



2019

Voices
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A Call for Presenters!

Approaching deadline for USSEA Conference Proposals: January 31, 2020!

Mara Pierce –The 2020 USSEA Regional/InSEA Endorsed Conference CFP is in your inbox and calling for your voice. We are waiting to hear from *you*, and what you have to share with your colleagues from near and far. This year’s theme to be celebrated in Santa Fe, New Mexico July 16-18, 2020 is *Reimagining Inclusive and Cultural Diversity in Art and Visual Culture Education*.

Questions you may consider addressing include:

- What are art educators’ responsibilities to the diverse cultural backgrounds that exist in the classroom?
- How might diverse histories – or lack thereof – encompassed within the Art and Visual Culture Education field impact present(s) and future(s) of teaching curricula?
- What are impacts of new media growth on diverse populations, societies, and cultures?
- How are global cultures reflected in art classrooms?
- What are some best practices for reflection of global cultural contextuality?
- What does pluralism mean in rural art classrooms?

For further information about the conference, to submit your presentation proposal, or to reserve a room at the conference hotel please visit the conference website at <https://q19193898886.wixsite.com/ussea2020>. You may also send inquiries to Dr. Mara Pierce at mara.pierce@msubillings.edu

We hope to hear from you soon and see you there!

Featured Artist: Dr. Fatih Benzer

Dr. Fatih Benzer, USSEA Past President, shares his most recent art exhibition in which he shared space with artist James Klueg. Following are a few images from his recent shared experience. Thank you to Dr. Benzer for sharing.

EXHIBITION INFORMATION

“It’s 2019 and you’re reading this in an art gallery, so you’ve probably already seen this meme: Makers gotta make.

We’ve called our show *Indexical* after one of the three kinds of sign that pioneering early 20th century American semiologist C.S. Pierce identified. In semiotics (the study of signs), everything that has meaning is a sign, and that meaning is ultimately a social agreement. By experience, we all come to understand that this thing stands for that idea, and so on. Pierce said there were signs that resembled more or less what they referred to (icons), signs that totally depended on learning what they referred to (symbols) and signs that were a physical evidence of their making, like a footprint (indexical).

As makers (and as so many of our peers do), we ultimately incorporate all of Pierce’s sign categories in our work—truly, you could have a kind of semiological spree trying to tease them all out in the show. But because we’re both committed to working in art mediums that have centuries of history, our work—whatever the types of signs incorporated—is always the evidence of hands and head making a physical communication proposition.

For example, Fatih Benzer’s painting, *Respect the Architect*, is a prime example of the layering of signs we’re talking about. Its abstracted geometric forms refer, iconically, to the vocabulary of architecture: a visual language of arches and entrances. Coming from Turkey, a country influenced by Near Eastern and European cultures, he builds an alternative world in which all those various influences can co-exist regardless of their diverse backgrounds. You can recognize forms and shapes that reference, in simplified form, the building blocks of structures we recognize daily. Symbolically, this refers to the idea of the architect, the maker of social space. Yet this information is given in an abstracted format that also indexically shows the hand of the painter (hamsa: a protective sign). Such combination of various forms and signs across-times, cultures, and histories play a significant role to offer the audience a multiplicity of meanings in a non-linear fashion: scarab as a reference to the sun god “Khepri” in ancient Egypt. The pigment is laid onto the canvas with a variety of brushstroke techniques and carefully geometrically cropped to refer to the architecture that is the heart of the piece. The obvious care of rendering the idea physically ultimately embodies the respect referred to in the work’s title.

James Klueg's vessel, *African Prince*, is also a useful example in this regard. It's premise, obviously indexically hand-drawn on the ceramic surface, is an ostensibly naive lament that a well-known internet scam didn't bear fruit. For most of the presumed audience, it's a conceit so obvious as to beggar belief in the intelligence of the supposed narrator. The piece uses both stereotypic fonts and culturally symbolic images to reference the visual ideas of those who might only be familiar with African (or internet) culture in a rudimentary way, a visual corollary of the naivety of the duped, which is the heart of the concept.

