

From The Centre for Arts-informed Research

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arts-informed, Publication of the Centre for Arts-Informed Research, Guidelines for contributors

Greetings from The Centre for Arts-informed Research. We are pleased to present a new and inspiring issue of arts-informed, a diversity of artful inquiries, methods, and representation. Prepare yourself to immerse in original and provocative works of 'scholaristry', a sneak preview of the latest in the Arts Informed Inquiry Series, and an excerpt of Claudia Mitchell and Sandra Weber's latest book chapter. CAIR notes is full of exciting news and events. Stay tuned for upcoming events at the centre.

The Centre for Arts-informed Research is located within the Department of Adult Education, Community Development and Counselling Psychology at OISE/University of Toronto. We are a community of faculty and graduate students with a shared commitment to exploring, articulating, and supporting ways of bringing together art and social science research. Over the years the Centre has sponsored works-in-progress, discussions, gallery exhibits, performances, seminar talks, and conference presentations. One of our intentions is to provide a context for promoting exciting, innovative, 'scholaristry' that forges new shapes of academic discourse. We welcome new 'scholarists' to our community. If what we are doing strikes a chord with you and you would like to be involved in some way, contact Ardra Cole: acole@oise.utoronto.ca Our website is another way of finding out more about The Centre for Arts-informed Research: <http://home.oise.utoronto.ca/~aresearch>

What If A Voice

Sheila Stewart, M.Ed

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I

What if a voice feels small,
doesn't want to say, doesn't
know how to sing, a voice in love
with song but without a tune, a throat clogged
up bad, words clunky and leaden, smell of
untold stories, unformed words stuck
mid-throat. No place to go.

What if a voice whines and attacks, picks
and prods, can find no good, can't keep
secrets, can't tell lies, can't hear
herself.

What if a voice wants to hide in a child's
choir gown, up in the balcony
at the candle-light service, middle
of the middle row so the words don't
matter, mouthing *Gloria* in the dark,
the tune her own.

What if the service is over but a voice
won't come down, wants only the balcony
and blown-out candles, hides under the pew
singing to herself, sleeps on a choir
gown pillow until light comes in through
the stained glass, humming the hymns by
heart.

II

What if a voice takes her own time, then
startles with rush and flow.

What if a voice wants new
snow, welcomes cool points on her tongue
falling, long and lapping, fresh
water in air, washing her face, single
flakes and clusters rushing earthbound, thick
along thin branches, cool song
melting, claiming and changing
the landscape.



Note

Reprinted from "A Hat to Stop a Train" by Sheila Stewart (Wolsak and Wynn Publishers Ltd, 2003) with permission from both author and publisher

Seeking Space(s) of Imagination and Dwelling

Suzanne Thomas, Ph.D.

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Phenomenology of Place

I explore phenomenological dimensions of place in moments of dwelling poetically and attending photographically that open lingering space(s) for perception, memory, and imagination. Engaging with the world from a participatory stance I create visual / textual encounters to reveal the world of imagination and the world of experience. To know is to inhabit; to inhabit is to develop a sense of place that urges re-shaping human / non-human relationships, deepens awareness of interdependence and interrelatedness, and moves one to imagine a worldview of connection.

The following poetic essay represents writing in which I create a dialogical, hermeneutic text by interweaving my voice with the voice of other, rendering an open conversation that shifts from an individual self-unfolding to a collectiveness. The essence of my phenomenological encounters is invoked through this inter-textual form dancing to moments of consciousness, movements of thought.

Dwelling Poetically

Living and dwelling poetically calls for discipline, perseverance, attunement in ways of reflecting, attending, and being in the world. *Poetry is an aspect of existence. It is the thinking of things* [1]. Poetry involves my thinking intensely, listening quietly, hearing deeply, in a sharing with the earth as wind over waves, shimmers over waters, whispers of wings over seas. It is a striving to observe nature / human nature from the inside, through the recesses of a bone, to dwell in the intimacy of knowledge.

My work is rooted in silence. It grows out of deep beds of contemplation where words, which are living things, can form and re-form into new wholes [2]. Poetry infuses bodily gestures as words congeal to become a whole body, a whole text — exposing sinuous tissues, sensuous fibers of my experience. Poetry is what I hear when I concede to the world in porousness, open to vibrations, feelings and tones that present themselves in a hovering, and make me quiver.

Attending Photographically

I see through a human lens, I sense, I know through a human perspective that is inescapable. My knowing is uncertain, incomplete, not whole. Not fully knowing nudges me further in my quest of searching, questioning, re-searching — beyond the familiar, beyond the known. To know is to inhabit, to experience the world intimately, through the senses, through the body, through embodiment.

To take a photograph is to participate in another's mortality, vulnerability, mutability, ... by slicing out a moment and freezing it, photographs testify to time's relentless melt [3].

Photography is what I see as I stand in stillness, bathed in the vibrancy of colours, textures, shapes, light, shadows of forms, which momentarily bring themselves into awareness. What I see in a moment becomes invisible, once severed from the immediacy of the moment. What is seen and unseen remain ambiguous. Ambiguity reflects my way of knowing, my way of coming to know. Embracing the fullness of ambiguity, uncertainty, is my way of being in the world, of the world.

Writing in Light and Lines

Writing in light and writing in lines embody ways of perceiving, ways of knowing, in acts of wonder; acts of love. Writing in light and writing in lines gives me voice to speak in sensual, evocative ways. Writing in light and writing in lines is a pondering, a contemplation, a listening from within deep silences to hear resonating songs of the world.

Acts of Gathering

My act of collecting is an act of gathering. It is a gathering of languages of the world. *A different language is a different reality* [4]. What is the reality of the world of birds? What is the reality of the world of fish? What is the reality of the world of stones?

Language is what something becomes when you think in it [5]. I hear the language of the world by waiting, attending, listening in a listening that is not taught, but participated in. The language of the world is a music that I must learn to see, to hear, to smell, to touch, to think, and then to answer. The language of the world is something that the world will teach me to speak, if I allow the world to do so.

The artist is moved. The artist is moved through multiple realities... The artist is looking for real presences... morphic resonance, the inner life of the thing [6]. I am touched by the ephemerality of life and hold with reverence songs of the world gathered in earth and flesh and bones and breath. In moments of oneness I carry into my own being the bones of fish, feathers of birds, and flesh of stones. I answer music that I hear in a language of the world with a deep-feeling heart, penetrating chords of skin tingling, fibres burning, senses shivering — to reverberate rhythms, notes, tonalities of a world teemingly alive in acts of creating.

The reality of art is the reality of the imagination [7]. The reality of the imagination dwells in spaces of surprise, uncertainty, the unknown. The reality of the imagination lingers in spaces of ecstasy, desire, and passion. The reality of the imagination rests in spaces of newness, hopefulness and mystery.

Scintillations

A northern sky spills out
sereneness of arctic light
casting shadows
it descends
an exhaling breath
I am drenched in the dark quintessence
of polar nights
and sparks of summer solstice
midnight sun.

The tundra lies within and stirs me still.



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- Winterson, J. (1995). *Art objects: Essays on ecstasy and effrontery*. New York, NY: Random House.

