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Voices

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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. The USSEA actively advocates for human rights, equality and diversity in our schools, museums and other educational settings. Recognizing the power of art and visual culture, we believe our work is critically essential to help current and future generations enjoy the right of being treated fairly and equally in all circumstances.



Recap of USSEA Conference 2024, Santa Fe

Some Stats:

70 people in attendance
that included:

11 Panelists
58 Presenters

We had more than just participants from the United States:

Canada
Sweden
China



Overall there were
66 presentations !!!





A lot of the presentations were hands on making, learning and emerssing oneself in the experience.



Working together, sharing each other's ideas, contexts, and skill sets was important.

Many also made new acquaintances and networked.

There was also the sharing of new research projects and understanding with current trends and topics.

Will anyone one take one of the projects they learned about and repeat it?

How will we take this information and share it with our students?





The Reading Room - provided space and time for participants to meet authors , get some autographs and discuss the latests books.



Some participants took advantage of the location and took some local field trips...





USSEA is a smaller tight knit community outside of NAEA. I love what it stands for. All the people are super kind and helpful.
~Marriah Geels



We are like family. I'm a life time member and recommend it to my students.
~Ryan Shin



It's an honor to be a presenter and learner in such a great place with wonderful art educators.
~Chris Bain



I love being here because of the size. There is time and space to have real conversations on really important issues.

~Donalyn Heise

Sound bites.



This is a beautiful place, with inspiring people! The presentations have been at a nice pace. I can actually focus and retain it. Thank you to those that made this happen.
~Rebecca Shipe



I really liked the practical information from presenters that I can use in my professional practice.
~Melissa Leaym-Fernandez



Mindblowingly good museum panel.. I can't even describe how inspiring that was for me.... AND there's a great French bakery nearby.
~Sally Ball



I've learned so much from USSEA over the years. When you teach you learn together.
~Mary Stokrocki



The keynote was one of the reasons I came to the conference. The engineered paper pop-up books are exciting to me because my son is a super fan.
~Teri Giobbia

Artist Spotlight: *Sally Blakemore*

quick bio...



Sally Blakemore began her creative career in printmaking, painting, and sculpture at North Texas State University and earned her BFA with an extra two years of graduate studies in painting and sculpture at the University of Texas at Austin. She became interested in publishing through her interest in offset printing and illustration. Blakemore has designed and produced approximately 142 titles for publishers worldwide and has designed and produced 45 paper engineered books for various publishers and from original concept.

Her published illustrations have appeared in many books and magazines including *The Washington Post*, *Esquire Magazine* and *The New Yorker*. She lives and works from her home studio which is filled with her animals: two dogs, two feral cats, two birds, and two fish. Sally has enjoyed traveling all over the world to produce pop-up books and work with colleagues in Thailand, China, Singapore, Kenya, Bali, Hong Kong, Malaysia, Colombia, Ecuador, and Mexico.

Blakemore has a bachelor's of art degree in painting and sculpture. She also exhibited with the International Society of Copier Artists. In 2010, Blakemore was the keynote speaker at the Movable Book Society Conference in Portland, Oregon.

Blakemore is a self-taught paper engineer. she states "I bought my first pop-up book in 1979, at the age of thirty-three. Tor Lokvig's paper engineering in *Haunted House* by Jan Pieńkowski totally intrigued me and made me laugh with glee. I studied each mechanic, took it apart, and put it back together again. It was my education in the making."

As a child, Blakemore, who had dyslexia and synesthesia, could not read at all. According to one interview, she said "I liked to look at the comics and the weather map in the newspaper. It was very humiliating. I could not make the leap from a printed word to the meaning of the word....I could not spell at all and phonetics didn't really make sense....It is so strange that I somehow got into publishing!"

For nearly two years in the 1990s, Blakemore worked as art director for paper engineer' James Diaz's White Heat Ltd. company, where she learned the basics of pop-up and novelty book production.

