

Foreword

前言

Following the summer issue of CAET featuring the Harvard Asia Center event, the winter issue continues the dialogue between Asia and West. Liu and Zhang from Shenzhen University, China, write from the perspective of aesthetics about the Mat Lion Dance, one of the unique events of the flower Buddhism ritual in Meizhou, China. The article deepens public understanding of this cultural heritage. Then three authors Bockhorni (Brazil/Switzerland), Kopytin (Russia), and Zhou (China) discuss Ikebana, the Japanese classical art form of flower arrangement, together with botanical arrangement in relation to ecological art therapy. These practices can make a deep and meaningful connection to the healing forces of nature. Following the Dao (Way) of nature is so much needed and undervalued in our modern society. In Stephen Levine's interview with James Miller, a Western professor teaching and working in China, he talks about the relation between Daoism and ecological sustainability. Surprisingly, these three articles were not created with any coordination nor planning. They fortuitously converge to advance the important and timely purpose of ecological sensitivity which has been furthered by CAET since its inception. Recent world events, East and West, suggest that we need to seek help and guidance from Mother Nature.

Debra Kalmanowitz and other five art therapists from Asia, the Middle East, Europe, and the United States belonging to the Asian Art Therapy Network give their personal reflections on the International Art Therapy Practice Research Conference, which took place in London in 2019. Kong, the famous Chinese pianist, in another interview article, *Music beyond Medicine*, shares his professional and personal experience on how music transformed him from a performance artist into a dedicated music educator. The interview video is available online on the CAET website. While Rachel Sweeney, the art educator from UK, works with children in Sri Lanka to develop English skills through music and creative movement.

Looking back at 2019, we see that it has been a year of crisis and opportunity which has shown the importance of crossing cultures, regions, and disciplines in order to cooperate and develop community in keeping with the mission of CAET.

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继CAET夏季刊特别报道了哈佛大学亚洲中心的活动之后,冬季刊继续了亚洲与西方的对话。来自深圳大学的两位中国作者,从美学的角度探讨了梅州“席狮舞”中的审美意蕴及内涵,这是中国梅州花道佛教仪式上的独特活动之一。这篇文章加深了公众对这一文化遗产的理解。之后来自巴西、俄罗斯和中国的三位作者雷纳尔多·巴克霍里(Reginaldo Bockhorni),亚历山大·卡铂汀(Alexander

Kopytin)和周宇讨论了日本古典插花艺术形式Ikebana(日本花道),以及其与生态艺术疗法有关的植物布置。这些实践可以帮助我们与自然界的疗愈力建立深刻而有意义的联系。在现代社会中,紧追自然之道是非常必要的,但它的价值缺被低估了。在斯蒂芬·莱文(Stephen Levine)对在中国教学和工作的西方教授詹姆斯·米勒(James Miller)的采访中,他谈到了道教与生态可持续性之间的关系。出乎意料的是,这三篇文章并不是在没有任何事先协调或计划的情况下生成的。他们很幸运地汇合在了一起,推进了生态敏感性的重要和及时的目标,这是自CAET成立以来就进一步倡导和推动的。最近在东西方发生的世界一系列大事件表明,我们需要寻求大自然的帮助和指导。

德比拉·卡曼龙维奇(Debra Kalmanowitz)和其他五位来自亚洲艺术治疗联盟的亚洲、中东、欧洲和美国的艺术治疗师对2019年在伦敦举行的国际艺术治疗实践与科研国际会议发表了自己的看法。著名的中国钢琴家孔祥东在另一篇访谈文章《超越药物的音乐:中国钢琴家的视角》中,分享了他在音乐如何将他从表演艺术家转变为致力于音乐教育者方面的专业经验和个人经验。采访视频可在CAET期刊网站上在线获得。而来自英国的艺术教育家瑞秋·斯维尼(Rachel Sweeney)通过音乐和创造性的身体动作帮助斯里兰卡的儿童们学习提高英语。

回顾2019年,我们目睹了一个充满危机和机遇的一年,它也同时也向我们展示了跨文化、跨地区和跨学科的通力合作和社区发展的重要性,这正是CAET期刊和其所有作者的通识和使命。

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