

## Book Reviews

*Apprendre l'image : Recherches et expérimentations en enseignement des arts au Québec.*

Edited by Jacques-Albert Wallot, assisted by France Joyal.  
Montréal : Les Éditions l'Image de l'Art, 1993, 221 pages.

Reviewed by Richard Lachapelle

(Résumé) Ce collectif documente l'exposition didactique qui a eu lieu en 1993 à la Galerie de l'Université du Québec à Montréal dans le cadre de la conférence de recherche inaugurant le Congrès mondial de l'INSEA (La Société internationale pour l'éducation artistique). Ses trente-neuf textes, en français et en anglais, représentent bien les intérêts divergents des auteurs, des chercheurs et des praticiens québécois spécialisés dans l'éducation artistique. On y décèle certains rapports entre les textes des collaborateurs et des collaboratrices qui sont aussi enseignants et enseignantes en arts plastiques. Ces points communs sont d'abord un intérêt certain pour la remise en question des conceptions traditionnelles du développement artistique chez les enfants et aussi le goût de partager avec d'autres les moindres détails des interventions éducatives les mieux réussies. Pour leur part, les chercheurs universitaires ont contribué à ce collectif des documents portant sur des aspects de l'histoire ou de la théorie de l'éducation artistique et des textes communiquant les résultats d'études empiriques.

Discovering the Image: Aspects of Art Education in Quebec is both an exhibition catalogue and an anthology of texts on a wide range of topics by various Montreal area art educators. As an exhibition catalogue, this book documents a didactic exhibition by the same name that was held at the gallery of the Université du Québec à Montréal in conjunction with the Research Conference that opened the 1993 INSEA (International Society for Education Through Art) World Congress.

As an anthology, this book presents thirty-nine English and French texts on various subjects organized according to six different themes:

"Historical Paradigms", "Child Art", "The Learned Image", "Adolescent Art", "Sociological and Cultural Perspectives", and "The Technological Image". By providing a representative selection of research and practice related texts, this book successfully contrasts the divergent concerns of its two main groups of authors: university researchers and school

educators. As a whole, the texts grounded in teaching practice clearly demonstrate a concern among a number of the contributors for the reconsideration and expansion of traditional conceptions of children's and adolescents' artistic development. For example, Réal Dupont (pp. 31-44) proposes a method for the classification of student drawings according to three systems of graphic production: the "gestural", the "logical" and the "optical". Nancy Retallack-Lambert (pp. 77-82) takes a different approach to this problem: she suggests that the context of the individual child's art-making is a long-term creative process in which the child produces, not single and isolated works, but "serials" of related images. Many of the practice-based texts in this anthology also reveal, not surprisingly, a preoccupation with teaching methodology. Numerous articles present the process and outcome of particularly successful art lessons: these explore novel approaches to challenging art making problems from the perspectives of themes, materials, and techniques (M. Legaré-Soler, S. Blouin, H. Duberger-Blouin, F. Gagnon-Bourget, G. Baier, J-E. Fallu, F. Joyal, G. Forest, M. Moureau, D. Perras, D. Lanouette, N. Bennett and L. Paquette).

There is greater diversity in topics among the research-based texts which address aspects of art education history, theory, or empirical research. Suzanne Lemerise and Leah Sherman (pp. 13-28) have co-authored two texts that draw a parallel between the historical developments in art education in Quebec's French Catholic and English Protestant schools between 1860 and 1960. David Pariser (pp. 99-108) reviews the childhood production of Henri de Toulouse-Lautrec and, by comparing it to Lautrec's creative output as an adult, concludes that the themes, stylistic features, and attitudes characteristic of the juvenile work are also to be found in the artist's mature work. Jacques-Albert Wallot (pp. 113-122) conducts an examination of the various ways in which the interaction of narrative and pictorial elements in high school students' cartoons results in the creation of a variety of meanings. Finally, an article by Micheline Couture (pp. 195-203) addresses the creative potential of the new information technologies: her text presents and discusses the sequential lesson plans prepared by her art education students for the purpose of using computers as image-making tools in the context of the school art studio.

The preceding examples are but some of the many topics covered in this collection of essays which, for the most part, are well written and informative. This book is well designed and richly illustrated with photographs and reproductions that are carefully chosen to support the points of view presented by the authors. However, the book does have a few shortcomings. First, there is no standardization in regard to the translation of the articles, and this will prove frustrating for unilingual readers. Some

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texts are provided only in one language, while others are produced in their entirety in both French and English. Most articles, however, are accompanied with only a brief summary in the second language, English or French. Second, some of the articles included in the anthology were clearly meant principally as wall text to accompany parts of the INSEA exhibit. These have not been adapted in any way for inclusion in the publication, and they make little sense outside of the context of the exhibition. It would have been preferable, in such cases, to exclude these texts.

*Discovering the Image: Aspects of Art Education in Quebec* offers an excursion into art education research and practice in the province of Quebec that no other single publication can provide. Many readers, therefore, will find this anthology useful. Researchers will value it for its overview of art education in the province. Primary and secondary art teachers will likely find the broad range of topics covered of interest and the many suggestions in the articles of practical use in their teaching. Finally, university students contemplating graduate studies in art education in Montreal will find this book instrumental in identifying university faculty and art education departments whose research interests and general educational orientation concur with their own.