We live in a time where the economy of signs plays a major role in our understanding and negotiations of our world. As makers, we want to do art that affirms the urgency of crafting physical objects that express our multi-valency about broader world issues and which stresses the value of making those points through the uniquely specific hand-crafted artifact.

Ultimately, we're indexical. Here's hoping you're down with that, too." – *Fatih Benzer*



Two-dimensional work by Dr. Fatih Benzer



Vessels by James Klueg

Fatih Benzer and James Klueg opened their exhibition at the Greg Hardwick Gallery, located in Columbia College, Missouri. The exhibition ran from August 26 to September 18, 2019. Dr. Benzer is an Assistant Professor at Missouri State University, Springfield, MO. Professor Klueg teaches at University of Minnesota, Duluth, MN.

Fatih Benzer's recent iconographic works are inspired by Ottoman and Persian miniatures, whirling dervishes echoing Rumi's ecstatic poetry of freedom and devotion, as well as abstracted spatial-forms inspired by Byzantine and Ottoman architecture. The main purpose of these works is to build a bridge between East and West while dealing with concepts such as stigma, stereotypes, and co-existence. Coming from Turkey, a country influenced by Near Eastern and European cultures, he builds a visual world in which all those various influences can co-exist regardless of their diverse backgrounds. Such combination of various images and symbols from different cultures play a very important role to offer the audience a multiplicity of meanings.

James Klueg's ceramic pots combine an obvious level of communicative straightforwardness with another level of evocative ambiguity, using the two kinds of sign that are text and image. While the first level is a result of his desire to say things plainly with a professional's control over his means, the latter is more a result of being bloodmindedly insistent on cooking things his own way, with less determination as to the results.

Exhibition images:



Dr. Fatih Benzer is Assistant Professor in the Art Department at Missouri State University. He may be contacted via email at fbenzer@missouristate.edu



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



**2020 USSEA/InSEA Endorsed
Regional Conference**

July 16-18, 2020
Santa Fe Higher Education Center
Santa Fe, New Mexico

[Click here to go directly to the USSEA 2020 Conference website](#)

NAEA 2020 Conference

USSEA Events List

The National Art Education Association annual conference will be held in dynamic, exciting Boston, Massachusetts on March 26-28, 2019. This year's list of events applauds another year of contributions and possibilities for the future of education through art. Following is the list of USSEA-sponsored events and sessions to help you get started with your planning. We hope to see you in Minneapolis!

Thursday, March 26

Inspiring Global Connections Through the Creative Processes in Artmaking

3:00 PM - 3:50 PM **Center/Meeting Room 200B/Level 2**

A panel discussion by international art educators, moderated by Steve Willis, will present individual strategies on global connections to address sociocultural, educational, and financial differences that influence shared, global creative processes. Art\ED Talk.

Presenters: Allan Richards, Fatih Benzer, Mousumi De, Rabeya Jalil, Ryan Shin

Friday, March 27

Whiteness and Art Education: JCRAE Author Dialogue

8:00 AM – 9:20 AM **Center/Meeting Room 101I/Mezzanine Level**

Join select authors of the Journal of Cultural Research in Art Education's volume 36, titled "Whiteness and Art Education," to discuss key aspects of their articles. Authors lead small and large group discussions about critical themes from the volume. DEEP DIVE Research.

Presenters: Joni Acuff, Gloria Wilson, Kim Cosier, Tyler Denmead, Adriane Pereira

USSEA Award Announcements and Celebration

2:00 PM - 2:50 PM **Center/Meeting Room 205C/Level 2**

Join this ceremony to honor and applaud the recipients of USSEA awards: Edwin Ziegfeld Award, Marantz Fellows Award, Service Awards, USSEA Award for Excellence in PK-12 Art Education, and USSEA Award for Outstanding Master's Thesis. BIG Questions.

