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## EDITORIAL VOLUME 5, ISSUE 2

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**Jaime L. Beck**, PhD, is currently an Instructor at the Werklund School of Education at the University of Calgary. Her research interests include teacher induction and mentorship, teacher professional learning and growth, and teacher narratives. She also has a keen interest in research philosophy and methodology and has presented and published in the area of arts-based research nationally and internationally. She has been with the *Art/Research International* team since the very beginning, is the journal's managing editor and lead editor for this issue, and is extremely grateful for the journey.

The first thing I see in this image is a whale, out of place in this scene of a busy Toronto street. She is sideways and upside down, her head is laying on the sidewalk, her body curved at an awkward angle upwards as she rests her tale on the brick of the Hudson's Bay building. The brick is smeared with blood, as if she was flung against the wall before sliding downwards into her current position. There is blood running down her body, and blood flowing like tears out of her eyes. She is looking in the direction of the holiday shoppers. The shoppers are depicted in this scene milling about on the sidewalk in pairs and groups, wearing winter coats and toques. Some are looking at the Christmas display in The Bay window, which includes wreaths, garlands, and a big Christmas tree. Above the display are painted windows, red with bows. Above that are two Canadian flags, hanging off the side of the building in stillness as snow gently falls. The expression of the window-shoppers is not visible, but one has to wonder – Do they see what is happening here? If not, why not? If they do see, why aren't they alarmed, or at least disrupted?

This scene was drawn by Golban Moltaji (our cover image, and found on p. 362 of this issue) to represent the immigration-related adversities she experienced as she arrived in Canada and pursued graduate work in Ontario. The image taught me much about her experience of working towards permanent residency, and the disconnect she portrays in this image resonated for me a great deal. Even before 2020 threw the world several more curveballs to manage, it felt sometimes, that there were whales everywhere, and no one was looking. While the effects of climate change escalated, the wealth gap widened, and democracy seemed to struggle and gasp, we continued to create window displays. There were and are times when I want(ed) to shout in response to our inaction, and other times, when I just want(ed) to go shopping.

Learning how to navigate the increasing tensions we are experiencing, to feel at home in hostile or at least new spaces, is a common theme in this, our ninth issue of *Art/Research International*. Beyond merely encountering difficult spaces, art provides an opportunity for authors such as Moltaji to explore and exert agency within the spaces they inhabit. For Chang and Beavington, poetic inquiry provides a space to entertain difficult questions such as:

How does one abide the inevitable anguish related to the demise of a beloved paradise? How do we hold the pain of watching wildfires burn and rivers run dry? What space is there for joy and delight in a time of ecological turmoil? (p. 259, this issue)

For Zhang, "Poems can make the seemingly ordinary become 'Kapow!' and help the readers see the interesting from the mundane" (p. 318, this issue). Art, in other words, can help us to see things a little differently, to see what's important, or at least, what is within our control.

For Bickel and Fisher, sharing the ways in which the arts help us navigate difficult spaces is intrinsically valuable. This knowledge can help others:

Ultimately our role as artists making and sharing the art and its process holds and extends the desire to encourage others to find creative ways to intervene in similar challenging life experiences when the risk of losing one's sense of soul-connectedness is present. (p. 442, this issue)

We are all experiencing this moment of 2020 differently, yet, all of us inhabit spaces impacted by the same things: devastating fires and storms, a global pandemic, racial violence, political unrest and protest, economic recession, and growing disparity and insecurity of all kinds. During this time, the arts have offered me (and others) some of my most hopeful and connected moments – from spontaneous singing from the balconies of Italy, to the found poem I read at my brother-in-law's funeral. Art is how we get through, and how we decide where we want to go from here.

I want to offer some enormous gratitude to each of the volunteers who supported this issue of *Art/Research International*, and I have listed them at the end of this Editorial. It has taken an extraordinary amount of perseverance and diligence to bring this issue to publication during this moment in history, which also means it has taken an extraordinary amount of love since, etymologically, love infuses diligent work.

