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Composing a Beautiful Life: Homage to Tina

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Composing a Beautiful Life: Homage to Tina

First encounters: Fall 1987. I arrive to Illinois fresh from my doctorate, aiming to navigate three professional identities (and three offices—one in the College of Education, another in the School of Music, still a third in the Computer Education Research Lab), to explore where I belong and who I may become. Everybody, it seems (including the forceful Ted Zernich, director of the newly established *National Art Education Research Center*, one of my new homes) says, I should meet Tina!

I do, and am immediately struck by Tina's graciousness, welcoming warmth and tact (in the deepest Max van Manen's sense of the word). With my own classical music background, I find her passion for Child Art novel. It takes her depth of perception, insights, and the beauty of her writing for me to "get" the power and significance of this field. Indeed, in these 30 years, I have learned from Tina to look more closely at children's art with interest, and expectation of expanded understanding.

Tina was the one who made NAEA a hospitable, warm place, a conference that became a home. Our collaborations included creating (with Bud Spodek and George Hardiman]) a 1992

conference in early childhood art education, a co-edited book of the arts in early childhood, (Kluwer, 2002); and a special volume in *Visual Art Research*, a journal on which Tina served as a visionary, meticulous, and tireless editor. Later, when I retired from my role as editor of the *International Journal of Education and the Arts*, a journal established by Tom Barone, Gene Glass and myself in 1999, I was tremendously relieved when Tina took on the editorship.

When I was conceptualizing the *International Handbook for Research in Arts Education* (Springer, 2007), it was Tina's mentorship of me that was responsible for the Child Culture section. She was the natural (and perfect!) section editor. She did this as she does everything else—with deep knowledge of the field, competence, and elegance. More collaborations included numerous doctoral students' committees, "her" students, "my" students, one of whom, Koon-Hwee Kan, designated us as her "two mothers".

Tina's legacy to the profession is huge. Her work on child art has clearly shaped this important area. She has done this through her extensive scholarship, as well as the many doctoral students she has graduated who are now faculty doing great things of their own. Clearly, hers is not a retirement from the profession. Tina's thinking and writing are too precious for us to let her go. I am pleased for her that she will have more time to do the things that matter to her, and that continue to enrich us in the process.

About the Author

Liora Bresler is a Professor at the University of Illinois, Champaign and is the Hedda Anderson Chair (Emerita) in Lund University, Sweden (2010-2014). Bresler is the editor of the book series "Landscapes: Aesthetics, the arts and education" (Springer) and is the co-founder, with Tom Barone, of the *International Journal of Education and the Arts* (1999-), which she co-edited until 2010. Bresler has authored and edited 10 books and Handbooks; 17 special issues of journals; and about 150 papers and book chapters. She has given 40+ keynotes and numerous invited talks in five continents and thirty some countries. Awards include Distinguished Fellow in the National Art Education Association (2010); the *Edwin Ziegfeld Award for distinguished international leadership in art education* by the USSEA (2007); *The Lin Wright Special Recognition Award* by The American Alliance for Theatre and Education (2007), and *the University of Illinois Campus Awards for Excellence in Graduate Teaching* (2005), and *Mentoring* (2018).

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