



EDITORIAL

Diane Conrad
University of Alberta
dhconrad@ualberta.ca

Patricia Leavy
Independent Scholar
pleavy7@aol.com

We are pleased to present our fifth issue of Art/Research International, in this our third year of publication. In editorials for past issues, we highlighted art/research themes we saw emerge through the collection of articles. For example, in our second issue (volume 2, issue 1) we considered the use of the arts for representing self and other, in the next (volume 2, issue 2), we explored how the arts allow space for hearing marginalized voices. In this issue what we see come to the fore are the ways in which art in/as research allows space for contemplating or attending to difficult knowledge, or offering openings for knowledge that is otherwise difficult to access. Such knowledge is personal or encountered in working with vulnerable individuals or groups: the endurance of trauma, the death of a loved one, the experience of transition, living with mental illness – memories, embodied or preverbal understandings. Horwat, in his contribution, speaks of knowledge “too nuanced for language;” this is the knowledge that can be captured through poetic language, through contemplative narrative, or image, music, or performance. Whether deeply personal such as the examples given above, or more public, such as the educational experiences of Traveller children, the creativity of health services, or even the struggle to comprehend a challenging James Joyce text, the arts offer openings to express and share difficult knowledge.

As we are seeing, the arts create an ethical, relational space to hold such difficult knowledge (Conrad & Beck, 2015). As in participatory (Heron & Reason, 1997) and Indigenous (Wilson, 2008) research approaches, arts research has an inherently relational quality. A relational ethic (Finley, 2003; Springgay, Irwin, & Kind, 2008) is a central perspective underlying this approach. Bourriaud (2002) suggests that a relational aesthetics takes “as its theoretical horizon the realm of human interactions and its social context” (p. 14); inter-subjectivity, being-together, the art encounter and collective meaning-making are its central precepts. For Bourriaud contemporary art, and we would add arts research, is about “learning to inhabit the world in a better way . . . the role of artworks is to . . . actually be ways of living and models of action within the existing real” (p. 13). Similarly, Irwin, LeBlanc, Ryu, and Belliveau (2018) conceptualize a/r/tography, a form of arts research, as “living inquiry.” We are so pleased that Art/Research International can play a role in disseminating this powerful work to a global audience.

In the Theoretical Musings section, **Maureen A. Flint**’s (University of Alabama) “Cartographies of Memory and Affect: Nomadic Subjectivities,” explores the use of art and theory as a generative process to re-visit the moment of her mother’s death. **Damian Knipe** and **Geraldine Magennis** (St Mary’s University College Belfast) in “Arts-Based Approaches to Studying Traveller Children’s Educational Experiences” advocate arts-based methods as culturally responsive means to engage with a unique minority ethnic group. **Adam Vincent**’s (University of British Columbia) “Is There a Definition? Ruminating on Poetic Inquiry, Strawberries and the Continued Growth of the Field” offers a survey of literature on the history, methods, and issues in Poetic Inquiry.

Our In Action section spans a spectrum of disciplinary areas, content, and arts forms. **Kristen C. Blinne**’s (SUNY College at Oneonta) “Not all Who Wander are Lost: A/r/tographic Walking as Contemplative Inquiry” explores walking and performative poetry as a contemplative method. **Kelly W. Guyotte** (University of Alabama), **Brooke A. Hofsess** (Appalachian State University), **Gloria J. Wilson** (Virginia Commonwealth University) and **Sara Scott Shields** (Florida State University) in “Tumbling from Embodiment to Enfleshment: Art as Intervention in Collective Autoethnography,” reflect upon their experiences as new academics in the tenure process through arts intervention and autoethnography. **Robyn Shenfield**’s (University of Victoria) “Waiting for Me: Exploring Autoethnodrama,” investigates her past and current identities in educational and scholarly worlds through play text. **Tiina Kukkonen** (Queen’s University) and **Benjamin Bolden**’s (Queen’s University) “Teaching Lives: An Arts-Informed Exploration of Teacher Experience,” through narrative, music, and visual arts, relay the experiences of two veteran teachers in relation to current conceptions of teaching and learning. **Jeff Horwat**’s (Indiana University South Bend) “Too Subtle for

Words: Doing Wordless Narrative Research” introduces wordless narrative research as a method of inquiry especially valuable for accessing preverbal understandings, with examples from his autoethnographic allegory. **Peter O’Brien’s** (independent author, artist) “Drawing Upon *Finnegans Wake*” shares an artist’s response to James Joyce’s challenging text, *Finnegans Wake*. **John Rae** (Charles Sturt University) in “Exploring Creativity from Within: An Arts-based Investigation” uses reflexive art-making to generate understanding of the creativity of health services. **Katherine M. Boydell** (Black Dog Institute, University of New South Wales) and her team, including: **Jeffrey Ball** (Community Adolescent Outreach Service, Canterbury Hospital), **Jackie Curtis** (The Bondi Centre), **Adele de Jager** (Black Dog Institute), **Megan Kalucy** (The Bondi Centre), **Julia Lappin** (School of Psychiatry, University of New South Wales), **Simon Rosenbaum** (School of Psychiatry, University of New South Wales), **Anna Tewson** (Black Dog Institute), **Priya Vaughan** (Research School of Humanities & the Arts, Australian National University), **Philip Ward** (School of Psychiatry, University of New South Wales) and **Andrew Watkins** (The Bondi Centre, Southeastern Sydney Local Health District), in “A Novel Landscape for Understanding Physical and Mental Health: Body Mapping Research with Youth Experiencing Psychosis” discuss a study using arts-based methods to explore the complexity of a physical health intervention with young people who live with a mental illness. **Marni J. Binder’s** (Ryerson University) “Bringing the Arts to the Everyday Lived Experiences of Young Children” examines the importance of the arts in the teaching and learning of young children in Bali. **Joanna Szabo, Bev Mathison, Sonya L. Jakubec, Sonya Flessati and Genevieve Currie** (Mount Royal University) in “Tilling the Garden of Joy/Sorrow: A Poetic Inquiry into the Rhizomatic Complexities of Growing into and through Collective Spaces,” through poetry, photography and field notes, share their experiences with intergenerational and mixed-abilities participants in a community garden project. **Angela Kathleen McNichol** (Tilburg University & Athabasca University) in “A Beat of Goodbye: An Autoethnographic Account of My Last Days with Grandma” shares her personal experiences of loving and caring for her aging grandmother.

Ours Reviews for this issue include: **Bonnie Lynn Nish’s** (University of British Columbia), “A Review through Dialogue: Ruthann Knechel Johansen’s *Listening in the Silence, Seeing in the Dark: Reconstructing Life after Brain Injury*” in which she discusses the significance of the book for her own experiences – in part through found poetry; **Sarah Woodland** (Griffith University) in “A Review of Two Conferences: The Head and the Heart of Arts in Prisons” recalls two North American conferences she attended related to her prison theatre practice; and **Heather Skye McLeod** (Memorial University) in “Review of ‘Good Question: Arts-based Approaches to Collaborative Research with Children and Youth’ edited by Michael J. Emme and Anna Kirova (2017)”, reviews an e-book on arts-based research with young people.

It is with ongoing appreciation to our readers, contributors, and editorial team that we present this issue – a labour of love.

Diane Conrad & Patricia Leavy, Co-Editors-in-Chief

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