Presenters: Ryan Shin, Fatih Benzer, Allan Richards, Angela LaPorte

Empowering Refugee Youth Through Art

5:30 PM - 5:55 PM **Center/Meeting Room 208C/Level 2**

Displaced youth can express their humanity—their stories, struggles, dreams, and identities—when provided access to art education. Recent project reveals the power of artmaking in the lives of newly resettled students. INSTRUCTIONAL Practice.

Presenter: Melanie Davenport

Saturday, March 28

Using Conceptual Pedagogy to Counteract Cultural Appropriations in the Art Room

11:00 AM – 11:50 AM **Center/Meeting Room 200D/Level 2**

Cultural appropriations can be offensive to the original culture and could set back efforts in multicultural education in the art room. This situation can be addressed through conceptual pedagogy. Art\ED Talk.

Presenters: Allan Richards, Steve Willis, Fatih Benzer

Saturday, March 28 (cont'd)

Sharing Artistic Connectivity Is Essential for Art Education

1:00 PM – 1:50 PM **Center/Meeting Room 200D/Level 2**

Connecting with others through the artmaking process is essential in contemporary classrooms/studios for art knowledge integration and intersectionality. Strategies are presented for developing local/global connections in the arts communities. INSTRUCTIONAL Practice.

Presenters: Steve Willis, Allan Richards, Fatih Benzer

United States Society for Education Through Art Interest Group

2:00 PM – 2:50 PM **Center/Meeting Room 211C/Level 2**

A Meeting for USSEA Members and Prospective Members to Discuss USSEA Interests and Initiatives. BIG Questions.

Presenters: Ryan Shin, Fatih Benzer, Allan Richards, Steve Willis

Bridging Communities Through Socially Engaged Art

2:00 PM – 3:20 PM **Center/Meeting Room M100G/Mezzanine Level**

The educators in the 2019 book, *Bridging Communities Through Socially Engaged Art*, promote the expansion of art as an instrument of social justice, inclusion, equity, and protection of the environment. DEEP DIVE Research.

Presenters: Alice Wexler, Stephen B Carpenter, Karen Keifer-Boyd, Wanda Knight, Flavia Bastos

Countering Islamophobia in K-12 Art Curriculum

3:00 PM – 3:50 PM **Center/Meeting Room 101B/Level 1**

Advance curriculum that counters Islamophobia by interrogating misinformation, biased propaganda, and hate speech—through studio practices that engage traditional and contemporary practices related to Islamic art forms. Art\ED Talk.

Presenter: Patty Bode

Puzzle Peace Pledge Project Collaborative Mural Exchange

4:00 PM – 5:50 PM **Center/Meeting Room 210AB/Level 2**

Be a piece/peace of the puzzle! Create your own puzzle piece to celebrate peacemaking through a collaborative mural exchange project; receive tools to inspire your students (and for them to inspire others). STUDIO Workshop.

Presenter: Lori Santos

ATTENTION ALL EDUCATORS AND ARTISTS

Voices, designed by Sharon D. La Pierre and Christine Ballengee Morris, is a forum to explore issues in theory and practice. It encourages dialogue, stories, and lesson plans that deal with multicultural, cross-cultural, and cultural pluralism relating to curriculum and practical issues. The goal is to provide information and materials for and by teachers on these topics. Please consider sending your submissions on any of these topics to *Voices* Editor Mara K. Pierce at

mara.pierce@msubillings.edu by April 31, 2020.

2020 USSEA Awards Nominations

Approaching deadline for USSEA awards: 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.

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."

USSEA AWARD FOR OUTSTANDING STUDENT PROJECT/MASTER'S THESIS/DISSERTATION

The USSEA Outstanding Student Award is presented to a student whose creative project, thesis, or dissertation, 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.

