

# *Editorial*

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In this, my last editorial for *the Canadian Review of Art Education/Revue Canadienne de recherches et enjeux en éducation artistique*, I would like to thank the many individuals whose creative research, writing, and art work made this journal an excellent site for art education research in Canada from 2016-2019. Most important, of course, are our numerous authors, artists, and reviewers. The editorial and support work of publishing is also vital to an outstanding journal, and Gisela Ruebsaat, Haley Toll, Jennifer Innes, Elizabeth Thompson, Mathieu Trudeau, Abena Boachie, Bahar Haghighat, and Mary-Jane Emme, each of whom played an independent and significant role, have been wonderful collaborators in this regard. Thanks also go to Boyd White for his sage advice based on extensive experience with the journal, and to the members of the CSEA/SCEA executive who supported our policy development.

In my three years as editor we have published both themed issues (Art Education and the Poetic VOL 45, NO 1(2018)) and non-themed issues. Remaining open to the breadth of ontological and epistemological positioning of researchers, we focused on the confidence and ambition of emerging scholars. We also featured international authors as well as research by Canadian art educators. We began to explore the possibilities of publishing creative studio work with the affordances offered by electronic publishing (i.e. in our “Salon” section). Our cover artwork is now accompanied by a featured artist statement. Finally, we initiated an “Essays” section and the publication of book reviews and artistic responses to published work.

In this non-themed issue, we present four articles about teacher education, children/youth and community. As well, we offer three book reviews, two of which include an artistic response. Our featured artist is Haley Toll whose artwork is on the cover.

Going forward we welcome Adrienne Boulton, an insightful and accomplished Vancouver-based art educator and scholar, as the new Editor-in-Chief. With her knowledgeable guidance the journal will grow as *the* intellectual resource for Canadian art educators and for those interested in visual art and education in Canada.

### **Teacher Education**

In light of Boulton’s new role it is particularly appropriate to open this issue with her discussion of teacher education, artistic inquiry, montage, intuition, memory, time and experience. Pre-service teachers’ artistic inquiry of their former schools and the notion of time as montage facilitates the growth of intuitive dispositions. Through filmmaking participants limn their affective responses to memories of schooling experiences, which disrupts recollected discourses about teaching. Thus, Boulton argues for the value of learning through experience, as well as for the significance of artistic practice in teacher education.

### **Children/Youth**

Art educator Courtney Lee Weida, art historian Carlee Bradbury, and professor of English literature Jaime Chris Weida, three American scholars, collaborate to analyze the prevalence of princess culture in the literature, film, and visual culture of young people. Investigating complex creative predicaments of girlhood and princess media, they explore the problems and possibilities while proposing creative interventions through alternative resources and readings.

Pedro Mendonça, Alain Savoie, and Anne-Marie Émond discuss art appreciation, aesthetic experience, aesthetic judgment, child development, empathy, imagination, and shared meaning in relation to theory of mind, which is the ability to attribute mental states to oneself and to others. Four studies which propose a developmental model of aesthetic judgment in children are considered. The authors argue that in the context of child development, theory of mind cannot be separated from aesthetic experience.

### **Community**

François Thierry Toé and Anne-Marie Émond discuss cultural democracy, cultural democratization, cultural mediation, and museum education in the Beaulne Museum, a regional institution in Coaticook, Quebec. While the museum favours an historical approach, (their mission includes showcasing textiles and costumes, local heritage, and visual arts), the programming is also open to modernity and many of the exhibitions and cultural activities promote cultural democracy and cultural democratization. To assess the relevance of the activities the authors examine audiences' responses and the impact of the socio-economic and environmental context.

### **Book Reviews and Responses**

In her review of Terry Barrett's *Crits: A Student Manual*, Lorrie Blair discusses the merits of the work as a student manual for both visual arts and art education.

In her review and response to *Art-making with refugees and survivors: Creative and transformative responses to trauma after natural disasters, war, and other crises*, edited by Sally Adnams Jones, Haley Toll discusses community arts, refugees and survivors, international arts, expressive and creative arts therapies, and transformative means.

Heather McLeod and Abena Boachie review and respond to a collection edited by Dustin Garnet and Anita Sinner, *Art, culture, and pedagogy: Revisiting the work of F. Graeme Chalmers*. They explore themes of cultural pluralism, cultural colonialism, and multiculturalism.

Finally in closing I thank CSEA/SCEA for their support and for trusting me to successfully guide the journal for the last three years. The experience offered me rich professional learning opportunities and has facilitated my development as a skilled scholar.

Heather McLeod, Editor-in-Chief, *Canadian Review of Art Education*.