As head of Arty Projects Studio, Blakemore once spent a month in Malaysia overseeing the commercial production of the pop-up book *Ancient Dwellings*. The first print run was 10,000 books and involved 400 women in hand-assembling the books. One of the company's most successful novelty books is *Peek-A-Moo!*, a lift the flap book by Marie Torres Cimarusti, with over 390,000 copies in print.

According to Sally...

I was born with curiosity, which I think played into my ability to find personal ways to learn. I began making handmade books at age four, I discovered when entering public school, that I could not read printed text. Not until I began to write in cursive did a linear concept of words connect. Typing was a code I could not break. I loved the form of the book with its cover and signatures, end papers and contents page, acknowledgements and forward plus pages of illustrations, plates, and index and foot notes. By exploring *Reader's Digest*, a perfect bound magazine from the 1950s my family read, I found I had questions like, "Why are all the color pages found in one small section of a perfectly bound book and not spread through the black and white text pages? Why was a lump of lead found on the weather map of the Ft. Worth Star Telegram in 1952? These questions led me to the secrets of offset and letterpress printing, typesetting using typositors, imposition, and papers.

The book text was the movement of time and story by turning pages. This movement through time and words was fascinating in itself like a cartoon strip, telling a story as it develops through time represented inside small boxes that the brain perceives as story development. "Comics" is the only art form that represents past, present, and future at the same time, on the same page.

By the time I knew this novelty passion could become a career, I had graduated in fine art from the University of Texas in Austin by way of North Texas State University in Denton. My focus began with watercolor, sculpture, printing, etching, monotype, drawing, and painting. I began illustrating for the Texas Press and my cartoon style was appreciated, particularly on very mundane topics like business, learning languages, and playing the cello.

After graduating with a BFA, I studied for two years on special graduate





projects with Professor Vincent Mariani who taught me to bust out of self-definition, use many materials, and play. His magical and intellectual personality made it a real delight to brainstorm and not be serious. I began to redefine my process as an experimental artist. While employed as an animal caretaker for a zoology lab studying hormones and pheromones, I was able to focus on very experimental topics and biological function. Collecting “dead frogs, dried and squished into Pompei like body language by cars on the road and dead birds from natural causes during winter months,” I made beautifully altered music boxes from plexiglass and installed them in a gallery. The process of death and natural decay intrigued me. I became the Zoology Department artist, refining my cartoon style into a scientific drawing style using rapidometric pens instead of brushes.

Novelty is what turned the ordinary into mysterious. I was not into creating beauty, I wanted people to ask, “What is that?”

When I first discovered paper engineered books I was 33 years old and overcome with a passion to play with the engineering ideas of Tor Lokvig, the paper engineer for *The Haunted House* by Jan Pienkowski, 1979. Just ten years later, I became the art director, designing children’s books for John Muir Publications in Santa Fe, and although I could not design paper engineered books at that time, I added what “novelty” I could to the flat book series *Extremely Weird Animals*. By printing flip books in the corners of the pages demonstrating the movement of animals from bats to spiders was something a child could find. I designed the sections of a page so the story text was at varying lengths and widths, like a newspaper or magazine. It is a novel contrast from young readers’ textbook paragraphs and gives extra emphasis on visual stimulation. Contrast and detail, I learned, is a key feature in absorption for people like me.

Four years later, I found myself working with Jim Diaz, Tor Lokvig’s colleague who co-engineered *The Haunted House* and moved his paper engineering, and book packaging business to Santa Fe. I wrote about offshore printing adventures in my memoir *Human Beings*, Balboa Press.

Teaching workshops all over New Mexico, New Orleans, and Juarez, Mexico, I developed a style that required no measuring and no real “follow the directions” type of paper engineering. If you crumple a piece of paper and glue it into the spine of a folded 11” x 17” 10 pt. sheet of





make designs and then sit on the folded spread to allow the paper to tell what it wants to do.

