is to bring to light new methods of teaching and exploring them further. It is also a way of stimulating ideas enlarging the spaces where art and education may act inside the public system of formal and non- formal education. Through negotiation and dialogue among art, artists, mediators, teachers and education stakeholders, we look for an interweaving of differences as transformational forces. The educational result of these projects is the unavoidable art process (Agra-Pardiñas & Trigo, 2018, p.91). C3 members participate not only from their specific professional field but also from a perspective of others, that is to say, that a museum educator could also act as a visual artist and a researcher. Teaching and researching are always related. Identity, context and environment are the fields that become pieces of our lives, jigsawed together like a puzzle. Everything we experience can turn into an idea, a discussion, a text, a project, a process, or an action. Contemporary artistic and cultural practices, realities and everyday stories are like our own *raison d'être* (Agra-Pardiñas & Trigo, 2018, p.92).

In the last years I was involved in several collaborative projects in contexts of informal education through collective art with communities such as the Collaborative books (Eça & Saldanha, 2018); Battered Project (Eça & Saldanha, 2014); and, Jewels and Circle Projects. Social inclusion is the path I am taking now, as a researcher, and activist artist educator. Several contemporary concepts highlight the ways that art and culture contribute to social inclusion and well-being of communities. I understand social inclusion as an active process to enhance personal development, improved social cohesion, and reduced social isolation and active citizenship (Stern & Seifert, 2010). I believe that through arts education activities, artist/teachers can contribute to social emancipation and social inclusion for disadvantaged individuals, groups, and communities (Torres de Eça; Saldanha; Barbero, 2016). Furthermore, small community projects, when shared through the social networks on the Internet obtain a global repercussion and may influence others to be community art workers.

People with an active cultural life also enjoy a variety of “spill over effects,” which include a stronger community and civic engagement, improvements in public health and social stability, and economic revitalization (Stern & Seifert, 2008). As an artist, artist teacher, and researcher I have been interested in working closer with communities, making neighborhood based art projects such as BATTERED'. The project BATTERED' was initiated by artists and art teachers in October, 2013 from the C3 group by launching a call for a visual story in patchwork about women who are victim of violence. The group received about 120 responses in two weeks and together with the respondents they started a chain of action using art process to talk about the problem of violence against women in their communities. In 2014, teachers from Namibia joined the project. A huge patchwork was produced with squares of cloth created by many people from different ages, genders, and social ranks about the issue of violence against women. The squares in the patchwork were life stories in visual forms about violence against women. The partici-

pants of this action learned from each other in terms of emancipation. As far as they were involved in the project, they became part of a bigger community that is interested in exposing a social justice situation using an art/ craft technique. The several exhibitions of the final product in the cities of Portugal and Namibia showed empowered hidden voices through actions of arts learning that had interconnected small communities in a global scale. In Namibia, the coordinator of the Project Christiana Matsius was at the time working for the government doing workshops about Gender-based violence for communities, schools and prisons in the regions of Walvis Bay, Windhoek and Khomas. She integrated the collaborative patchwork idea in the existing campaign for the awareness of women rights called 'Orange Day.' Some of the participants in the project, in both countries, were victims; they told their stories to others using texts, embroideries, and collages. They had learned they were not alone; they had rights. They could talk about their problems to broader communities using arts and crafts. Other participants in the project were art students and art teachers, and they learned that collaborative arts could serve social justice. During the project they confessed they had acquired a completely new dimension of understanding arts and aesthetics in education, including the issues of politics and ethics. The quilt, by visualizing individual stories in the squares, participants reflected upon a problem and brought their memories or the memories of others together in the form of an embroidery or a textile collage. The collective quilt unified all the stories and produced alternative narratives in dealing with issues of social justice through respect, understanding and sharing the values of education through art followers and will be at most a present challenge to current cultural and political orthodoxies. Individuals and groups engaged in arts education can work together to create local networks: structures developed from local action oriented towards global impacts (Torres de Eça, 2014).

