



EDITORIAL VOLUME 6, ISSUE 2

Diane Conrad
University of Alberta
dhconrad@ualberta.ca

Jaime Leigh Fiddler
University of Calgary
jaime.beck@ucalgary.ca

Diane Conrad is Professor of drama/theatre education in the Faculty of Education at the University of Alberta, Edmonton, Canada. She was co-founder of Art/Research International with Patricia Leavy and Jaime Fiddler and was honoured to serve as co-editor-in-chief for the past 7 years.

Jaime Leigh Fiddler (formerly Beck) PhD, is a member of the Métis Nation of Alberta, and is proud to have recently reclaimed her family name, Fiddler. Jaime is an instructor at the Werklund School of Education, who, thanks to her MA experience at UBC, and later her PhD experience at the University of Alberta, remains passionate about including and honouring multiple ways of knowing in the academy and beyond. Jaime is thrilled to look back on the successful creation of this journal, and is looking forward to seeing how the journal grows in the future.

Affect flows through the pages of this issue of *Art/Research International* as it has through the many previous issues. Two of the articles in this issue (see Sinner; Vandecasteele et al.) speak explicitly to affect. In other articles, affect is inherent and lives in the art research, in the artworks discussed, and/or in the explorations through poetry, story, literary and other artistic processes. As Hickey-Moody (2016) explains, “an affect is the sense or feeling that is enmeshed with the materiality of the artwork” (p. 260). The art-researchers in this issue speak to the process of art creation as an opportunity to sit with / work with / work through affect. Serota for example, (pp. 467-477) describes how quilting allowed her to shift her resistance to acceptance of her experiences of chronic sleeplessness. Mason (pp. 442-467) describes how engaging in eulogy writing through an arts-informed process provided a “framework offering strength, support, and a creative outlet for meaning-making” (p. 460). Watfern (pp. 505-521,) describes how those who meet Thom Roberts, an artist who “reads” the crowns of heads as subjects for artwork (see cover image), “feel *cared for*, or perhaps *attended to*” (p. 512) in a way that shifts perception. This speaks to the affective force of engaging in art and through art.

As we encounter artworks, affect flows through our bodies. As the sensations and feelings that arise from these encounters flourish and multiply, our capacities to think differently, to imagine alternative possibilities, and to act are stimulated. As Hoben (pp. 369-388) affirms, “beautiful and surprising things can emerge from the messiness and the untamed energy of the creative act,” we can “be startled out of our everyday existence” (p. 372). Our embodied response moves us beyond spectatorship and we become implicated. In this way, as Hickey-Moody (2013) insists, “art is pedagogical” and has the power to transform “people, cultures, politics” (p. 91). “This is the promise of a literary [or artful] experience, understood as a kind of resonance, ineffable primarily, but nevertheless one that matters” (Jarvie & Frattura, p. 273).

Our issue begins, in the **Theoretical Musings** section, with **Scott Jarvie** (San Jose State University, California) and **Addyson Frattura** (University of British Columbia), in “Literary Philosophy and the Use of Usefulness,” wondering, provocatively, through various literary forms, about what is lost through excess attention to usefulness in scholarship. **Anita Sinner’s** (Concordia University, Quebec) “Affective Epiphanies: The Aesthetic Relation of Stories in Museum Encounters” follows, in which she shares her encounters with stories in relation to three museum collections, and considers how to re-think museum education with an arts research perspective. **Maya T. Borhani** (University of Victoria, British Columbia) rounds out our theoretical musings with “New Vox in Poetic Inquiry: Rhizomatic Runners in a Fruiting Field.” Borhani’s

article, building on previous scholarship, advances several new voices in and through poetic inquiry.