I also want to extend gratitude and appreciation for all of the courageous, scholarly, and artful work that appears in the digital pages of this issue, listed in the paragraphs below according to section.

There are two pieces in the *Theoretical Musings* section that each explore poetic inquiry. **Janine Certo** and **Alecia Beymer** (Michigan State University) explore what it means to be home, and the insights that a poetic exploration of this topic can reveal. **David Chang** (Simon Fraser University) and **Lee Beavington** (Kwantlen Polytechnic University) consider poetic living amidst the “depletion and radical ecological change” (p. 257, this issue) that characterizes our times.

In the *In Action* section of this issue, we are pleased to include nine submissions, one of which is spread over two publications. **Brooke Anne Hofsess** (Appalachian State University) offers an aesthetic exploration of mantra, of mother's milk, and of the tensions experienced by parents who are breastfeeding infants in today's society. **Kuo Zhang** (University of Georgia; Western Colorado University) also shares an experience of motherhood in her poetic exploration of her experiences as an international student and parent. **Golbon Moltaji** (University of Ottawa) presents a compelling analysis of four

drawings she created as she transitioned to permanent residency in Canada. **Samanthat T. Nolte-Yupari** (Nazareth College) and **Joana Hyatt** (Lamar University) engage in micro-storymaking to navigate and embrace the liminal space of pre-tenure academic faculty. **Caroline Lenette** and **Isobel Blomfield** (University of New South Wales Sydney), **Anyier Yuol** (Western Sydney University), and **Arash Bordbar** and **Hayatullah Akbari** (Youth Advocates for Refugees) share their experiences of participatory video research and use their example as the starting point for a deeper discussion of ethics in arts-based research. **Barbara Bickel** (Southern Illinois University) and **R. Michael Fisher** (University of Calgary) offer reflections on the arts-based journey they took into the world of Western medicine. **Alexandra Fidyk** (University of Alberta), **Mandy Krahm** (Brightview School), **Vessela Balinska-Ourdeva** (Harry Ainlay High School), **Karen Jacobsen** (McNally High School), and **Alison Brooks-Starks** (The Waldorf Independent School of Edmonton), share two research creation artefacts across two publications in this issue (split to reflect distinctions in authorship). Each of these *Trauma-Sensitive Pedagogy & Practice Newsletters* emerges from a research creation process, and offers readers timely and generative knowledge and strategies for supporting wellness in these intense times. **Jerome Cranston** (University of Regina) and **Kristin Kusanovich** (Santa Clara University) present an ethnodrama exploring two faces of principal leadership, also taking up themes of social-emotional wellness. **Liselotte J. Roosen** and **Christian A. Klöckner** (NTNU University) consider the impact that art documentaries can have for viewers, and their role in creating lasting change.

There are four pieces in the *Reviews* section of this issue. **Amelia Walker** (University of South Australia School of Creative Industries) reviews Chandan Bose's ethnographic study into arts and crafts practices in Telangana, India. **Catherine Thiele** (University of the Sunshine Coast) reviews Laurel Richardson's book *Lone Twin: A True Story of Loss and Found*. **Shannon Stevens** and **Richard Wainwright** (University of Victoria) review *The Anthropocene Project*, a 2019 art event and exhibit. **Elizabeth Mackinlay** (The University of Queensland) completes our issue and returns to our first theme by reviewing *(Re)birthing the feminine in academe: Creating spaces of motherhood in patriarchal context*, a volume edited by Linda Henderson, Alison Black, and Susanne Garvis.

I hope you enjoy reading these pieces as much as I have.

Just before I acknowledge the folks who contributed their time to this issue, I will say... if you are so inspired, we are always seeking authors, reviewers, editors, copyeditors, and layout editors to join our team! Please consider supporting artful scholarship in this way, or by reading and sharing widely.

Jaime Beck, Managing Editor

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