Greetings from the Centre for Arts-informed Research. After an hiatus we return to present yet another exciting and inspiring issue of arts-informed. Joining Sara is our new editor Neil.

This issue provides readers with a sneak preview of the Sage Handbook of the Arts in Qualitative Research (in press); works of poetry, performative art, autobiographical writings and memoir explore challenges in situating selves within various contexts, including: culture, family, power, violence, illness, gender and sexuality, and as usual, we continue to catch up on the Centre’s events, member updates and new publications.

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, “scholartistry” that forges new shapes of academic discourse. We welcome new “scholartists” 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
Poetry as Narrative Inquiry in Moments

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In *The Art of Writing Inquiry*, edited by Lorri Neilsen, Ardra L. Cole, and J. Gary Knowles (2001), I brought together three of my poems in a piece entitled *Poetry is Narrative Inquiry*. In it I described poetry as “a text, a method, and a medium for narrative inquiry” (p. 26). I continue to engage poetry from this perspective, which helps me shape poetry as a primary site for engaging in public pedagogy.

I write poetry to remind us that violence toward sexual minorities is still a harsh and horrid reality in Canada and beyond. Despite legal and legislative protections for lesbians, gay men and other sexual minorities in Canada, ignorance about who we are is still pervasive in culture and society. This ignorance often leads to fear that, in turn, can lead to symbolic violence that includes shaming, harassment, name-calling and rightist politico-religious denunciation, and physical violence that includes a spectrum of criminal acts like assault and battery, rape and murder. Janoff’s (2005) statistical study of homophobic violence in Canada since 1990 indicates that there have been innumerable queer-bashing incidents. In his study Janoff includes a necrology of victims (1990-2004) who were variously beaten, kicked, strangled, suffocated, stabbed, shot, burnt, bludgeoned, dismembered, run over or thrown off buildings. He notes that more than 40 percent of the perpetrators of these hate crimes were homophobic teenagers.

I write poetry to make sexual minorities visible and to combat individual, social and cultural ignorance. I use poetry as a vehicle to build historical awareness, to critique, and to intervene. I do this work energized by a politics of hope and possibility that has this everyday goal: to ensure ethical, just and fair treatment across sex, sexual and gender differences. I offer here two poems, *Nancy Boys* and *Corpus Faggot* as examples of what I call narrative inquiry in moments. Reflecting on these moments helps me link pedagogy to memory and affect.

Nancy Boys

I
Polished brass rails
Glistening glasses
A classy bar
Pretty boys all in a row
Lou smiles from behind
What’s your pleasure sweet thing?
SS hats
Leather chaps
A leather vest over a bare chest
Piercing fantasies with boys like me
Nancy boys

II
The moment reels
New York scene 1969
Uniforms and homophobia
The boys of fear in fear
Not everyone loves a man in uniform
The boys in blue can’t control it
Each gun is like a penis
Close to shooting

III
Montreal late night scene 1994
Boys in blue on parade
Girlfriend on the pavement
Another queer against the wall
What changes in the gay ghetto?
Only the names of the drag queens
The rainbow banner flutters in the breeze
Blood red is still the color on the street

Corpus Faggot

Glowing candles on the altar try to soothe me
The serenity prayer is a muffled chant in my head
   Drawn to his beautiful body
   My eyes adore the crucified Christ
But his piercing eyes only see another tormented face
   Another body bruised like his

Pretty boy on the cross
Why were you crucified?
Why was your precious blood shed?
What difference did it make?
The past still lives in the present
   Just ask the crucified queer
Nailed to the reality of a world excluding
   Still bleeding
   Still wearing homophobia
As the queer crown of thorns
   Mary wept for Jesus
Who weeps for corpus faggot?

   Anti-queer tirades
   Gay bashers laugh and defile
   Like the soldiers casting lots for Christ’s clothes
   No one is better off queer
   Crimes against the faggot never stop
   Love thy neighbor as thyself
   Do unto others as you would have them do unto you
   Latter-day myths

Realities

October 12, 1998
Matthew Shepard died
His numb and savagely beaten body
Had been left tied to a wooden fence near Laramie, Wyoming
Corpus faggot
Just 21
Crucified like Christ by his two murderers

November 17, 2001
Aaron Webster’s stripped and brutally battered body
Was found in Vancouver’s Stanley Park
Corpus faggot
Just 41
Scourged like Christ by his murderers

Beaten faggot
Battered faggot
Corpus faggot
Corpus Christi
All crucified
All victims of violence
Fueled by ignorance and fear
And the stigma they leave on difference
Love thy neighbor as thyself?

References
Looking for Pathos

Alison Pryer, Ph.D., Independent Scholar
Vancouver, BC

(For Carl Leggo who once declared that pathos could be found in all narrative.)

My finger smudges a broad grey line
in a slow sweep down the page.

You said pathos could be found
in all narrative.

Even in a Venn diagram? In binary code?

To prove you wrong I search for pathos
in a telephone directory.
My blind fingertip descends the page.
I mutter . . .
Names like mantras.
Magical chants.

Vibrating vocal cords, expanding lungs,
stretching diaphragm, pumping heart,
lips pressed together.
Perhaps there is pathos

in the movement of breath,
in the unspoken
and unknown stories
of Hans Pathuis, Pillai Pathmayohan, and Umesh Pathak.

In the lives that converge and cross each day at the pathfinder
bookstore, software company, truck line, consulting firm?
Are patheger p and b related?
Does pather s know pather t?

