

Editorial

Art Education and Development of the Poetic Voice

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In this issue of the Canadian Review of Art Education we focus on art education and development of the poetic voice (see [Art Education and the Poetic Call](#)). We received many strong submissions. Some authors responded to the call by crafting lyrical, image-based pieces. Others adopted an analytical or “academic” approach. Still others combined image-based and “academic” frameworks. To accommodate the diversity of voices, we are initiating a new section for CRAE: a salon/exhibition space for creative work.

Having a salon section in an academic journal raises the question of appropriate peer review and editorial support. As editors, we developed a separate rubric to guide peer reviewers assessing salon submissions. We also made an effort to select reviewers who, in addition to their academic expertise, had an established track record of poetic publications: in most cases their own published book of poems. This may present a challenge going forward as the pool of potential reviewers with this skill set is small.

Providing editorial support for poetic work also presents unique challenges. Determining what constitutes a “successful” poem is a subjective exercise. Further, the poem’s subject matter and presentation may be personally revealing. In literary circles, revisions to a draft poem are most often undertaken in the context of a close mentorship scenario or as part of a long-standing writers’ group. It is an open question whether revising submitted poems is feasible as part of a more formal academic peer review process. This is an important question for poetic inquiry as a distinct discipline: a question we will continue to explore in upcoming issues of CRAE.



Figure 1. St. Georges, D. (2016). *Encounters* [Oil on 16, 12 x 12 canvases]. Artist’s private collection. Lethbridge, AB.

Our cover image titled: *Encounters* [Oil on 16, 12 by 12 inches canvases], is by Metis artist, poet, educator, and emerging scholar Darlene St. Georges. In the artist's own words, this work explores "...my deepening connection with All My Relations."

Poetic and Artistic Salon Submissions

Susan Braley, who describes herself as a "poet transfixed by art", reflects on the act of reaching from one art form to another. She presents her poem "Ho'oponopono" as aligned with contemporary as opposed to traditional ekphrasis, "a coming from and going to that holds one thing up against another." Her piece was inspired by Rebecca Horne's art piece *Pono; Final*.

John Guiney Yallop reflects on teaching and learning the creative arts. In a prose piece, he describes a course he developed for pre-service teachers about teaching the creative arts in elementary and secondary schools. The second piece, a poem, returns to a moment of his own learning in the arts.

Wendy Donawa explores how poets use sensory imagery, memory, free association and contemplation to join psychic and material worlds, and to honour both emotional and discursive truths. The author unpacks her own reflections and poems to demonstrate the role intuition and personal insight play in generating knowledge. This poetic process suggests that scholarly discourses of the arts and the humanities need not always fall into the quantitative/qualitative binary, but that both heart and mind are required in the seeking of wisdom.

For Amanda Gulla, ekphrastic poems move beyond the descriptive to the imaginative and speculative. The subject of such poems is sometimes the poet's encounter with the work of art, rather than the art itself. Gulla describes how the practice of writing poems in response to works of art that are personally meaningful can lead to deeper understanding and moments of self-discovery.

Academic and Creative Submissions

Boyd White, Anita Sinner, and Darlene St. Georges describe their individual responses to *Dwelling*, a video by Japanese artist Hiraki Sawa. Their individual poetic and visual responses interpret the video in conjunction with the underlying philosophy of phenomenology. They connect their theoretical framework with arts-based research.

Having worked together for many years, Carl Leggo and Rita L. Irwin promote the value of a/r/tography as a way of understanding their identities as artists, researchers, and teachers. For them seeing is a creative practice of living well with one another in relationship to the world.

John L. Hoben, Sarah Pickett, and Cecile Badenhorst use poetry and drawing to evoke the aesthetic dimensions of care and to encourage the expression of vulnerability. They create self-portraits through an auto-ethnographic process, exploring teacher-writer identity through the use of "scribble-portraits" as well as shared poetry.

Lise Robichaud reflects on creativity and the creative process by studying the role of poetry within the practice of visual arts. The author describes three creativity development strategies and stresses the importance of mind-wandering and imagination. She analyzes several of her artworks and proposes relevant ways of integrating poetry into visual art education.

Charity Becker examines the world through the eyes of an a/r/tographer. Viewing the world phenomenologically, pedagogically, poetically, and artistically through varied-yet-connected lenses influences her way of being.

Pauline Sameshima and Sean Wiebe explore the relational mechanics of working together against a backdrop where numerous sources urge the development of creativity and innovation by leveraging broad interdisciplinary approaches, collaboration, and networking.

They offer eight collaboratively created ekphrastic poems and use their poetry writing process as a learning strategy and an example of how to frame a path to authentic collaboration.

During a time of retreat from their academic careers, Pamela Richardson and Susan Walsh engage in a shared contemplative arts process including renga, or linked verse poetry, and Miksang, or contemplative photography. They create a space where healthy habits of mind and open-hearted awareness are nurtured through practices of spaciousness, restfulness, curiosity, and compassion. Their restorative process will be potentially helpful for other artists, teachers and researchers.

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