Endnotes

1. Bringhurst in Lilburn, 2002, p.155.
2. Winterson, 1995, p. 169
3. Sontag, 1977, p. 15.
4. Winterson, 1995, p. 146
5. Bringhurst in Lilburn, 2002, p. 163
6. Winterson, 1995, p. 147
7. Winterson, 1995, p. 148



Kneeling in This Moment Still: Performative Inquiry

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What learning unfolds within performative moments? I first came to my doctoral studies in the mid-nineties with the idea of studying the impact of drama in the teaching of science. In choosing a research methodology, I hesitated. These were the days when arts-based research was only beginning to be explored in the academy. Its legitimacy was suspect. The desire to theoretically conceptualize and articulate an arts-based research methodology that spoke to the integrity of performance as a action-space of learning became the guiding ambition of my work. My thesis, *clothes dancing in the wind— performative inquiry as a research methodology* evolved from this desire.

Performative inquiry is a research vehicle that recognizes performance in action and interaction as a co-evolving space of learning and exploration. Performance is seen as a verb not noun, an emergent play of knowing, doing, being, creating. The tools of inquiry are our bodies, our minds, our imaginations, our experiences, our feelings, our memories, our biases, our judgments and prejudgments, our hopes and our desires—simply, our very *being, becoming, straddling two worlds, one of living experience, the other simultaneously performing the not yet known*. Modes of research include performance activities such as role drama, tableau, images, visualizations. Performative inquiry offers a theoretical stance to those who research through drama, dance, improvisational music, and visual arts.

Kneeling in this moment still speaks to the questions and learning that emerged during a role drama on Cinderella, and upon reflection, many years later. There are two key moments of inquiry. The first is the moment that the father sees Cinderella on her knees, washing the floor under her stepmother's direction, and my own continued subjection as Cinderella. The second is an improvised interview in which a panel of the king's advisors interview the village girls one by one in order to choose a bride for the prince.

The writing is performative in that it seeks to bring the reader into the experience of inquiry, rather than a simple explanatory telling.



“Sisters”, found photograph, photographer unknown

It amazes me yet again how a solitary moment within performance lingers through time...and in the spirit of performing the moment, I offer this telling....

Between closing and beginning lives a gap, a caesura, a discontinuity. The betweenness is a hinge that belongs to neither one nor the other. It is neither posed nor unpoised, yet moves both ways ... It is the stop.[1]

The stop — our aha! moment embodied in performance — speaks to the potency and revolutionary potential of performative inquiry. In the moment of crisis, we hesitate. We recognize possibilities. We flail our arms, seeking temporal balance on the edge of a space—moment of learning. Do we trust in freefall? Or do we stumble over the moment in our blind—dependence of Oedipus learning the topography of earth—memory.[2]

At the moment of selection

I recognize

□

The humiliation of selling myself.

The triumph of being chosen.

My fear of being rejected.

My denial of others in self-acclamation.

Our collective permission given to others to judge. □

We hold the role drama teacher responsible.

We accuse him of putting us in untenable situations.

Our anger revolves around feminist issues.

The room is hot with rejection shame loss of trust.

The moment snags.

and yet, now in this moment

in this telling and retelling

interstanding falls into presence

a wanna-be princess on her knees

willing this moment into being

resistance resonates

Whose denial plays in the moment?

Who chooses a princess?

Am I still waiting for rescue?

Who is responsible?

a moment of stop

a moment of crisis

a moment of risk

torn across the flesh.[3]

in this unexpected falling, bruised interstanding

performative inquiry

a mapping-exploration of space-moments of learning

through which action-process occurs utterly through form and

simultaneously through the destruction of form

chaos disorder absence possibility

unknown world(s) not yet realized

and in a moment of hesitation —

We cannot pretend that performative inquiry is an innocent journey but rather one that is fraught with danger risk opportunity. We come to edges of as yet unknown horizons and parachute between interstices that mark our leap. In the securing of ropes, air speed, wind shifts, the research-facilitator-participants risk skinned knees in the freefalling. □ And yet, learning happens —

*stops, response/abilities and troubled spelling of possibilities
that come into being through performance ...
kneeling in this moment still*

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Endnotes

1. Applebaum, D. (1995). *The stop*. Albany: State University of New York Press, pp. 15, 16.
2. See Applebaum (1995) for his reading of Oedipus' wanderings.
3. Role drama led by drama educator Gavin Bolton, University of British Columbia, Vancouver, Summer 1994.



Soul Food: Digesting the Spiritual as a Dimension of Research Success

Maura McIntyre, Ph.D.

For: Mary Anderson

Lately I've been noticing how frequently notions of spirituality are creeping into my work. I'm at Upper Canada College doing a staff inservice about group work practice and suddenly I'm waxing poetic about the roots of group work and the native tradition of the talking circle. I'm teaching in Counselling Psychology at OISE/UT and I've brought a talking stick to class; I'm dipping my fingers in the meditation fountain at my research site, or I'm dodging out of a meeting in order to get to yoga class on time.

Most of my life I have not led with the spiritual or considered myself a spiritual person. Which is why I'm surprised to hear notions of spirituality popping up and out and percolating throughout my thinking about my research. The decision to use the spiritual as a guide in this meditation on Reader's Theatre as a representational form--to review my explorations with this form and to entertain the spiritual as a dimension of success--well, maybe it's just middle age, but for me it feels like a fresh frame.

My broad intention of making nursing homes and the people who live and work in them more accessible, more understandable and more inviting to family caregivers and the general public identifies my research as advocacy work. My research is specifically about staff — who they are as people, what they can teach us about dementia and Alzheimer's disease in particular, and the place and people of nursing homes. In celebrating nursing home workers as people, I also promote the act of giving care, as a worthy *activity*. In order to best render the research results and to remain congruent with my commitment to research accessibility, I use Reader's Theatre as a representational and presentational form.

Over the last eight months I wrote three Reader's Theatre presentations based on my SSHRC funded research in City of Toronto Homes for the Aged. I presented this work at one Halifax and two City of Toronto public libraries, at the Alzheimer Society of Canada national conference in Ottawa, at the main CBC building in Toronto, at the Congress of the Social Sciences and Humanities conference, and as part of the Adult Education Departmental Speaker

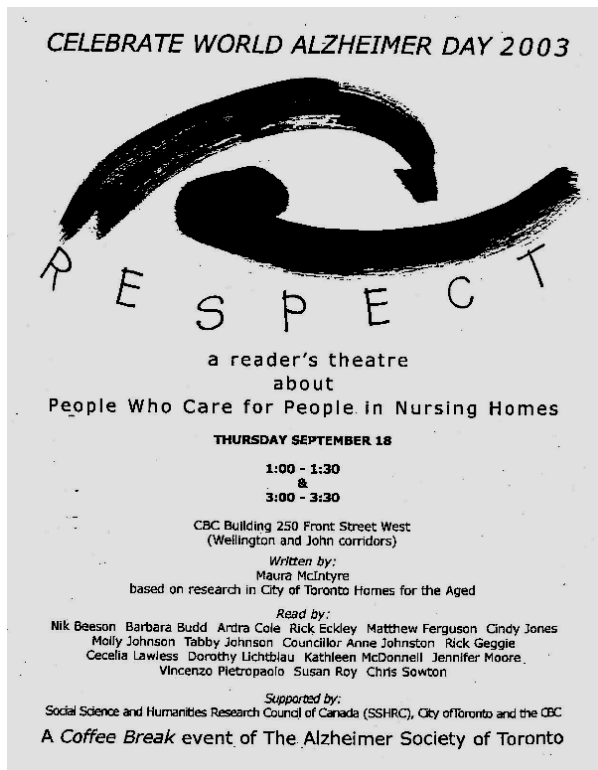
Series at OISE/UT. I adapted each Reader's Theatre according to audience and context.

