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The Multifaceted Nature of Art Education Research

Adrienne Boulton

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Editorial

The Multifaceted Nature of Art Education Research

Adrienne Boulton, Kwantlen Polytechnic University & University of British Columbia
adrienne.boulton@ubc.ca

The featured art work, five articles and book review that make up this issue of *Canadian Review of Art Education / Revue Canadienne de recherches et enjeux en éducation artistique* demonstrate the complexity of art education in curriculum, pedagogy, and research. The authors in this issue have explored the well-being of visual art teachers, the potential of the arts and social media platforms in social justice activism and change, the role of charisma in the pedagogical relationship in the arts classroom, the storied lives of craft objects, and Visual Thinking Strategies and Theory of Mind in the cognitive and social/emotional development of elementary students. The book review highlights the research of the International Art Collaborations network (INTAC), offering a reflection on teaching methodologies and student artmaking strategies across cultures and languages. We hope that you find these works inspire and inform your research and teaching practices, in and through the arts.

This issue begins with our **Featured Art Work and Artist**, Amy Atkinson's work, *Blue Peony*, selected from her article in this issue.

The first article by Amy Atkinson studies the lived experiences of three secondary Visual Arts teachers educated in Canada to gain insights into the well-being of practicing art teachers. This article explores the complexity of being a Visual Art teacher, including the passion for artistic practice and the impact of the *othering* of the subject content within the larger school context offering crucial questions related to supporting Visual Art teachers.

The second article, by Annik Bilodeau and Ariane M. Wilson, examines activist groups like *No Estamos Todas*' (NET) use of social media platforms to share art memorializing feminicide victims, drawing global attention to gender-based violence. In doing so, the authors found that a specific group of middle schoolers' engagement with NET's platform depicted the victims as active rather than passive, suggesting an aesthetic of solidarity with the victims. The authors began a co-choreographed project with NET, the middle-school students, and their teacher to explore and create guidelines for pedagogical approaches for visual art students as agents of and for social change grounded in feminist pedagogy.

The third article, by Marie-Hélène Masse-Lamarche and Arianne Robichaud, focuses on the charismatic dimensions of art teaching. Drawing on Benjamin's notions of *aura* and Fromm's *rational*, as well as 10 music and film teachers' testimonials, this article discusses the identity and pedagogical specificities of this particular field of teaching, highlighting the complexity of the role of charisma, in the pedagogical relationship.

The fourth article by Sarah Pearson delves into the creation of a life story of crafted objects that includes material history, maker-object relationships, and the historical narratives

surrounding craft practices. She takes up the story of crochet samples through visual life writing, illuminating the overlooked agents—both human and non-human—that participate in an object's creation. This poetic lens opens space for embracing the pedagogical value of failure.

The fifth article by Pedro Mendonça and Julie Mayrand, draws on the study of the integration of Visual Thinking Strategies (VTS) with Theory of Mind (ToM), to provide a unique approach to understanding how art appreciation can enhance cognitive and socio-emotional skills in primary school students. By adapting the VTS protocol to the cultural context of Quebec, the study underscores the importance of cultural relevance in art education.

The Book review by Pam Patterson takes up the significant work *Modelling International Collaborations in Art Education*, by Peter Sramek, Giselle Mira-Diaz, and Charisse Fung.