As a paper engineer, deciding on a set of mechanics that can be combined, enhanced, and modified allow each mechanical style to work together. I, for example, love to use round outs, platforms, V folds and extensions that include shadowboxes and pull ups. It becomes a repeatable language.

My fine art books are all still based on these simple mechanics. Working without a paper budget is very freeing. In commercial manufacturing, books require designing to the sheet sizes of the presses, mostly offshore. The budget of the publisher is also a restriction of paper usage. Budgets do “sharpen the sword” in the efficiency of the designers’ ideas. Diecutting and hand assembly become the primary expense.

In 2016, I was fortunate to travel through six provinces in Southwestern China with extraordinary paper

paper or card stock with four glue points in the crumpled corners, folding the wad into the card and allowing the glue to set up will give participants a unique way to learn angles from the facets of paper folding by just gluing to the facet and seeing what motion comes from the experiment.

It is an easy way to have some fun “decorating” or making your crumpled creation into fine art. Playing is the way art is made. The zone of playfulness is the place where creative magic can happen. In 1979, there was no university taught paper engineering at the time, yet people from all over the world were disassembling printed books, some even from the Middle Ages, to understanding concepts of movement and concealment as well as revealing paper processes and wheels. Now even Pratt teaches paper engineering and wonderful books like *The Elements of Pop Up*, by David Carter and Jim Diaz, two whimsical and amazing paper engineers who

make designs and then sit on the folded spread to allow the paper to tell what it wants to do.

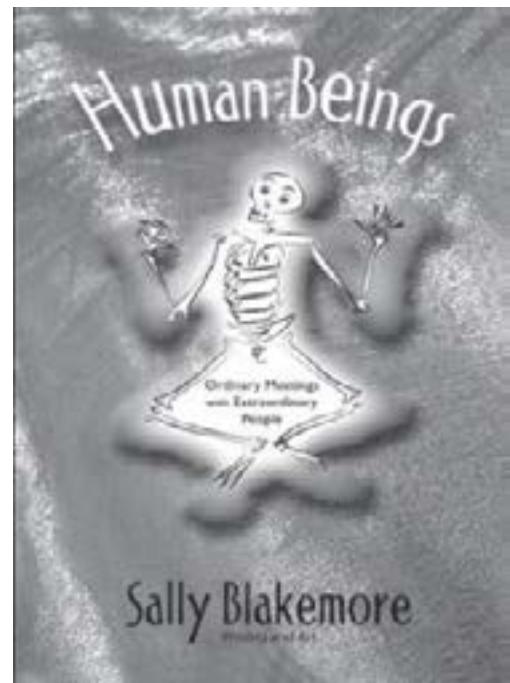


engineer Colette Fu. In China we were able to meet the paper cutters from the diverse minority people groups and see how they work with eight pieces of red tissue paper, sewn together to hold the separated pages to create multiples of one cut. Just as in traditional art in every culture, we may find established characters and legends that are reproduced and interpreted. Take Disney for example, where style is taught with strict use of color and line so that everyone creates the art the same with no improvisation. Fine art paper engineering breaks the rules of manufactured pieces and allow larger sizes to be created. Colette Fu even created a huge pop up Chinese cave, that when opened each Saturday in Philly,

visitors could actually sit inside and take selfies!

In Chinese characterization, I found paper cutters' improvisation was their pizzazz. Slight changes in traditional borders and surprising decorations within the art make a contrast in style that intrigues the viewer.

My entire passion for paper-art and novelty-in-paper-sculpture that collapses and is reborn in its reopening has sustained me for forty five years. Workshops with children and adults are surprisingly invigorating, and the happy faces of participants who have insights and take the form by storm are true inspiration. Art is the alchemist of making. The creative spirit is like lightning when it sees others having such fun in organized playing then learns that the creative process is a healing process as well. Our slogans have been "Keeping the Child Spirit Alive" and "Create or Die."



Sally was gracious enough to share her passion, artwork, and creative spirit at the USSEA Conference this past summer.