The two public library presentations in Toronto were scheduled to coincide with Alzheimer's awareness month (January), and took place in downtown locations early in the evening on two weeknights (one night turned out to be the coldest night of the year!). The Alzheimer's Society of Toronto advertised the presentations in their newsletter and I circulated and posted notices (a flyer/invitation gorgeously designed by my partner Peter Freeman featuring a picture of my grandparents) around each library, in my own neighbourhood, throughout the university community and beyond.

Peter and I hosted these events together. First we introduced our personal experience of caregiving for my mother, and talked about getting comfortable with nursing home life and how we spent time on the floor. The Reader's Theatre consisted of three nursing home staff portraits that we read/performed as a kind of in role dialogue. Afterwards a lively discussion occurred over refreshments. It seemed to us that each audience (small at the first presentation, large at the second) was really engaged with our work.

Peter and I also collaborated on the departmental speaker series presentation. Using overhead transparencies, we began by exploring “care” and “home” as separate concepts, and mapped the terrain of their intersection through academic theory and everyday discourse. We then invited the audience to experience “home” and “care” as psychological constructs through storied text and in-role performance. Direct quotations from staff were given to audience members to read aloud. I coordinated and anchored the reading with interspersed narrative text about the intersection of love and care. People read brilliantly; no one missed a beat. By the end of the presentation the staff voices or voices of care, as read by audience members in our presentation, developed a rhythm of their own and enveloped the room. The substantive focus of the research — how individual staff members make home in the institution — came alive.

We adapted this Reader's Theatre for the presentation in Ottawa, and somehow managed to pull it off despite the venue (a hotel ballroom!). Can we attribute the resonant feeling of connection that emerged when people stood up to read as the power of the form? Or is it the unique quality of people's voices coming together? Or their willingness to join together and make an effort? Or is it simply the human need for connection and intimacy (being expressed at a conference)? Whatever it was, it certainly *felt* powerful. Indeed several people wanted to keep the parts they'd read as a memento of the experience.



Most recently I wrote "*RESPECT: A reader's theatre about people who care for people in nursing homes*". I created the ten voices of "*RESPECT*" as composites from interviews and time spent with staff at my research site. This Reader's Theatre is completely self contained, it requires no introduction; the reading itself reveals the context, and does not make reference to academic literature.

On September 18, 2003 two performances of "*RESPECT*" took place at the main CBC building in Toronto as part of the "Coffee Break" of the

"Alzheimer's Society of Canada" — a grass roots awareness and fundraising event that occurs annually in offices, subways and public buildings across Canada. These readings were also scheduled to coincide with "World Alzheimer's Day" in order to connect with others and to provide a space for people to pause and consider what it means to live with dementia, and Alzheimer's disease in particular.

I did an *insane* amount of work to prepare for the reading of "*RESPECT*"...

- ~Securing the venue (meetings, phone calls, letter of intent)
- ~Designing the poster, invitation and flyer (printing, enlarging, mounting, distributing)
- ~Preparing a media release (distributing and calling back)
- ~Arranging readers (seventeen individuals! - inviting, confirming and distributing scripts)
- ~Designing the program (revising and printing)
- ~Soliciting donations (writing letters, calling back, picking up refreshments)
- ~Arranging technical equipment (booking video camera and tape recorder, picking it up, returning it)
- ~Arranging technical assistance (inviting, confirming, coordinating with equipment).

Not to mention the actual...

- ~*Writing* of the "Reader's Theatre" (transcribing interview data, analyzing the data, working with themes, reviewing fieldnotes, writing and editing).
- ~Work-shopping of the "Reader's Theatre" (with family and friends, in class with Ardra Cole at OISE).
- ~Revising of the "Reader's Theatre" (three devoted friends reading, talking, commenting).

We're talking crazy work. I mean *really*, are we supposed to try that hard and care that much? About research? And for what?

Had "*RESPECT*" appeared as the tiniest of columns in a local paper, had even one radio or TV station picked it up, had there been standing room only at the two performances, it could be that I would have answered the success question simply and finally, and moved on. Since none of these things happened and I *still* feel like the event was enormously successful, I am thinking differently about what constitutes success. Perhaps this is a case of Internal Support vs. External Recognition. In other words, everyone came together and made something

so beautiful as a group that it didn't matter whether anyone else was paying attention. I don't believe that it's just that I'm a master of self-justification (though I am), it seems to me that the less conventional measures of success rise to the surface in the absence of flashier indicators.

Imagine the two readings of “RESPECT”. Ten people sitting on ten chairs. Intelligence. Focused attention. Commitment. Integrity. Generosity—of time, of expertise, of effort. Seventeen different people bringing their voices to my work, speaking from the heart about care. One reader (who is seventy-one herself) is the seniors advocate for the City of Toronto and a thirty year veteran Member of City Council; another is a colleague and dear friend; another is a prominent CBC radio broadcaster; extended family, old friends and neighbours, singers, songwriters, a famous actor. Two readers knew my mother when she was young, several cared for my mother while she was living with Alzheimer's disease. My partner is there — providing all nature of support, including technical, my children and Godchildren welcome the audience and pass out programs. The colours of love.

The audience is mixed: My near and dear, friends and neighbours, students from my classes, and, amazingly, *many* strangers. The terrible acoustics and background noise contribute to the intimacy of the occasion: People are leaned forward, ears cupped, focused, listening. During the first performance a woman out for a lunchtime jog runs on the spot as she pauses to listen; during the second a woman listens, head down, hands clasped, eyes closed. When the readers' voices erupt in song the hairs on the back of my neck bristles; when the audience spontaneously joins in *Amazing Grace* my eyes well with tears. Food for the spirit.

Each time my research is performed as a Reader's Theatre a space is provided to recognize and honour the people who care for people living with dementia, and to consider the realities and possibilities of nursing home life. I always name and make explicit the tribute aspect of my work— in academic presentations and public venues alike. No one ever balks. People are always respectful of my intentions. Indeed they are quick to volunteer as readers. When people honour my writing with their voices and speak from the position of nursing home workers they

make audible voices that don't often get heard. Joining together in what could be described as a political act, by the time the last voice is heard the atmosphere reverberates with a feeling of intense communion.

Reading aloud in a group brings out the very best in people. They speak well, with spirit, from the heart. Hearts beat faster; a palette of tones resonates through the pores. The experience, and the group itself, begins to feel like more than the sum of its parts.

In Jewish culture prayer happens in a “*minyan*”, as a group experience. Ten people, traditionally a group of men, are needed to recite specific prayers. In more egalitarian communities woman are counted in the “*minyan*”. A “*minyan*” is required to recite the “*Kaddish*”, a prayer that is recited for the deceased, up to a year following the burial and on the anniversary of the death. The “*Kaddish*”, or mourners prayer, is said for our near and dear.

