

Editorial

Ardra Cole and Christina Flemming

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[See table of contents](#)

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EDITORIAL

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Dr. Ardra Cole, *ARI* Editor-in-Chief, is Professor, Lifelong Learning at Mount Saint Vincent University. Before returning to her home in Nova Scotia, she was Professor, Adult Education and Community Development, Ontario Institute for Studies in Education, University of Toronto, where she co-created and co-directed The Centre for Arts-informed Research. She is co-editor of the *Handbook of the Arts in Qualitative Research (2009)* as well as a series of books on the role of the arts in research. Ardra is continually inspired and enriched by the creativity and bold thinking of emerging researchers and is committed to enhancing spaces for their work to flourish. Her favourite way to spend time is taking long walks in nature with her dogs running free and a camera in her hand.

Christina Flemming, *ARI* Managing Editor, is the mother of a swashbuckling toddler named Matilda. She is also a PhD candidate (ABD) in the Inter-University Doctoral Program in Educational Studies (Mount Saint Vincent University). The PhD program has enlivened her love for many things, including teaching. She is part-time faculty in the School of Education at Acadia University and co-facilitator of the MSVU Graduate Education Writing Community of Practice Group. Her research interests include autoethnography, poetry, and disruptive art—or artforms created with the intention of unhinging fixed beliefs and normative narratives. Christina sincerely treasures working closely with Ardra and feels grateful to read the beautifully crafted work of artful researchers from around the world.

We begin with an expression of gratitude to Diane Conrad and Patricia Leavy, Co-founders and former Co-editors-in-Chief, and Managing Editor, Jaime Leigh Fiddler, for entrusting us with the care of *Art/Research International: A Transdisciplinary Journal*. Creating and nurturing a unique peer-reviewed journal that transcends disciplines, crosses boundaries and borders, and honours diverse forms and ways of knowing, is an enormous undertaking. *ARI* truly has been a labour of love, one for which we, along with the many journal readers and contributors across the globe, are grateful. Our commitment is to uphold the values, principles, and standards that have guided the journal from its inception, while continuing to expand the *ARI* community of artist-researchers, and to, therefore, further contribute to the articulation of arts in/as research. We are honoured to have this opportunity.

The articles in this issue reflect two overarching themes: one of space and the other of identity—within the pages of this issue, many authors explore the process of reconciling their artist-researcher-teacher identities. Is it a coincidence that, after two years of pandemic-related restrictions, these two salient themes have emerged and intertwined themselves within this issue? In some instances, creative collaboration was interrupted by mandatory quarantines, but researchers forged ahead, discovering new ways of working together, a testament to the playful and exploratory nature of artful research. Within the various articles that comprise this winter issue, authors located in Australia, Canada, New Zealand, the United Kingdom, and the United States of America, write from and about (inter)personal, academic, institutional, artistic, community, and natural spaces as sites of engagement and meaning making; places of construction, deconstruction, and reconstruction of intersecting and sometimes conflicting identities. The articles are invitations to accompany authors on personal, and, at times, angst-ridden journeys through the demands of the academy, including the moral and ethical dilemmas inherent in many research contexts. Through this work, authors offer a look into the intimate spaces of art creation and art's place in both the academy and community.

The **Theoretical Musings** section begins with **Lauren Michelle Levesque and Cécile Rozuel** (St. Paul University). In “Puppets Know Best: An Arts-Based Exploration of Scholarly Identity, Liminality, and Soulful Research,” the authors invoke the wisdom of puppet characters who become their space of inquiry and learning about being and becoming academics. “Nomadic Ethics: Attending to the Ghosts We Cite,” also set within the academy, is **Stephen P. Carter's** (University of Cambridge) challenge to scholars for stronger ethical accountability in the interpretation and use, for their own purposes, of scholarly text published by other authors. He proposes that an ethical

assemblage of academic texts would re-animate, re-embodiment, and re-embed the ghosts of the original authors whose work is central to the assemblage. **Carlson H. Coogler** (University of Alabama) invites readers to accompany her on a meandering and ever-deepening, reflexive journey through poetry and photography in “A *Thing* Is Whatever This Is That I Can’t Say: Exploring Aporias through Poetic Inquiry.” Her journey is a third space of inquiry to explore the intersection of her artist and scholar identities which leads her to wonder about the power of that which is “almost said, almost seen, and almost understood.” **Adam Tramantano** (Independent Scholar) draws readers to an art exhibit as a site of inquiry, teaching, and learning. “Constructing a Pedagogy of Apparentness” is the author’s deep exploration of how his identities of artist, classroom teacher, and academic intersect in a “pedagogy of apparentness”—looking for and undoing assumptions of apparentness as fixed givens.” **Rébecca Bourgault** (Boston University) writes about the open studio as a space for learning, “quiet activism,” and “potent forms of resistance” in “The Shapeshifting and Boundary Crossings of Socially Engaged Art.” Drawing on her experience of facilitating a socially engaged arts project, she explores the intersecting identities of artist, researcher, educator, and activist, and the associated complexities of working within and across the competing demands and expectations associated with each ontologically different space.