If you missed her presentation you can find more information on her website: <https://www.artypaperprojects.com> Her books are available on Amazon and Thrify Book.

Lesson Plans

(this was previously a part of the newsletter so we are bringing it back)

Table Teaching Project (for higher ed)

By Lucy Bartholomée, Ph.D.

Providing meaningful experiences for preservice teachers is a vital component of teacher preparation programs. In 2022, I developed a scaffolded teaching experience called Table Teaching that combines mentoring and teaching for my Art Education majors in two different public high schools. One is an arts magnet school and the other is a typical high school. In preparation, my university students prepare mini lessons that they will conduct with small groups of high school students sitting together at tables. They must plan and prepare an art activity that will last about 30 minutes, including organizing the materials and making a sample of the project. We talk about each of their lesson ideas, including the age and skill appropriateness of the ideas. We want to challenge the high school students and ensure that it is creative (not just assembling pre-made parts, that also add individual design elements). Another step of the preparation is rehearsing for their peers before we leave campus.

On the designated day, we schedule six to eight university students per class period. After we arrive and settle into the classroom, we all introduce ourselves, then we begin teaching. There is a wide variety of activities that the Art Education majors develop, such as mini-cakes (sculptural plaster on cardboard boxes), miniature paintings inside of seashells, monoprints, felt designs, inside/outside scratchboard portraits, origami, animal masks, and others. After thirty minutes, the students rotate to a different table and the university students teach their activity again. We usually have time for three rotations.





The mentoring aspect of these workshops happens organically, but there is intention behind the planning. The university students are encouraged to ask the high schoolers about their plans for the future, where they are hoping to go to college, or what they might like to do for a future career. The younger students ask their own questions about going to college, what it's like to study art, and much more. Most of the university students are only a few years older than these teenagers, so they can picture themselves in the near future as college students at our university. They talk about other topics as well, including art making, materials, and pop culture. The happy chatter at these events is evidence of the effectiveness and benefits of the program.

After we return to campus, we talk about their Table Teaching experiences. Students reflect on how it felt to be the teacher and watch others being creative with the ideas and materials they taught. We discuss what went well and where they had challenges or hiccups. It's important to emphasize that we can learn a lot from the things that went wrong, such as pacing, challenge level, or difficulties with the materials. Although these teaching experiences are in a very sheltered environment, there are always a few small issues with student conduct that the university students must manage or where the classroom teacher intervenes. We talk through these as well, for this is the meat of the living curriculum of field experiences.

When I first reached out to these high school teachers, I was delighted to find that they were more than willing to have the university students come to their classes. They welcome us and are happy to enhance college mentorship with this in-person program. We now have two to three visits per year to allow the students to all build a bit of an ongoing relationship. On one of the visits we will organize portfolio reviews or feedback on artworks in progress. This is another aspect of art education that the university students, as they become preservice teachers, need to develop. The high school teachers tell me that their students benefit from getting artistic feedback from another voice about their work.

Table Teaching is now a regular component in our teacher preparation program. The scaffolding of teaching practice begins in the fall semester with peer teaching (presentations in class). Table Teaching visits happen next. In the spring semester, they will have a museum teaching field experience at the Kimbell Art Museum with middle school students followed by the team teaching a full lesson at a different school that lasts about an hour. By that point, our preservice teachers have built a lot of skills in delivering a lesson, but more importantly, they have growing confidence in themselves as educators, now

Dr. Lucy Bartholomée is an Assistant Professor of Art Education at the University of Texas at Arlington and a travel coordinator for [Creativity Tours](https://www.lucybartholomée.com)
<https://www.lucybartholomée.com>



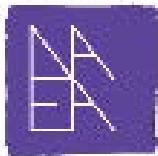
If you have a lesson plan, K-12 or higher ed, that you would like to share, please email it to the editor. Thank you.

Conference Opportunities:

CHOOSE FROM HUNDREDS OF SESSIONS | MAKE CONNECTIONS | CREATE | BE INSPIRED | DON'T MISS IT!