Community artists, socially engaged artists, and outreach artists have been working closely with people breaking the borders of conventional art-making and appreciation (Sansi, 2015). From this approach, art and culture are not accepted in materialistic models. Art and cultural projects made with the participation of the communities are not a commodity produced for an elite, rather it is a social action, an artistic collaborative process. In the Jewels Project conducted during 2016, I felt we, art educators/art resesarchers/activist artist have an important role to play. The challenge of the project was to foster inclusion processes by providing a joint space where special needs and non- special needs persons could develop skills through the arts. For that, the art teacher organization APECV, I have been leading since 2012; non profit associations working with disable people; 2 teachers from 2 high schools; a goldsmith company; a collective of young goldsmiths and young artists and designers worked in a volunteer basis with participants from the schools and the non- profit associations to experiment the way the arts can contribute to special needs persons' well- being in participatory ways. To manage all this network was not a easy task, and in the beginning the project mission was not clear for everyone. Little by little, the educative and inclusive aspect of the project was accepted by the participants, artists, young people, and young adults with special needs who had to learn to work in participatory ways. For the educators, it was very important that all the participants should have a sense of authorship as this was the empowerment quality. It was also important and there was many conversations about how to create positive and collaborative relationships during the sessions using ice-breaking strategies; story telling; drawing; origami making; and movement

games, etc. On the side of the principal sponsor- the goldsmith shop, it was not clear the inclusive part of the project. For them, having special needs working with

the goldsmiths was only an added value to a product and marketing strategy, they didn't understand at once that the valuable part was the process of engagement, of inclusion and learning in the heterogeneous groups. But for the young goldsmiths this was an incredible experience where they discovered the power of community engaged arts. They had to learn to respect the different abilities of each participant and cooperate to make the collaborative design including the ideas of all in one piece. For the students it was also a matter of learning about caring and sustainable communities.

For the special needs participants, the entire experience was very rich and helped to improve group relationships, self-esteem, and acquire a sense of belonging. For the educators, of course, the project was complicate to manage but they were able to explore with the artists alternative strategies based on arts.

Activist art education strategies, such the ones described above, in their humbleness, explore complexity and can reveal alternative ways to deepen appreciation and participation in everyday life, enabling spaces for debate and dialogue about the 'humanity fate' (Morin, 1999). As Schiller (1982) pointed out in his letters, aesthetic communication unites society, because it applies to what is common to all its members. Many contemporary artists focus their works on awareness for environmental issues, acceptance of others' cultures, violence, and conflicts in both local and global levels, recognizing that those issues are common in a global context.

I would like to finish this brief overview of the forces who are inspiring me with Schiller's thoughts; for him (1982), aesthetic judgement can teach people to be free, not simply by teaching them what is beautiful, but by teaching them how to judge for themselves and simultaneously be tolerant and recognize other people's views.

I have been walking with others, experimenting with theories; making things happen to make new theories, trying to understand the beauty of my profession as an art teacher, an activist art educator, and a community art worker, Maybe this is what can define more clearly my research interests . I hope my humble journey will serve you, my dear colleagues to go forward and dare to be more than a teacher, more than an artist, more than a researcher ...

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2019 USSEA Ziegfeld National Award Winner: Kerry Freedman

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Thank you for this award. It is a great honor. I particularly appreciate it because I have long had an interest in Edwin Zeigfeld's work, which I studied in my early years as a professor.

David Thistlewood, who was President of the British National Society of Education through Art and Design (NSEAD) at the time, gave me access to the Bretton Hall papers as the hall was being built. Bretton Hall is an art education archive in England, which houses important historical documents related to our field. The building has high security and the people who work there take great care of the documents. It is a great historical resource for our field.

However, at the time I first had access to the papers, they were housed in an attic in a building close to the construction site. I happened to be visiting David in England at the time and asked, assuming the answer would be "no," if would it be possible for me to just have a quick look at some of the documents. Surprisingly, David said that he would take me there.

