

*Port Rexton Aquarelle* by Natalie Beausoleil

**Cultural and Pedagogical Inquiry:  
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**Artistic Pedagogies in Academia**

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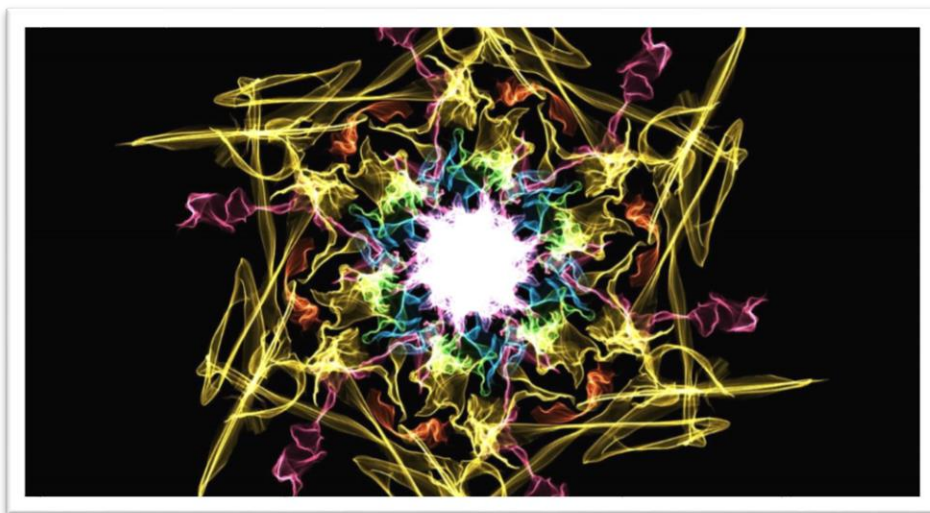
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## Creating a Canvas: Artistic Pedagogies in Academia

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This Special Issue *Artistic Pedagogies in Academia* brings together a collection of articles, visual artefacts, and artistic representations. This Special Issue is inspired by Heron's (1981) theory of extended epistemology. Extended epistemology refers to four interdependent ways of knowing and experiencing the world: experiential knowing (knowing through a direct encounter with a person, place or thing), presentational knowing (knowing through creative expression such as storytelling, pictures, and dance), propositional knowing (draws on concepts, ideas, and formal statements), and practical knowing (demonstrated in skills and competence; knowing in action) (Heron & Reason, 2008). These interdependent ways of knowing challenges the predominance of propositional knowing as the only approach to learning and provides a conceptual framework to integrate different and creative methods to engage diverse learners.

As a form of presentational knowing, artistry is epistemic through engagement with creating and developing visual artefacts, fictional stories, song, and poetry. History has demonstrated how artistic interactions are both personal and political; The Arts have play critical roles in collective movements, creating solidary, countering hegemonic discourse, and the sharing and honouring of knowledges from past and present communities. It also holds a unique place with both healing and therapeutic effects. The Arts - as a creative process, a form of storytelling, and a means of valuing different ways in which we come to know and experience the world – also represent the historical, social, and political contexts within which they are created. Indeed, the act of engaging with the Arts can also be a political one; it is through critical interactions where we also bear witness to the histories, knowledges, and narratives that are uniquely connected to – and also absent from – these creative works that tell a story.



- *The big yellow sun* by Kennedy Doucette, age 6.

This Special Issue represents extended epistemologies in concert with one another; it acknowledges these different forms of knowing with presentational knowing at the center of the stage. The first paper, **‘The open studio: Exploring immigrant and refugee youth experiences of belonging through community-based arts practice,’** builds on many of these themes. The authors describe a visual art-making project that explores experiences of inclusion and belonging with minoritized youth. The second article, **‘Literacy journeys through metaphor projects with preservice teachers’** furthers the theme of arts-based engagement. The author describes the role of personal artefacts in metaphor projects that explore the role of student-teacher dynamics.

The third paper, **‘Artistic pedagogy as a means for deeper learning’** introduces the following five artistic pieces: **‘Be like a tree,’ ‘Understanding burdens and developing hope,’ ‘Compartments,’ ‘Loss,’** and **‘Power and use of self.’** Van Kooten gives an overview of a third-year undergraduate social work course where students were invited to engage with the Arts and create visual artefacts related to their first practicum placements. Each of these five artistic pieces are accompanied with personal reflections by the individual authors. The language for each artistic work reflects different approaches in the field, and yet they all share how the creative process opened a space for reflexivity.

In the next article, **‘Sex work and social media: Online advocacy strategies,’** the authors focus on social media strategies by Canadian organizations that provide direct services to sex workers. The authors describe how agencies use social media to create spaces – that also requires careful navigation - for many communities on the margins to challenge neoliberal influences of institutions while simultaneously creating visual places to educate, inform, and advocate.

In **‘Transitions and transformations: Extracts from a duoethnographic exploration of gender identities in Canada and China’**, two authors participate in a co-learning journey with their personal stories through writing and reflection. What follows is the article, **‘A subversive role for collaborative inquiry in academia today,’** where the author explores the concept of co-operative inquiry in western academic institutions, incorporating cartoon illustrations and visual graphics through the thoughtful integration of Heron’s ways of knowing with the Integral model.

In **‘Transitive poetry: Arts-based research as a model for student voice,’** the authors consider Erasure poetry as a means for personal reflection, self-expression, and an effective approach for engaging minority learners, particularly in conservative contexts. **The final article: ‘Decolonizing reflexive practice through photo essay Aisinai’pi Storying Place’** is a moving photo essay about decolonizing social work practice and the role of reflecting on personal and professional identities in relationship to sense-of-place.

With presentational knowing, this Special Issue also has two Artists who have shared their moving, beautiful, and at times, haunting pieces. **Salma Silim’s two visual pieces** are in response to reading the article, ‘Sex work and social media: Online advocacy strategies.’ **Natalie Beausoleil’s work** is particularly valuable in considering how we share our experiences and knowledges of who we are, where we live, and how we are in the world.

This Special Issue also has four exceptionally thoughtful **Book Reviews** of short stories, poems, and lived experiences that all align with the vision of *Cultural and Pedagogical Inquiry*.

Preparing this Special Edition has been a real privilege and I would like to thank everyone who contributed their papers. A special thank you to Cecille DePass for her patience, editing skills, and guidance throughout this lengthy process. I'd like to thank the reviewers who helped review the manuscripts and provided feedback. I would also like to thank Kendra Grabatin and Tania Guerrero, the Journal Managers of CPI. Thank you to both Ali Abdi and Cecille DePass for their support and acceptance of this Special Issue *Artistic Pedagogies in Academia*.

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