After the public reading of “RESPECT” my friend Mary Anderson, of “WonderWorks” fame, (now *she* is a spiritual person) left me a long voice mail, telling me, amongst other things, how “beautiful” the reading felt. Later on she told me that she imagines that an imprint is made when people join together with heartfelt, focused intention. After everyone has gone home something else is left behind: A geometric shape that sits suspended — invisible but powerful — quivering with the residue of hope.

I imagine the great halls of the CBC: All that hard tile and glass block, primary colours and smooth surfaces, the light force of those moments still bouncing off the walls.

A prayer for those living with dementia.

A prayer for those who have died with dementia.

A prayer for caregivers everywhere.



Me, My Thesis, My Cat, and I:

A Response to “The Thesis Journey: Traveling with Charlie” by Ardra L. Cole

Sara Promislow, Ph.D. Candidate,

Centre for Arts-Informed Research, OISE/UT

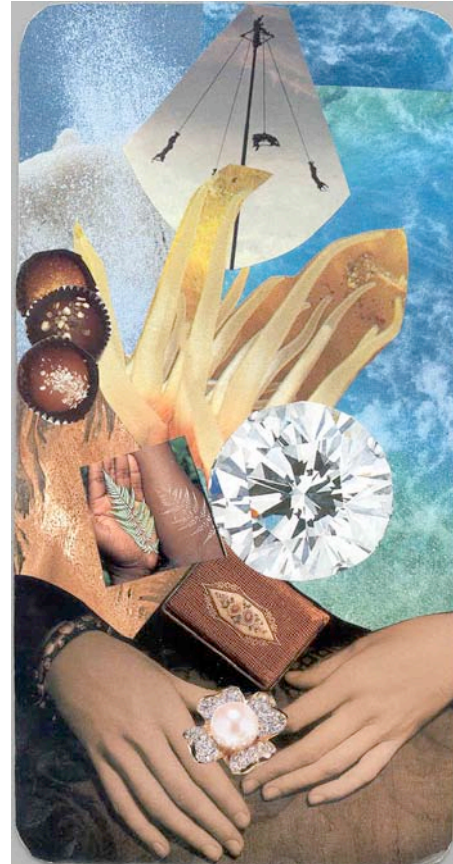
On a rainy grey day in November I went to the Humane Society with a good friend to find Chamud (“cute” in Hebrew), my cat, my sunshine and companion in the isolation of writing my thesis. Chamud was asleep when I first saw him, and it was only after I had seen all the cats there, that I returned to his cage, and decided to wake him up. Chamud took his time, and as if oblivious to his surroundings, calmly stretched himself out before sitting down, and staring into my eyes.

We have much to learn from dogs [or cats] about thesis writing and about life... devotion, nose-to-ground-discipline, presence, attunement, honesty, patience, humour, companionship, curiosity, dignity, dogged persistence, joy, creativity, forgiveness, acceptance, non-judgment, a basic wisdom about the need for physical, emotional, and intellectual balance, and of course love...(Cole, 2003, p. 2)

It’s strange how when I get back into writing after a long period of vegetating in front of the television for hours, for days on end, Chamud stretched out comfortably on my belly, after making sure I have seen every last episode of every series available on my set, albeit without cable, to the extent that it has crossed my mind to change my professional goals and join the TV guide editorial board...

Sometimes the best thing you can do to move forward is to move away — from your desk, from conscious attention to your work.
(Cole, 2003, p. 4)

It is strange how when I do get back into writing, things come to me as if out of nowhere, become clear, things that seemed so remote before, or completely unknown to me as I looked in from the outside.



“Writing”, Promislow 2004, collage, mixed media

This elusive concentration, focus, that comes with writing, that I long for when it is not available to me, brings me happiness and unparalleled joy “as a longed for pleasure, as a hot fudge sundae, as that which pleases you, delights you, that which you love” (Schneider, 2003, p. 51).

When I am not writing, I forget the process; I lose trust in it, in myself as writer, as researcher.

It is about developing one’s identity as a researcher and writer, gaining confidence and trust in oneself, finding voice. It is a process that takes time. (Cole, 2003, pp. 9-10)

I wonder how things came together before, how papers were written, read by others and approved, as if by magic that I have since lost. “When I have been away from my writing for a long time, the way back feels tangled as if I am at the edge of a jungle and have lost my machete.” (Schneider, 2003, p. 33).

I forget the long hours of hard work, and the mysteries of how my brain works when I am writing.

“It is an act of attunement that depends on the interrelated engagement of mind, body, emotion, and soul” (Cole, 2003, p. 3)

I remember now, as I revel in writing, still keeping up with some of my favourite TV shows mind you, the dance of my mind among immersion, reflection, writing, rewriting, and writing some more.

Chamud seems to sense that I am in a different space “a state in which full absorption in an activity causes us to lose self-consciousness” (Neilsen, 1998, p. 277), leaving him behind. He sits defiantly smack in the middle of the paper I am writing on, purring with pleasure at his success in bringing me back. I laugh at his attempts to distract me. Petting him gently, I nudge him off the paper.

A thesis is completed through dogged persistence and determination. (Cole, 2003, p. 7)

Nothing can stop me now!



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From the Heart: Fragments, Family, Roots and Listening

Teresa (Tracy) C. Luciani, Ph.D. Candidate,
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Listen to your heart. It knows all things, because it came from the Soul of the World, and it will one day return there.

—Coelho, 1998, p. 129.

We can never keep the heart out of our writing. The heart is always there. I want to seek and fire and grow the heart in my writing. Knowing it is always there, I want to reveal it as there, pumping and bloody and life-giving. We can pretend that we are keeping the heart out of our writing, but we are only pretending, and pretense is a tense way to live.

—Leggo, 2001, p. 185.

...When I stand still and listen to the voices, to the rhythms of my story, I know where I need to begin: from the fragments and from the heart. These are the steps I need to take as I move along, as my roots reach further down into the earth, entangling with those before me.

These are my steps.

To stand still and listen to Purpose, to what I truly want to do, and ask, "What is my truth?"

To stand still and listen to Content, to what fills the pages, and ask, "Who wishes to come forth at this point in time and why?"

To stand still and listen to Process, to what method of inquiry I need, and ask, "How can I listen to you? How do I keep listening to you?"

To stand still and listen to Form, to what will be, and ask, "How do you wish to be revealed, communicated and hidden?"

To stand still and listen to heart-full and art-full ways of telling; to ways I can dig deeply, expose hidden roots and cover those that need to be hidden...for now; and, to ways I can create a story tangled by and knotted with the telling.

To stand still and listen to ways I can imagine a story layered in and playing with images and text: a multi-ringed, multi-vocal, multi-media piece; and, to ways I can be buried in my roots, in my process, in the moment and walk away, reflecting on my journey thus far, developing a broader vision.

To stand still and listen to ways I can speak back to my heart in the telling that are imaginative and playful and mystical and whimsical.

These are my steps...

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Note

Excepted from: Teresa C. Luciani, From the Heart: Fragments, Family, Roots and Listening.