The materials housed in the attic included boxes of the Progressive Educator Franz Cizek's famous exhibition of original Austrian children's art, which was shown in major art museums in England, the U.S., and Canada in the 1920s. And, remarkably, the papers included several dozens letters between Edwin Ziegfeld and Herbert Read, including communications between them about the beginning of NSEAD, InSEA, and NAEA. Herbert Read was the first president of NSEAD and Zeigfeld looked for his guidance when starting INSEA and NAEA. Zeigfeld became the first president of both organizations.

It was a privilege to read their correspondence. If you ever have a chance to visit Bretton Hall, I recommend that you look at them and the other amazing papers and art housed there. When I read them, I was sitting on the floor of a dim attic, shuffling through dusty cardboard boxes, and trying very carefully to put things back where I found them. Now, you will get to sit on a chair, in a nice air-conditioned room, and have documents delivered to you.

I felt as though I came to know Professor Ziegfeld that day in a somewhat intimate way because I was handling the paper he had touched. We rarely have that opportunity of collecting hand written letters now. In his letters to Herbert Read, Ziegfeld revealed plans for the organizations, asked Read's advice, discussed conferences they had both attended, described his family vacations and other non-work activities, discussed mutual colleagues, talked politics, and became a friend of Read's over the years they corresponded. He was a great leader in the field and I am truly grateful to receive the award that carries his name.

Usually, in these types of talks, I understand that the awardee tends to discuss their past research. I have had the great honor to win several major awards in the field, and have talked about my past research. So, I decided to focus today on a current project.

Technology has been a long term interest of mine. I taught computer graphics for about ten years at the University of Minnesota in the 80s and 90s. Of course, that technology is no longer used. The first university computer art class I took focused on programming in hexadecimal. This course was offered before drawing or painting software existed for desktops. We actually had to program in hexadecimal in order to get a colored square on the screen.

I am still interested in technology, although I no longer teach courses on the topic. I am interested in it now as a visual culture form, or rather for its many forms as visual culture.

The project I am currently working on is titled, “Digital Visual Culture and Visual Commentary.” It is about the multiple ways students can engage with digital visual culture in secondary schools, and particularly focuses on the possibilities of student-made digital visual culture in the creation of visual narratives and social commentaries.

In the past, offering students opportunities for art experiences was enough for an assessment of teaching being judged as high quality. However, in schools today, an assessment of quality art education depends on our ability to demonstrate student learning. Student experience in art is simply not good enough. So, the things we have done in the past, such as assigning students to make a socially relevant work of art, is no longer adequate. It is likely that students will learn from such an assignment. However, without an adequate understanding of the tacit knowledge that accrues as a result of such art projects so that we can generate appropriate criteria for judgments of quality, how do we know such learning has accrued and how do we articulate it?

Learning about social issues is difficult to demonstrate, but it can be revealed through the visual arts. That is the focus on my research project. By the time it is finished, it will have taken place in three states: Illinois, Maine, and Florida. I chose those three states in part because they have different general political affiliations: Illinois is a blue state, Florida is largely a red state, and Maine is considered an independent state. I will get three snapshots of the ways in which national politics influence secondary students and reveal that through their creation of digital visual commentaries.

Studying the learning that accrues when secondary students make connections between digital visual culture and political commentary among secondary students is a complex goal. Pervasive digital visual culture offers new and renewing opportunities to make and learn about art forms and practices. Further, the increasing emphasis on issues of social justice in schools calls for a high level of teacher and student civic engagement, including demonstrations of civic knowledge. These can be brought together in art curriculum to promote student learning and help students make a mark on the world. So, one of the arguments I started with in developing this project was that a complex understanding of student visual commentary could help us demonstrate student learning in and through arts.

