

Art/Research International: A Transdisciplinary Journal Editorial

Christina Flemming et Ardra Cole

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EDITORIAL

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Christina Flemming, *ARI* Managing Editor, is a lifelong storyteller, poet, writer, and lover of music. Currently, she is pursuing her PhD in Educational Studies through Mount Saint Vincent University. She also holds a Bachelor of Journalism Degree from the University of King's College and a Master of Arts in English Literature and Creative Writing through Concordia University. She loves rosemary bagels, her partner Rose, and her daughter Matilda. Christina sincerely treasures working closely with Ardra and feels grateful to read the beautifully crafted work of artful researchers from around the world.

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.

This month will conclude with a blue moon. In reality, a blue moon is not as occasional as we imagine. A blue moon truly becomes a rarity when it is also a supermoon (as the blue moon of August 2023 will be). We like to think of the spirit of mischief and mayhem, defiance, and creativity contained within the pages of this issue as akin to the wonderment that a blue supermoon spurs on the faces of those way down below, looking up.

In this issue, we are pleased to include the work of authors who challenge us to connect with the land, to be playful—both in life and in art—and, importantly, to step outside of normative narratives. Many authors in this issue explore identity, using their writing as a powerful means of reclaiming space. From the agency of a tiny squirrel who dares to dance freely, to the poetic beauty of academic mentorship, and onward toward the intersections of gender expression, fat, and fashion, this issue invites readers to think in new ways.

The **Theoretical Musings** section opens with a mad-affirming fictional story about Baby Squirrel's journey of self-discovery by **Megan Smorschok** (University of Alberta). In "Nuts: An Autoethnographic Creative Nonfiction Imagination of Mad-Affirming Dance Spaces," Smorschok deconstructs her own lived experiences and critiques the ways in which Mad is defined within dominant culture. In this evocative, imaginary tale, the reader is drawn into baby squirrel's struggles to be their authentic self. In "Exploring the Textual and Tactile Weave of Academic Subjectivities: Self-Portraits, Intimacy and Distance," **Haley Toll** (Memorial University), **Cecile Badenhorst** (Memorial University), and **Heather McLeod** (Memorial University), explore self-expression through embodied making via the creation of textual and tactile self-portraits. Their artmaking uncovers the hidden selves often obscured in the context of the neoliberal academic environment. **Anar Rajabali** (The University of British Columbia), poetically pens a tribute to her PhD supervisor and mentor, the late Carl Leggo, within the pages of her article, "Lingering in Leggoian Light: Contemplating Carl Leggo's Momentous Mentorship." Through prose and poetry, Rajabali shines a light on the ways in which Leggo continues to shape her work as a poet, (re)searcher, and teacher. The musings section concludes with the work of **Michelle Forrest** (Mount Saint Vincent University) and **Phillip Joy** (Mount Saint Vincent University). In their article, "An Autoethnographic Analysis of Shame and Disavowing Queer Reality," the authors tell stories in both first-person narrative and comic form, ultimately crafting an autotheoretical analysis that demonstrates the power of revisiting and recodifying shame in order to avow one's queer reality.

The **Art/Research In Action** section begins with "A Schizo-Poetic Inquiry of a First-Year Doctoral Experience" by **Kate Roberts Bucca** (University of Prince Edward Island). In this article, Roberts Bucca employs both poetry and visual art to illustrate the challenges of navigating an academic environment structured for bodyminds unlike her own. We are honoured to display her painting, "*Self-Portrait of the Schizo in Summer Session, with Mixed State*" on the cover of this issue. Next, we listen to voices from all around the world tell stories about their underwear in the audio found poetic work of