In A. L. Cole, L. Neilsen, J. G. Knowles, & T. Luciani (Eds.), *Provoked by Art: Theorizing Arts-informed Inquiry*. (Spring 2004, Backalong Books and The Centre for Arts-Informed Research)



Imagination, Walking — In/Forming Theory

Nancy Davis Halifax

Post-doctoral Fellow, The Centre for Global eHealth Innovation,

University Health Network and the Psychosocial and Behavioural Research Unit, Toronto Sunnybrook Regional Cancer Centre

with Barbara Brown, Vanessa Compton and Mary Ann O'Connor

...My commitment is to the uncertainty of knowledge. That's my method — anxious uncertainty borne within. My method is the artist's, where I seriously get it "all wrong" (Rose in Baker, 2000, p. 188). Epistemic doubt, wonder, and a lack of proof exemplify uncertainty and ambiguity, the comforts for scholars in this contemporary era. The knowledge I pursue exists in our bodies, in the transitional space between our bodies and the world, and the part of our world that "lies beyond language"(van Manen, 1990 / 97, p. ix).

Large footed girlish voices
pound across an empty stage
a foot-filled chorus
echoes on floorboards
leaps graves.
Go. Inscribe monuments with my refusal to
bury the callings of these loud walking girls.

air lifts skirts
left to right sashaying of white
and the dark one is a break
white is naked as she gently kisses
between the silvered wings of your thighs
there and not there the brightest one
against the curve of the afternoon
returns you larger to your room
where you appear beneath
the freckled ink of these pages...

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Note

Excerpted from: Nancy Davis Halifax with Barbara Brown, Vanessa Compton and Mary Ann O'Connor, *Imagination, Walking — In/Forming Theory*. In A. L. Cole, L. Neilsen, J. G. Knowles, & T. Luciani (Eds.), *Provoked by Art: Theorizing Arts-informed Inquiry*. (Spring 2004, Backalong Books and The Centre for Arts-Informed Research)



Aesthetics and Knowing: Ephemeral Principles for a Groundless Theory

Lorri Neilsen

Professor of Education

Mount Saint Vincent University

Below us, the clouds are a sea of rolling white, the plane a ship that, in spite of its 500 km-an-hour speed, feels suspended, floating. Up here, there are no limits. Beyond the edge of white, the sun rises and falls, the sky deepening violet. Sometimes, a blinking star, or the lights of another aircraft. Once I saw the shadow of our plane against a cloud — *cloud illusions I recall*.

Each time I am awed by the sheer impossibility of it all. And each time the plane descends, sinks through the thick, roiling cover — *feather canyons everywhere* — rocky air pockets, buffeting winds, each time it falls toward particularity, groundedness, the specifics of this ordered confusion of cement, wallboard, wood, trim, grass, metal, the feverish intensity of small fleshy creatures scurrying around light bulbs, grass, and gridded lines, each time I feel a pull of regret. Up there seems more real to me, more enduring, yet down here is, for the time being, what matters. *From up and down, and still somehow*.

We make our way in the world — whether we are carpenters or researchers — according to the stories we tell each other. We could call them illusions. And in the academic world we call the discussion of these stories theoretical debates. This, this is how the world works, how we must think about human behaviour: the story of aloneness, or of people in community, the story of power, of being many in the one, one in the many. Each story offers both description and prescription. Each story causes us, the frenetic fleshy creatures, to adjust our movement, our sense of wonder, to its form and its demands. We honour these stories by giving them space in our thoughts, our days, our bodies. And the stories, like us, flourish for a time, then are gone.

Above us, the clouds form, reform, trail, sweep, gather, disappear and reappear, as they have — for this is another story we share — for millions of years...

Note

Excepted from: Lorri Neilsen, *Aesthetics and Knowing: Ephemeral Principles for a Groundless Theory*.

In A. L. Cole, L. Neilsen, J. G. Knowles, & T. Luciani (Eds.), *Provoked by Art: Theorizing Arts-informed Inquiry*. (Spring 2004, Backalong Books and The Centre for Arts-Informed Research)



Look out for more information about the *Toronto Book Launch and Celebration* of:

Provoked by Art: Theorizing Arts-informed Inquiry, the second book of the Arts Informed Inquiry Series; Edited by Ardra L. Cole, Lorri Neilsen, J. Gary Knowles, & Teresa Luciani; Published by Backalong Books and The Centre for Arts-informed Research. Tentative date: April 26, 2004. See CAIR in Winnipeg 2004, for information on book launch in Winnipeg.

Art For Accessibility; Art As Activism; Art for Reflexivity

Sandra Weber and Claudia Mitchell

The Image and Identity Research Collective

Artistically crafted novels, poems, films and paintings, and photography have the capacity to awaken us from our stock responses...
(Eisner, 1995, p. 2)

... real artists ... aim to disturb, to interrogate personal and cultural assumptions that have come to be taken for granted; to do so, they employ design elements that are appropriate for their intent. These elements (which vary according to art form) are important for their usefulness in recasting the contents of experience into forms with the potential for challenging (sometimes deeply held) beliefs and values. (Barone, 2001, p. 26)

Some research is particularly noteworthy in that it ensures that both the modes of inquiry and the forms of dissemination include an action-oriented interactive approach. Examples that inspire us include video documentary (Benin, cited in Paley, 1995), participatory theatre, such as the work of Augusta Boal (1995) in Brazil, *Small World Theater* and *Theater in Motion* (Dargon, 2001; Mavrocordatos, 1998; Rohd and Patterson, 1998), and the kind of photography used in Caroline Wang's work with women on health care issues in China (Wang, 2001, 1999). What follows is a list of the key features of arts-based research that make these approaches so powerful for self-study:

Reflexivity: Connects To The Self Yet Distances Us From Ourselves, Acting As A Mirror: By its very nature, artistic self-expression taps into and reveals aspects of the self and puts us in closer touch with how we really feel and look and act, leading, potentially, to a deepening of the self-study. Yet paradoxically, such acts as self-photographs, drawings of or by the researcher, and putting oneself into a role for autobiographic performance also force us to *take a step back* and *look* at ourselves from the new perspective provided by the medium itself, increasing the potential for a deeper self-analysis.

Can Be Used To Capture The Ineffable, The Hard-To-Put-Into-Words: Eisner (1995) views the aesthetic as inherent to our need to make sense of experience, and argues that visual forms afford us an "all-at-onceness" that reveals what would be hard to grasp through language and numbers alone (p.1). Arts-based methods of inquiry can help us access those elusive hard-to-put-into-words aspects of our practitioner knowledge that might otherwise remain hidden, even from ourselves.

Is Memorable, Can Not Be Easily Ignored—Demands Our Sensorial, Emotional, And Intellectual Attention: Art is a heightened experience, one that simultaneously engages our senses, our emotions, and our intellect. The reason we need and create art has to do with its ability to make us feel alive and to discover what we didn't know we knew, or to see what we never noticed before, even when it was right in front of our noses. Because the visual and the artistic elicit a multi-sensory and emotional as well as intellectual response, they can be more memorable than many written texts are and therefore more likely to have influence. Images or experiences that have emotional overtones stay with us, although perhaps, hidden, for a while in a corner of our consciousness, only to come back and provoke later. Using artistic modes of representation thus increases the likelihood of finding a voice, of making an impact (whether negative or positive) on the reader/ viewer/ community—and, of course, on oneself.