The theoretical construct on which the project is based, which is that tacit student art learning can be demonstrated through visual culture (including digital visual culture) forms generally considered popular, is something I have been working on for at least two decades. In this case, I am using the concept of civic engagement as illustrated through social commentary, because this has changed in the light of participatory culture. Participatory culture is a mix of experts and novices interacting through the use of digital

visual culture. One of the ways this works is through online sites where artists of any age locate their work and receive critical comments on it. Students and adults often do not know who is commenting on their art, but the critical feedback can be useful and cause artists to change their work. Generally, educators know very little about the student interaction and critical learning that occurs as a result of these online sites, and few researchers have attempted to study what people learn in those types of online contexts.

However, I have done quite a bit of research on autodidactic learning and peer mentoring. For example, five years ago I finished directing a large-scale, international project, that focused on visual culture learning communities. Our research group published two articles about that project and gave several national and international presentations about it. Nine visual culture learning communities, which were self-formed by high school and undergraduate students, participated in six countries. Each group emerged around a particular form of visual culture such as manga, street art, conceptual art, graffiti and so on. We focused on group teaching and learning processes, autodidacticism, peer interactions, the kinds of artwork the groups produced, how and where the artwork was exhibited, and what they reported as learning from their membership in the group. Some work was legal; other work was not. Some work was made for sale to enable group members to be able to buy art supplies.

A range of peer interactions occurred within these groups. One thing we learned during that study was that a large amount of autodidactic art learning occurred outside the classroom resulting from peer teaching in these groups. Further, the students often wanted to bring that learning into art classrooms, which was met with varying degrees of acceptance by teachers.

The groups had different rules and organizational structures. For example, a graffiti group in the Netherlands banished one of its members because he had been arrested and told the police about the group. He was not only excluded from that group, but was excluded from every graffiti group in the Netherlands. The graffiti groups in the Netherlands have a network dependent, in part, on online communication, which includes viewing other people's work and making critical comments on it.

The first presentation we gave on that project was at an InSEA conference. Interestingly, several teachers in that audience did not seem to believe our data. Six of us collected the data, did many cross checks of them, and most of the researchers in the group presented in that session, so we knew we were presenting it accurately. So, we were surprised at that response. However, we have come to expect it to a greater or lesser extent whenever we talk about that data, because as it turn out, a surprising number of art teachers know little about the artwork students make outside of class, although that art reflects both learning from their in-school art teacher, peers, and curriculum.

The foundation for doing any project like this is the history of curriculum. Those of us who teach in a system that originated in Europe, have a history of curriculum that dates back to the Middle Ages. The idea of teaching using a linear curriculum has a long history, as does the building block model of curriculum. Then, around 1960, during the Sputnik era, the concept of a spiral curriculum developed, the curriculum on which most U.S. school and university programs are based today.

Now, a new form of curriculum has emerged, which educators in many fields refer to as postmodern. It has several metaphorical names as the field of education has not seemed to settle on one yet. Arthur Efland,

Patricia Stuhr and I called it the lattice curriculum in our 1996 book, *Postmodern Art Education: An Approach to Curriculum*.

Further, the meta-curriculum of ethical behavior that educators across the school subjects teach helps students to become good people. Through the meta-curriculum, educators generally teach students to be diligent, trustworthy, fair, generous, and so on. The meta-curriculum in the U.S. involves the promotion of civic engagement in a democratic society.

So, ground in my commitment to contemporary curriculum, and the results of my recent research, four outcomes for civic engagement in art education have surfaced with regards to the current study. The first outcome is digital visual literacy. This does not refer to merely using a word processor. It means being able to articulate the tacit knowledge that accrues through the use and creation of digital visual culture. Digital visual literacy is visual knowledge that not only involves digital skills, but also related concepts.

The second outcome is autodidactic learning; that is, learning that students teach themselves. Art educators have done little research on autodidactic learning, and yet much of the learning that accrues inside and outside art classrooms is autodidactic. Autodidactic learning is critical to art education and yet, it seems to be taken-for-granted.

The third outcome is community building. Student interests and participation in art are not based on standards. Our work is based on standards, but they create art based on their own interests and the interests of their communities. Community building is important to secondary students and digital visual culture is an important vehicle for building the communities they wish to join.