The **In Action** section is book-ended with articles about how art can function as a bridge to challenge scientists’ paradigmatic views and practices related to the natural world. To begin, **Nicole A. L. Manley** (British Geological Survey and Queen Margaret University) created an art exhibit to encourage geoscientists to explore their tacit assumptions about water. In “The Importance of Tacit Knowledge in Geoscience Brought to the Surface through Artistic Methods,” Manley illustrates how the Visual Matrix method can create ontologically dissonant spaces for geoscientists to tap into tacitly held assumptions and inspire transformative thinking. **Suzanne Crowley** (University of Tasmania) follows by inviting readers to accompany her on her personal journey as she explores the relationship between visual art and writing informed by her own lived experiences. In “Making Visible the Invisible: How Combining Autoethnography with Visual Arts Practice Unearthed More than I Imagined,” she shares a series of drawings and paintings (the visible) and reveals some of the personal stories and history (the invisible) that add layers of meaning to her visual art. **Anh Ngoc Quynh Phan** (University of Auckland) explicitly explores the relationship between space and identity development in “On Space, On Place: A Poetic Self-Study of the Emerging Academic Identity of an International Doctoral Student.” She seamlessly combines a theoretical analysis with a poetic rendering of how various constructs of space contribute to shaping academic identity. Through poetry she is able to make visible the emotional complexities inherent in the process of developing one’s academic identity.

Darlene St. Georges (University of Lethbridge) and **Barbara Bickel** (Southern Illinois University) invite readers into an intimate collaborative process of art making in “An Inspired Artistic Co-Inquiry with Raw Energy.” In drawing upon raw energy as a source of spirit-in-motion, they create a sacred space that guides readers toward openings and aperspectival ways of knowing. Their collection of visual and poetic storying vignettes, is accompanied by transcript snippets of their artmaking sessions, allowing readers to glimpse into the ritual of their shared creation-making. The journey into co-creation continues with **Danielle Peers, Alice Sheppard, Lindsay Eales, and Abbie Schenk** (University of Alberta) who share their powerful, narrated video, “Inclinations: Dancing Ramps, Disability, and Multiplicities through Research-Creation.” In the video, they display and discuss spaces of care by showing how the creation of these spaces is integral in terms of “co-being and co-relating.” Their 7-minute disability dance serves to decentre the ableist gaze and disrupt normative narratives in service of disability justice principles. The second book-end is Sandra Johnstone’s (**Lakehead University**) “Red Lake Breccia: Arts-Integration to Map a Fractured Relationship with Geoscientific Knowledge Production Networks” which beautifully illustrates, through visual art and metaphor, how art practice can create space for political expression and transformation. We are appreciative of the opportunity to include a detail from *Red Lake*, Johnstone’s mixed-media acrylic painting, as the cover image for this issue. Up close, we are able to see the disrupted blocks of text and numbers that Johnstone painted in shades of blue, purple, orange and green, and, perhaps more importantly, the gaps between texts which she highlighted with metallic gold leaf.

In the **Art/Research Reviews** section, **Sheila C. Mullooly** (Portland State University) and **Agli Zavros-Orr** (Independent Academic and Consultant) each offers a poetic response to arts-based texts. Mullooly, in “‘Art and Documentaries in Climate Communication’: A Review and Participant-Voiced Poetic Inquiry” uses excerpts from participants’ responses to a gallery exhibit published by Liseloot Roosen and Christian Klookart (2020) to create a poetic response to the article. In so doing, she creates a third space of meaning making and interpretation of the researchers’ exploration of climate communication. Similarly, Zavros-Orr, inspired by *Reimagining the Academy: ShiFting towards Kindness, Connection, and an Ethic of Care* by Alison L. Black and Rachael Dwyer, offers a poetic, performative synthesis of her experience of the book alongside a photo of her own multimodal artwork, *Mother Earth*. Both of these creative responses illustrate the concept of open texts as spaces of engagement.

It is our hope that, amidst the upheaval of world events, this issue of *Art/Research International* greets you as an open text that provides a space to retreat, reflect, and reimagine. As readers of these articles ourselves, we feel humbled and

grateful for the ways in which our own imaginings, emotions, and thoughts have been enlivened and stirred. We close this, our first editorial for *ARI*, with a grateful acknowledgement of the team of Associate Editors, who guided the articles in this issue from submission to acceptance for publication. We offer our sincere appreciation to the fabulous Copyediting and Layout Editors for their careful attention to detail in honouring authors' work. It takes a team...

Warmly,
Ardra and Christina

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