Can Be Used To Communicate More Holistically Simultaneously Keeping The Whole And The Part In View: Those who put up billboards or design magazine ads know that it is possible to convey a lot of things with just one image. For example, looking at a telling and artful juxtaposition of candid snapshots of our students, or of ourselves at work can sometimes reveal as much information as several pages of written text, or convey a different kind of information that keeps a context always present. Or consider the

power of the statement a teacher makes when she draws herself in her classroom gagged and tied up, or swaddled like a baby and portrayed as sitting in the large white masculine hands of a school administrator.

Through Visual Detail And Context, Shows Why And How Study Of The One Can Resonate With The Lives Of Many: Artful representation works well when it facilitates empathy or enables us to see through the researcher-artist's eye. Hearing or seeing or feeling the details of a lived experience, its textures and shapes, helps make the representation trustworthy or believable, and helps the viewers see how the researcher-artist's experience relates to their own as well as the ways in which it differs. As Eisner (1995) writes, artistically crafted work creates a paradox, revealing what is universal by examining in detail what is particular (p. 3). The more visual detail that is provided about the context of the researcher's experience and interpretations, the better able the audience is to judge how it may or may not apply to their practice or concerns, and the more trustworthy the work appears, leaving the reader to decide or "see" for themselves.

Through Metaphor And Symbol, Can Carry Theory Elegantly And Eloquently: The possibilities for the visual to use cultural codes to make effective and economical theoretical statements is, for the most part, dismally under-tapped and under valued in education, except by those statisticians who use graphs effectively. The advertising industry and political cartoonists seem to be way ahead of education in this regard. Imagine, for example, a cartoon or collage or manipulated photo display of a teacher educator knocked-down, reeling, half-lying against a brick wall while a menacing, bomb-shaped missile labeled "program objectives and standards" heads directly for his head. Such a visual statement may be simplistic and not necessarily artistic (it could be), but it very quickly alludes to a model or view of our work. Some visual statements are deliberately more ambiguous or nuanced, like Escher's provocative graphics, or Magritte's memorable drawings of a pipe that is labeled "this is not a pipe." Such art conveys multiple meanings that can be used to evoke the complexity of our work and the contradictions that are inherent to it.

Makes The Ordinary Seem Extraordinary--Provokes, Innovates, And Breaks Through Common Resistance, Forcing Us To Consider New Ways Of Seeing Or Doing Things: As Grumet (1988) observes, "the aesthetic is distinguished from the flow of daily experience, the phone conversations, the walk to the corner store, only by the intensity, completeness, and unity of its elements and by a form that calls forth a level of perception that is, in itself, satisfying." (p. 88). There was nothing extraordinary about the ubiquitous Campbell soup can until Warhol thrust it in our faces, writ large. Giving a new symbolic twist to plain old things works well because we do not have our guard up against the mundane. This makes it a powerful weapon for breaking through our everyday perceptions. Accordingly, self-study art installations, plays, or photo essays may feature novel uses or attention to such mundane objects as pointers, apples, school bells, desks, books, school uniforms, academic caps, shoes and so forth.

Involves Embodiment And Provokes Embodied Responses: If educators are acknowledging the importance of the body to models of learning in their rhetoric, it is important to acknowledge that self-study, like all research, is an embodied enterprise (See: Chapter 4 "Undressing and redressing the teacher's body" in Mitchell and Weber, 1999, for a detailed discussion). We are not ideas, but flesh and blood beings learning through our senses. Visual methods help researchers keep their own bodies and their students' bodies in mind and push for a more sophisticated analysis and theorizing that consider learning and teaching as embodied.

Can Be More Accessible Than Most Forms Of Academic Discourse: We agree with Williams & Bendelow (1998) that artistic forms of representations provide a refreshing and necessary challenge to prevailing modes of academic discourse. The use of widely-shared cultural codes and popular images make some visual expressions far more accessible than the usual academic language. To the degree that the mandate of the academy is to provoke discussion and thinking, and to communicate research to a broader audience (even within the academy) the use of the visual arts becomes significant.

Makes The Personal Social And The Private Public. Going Public Leads Researchers To Assume A More Activist Stance: As Florence Krall (1988) so eloquently puts it, “the journey inward becomes an ongoing process that leads outward to a more complete understanding of the human condition. Self understanding is not merely a reflection on what we are but what we are in relation to the world” (p. 119). When the purpose of art is “to break through the conventionalized and routine consciousness,” arts informed representations become the medium for messages needing to be heard (Dewey, 1958, p. 184). And, contrary to the stereotypes some might hold of self-study as a private activity of self-indulgence—we contend that self-studies need to be heard.

In light of the above discussion of the potential benefits of using visual arts-informed methods for self-study, what are some specific ways that teachers and teacher educators are incorporating these methods into their work? The next four sections provide some useful examples, questions, and guidelines.

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Note

Excerpted from: Sandra Weber & Caludia Mitchell, Visual Artistic Modes Of Representation For Self-Study, Chapter 10. In J. Loughran, M. Hamilton, V. LaBoskey, & T. Russell (Eds.), *International Handbook of Self-Study of Teaching and Teacher Education Practices*. (Spring 2004, Kluwer Press.)



CAIR Notes

Ardra Cole and Gary Knowles have signed a contract with Sage Publications to edit an international *Handbook of the Arts in Qualitative Social Science Research* (working title). The *Handbook* will be an exploration of alternative scholarly perspectives and practices that draw on orientations, processes, and forms of the arts. Throughout and within the many contributed chapters and associated web site the goal (sometimes foregrounded, sometimes backgrounded) will be on: Defining and exploring the role(s) of the arts in qualitative social science research; understanding the relationship between processes and representational forms of the arts and processes and representational forms of research; exploring features and qualities of research that is informed by or based in the arts, and related issues; and, articulating challenges inherent in these alternative methodologies. The *Handbook* intends to provide a balance between theories and pragmatics of engaging in well-honed researching practices, and have both international and cross-disciplinary relevance. The *Handbook* is due to be published in 2006.

Spirit Matters: Wisdom Traditions and the "Great Work"

A Celebratory Gathering, May 13th - 16th, 2004, OISE/UT

The Transformative Learning Centre (TLC) and co-sponsors Resurgence Magazine and Mpambo, the African Multiversity in collaboration with Paulo Freire Institute (Brazil), Centre for Ecology and Spirituality, and Institute for Environmental Studies present a Celebratory Gathering: Come discuss, explore and celebrate the core teachings and practices of the Great Wisdom Traditions for the well being of the Earth Community.