The fourth outcome is audience awareness. Audience processes have changed, in part, as a result of participatory culture. Also, audiences have become larger and more diverse. Secondary students are already using contemporary audience processes. So, it is time for them to be taught about the subtle promises and pitfalls of becoming part of these newer, greatly extended art audiences.

The digital visual culture project is continuing and results will be forthcoming. Thank you again, for granting me this honor. Although Edwin Zeigfeld wrote his letters on paper, he always looked to the future, so I hope he would approve.



Professor Freedman may be reached at kfreedman@niu.edu

USSEA Awards Call for Nominations for NAEA 2019

Deadline: January 15, 2020

2020 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, March 26-28, 2020.

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

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

The USSEA Award for Excellence in PK-12 Art Education

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

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

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

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

E-Mail Nomination Materials to: Angela LaPorte, alaporte@uark.edu

Deadline Date: Nomination materials (nomination form, vitae, letter of nomination, and two additional letters of support) are **due by January 15, 2020**. 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.

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



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

Featured Artist: Dr. Steve Willis

Dr. Mara Pierce – For the newest issue of *Voices*, we are implementing something very valuable to education through art: a “Featured Artist Contribution” section. In our inaugural feature, Dr. Steve Willis shares his journey through art making. Following is his philosophy and a few images from his current collection. Thank you to Dr. Willis for sharing.

Working Philosophy 2019



The In-Between (Diptych); Acrylic; 14” x 18” each

My images are tiny occurrences along a Spiritual journey. They address Spiritual encounters with material means. In some small way, they endeavor to translate the unmistakable reality of otherness. They represent a moment -- a parallelism of portals and prisons: issues of insideness, outsideness, and upside-downness within the limitations of visceral senses that are interwoven into perceptions. They are gestural perceptions of actual occurrences; snapshots of a personal journey to and within Ceremonial events. They are frozen memories -- fleeting experiences that echo mercurial moments found simultaneously in primordial and elemental existence. Though there are obvious drastic statements of form and color, the easy-to-overlook intricacies, nuances, and echoes are equally important. The contrasting elements are what are understood with eyes and intellect; the nuanced echoes are understood through the heart-centered intuition and feeling. The relationship of red and blue, and black and white are important as blue represents divinity (knowing), red represents prayer (understanding), black represents emotion (feeling), and white represents intellect (thinking). When the four directions converge there is a spiritual conversation between divinity and humanity represented as indigo/violet.



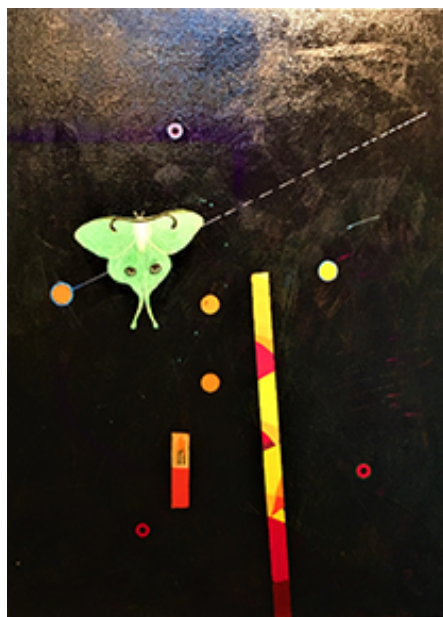
There Are No Corners;
Mixed Media, 12" x 14"



Primera Luna de la Primavera;
Mixed Media



Vector 24; Mixed Media; 12" x 14"



First Portal; Acrylic; 18" x 24"



Chrysalis; 18" x 24"



Twelfth Portal; Acrylic; 18" x 24"