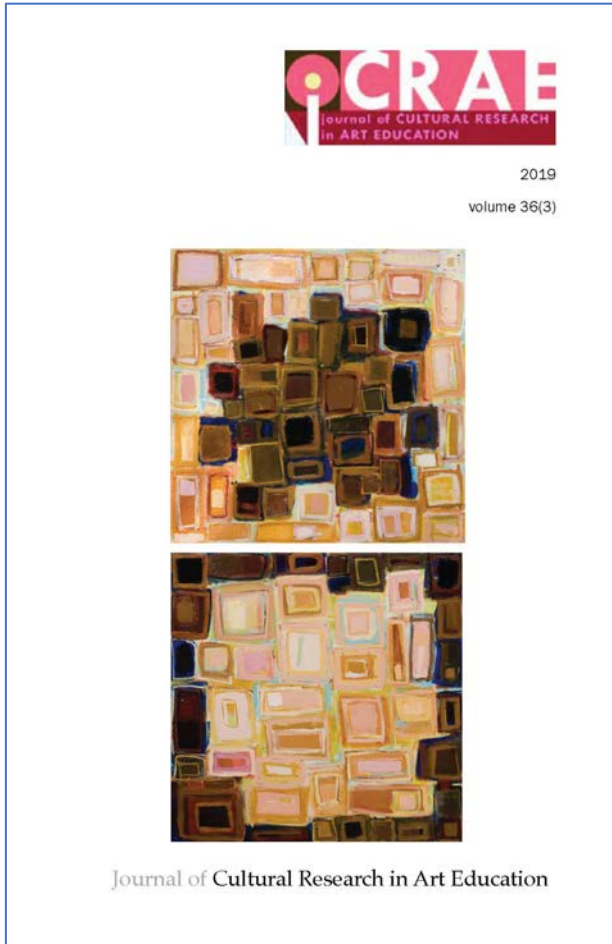
NOMINATIONS: Nominations may be submitted by any member of USSEA, InSEA, or NAEA.

Forms are available at the USSEA website <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.****



Journal of Cultural Research in Art Education, Vol. 36(3), 2019: Latest Edition Authors and Articles

In our quest for information about becoming strengthened educators and researchers, we take a look at the list of scholars and writers who have made a contribution to the USSEA's 2019 *Journal of Cultural Research in Art Education*, Volume 36(3).

For further information or to access the articles click the image to the left or visit <https://jcrae.art.arizona.edu/index.php/jcrae/issue/view/15>

- *White Lies: Unraveling Whiteness in the Elementary Art Curriculum* by Beth Link
- *A Museum in Progress: The Practice of White Complicity with African Exhibitions* by Melissa Crum
- *Disrupting White Vision: Pedagogical Strategies Against White Supremacy* by Heath Schultz
- *Chaos, Conflict and Confusion: Cross-Cutting Issues of Whiteness in Visual Representations of the Brother on the Downlow* by Alphonso Grant
- *Whiteness, Artist Identities, and Artworld Spaces* by Sarah Travis
- *Re | Centering Indigenous arts in art education: Decolonizing identity politics, censorship, and home* by Kevin Slivka

Don't forget to drop by the USSEA Facebook page at <https://www.facebook.com/groups/163902027374> or [click on the image below to be taken right there!](#)

USSEA
Public group

About
Discussion
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Search this group

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Write Post Photo/Video Live Video
More

Write something...

Photo/... Watch ... Tag Fri... -

NEW ACTIVITY

Rita L. Irwin shared a link.
4 hrs

CREATIVE-GENERATION.ORG
Arts Education Is A Social Justice Issue —
CREATIVE GENERATION

4

Like Comment Share

Write a comment...

OLDER

Glen Coutts shared a photo.
December 19 at 11:34 PM
!!!!!!!!!!!!!!!!DEADLINE FOR PROPOSALS IS 31
JANUARY!!!!!!!!!!!!

InSEA
Baeza 2020

INVITE MEMBERS
+ Enter name or email address

MEMBERS 616 Members

SUGGESTED MEMBERS Hide
Friends
Naea Preserve Invite Member

DESCRIPTION
United States Society for
Education Through Art
GROUP TYPE
General

CREATE NEW GROUPS
Groups make it easier than ever to share with friends, family and teammates. Create Group

RECENT GROUP PHOTOS See All

Suggested Groups See All

Emmanuella Comedy
1,609,763 members + Join Group

National Coalition of Independent Scholars
834 members + Join Group