Alys Mendus (independent scholar). “I Have a Bag of Old Knickers. Do You? Under-Worlding our Underwear through Audio Found Poetry” asks listeners to contemplate the stories their own knickers might tell. From there, we explore the work of queer, Indigenous, and racialized young artists in “Making with Place: Youth Public Art Experiments” by **Charlotte Lombardo** (York University), **Phyllis Novak** (York University), **Sarah Flicker** (York University), and **Making with Place Artists**—T. J. Banate, Jess DeVitt (aka DeVittoris), Em Dial, Nigel Edwards, Lilah Hillman, Jasbina Justice, Maddie Lycheck, Zephyr McKenna, Susie Mensah, Jahmal Nugent, Billy Parrell, Lisa Petrunia, Destiny Pitters, Pogi (the Artist), Emmet Reed (aka Emmerson Outlaw), Pree Rehal, Amelia R-N, Ty Sloan, Ammarah Syed, Ayrah Taerb, Olympia Trypis, Ry King, and Bert Whitecrow. This article illustrates the magic that emerges when community-based researchers join forces with young artists to create public art installations via participatory arts processes. In “Intersectionality Gets Fashionably Fat: Arts-Based Approaches to Gender, Fat, and Fashion,” **May Friedman** (Toronto Metropolitan University), **Calla Evans** (Toronto Metropolitan University), and **Ben Barry** (Parsons School of Design/Toronto Metropolitan University), showcase photos of thirteen participants standing proud at the intersections of gender expression and fat. Fusing their arts-based research practice with a deep focus on social justice and anti-oppression, the authors challenge us to consider how art can be used to push the boundaries of identity, representation, and research. **Bernadette Bowen** (Miami University) presents a micro-chapbook in “Requirement Politics: Poetry as Feminist Response to Institutional Reluctance and Dismissal.” Through both poetry and prose, Bowen explores their lifelong experiences of sexual harassment and assault, in order to critique existing structures of power within the United States. Using poetic hermeneutical phenomenology **Meredith R. Gringle** (University of North Carolina) explores notions of maternal self-care. Ultimately, “Engaging Resistance: A Poetic Hermeneutical Phenomenology of Mothering,” invites qualitative researchers to interrogate and make explicit their connections to research. Next, **Karen M. Thompson** (University of Melbourne) shares reflections about her unique art making practice in the article “Colour Words (Hand-Made Visualisations of Literature): A Maker’s Reflection.” In this example of small data methodology, Thompson demonstrates how she represents the words used to describe colour in novels as embroidered, cross-stitch squares on paper. Lastly, we travel to the Blackfoot cultural site *Aisinai’pi*, Writing on Stone Provincial Park in Alberta, Canada, within the pages of **Stephanie Bartlett’s** (University of Calgary) article, “‘The Long Shadow of a Juniper Berry’: The Poetics of Land-Based Research.” Situated within an Indigenist paradigm, Bartlett shares memories from a research study designed to build kinship between children, the land, and each other.

The **ARI Review Section** is bookended with articles exploring the work of ARI Co-founder, Patricia Leavy. To open our review section, **Helen Grimmert** (Monash University) explores Leavy’s new book, *Re/Invention: Methods of Social Fiction* by crafting a fictional book club discussion. Using her own poetry, **Sarah Loch** (Pymble Ladies’ College/School of International Studies and Education), reviews *A Poetry Pedagogy for Teachers: Reorienting Classroom Literacy Practices* by Maya Pindyck and Ruth Vinz, with Diana Liu and Ashlynn Wittchow. Loch recounts the many “notes to self” she made while reading the book *A Poetry Pedagogy for Teachers* and thinking about

her own upcoming classes. **Amy Mortimer** (University of the Sunshine Coast) poetically reflects upon *Teachers and Teaching on Stage and on Screen: Dramatic Depictions*, edited by Diane Conrad and Monica Prendergast. Lastly, we are pleased to include an interview chat between **Christina Flemming** (Mount Saint Vincent University), ARI Managing Editor, and ARI co-founder, **Patricia Leavy**, who invites us to “live in full colour.”

Just as the expansiveness and mystery of the night sky, can inspire deep reflection, emotion, imagination, and playfulness, we hope this issue of ARI creates a similar kind of space to provoke the kind of thought and action that will continue to move us towards greater understanding, acceptance, and tolerance. We are grateful to the authors for sharing their artful work, the Associate Editors for guiding that work through the publication process, and to the production team for adding the final polish.

Warmly,

Christina and Ardra

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