The essays included in the Spring 2026 issue all centre Canadian art, showing how new emphases—methodological, theoretical, conceptual—can expand our understandings of canonical histories, address ongoing historical exclusions, or posit interdisciplinary frameworks broadly valuable to the study of art and art history amid the settler-colonial backdrop of the land known as "Canada." Colin Young and Kayla Miller work in the gaps in scholarship on Emily Carr and Lawren Harris, offering new readings of their work based on analysis of previously unrecognized influences. Joana Joachim continues her career-spanning work (some of which has previously appeared in the pages of *RACAR*) to forge language and frameworks that permit Black Canadian art histories to come into view. Bringing together the practices of contemporary artists Abbas Akhavan and the late jes sachse, Gabby Moser proposes a model of "reparative ensnarement" to encourage modes of relational implication and responsibility on the part of the viewer in the writing of settler-colonial art history in Canada. Finally, Janneke Van Hoeve contributes an institutional history of the Canada Council Art Bank.

This issue also includes the UAAC 2025 Graduate Student Essay Award-winning essay, adjudicated by Natasha Bissonauth (UAAC), Tammer El-Sheikh (*RACAR*), and myself, with thanks to Natasha and Tammer for their brilliant attention to this year's submissions. We congratulate M. Gnanasihamany (Concordia University) on being selected as this year's honoree for their essay "Seeing Through Carceral Geographies: Translucence as Abolitionist Aesthetic Method." The issue also features a Polemics section co-edited by Erin Campbell and Catherine Harding on generative AI in the art history and studio classroom, with texts by Campbell, Twyla Exner, and Samantha Chang, as well as a Practices section co-edited by Susan Cahill and Erin Sutherland, entitled "Creative Visions of the Land," offering the reader a view into the session of the same name convened by Cahill and Sutherland at the Prairie Art Network's 2025 symposium at the Alberta University of the Arts. Writings by participants of the session, Namaakii Bee Bear Hat, Zachary Ayotte, Christina Battle, Brennan Black, April Dean, and Skye Haggerty, are included herein.

There have been several changes to *RACAR*'s editorial team in the past few months. We thank outgoing Editorial Advisory Board members Felicity Tayler and Michael Windover for their engaged service, and welcome new Editorial Advisory members Yasmin Amaratunga (University of British Columbia), Yaniya Lee (Concordia University), Mik Migwans (University of Toronto), and Nicola Pezolet (Concordia University), as well as Mitchell B. Frank (Carleton), who joins the Editorial Advisory following his long term as *RACAR*'s Editor-in-Chief. We also thank design collective House9 for their work ushering in *RACAR*'s new design and for producing four beautiful issues. We are pleased to introduce Garet Markvoort—with whom many will be familiar through her design work for Concordia University Press, McGill-Queen's University Press, and the *Journal of Canadian Art History*—as *RACAR*'s new production designer.

The *RACAR* team is also pleased to announce that we have received another cycle of SSHRC's Aid to Scholarly Journals grant, which will keep the journal in healthy financial shape over the next three years. With my recent appointment to the position of Editor-in-Chief, the journal is also in the process of moving homes, from Carleton University to the University of British Columbia's Department of Art History, Visual Art & Theory (AHVA). We thank Carleton and Mitchell B. Frank for their many years of support, and AHVA at UBC for its enthusiastic embrace of the journal.

Erin Silver
RACAR Editor-in-Chief
Associate Professor, University of British Columbia