



**The Journal of Social Theory
in Art Education**

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The Journal of Social Theory in Art Education

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The *Journal of Social Theory in Art Education* (JSTAE) is a publication of the *Caucus on Social Theory & Art Education* (CSTAE), an affiliate of the *National Art Education Association*. Its editorial policy is in compliance with the CSTAE's constitutional mandate:

to promote the use of theoretical concepts from the social sciences—which include, but are not limited to, anthropology, sociology, and political science—to study visual culture and the teaching of art; to inform art educators about theory and practice in the social sciences, thus acting as a liason between social scientists and art educators; to encourage research into the social context of visual culture and teaching art; and to develop socially relevant programs for use in the teaching of art.

The editors invite formal and informal contributions on all matters relating to social theory in art education. Correspondences, book and exhibition reviews, and performance pieces are welcome. Original manuscripts, together with three copies should be prepared according to an internally consistent publication style. Membership is not a precondition for submittance. Deadline for submission for JSTAE No. 12 is February 15, 1992. Send relevant articles to:

Harold Pearse

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On The Cover: The fourteen frames of over-exposed film are a variation on a work titled *On Representation and Fourteen Women* produced by Michael J. Emme as part of the One Year exhibition held at the Nova Scotia College of Art and Design in December 1990.

Editorial

Harold Pearse

A new decade, a new editor, a new look — all evolutionary changes, the effects of which may or may not be obvious. As the Caucus on Social Theory and Art Education swings into its second decade, I take up the challenge of editing this journal from jan jagodzinski, who in the past two issues has imbued it with his distinctive energy, style and substance. Thanks to his efforts and dedication, the *JSTAE* has become firmly established as a vital and critical voice in the art education literature and a valuable forum for dialogue for Caucus members. As jagodzinski built on the works and accomplishments of his predecessors, the editors of the *Bulletin*, I too plan to maintain proven successful practices while being responsive to the need for changes in both literary and visual presentation.

Since the visual is at the core of our work as art educators, we, the editors, are giving special attention to reflecting and addressing that concern. Two of the articles in this issue feature photographs — Roddy and VanWinkle's report on the role of photographs in community self-empowerment and Barbara Lounder's reflections on *The One Year Show*, an exhibition in response to the "Montréal Massacre". Both articles rely on images to tell their story as much as they depend on words. Indeed, the reproductions of the pieces in *The One Year Show* are presented as a folio, as a self-contained visual statement. We hope to develop this and other means of visual communication in future issues and encourage readers to submit visual material, in addition of course, to written material.