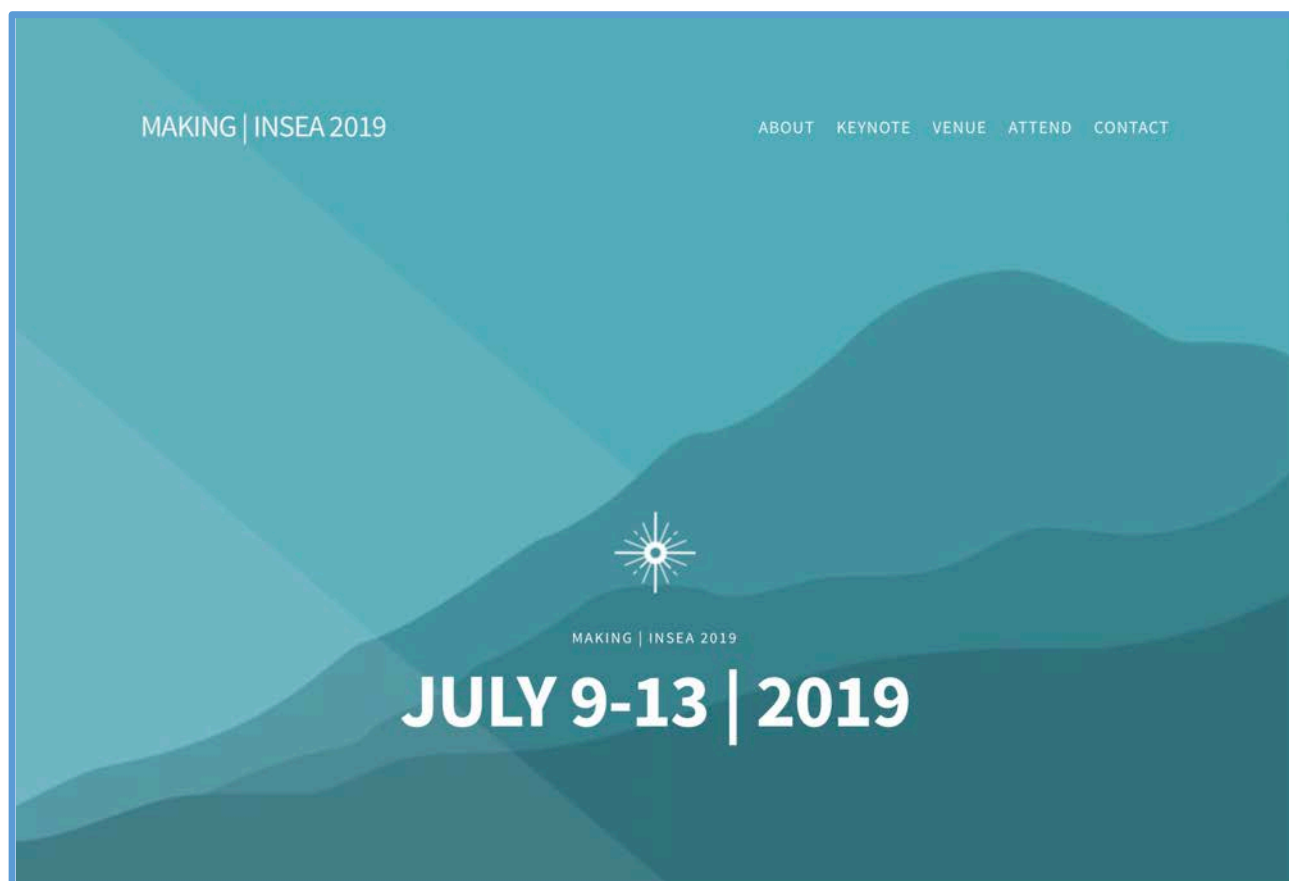


Angel Fire One; Acrylic; 18" x 24"

Upcoming: InSEA and NAEA Gatherings, Fall 2019 into 2020

InSEA 36th World Congress, Vancouver, British Columbia, Canada
July 9-13, 2019

For more information, visit <http://www.insea2019.org>



NAEA Minneapolis, MN, March 26-28, 2020

For more information, visit: <https://www.arteducators.org/events/national-convention>



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