The **In Action** section begins with **Sarah Penwarden** (Laidlaw College, New Zealand) and **Adrian Schoone's** (Auckland University of Technology, New Zealand) "The Pull of Words: Reliving a Poetry Symposium Through Found Poetry" in which, as the title suggests, they relive a symposium on poetic inquiry through writing a series of found poems from the notes they took on what presenters offered. **John Lionel Hoben** (Memorial University, Newfoundland), in "How Can my Poem be True? Using Poetic Inquiry to Explore the Meaning and Value of Poetic Fictions," shares autoethnographic poetry in response to the COVID-19 pandemic to examine the meaning and value of poetry. **Libba Willcox** (Indiana University & Purdue University, Indiana) and **Kate I. McCormick** (SUNY Cortland, New York), in "Rhetorical Questions and Ruminations: Examining Early Career Faculty Experiences through Found Poetry," offer found poems which speak to their experiences of transitioning from being graduate students to new faculty based on a series of rhetorical questions they asked themselves. Next, **Kathleen Hare** (University of British Columbia), in "Institutionalized States of Information Abstinence: Cut-Up Inquiry of Sex Educators' Erasure Poems," offers examples of a cut-up process for composing erasure poetry exploring a sexual educator training program. **Stephanie Mason** (St. Francis Xavier University, Nova Scotia), in "Keep Candy in the House: Exercising Arts-informed Research Methodology in Lived Experience of Eulogy Writing," shares her experiences of writing a eulogy for her mother drawing on insights from the arts-informed research methodology framework she was utilizing for her dissertation proposal writing. **Kristie Serota's** (University of Toronto, Ontario) "Quilting Resistance to the Sleep Industrial Complex: A Narrative Account of Sleeplessness," describes her quilting practice to story her experience of coming to terms with her sleeplessness. **Marieke Vandecasteele, Elisabeth De Schauwer, Inge Griet Emy Blockmans, and Geert Van Hove** (Ghent University, Belgium), in "Re-Touche: Re-Stitching Fissures through Affect in Families with a Family Member who is Labelled as Disabled," share an encounter between two individuals, both siblings of brothers labelled autistic, and the artwork created in response to that encounter. This section concludes with **Chloe Watfern's** (University of New South Wales and Black Dog Institute, Australia) "Thom Roberts Reads Crowns: Musing on Art and Neurodiversity Through the Lens of one Artist's Practice" discussing the powerful artistic practice of Thom Roberts, and highlighting its potential for communication and connection.

In the **Reviews** section, the authors provide us insights into three powerful art/research texts. **Nicollette Frank** (University of Georgia) offers "A Review of Loveless's

(2019) *How to Make Art at the End of the World: A Manifesto for Research-Creation*"; **Morgan Paige Tate** (University of Georgia) "A Review of Tsing, Swanson, Gan, and Bubandt's (2017) Edited Volume: *Arts of Living on a Damaged Planet*"; and **Rachel Mader** (Lucerne University of Applied Sciences and Arts, Switzerland) "A Review of *Artistic Research and Literature*, Edited by Corina Caduff and Tan Wälchli."

We conclude this editorial with affect. Our encounters with the affective forces of art moved us to create *Art/Research International* seven years ago and work in the roles of co-editor-in-chief and managing editor through eleven issues. It is with bittersweet feelings that we offer this as our final editorial. We will be stepping down from these roles following publication of this issue. We are passing the torch to editor-in-chief Ardra Cole from Mount Saint Vincent University in Nova Scotia, Canada, who will be working with managing editor Christina Flemming. Dr. Cole has extensive editorial experience, and her arts-based work has inspired us in many ways throughout the years. Therefore, we feel confident that the journal will be in excellent hands moving forward. Thank you and congratulations to Dr. Cole! We would also like to extend our gratitude to all those who have been moved to work with us over the years: our editorial team members (those who worked on this issue are acknowledged below), our authors, and reviewers. It has been a great honour to bring this journal into existence and to see it flourish – to support the publication of so many fantastic art/research articles. We look forward to our continued association with the journal as board members and to the many, many art/research articles yet to come.

Acknowledgements

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