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## EDITORIAL

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We are so pleased to present another issue of Art/Research International – the seventh issue in our fourth year of publication.

We begin this editorial by expressing how deeply honoured we are to be publishing one of Dr. Carl Leggo’s final pieces of writing. Carl, beloved friend, esteemed colleague, and valued mentor to many of us who work in the area of arts-research in Canada and beyond, passed away in March, 2019, just weeks after submitting this article. His wisdom and generous spirit linger with us through his writing. We trust you will particularly enjoy his inspiring contribution.

A theme that Carl’s article highlights, which carries through this issue in explicit and more subtle ways, is how creative pursuits can nourish us, and support both individual and social well-being. Carl’s article explores the role his own creative pursuit – poetry, has played in his life:

Writing creatively is primarily about learning to live creatively in the world. The only question that concerns me these days is: How can we live well in the world? Writing is about health and healing. (This issue, p. 443)

As we read the contributions for this issue, we saw this same connection to creative practices echoed many times. The authors here turn to artful ways of exploring contested or difficult spaces and experiences. The arts can help us to find ourselves as we confront ongoing racial injustice, or come to terms with settler histories. Creative practices can help us to sustain ourselves as caregivers, or to find balance and our own sense of self in the academy. The arts also offer us spaces for deep learning, and for shining light on those things that most perplex us. Carl was good to remind us that a true pedagogue, if we get right down to the etymology of that word, is one who walks alongside us to places of knowing (this issue, p 450). As we read the pieces in this issue, we were reminded of the multitude of ways in which creative practices are pedagogues; they are always with us, alongside us, guiding us to new places of knowing and being.

In the **Theoretical Musings** section, we begin with **Carl Leggo's** (University of British Columbia) "Teaching writing: Fragments of a poet's credo," where he offers us his wisdom on writing, poetry, teaching, and living well in the world. **John Lionel Hoben, Sarah Pickett, and Cecile Badenhorst** (all at Memorial University), in "Staging the shadow: Writing, academic subjectivities, and the hidden selves," use poetry to explore aspects of their identities neglected within the academy. **Karen McGarry's** (University of Cincinnati) "Multitextual literacy in educational settings: Contextual analysis and the dab" analyzes a cultural gestural act – the dab, as an approach to multi-textual literacy.

The **In Action** section presents **Sara Coemans, Joke Vandenabeele, and Karin Hannes's** (all at University of Leuven) "Making sense of a changing neighborhood: Art students' experiences of place explored through a material-discursive analytical lens," in which they present an aesthetic analytic method for studying sensory experiences of place with art students. **Gene L. Fellner** (City University of New York), in "Race, disability, and the researcher's complicity with injustice," through visual art-making delves into her own ethical culpability as a white researcher studying communities of colour. **Lisa G. Stoneman** (Roanoke College), **DorothyBelle Poli** (Roanoke College), **Anna Denisch** (Roanoke College), **Lydia Weltmann** (Independent author) and **Melanie Almeder** (Roanoke College), in "Book publication as pedagogy: Taking learning deep and wide," share learnings from a book creation project with students. **Paul Reader's** (Independent artist-performer) "Sailing into Australian settler fictions: Reflection on an

inquiry and construction with performance and images” details his post-structural performance/art-making inquiry – his creation of a watercraft and expedition into the Australian outback. **Anna CohenMiller** (Nazarbayev University) and **Denise Demers** (University of Central Arkansas) in “Conflicting roles of mother and academic? Exploring the use of arts-based self-care activities to encourage wellbeing” share the struggles for self-care and well-being of “motherscholars” in the academy. **Alexandra Tegart** (European Graduate School), in “The art of silence: Researching the role of silence in nature based expressive arts,” explores the role of silence in nature-based expressive arts practice with frontline mental health workers.

Our **Reviews** section includes **Alison (Ali) Lizette Black**’s (University of the Sunshine Coast) “A review of Susan Casey Walsh’s Contemplative and artful openings: Researching women and teaching,” in which she responds poetically and visually to the invitations of Walsh’s text. **Simone Tur**’s (Flinders University) “A review of Louise Gwenneth Phillips and Tracey Bunda’s Research through, with and as Storying” presents details of the storying methods offered by Phillips and Bunda. **Melinda Lewis** (Charles Sturt University), **Helen Grimmatt** (Monash University), **Briony Lipton** (Australian National University), **Susan Casey Walsh** (Mount Saint Vincent University), **Barbara Bickel** (Southern Illinois University), **Sandie Elsom** (University of the Sunshine Coast), **Marguerite Westacott** (University of the Sunshine Coast), **Claire Green** (University of the Sunshine Coast), and **Amelia Walker** (University of South Australia), in “A tapestried review of the fully-virtual, non-traditional (un)conference ‘MAKING shiFt HAPPEN: Female academics creating personal and professional alchemy in the academy,’ co-convened by Alison Black and Rachael Dwyer,” share their experiences of attending this innovative (un)conference. The section concludes with **Rachael Dwyer**’s (University of the Sunshine Coast) “A review of Patricia Leavy’s Spark” as evidence of the power of fiction to communicate.

With this we welcome you to delve into and enjoy this issue of Art/Research International. Thanks, once again, goes to our amazing volunteer editorial team. The journal is truly a labour of love for many of us. Thanks also to our reviewers who give generously of their time and expertise, and the authors who share their heartfelt work with us. We welcome you, dear reader, to post comments about articles you read on the journal’s Facebook page: <https://www.facebook.com/artresearchinternational/>

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