NATIONAL ART EDUCATION ASSOCIATION

2025 NAEA NATIONAL CONVENTION | MARCH 20-22 —



VIBRANT

LOUISVILLE, KY



JOIN US IN LOUISVILLE alongside thousands of visual arts, design, and media arts educators for this epic professional learning event!

NAEA KEYNOTE SPEAKERS:
GUERRILLA GIRLS
BETTY MAZEL & LISA

Unexpected Territories

Permanence, Shifting Grounds, and Unexpected Territories in Art Education

July 21—25, 2025

38th InSEA World Congress

Olomouc, Czech Republic



InSEA

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

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

Our next opportunity will be for Summer 2025!

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

Join Us!

USSEA STUDENT ART EXCHANGE & EXHIBITION

NAEA Bound?...

Here is what USSEA has scheduled.

Annual Meeting of the Review Board for the Journal of Cultural Research in Art Education

Gloria J. Wilson, Amanda Alexander, Cala Coats, and Lynn Robinson

Join us as we provide an update on new jCRAE initiatives and activities. Review board members will discuss journal themes for the coming year, ways to diversify scholarly voices, and enhancing the visibility and identity of the journal.

Banksy's Walled Off Hotel in Bethlehem: Complicated Conversations on Palestine and the Wall

Sue Uhlig *USSEA, Instructional Practice*

This presentation addresses the implications of Banksy's site-specific artwork, the Walled OX Hotel in Bethlehem which contains artwork by Banksy throughout the lobby, galleries of contemporary Palestinian art, and a museum on the Separation Wall. We'll share curriculum resources and the presenter's photos, which were taken on-site.

Regenerative Eco-Art Practices: Heeding Indigenous Understanding of Place & Practicing the Honorable Harvest

Lori Santos *USSEA, Ticketed Studio Workshop*

Centering place, identity, and environment can grow your understanding of Indigenous regenerative ecological knowledge and the Honorable Harvest. The presenter will share land-based experiences and eco-collaborations with Indigenous artists and communities to guide participants in an artmaking activity that includes creating an eco-printed nature journal using organic materials.

The Intersectionality of Critical Identities in Art Education

Steve Willis, Allan Richards, and Ryan Shin *USSEA, Big Art Education Questions*

It is a rare occasion when we as artists and educators get the opportunity to read so many powerful stories written by our colleagues. This session discusses one of the more powerful books to use in the classroom for providing first-person experiences that influence diverse contemporary pedagogy and curriculum development.

USSEA Awards Celebration

Mara Pierce, Fatih Benzer, Angela LaPorte, and Lori Santos

Edwin Ziegfeld Award, Marantz Fellows Award, Service Award, USSEA Award for Excellence in PK-12

Art Education, and USSEA Award for Outstanding Student Project/Thesis. The USSEA Edwin Ziegfeld Awards and others celebrate international and national scholarship and national service. Join this celebration of awards and accomplishment with your colleagues and applaud their outstanding achievements.

USSEA Business Meeting

Mara Pierce, Angela LaPorte, JaeHan Bae, Barbara Caldwell, and Borim Song *USSEA, Business Meeting*

In this meeting, the Executive Committee and Board will discuss policies and procedures for USSEA operations and share information from the Chairs of each office. We will review the year's successes and plan future goals, including pending board member changes. This is a closed business meeting. Those interested in learning more about USSEA, as well as learning about business meeting outcomes, are encouraged to attend the USSEA Engagement and Membership Event.

USSEA Engagement & Membership Event

Mara Pierce, Allan Richards, Becky Shipe, Jenny Evans, and Steve Willis *USSEA, Business Meeting*

This meeting is for USSEA members and prospective members to discuss interests, propose initiatives, and identify and explore beneficial opportunities such as the Child Art Exchange, diversity, equity, inclusion, accessibility resources, scholarship, mentorship, and general membership issues or questions.