Featuring: David Abram, Gregory Cajete, Joe Couture, Larry Dalo, Laara Fitznor, Matthew Fox, Ursula Franklin, Johan Galtung, bell hooks, Satish Kumar, Michael Lerner, Diane Longboat, Oren Lyons, John Mohawk, Edmund O'Sullivan, Pramod Parajuli, Zalman Schachter-Shalomi, Vandana Shiva, Mary Evelyn Tucker, Paulo Wangoola and Marion Woodman. Website: <http://www.oise.utoronto.ca/%7Etlcentre/conf2004/call.html>

CAIR Events 2004

The Centre for Arts-informed Research Seminar Series:

In a series of informal lunch hour presentations, 'scholartists' share completed works of 'scholartistry', providing a glimpse of the triumphs and tribulations of engaging in research without precedents, and inspiration to novice and experienced 'scholartists' alike. Seminar Room 7-162, 12:00-1:30pm

April 1, 2004 **Kathy Mantas**, *becoming AIR-BORNe: women co-creating, ex-pressing & in-forming our lives*

March 11, 2004 **Natalie Zur Nedden**, *La Toile Magique Unfolds Tensions Between Adult Perspectives and Youth Perspectives*

Set in Québec, *La Toile Magique* is the story of two groups of high school students, 12 rural, Grade Nine Aboriginal and 12 urban, non-Aboriginal engaged in a one-year long extra-curricular arts-based project, co-creating and painting a 55 feet long by 5 feet wide canvas. *La Toile* travelled between both schools for six months before the group came together to complete the painting on an Aboriginal historical site. One year after the inter-school arts-based project, Natalie met individually, nine urban and rural student-artists and their teachers. *La Toile Magique* is an exploration of identities: it tells of struggles of representation — artistically and linguistically.

February 12, 2004 **Sheila Stewart**, *The Possibility of Poetry: Readings from "A Hat to Stop A Train"*

Sheila reads from her poetry collection, *A Hat to Stop A Train* (Wolsak & Wynn, 2003). This book weaves memories of Sheila's mother, including her life as a minister's wife and her reluctant immigration from Ireland, with Sheila's sense of herself as her daughter. The troubles of Northern Ireland are echoed by the troubles of the family. Sheila

discusses the process of writing this memoir, including how she benefited from the support of a community of writers. She explores how writing poetry is a different way of knowing, in which memory is a form of knowledge.

January 15, 2004 **Suzanne Thomas**, *Of Earth and Flesh and Bones and Breath:*

Landscapes of Embodiment and Moments of Re-enactment

Recognizing space as a postmodern version of place Suzanne's research explores sense of place in the natural world as a lingering, a pause, a dwelling. Suzanne's presentation invites the audience to enter visual and textual encounters that reveal the world of imagination, the world of experience. She focuses on how moments of living and dwelling poetically in the world create space (s) for perception, memory and imagination. Suzanne introduces the language of imagery and imagery of language as an inventive, performative dynamic. Re-enactments of aesthetic embodiment are represented in poetry and photography celebrating acts of gathering, discovery, contemplation and wonder.

The Centre for Arts-informed Research Works-in-progress Series

In a series of informal afternoons artful inquirers share the process and progress of research, providing a forum for informal, supportive, and informative exchanges to sustain inquirers at various stages of the arts-informed research process. 7th floor South Panoramic Lounge, 4:00-5:30 pm

April 8, 2004 **Sara Promislow**, *The Art of Research Collage: A Workshop*

For those who attended the workshop "*Collaging your way through research*" and those who want to join in for the first time, this hands-on workshop provides the opportunity to explore and experiment with the art form collage as a method of research analysis and representation. As an alternative method of analysis, collage provides a tangible form to previously elusive thoughts and experiences through which deeper understanding and insight emerge. As an alternative form of representation, collage has a powerful evocative quality, opening audiences to an empathic understanding of one's research, and a door to reflection, interpretation and transformation.

March 25, 2004 **Alison Neilson**, *The "True?!" Story of the Big Bad Wolf*

This presentation about educators who resist mainstream definitions of environmental education explores how stories and theories dance together. The enduring image of "the big bad wolf" reminds us of the power of mainstream stories, yet the increasing power of "true stories" based on critical perspectives also needs to be challenged if we want to understand successful practice of resistance. In this works-in-progress Alison discusses the collaborative and artful intermingling of stories told and retold. Alison shares her progress in presenting messy, fluid, and complex stories of self, environment, and education in ways that can be easily read and understood.

February 26, 2004 **Dorothy Lichtblau**, *Theatre of Possibility: How Drama Facilitates Awareness About the Construction of Knowledge and Meaning*

Dorothy describes her research as Theatre of Possibility. She uses drama processes as a means of expanding awareness about the temporal nature of knowledge to shift understanding about identity and worldview. Dorothy's aim is to effect personal and social change through embodied, holistic, arts-informed methods of inquiry and learning, to form links between tacit knowledge and alternative perspectives. In this presentation Dorothy explores notions about the "creative feminine", identity, and relationships through storytelling, drama, and writing. She also reads excerpts from fiction she developed through postmodern, arts-informed, hermeneutic inquiry.

January 29, 2004 **Kelly Young**, *Literary Imaginings: The Role of Mixed-Genre Writing in Arts-informed Research*

Kelly's presentation involves tracing theoretical and aesthetic practices of mixed-genre writing. Her novella, *Breathing Lessons* (2001) pushes at the boundaries of academic narrative by weaving photography, epistolary letters, fiction and poetry into a critical discussion of arts-informed inquiry in the academy in its complexity. Kelly's fictional character,

Lily May Wright, Professor Emeritus, delivers a lecture on the importance of postmodern representational forms in academic research. Professor Wright expounds on the virtues of arts in education and explores how literary forms participate in the making of identity in a Western society.

November 27, 2003 **Douglas Gosse, *Fiction in Research and the Creative Research Process***

Using fictional narrative analysis to inquire into marginality and resistance, using poststructuralist and anti-oppressive theories, can provide needed insights into diversity in educational research. Doug's thesis will contain both an educational novel, and a shorter Prelude. The Prelude will respond more specifically to the challenge to articulate the creative-research process. This works-in-progress interactively explores uses of fiction in research, and the creative-research process.

CAIR in Winnipeg 2004

Arts-Informed Workshops

Saturday, May 29, 2004 from 4:30 pm to 5:45 pm, Education Building

This year, at the Congress of Humanities and Social Sciences, at the University of Manitoba, members from the CAIR community will be offering/performing arts-informed workshops at the CSSE Conference (Canadian Society for the Study of Education), under the SIG/Association CERA (Canadian Educational Researchers' Association). This year's theme is "Knowledge building in an educational research community". Please note that *All* workshops, listed below, will take place simultaneously in the Education Building on Saturday, May 29, 2004 from 4:30 pm to 5:45 pm in different rooms:

Allan Neilsen and Stephanie Springgay, Rm. 141.

Visual art: See what we mean; mean what we see: Exploring visual representation in educational inquiry.

Teresa (Tracy) C. Luciani and Roewan Crowe, Rm. 338.

Writing fiction: Entering the realm of fiction in research

Karen Schaller, Kelly Young and Liz de Freitas, Rm. 138.

Mixed-Genre Writing: Opening space for living research

Nancy Davis Halifax, Erika Hasebe-Ludt and Wanda Hurren, Rm. 138.

Poetic prose: Methodological approaches in writing creative nonfiction

Book Launch of *Provoked by Art: Theorizing arts-informed inquiry*

Saturday, May 29, 2004 from 7:00 pm to 7:40 pm

McNally Robinson Bookstore at Grant Park, (1120 Grant Avenue), in the "Travel Section".□

After the workshops, please join us in celebrating the Hot Off The Press! Book Launch of *Provoked by Art: Theorizing arts-informed inquiry*. Authors from this edited collection will read from their chapters.