USSEA Awards Call for Nominations for NAEA 2025

Deadline: February 15, 2025

2025 USSEA Edwin Ziegfeld Awards

USSEA's Annual Edwin Ziegfeld Awards honor distinguished leaders who have made significant contributions to the national and international fields of art education. Two Ziegfeld Awards will be presented during the National Art Education Conference to be held in Louisville, KY in March 2025.

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

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

The USSEA Award for Excellence in PK-12 Art Education

This USSEA Award is presented to a PK-12 art educator who has demonstrated leadership in and commitment to multicultural and cross-cultural educational strategies in their schools and communities. This art educator actively implements an approach that builds respect for human dignity and diversity through art. The teacher must be a member of NAEA and USSEA to be recognized for their contributions. Their work must be 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 may be submitted by any member of USSEA, InSEA, or NAEA. Forms are available at the USSEA [website](https://www.ussea.net/ussea-awards-application-form-due-j) at <https://www.ussea.net/ussea-awards-application-form-due-j>
E-Mail Nomination Materials to: [Fatih Benzer](mailto:Fatih.Benzer@ussea.org),

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

The Arts, Social Movements, and Public Pedagogy

Inspired by the timeless insights of cultural creatives and public intellectuals such as Toni Morrison, Nina Simone, and James Baldwin, it is evidenced that the arts and artists have consistently responded to pressing societal issues of the times, shaping and reshaping knowledge while challenging the status quo. The ways in which the arts intersect with recent local, regional, national, and global activism underscores the importance of this dialogue. Therefore, we invite submissions for the *Journal of Cultural Research in Art Education* (jCRAE) Vol. 42 that explore the intersections of the arts, public pedagogy, and social movements.

Each of these foci plays a distinct yet interconnected role in shaping societal and cultural change. The arts, encompassing a wide range of creative expressions—such as visual arts, music, theater, and literature—have always served as powerful tools for reflection, critique, and mobilization. Public pedagogy refers to educational practices and processes occurring outside formal schooling, highlighting how various forms of knowledge and learning shape public consciousness and civic engagement (Sandlin et al., 2011). Foundational categories of public pedagogy inquiry include (a) dominant cultural discourses, (b) citizenship, (c) informal institutions, (d) popular culture, and (e) public intellectualism. Similarly, social movements are organized efforts by collective groups of individuals to promote or resist change in society, addressing critical issues of human rights, justice, and equity.

We encourage submissions that critically engage with these themes and their intersections with work that addresses:

- In what ways do the arts and forms of public pedagogy contribute to the goals of social movements?
- How can art education foster critical consciousness and civic engagement among learners?
- How do/have young activists use(d) the arts as a means for social change and what are the implications for public pedagogy?
- How does the digital landscape influence arts-based forms of activism and education, particularly in the age of social media?
- How might artists and educators collaborate with local communities to address social issues through creative practices?
- How do historical perspectives on art and social change inform contemporary pedagogical approaches?
- In the spirit of civil disobedience, how do artists and educators navigate ethical dilemmas when addressing difficult topics in their practice?
- Through engagement with social movements, in what ways can an art education foster public consciousness and social responsibility among students, teachers, and the broader community?
- What are the challenges and opportunities do social movements offer for inclusive and equitable art education?

Deadline

The deadline for submissions is January 31, 2025 by 11:59 PM.

Accepted Formats

Traditional Academic Essay:

Manuscript of 3,000-5,000 words.

Visual Essay: Image-based submissions accompanied by explanatory text of approximately 1000-1500 words.

Alternative Format: Includes graphic novel/comic-style submissions.

All submissions are submitted online via the jCRAE website at journals.librarypublishing.arizona.edu/jcrae/.

Peer Review

All manuscripts will undergo a screening for unoriginal content powered by iThenticate and blind review by two reviewers from the Review Board of jCRAE.

Publication Date

September 2025

Questions? Email the editorial team at jcrae1983@gmail.com.