Arts-informed Doctoral Theses

OISE/UT:

Stewart, M.W.G. (1998). *Learning to heal: An arts-based narrative inquiry into intrafamilial trauma.*

Van Halen-Faber, C. (2004). *Seeing through apples: An exploration into the ethics and aesthetics of a teacher-educator-researcher's arts-based beginnings.*

University of Alberta:

Bach H. (1997). *Visual narratives: Girls' experiences of the evaded curriculum.*

Conrad, D. (2003). "Life in the sticks": Youth experiences, risk and popular theatre process.

Pushor, D. (2001). *A Storied photo album of parents' positioning and the landscape of schools.*

Sewall, I. (1994). *The folkloral voice.*

Steeves, P. (2000). *Crazy quilt: Continuity, identity and the storied school landscape in transition – A teacher's and a principal's works in progress.*

University of British Columbia:

de Cosson, A. (2003). *(Re)searching sculpted a/r/ tography: (Re)learning subverted-knowing through aporetic praxis.*

Fels, L. (1999). *In the wind clothes dance on a line-performative inquiry, a research methodology.*

A condensed version of performative inquiry as methodology was published in:

Fels, L. (1998). In the Wind Clothes Dance on a Line. *Journal of Curriculum Theorizing*, 14, (1) 27-36.

Pryer, A. (2002). *Meditations on/in non/dualistic pedagogy.*

McGill University:

Gamelin, A. (2001). *The artist's way: A study of women artists in academe.*

Hussey, C. (2000). *Of swans, the wind and H.D.: An epistolary portrait of the poetic process.*

Mason, J. (2000). *From Gutenberg's galaxy to cyberspace: The transforming power of electronic hypertext.*

Meyer, M. (1998). *Transitional wars: A study of power, control and conflict in executive succession--theatre as representation.*

Poldma, T. (2003). *Pedagogies of process in interior design: Models of further exploitation of the impact of voice on gender.*

Stewart, M. (2003). *Literacy instruction in a cycle one classroom: A qualitative study.*

Szabad-Smith (2002). *Artful and artless experiences: Teachers tell their stories.*

CAI R Links

Lynn Butler-Kisber's (McGill University) website: www.thelivingclassroom.com

Lynn's new website includes a beautiful collage, arts-informed references, and her course outline. In the future, it will include more on her collage group's work.

Educational Insights' latest issue is available at: www.educationalinsights.ca

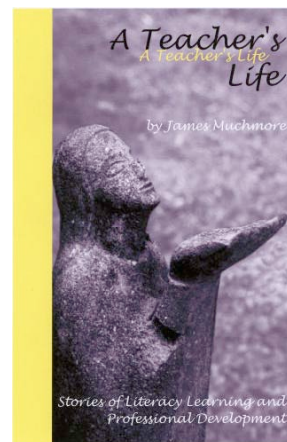
Educational Insights is an electronic peer reviewed journal sponsored by the Centre for Cross Faculty Inquiry, Faculty of Education, at the University of British Columbia. Educational Insights is an innovative, evocative, provocative, intertextual space for engaging in new dialogues of enRapturing con/texts and reimagining spaces of pedagogy, inquiry, and interdisciplinarity. This journal provides the opportunity to explore pedagogical and curricular positioning through sound, video, non-linear and performative text.

Books of Interest

A Teacher's Life: Stories of Literacy Learning, Teacher Thinking, and Professional Development by James Muchmore

Backalong Books and Caddo Gap Press
ISBN 1-894132-12-2 (Canada); ISBN (USA)
List price CDN\$28.95 US\$25.95

Autobiographical writing helps us to explore and understand the thoughts, motives, and biases that guide our actions. It provides the means to reflect on who we are, understand where we have been, and imagine where we might go. It enables us to examine in-depth our public and private selves as we create and recreate meaning in our lives. This book is about Anna, an experienced high school English teacher. It is also a self-study of the researcher and author.



Arts Informed Inquiry Series

Backalong Books and The Centre for Arts-informed Research

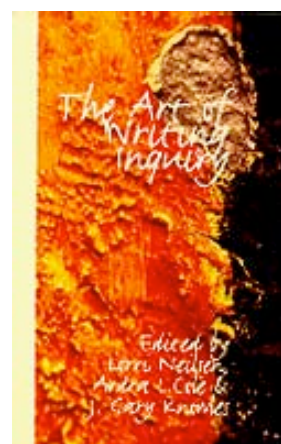
The Art of Writing Inquiry

Lorri Neilsen, Ardra L. Cole, &

J. Gary Knowles (Eds.)

ISBN 1-894132-06-8. List Price CDN \$34.95

A rich collection of arts-informed writing as inquiry and inquiry into writing: essays on teaching and learning, excerpts and examples of writing inquiry, exhortations, strategies for writing and inquiring, powerful poetry and plays to perform—all at the leading edge of contemporary scholarship.



April 2004

Provoked by Art: Theorizing Arts-informed Inquiry

Edited by Ardra L. Cole, Lorri Neilsen, J. Gary Knowles, & Teresa Luciani

ISBN: 1-894132-08-4. List price: CDN\$28.95

In this collection authors draw on illustrative examples of arts-informed research to foreground theoretical elements and issues associated with new genres of social science inquiry. Through languages and genres of fiction, poetry, drama, and visual arts the works in this volume show the potential of arts-informed research to bring together the academy and diverse knowledge communities.

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Books are also available for purchase at
The Centre for Arts-informed Research events
and can be ordered through the Centre's website:

<http://home.oise.utoronto.ca/~aresearch>

arts-informed 3(1): Call for Contributions

The Center for Arts-informed Research is inviting contributions for its publication arts-informed which is likely to evolve into an on-line journal. This publication is a space for 'scholartists', who are exploring and articulating ways of bringing together art and social science research, to write about their experiences; share their creative work; and participate in an ongoing dialogue among researchers who are committed to expanding the boundaries of academic discourse. We welcome submissions of 'scholartistry', essays, reflections, poetry, short stories, book reviews, artwork, etc. Descriptions of works in progress are encouraged.

Length and Format: Contributions should not exceed 2,000 words. The format for citations, endnotes and reference should conform to the Publication Manual of the American Psychological Association (Latest Edition). To facilitate online publishing, endnotes are used instead of footnotes. All submissions should be saved in Rich Text Format (RTF).

Images: We would like to receive images in digital form. Images should be saved in JPG format. Only copies or photos of original images or art should be sent to us. Copyright laws must be respected. Be sure to include identifying information on each item submitted. We reserve the right to select which, if any, graphics are included in the article.

In addition we continue to update our regular columns:

Member updates: If you have news to share please send your updates (limited to 60 words).

Arts-informed doctoral theses at OISE library and other institutes: Please send your thesis title and the year it was completed, with (an optional) brief description of your work (limited to 60 words).

Books/Articles of interest: If you would like to recommend a book related to arts-informed inquiry, please send the reference (APA style), with a short description (limited to 60 words).

Please direct all submissions to Sara Promislow, arts-informed editor at: spromislow@oise.utoronto.ca
Please indicate “arts-informed” as subject.

Deadline for Submissions:

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