Questions proliferate. Stories germinate.
Pathos is and is not in the phone book –
not listed, but present, alive
in the wildish spaces between the lines.

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on high seas (for the Catherines)

Alison Pryer, Ph.D., Independent Scholar
Vancouver, BC

i seek my identity
on seas of choppy narrative,
clinging to bloodlines
as if they were lifelines,
i speak ancestors’ names
as if incanting a protective spell –
Catherine, Catherine, Catherine –
and I name my daughter
Catherine
to increase the magic,  
careful not to break  
our fragile line.

i repeat stories of my foremothers,  
yearning for their closeness,  
waiting  
for the power of their spirit  
to touch me.  
yet with every telling  
the stories become more  
threadbare.  
i discover broken places  
and wonder  
how they can ever  
be mended.

the family story  
is not a tale  
of love  
flowing  
steadily  
from one  
generation  
to the next,  
unfurling  
gently  
like a  
sail.

it is a story of interrupted  
love and unknown love,  
early death and tragic death,  
abandoned hope and abandoned children.  
i seek my ancestors  
so must travel new waters,  
changing my idea of what it is to know –  
not an act of seizing, fixing, pinning or lashing down,  
but a slow casting of a net,  
a tender opening,  
a drifting towards  
that which is foreign.
the person who writes my poems

Monica Prendergast, Ph.D., Postdoctoral Fellow
University of British Columbia

She is: a shape shifter
(inside-out
outside-in)

within metaxical
  precarious
  negotiated spaces

captured with care
  (a soap bubble)

the nature of performance
  (betwixt and between)

She is: in ekphrasis
  (artful writing
  about art)

the translator
  the squatter
  the stranger
  the guest

She is: comfortable/accommodating/ alienated/
confused/enlightened/enraged/engaged

She is: seeking clarity
  (always)

She is: combing through her life
  (a finely toothed
  sensibility)

pulling out knots
in the skein of inquiry
(weavings of elucidation)

She is: dreaming performance
Excerpts from the Handbook of the Arts in Qualitative Research: Perspectives, Methodologies, Examples, and Issues
J. Gary Knowles & Ardra L. Cole (Editors), Sage Publications, in press

Preface

The Handbook of the Arts in Qualitative Research is witness to the power of the arts in the lives and knowledge development of humans in a changing world of scholarship and research. The Handbook represents an unfolding and expanding orientation to qualitative social science research which draws inspiration, concepts, processes, and representational forms from the arts, broadly defined. The Handbook is designed as an exploration into a range of alternative researching possibilities that fuse the creative and imaginative possibilities of the arts with social science research. It is intended to provide a context, inspiration, and structure to facilitate new and experienced scholars' inquiries into elements or aspects of research methods appropriate to their current and future work.

The contents of the Handbook acknowledge the breadth of scholarship and burgeoning practice within a range of academic disciplines and contexts where the arts influence researching. At the same time it tells many stories about the way the arts frame and influence the inquiry theories and practices of renowned and emerging scholars. The contributing authors tell stories of engagement with the arts. Each, in her or his own way, evidences a history of learning from the arts, of gaining inspiration from the arts, and/or a longstanding grounding and involvement in the arts. All of the authors proclaim the power of the arts for enhancing social science research. These authors give evidence of the movement of the arts into many, perhaps most (if not all), social science disciplines. While not all disciplines are represented in the Handbook (and this has much to do with space limitations) it is difficult not to overlook the prevalence of the arts in human enterprise for making sense of the human condition and the surrounding world.

As Editors of the Handbook our paramount objective is to provide an accessible and stimulating collection of theoretical arguments and illustrative examples that delineate the role of the arts in qualitative social science research. So it is that the Handbook addresses many nuances and possibilities for infusing the arts into qualitative research as an alternative paradigm orientation and practice. Given the heightened interest in the possibilities of the arts for influencing qualitative social science research (especially as voiced by advanced graduate students and emerging scholars), a burgeoning body of work, and a sufficiently nuanced group of international scholars who address matters of the arts in social science research, the publication of the Handbook is timely.

The many fusions of the arts and qualitative inquiry are changing the face of social science research, opening possibilities for alternative perspectives, modes, media, and genres through which to understand and represent the human condition. The productive fusions and tensions among qualitative inquiry and the literary, fine, applied, performing, and media arts give rise to redefinitions of research form and representation as well as new understandings of process, spirit, purpose, subjectivities, emotion, responsiveness, and ethical dimensions of inquiry.

Scholars use multiple ways to advance knowledge. They use, for example, the language, genres and orientations of fiction, poetry, theatre/drama and visual arts, including installation, film and video. Communities of scholars articulate and engage in, for instance, arts-based research, arts-informed research, image-based research, A/R/Tography, community-based activist art, to name some perspectives. The Handbook brings together a unique group of scholars for the purposes of putting forward this range of perspectives. Through the Handbook our purpose is to advance the field of qualitative methodologies and make alternative paradigm research involving the arts more available to emerging and established social science researchers. In this way the Handbook is encyclopedic although not an encyclopedia; it is
comprehensive but not all encompassing. It brings together, under one umbrella, as it were, a range of expressions of the arts in research. It serves as a reference point and marker for the development of alternative methodologies while providing points of reference regarding specific orientations and practices.

The *Handbook* is an acknowledgment that social science research involving the arts is an emerging, expanding research genre. There is much evidence of the appropriateness and, indeed, the acceptance of this approach to research within scholarly literature and professional organizations across academic disciplines of the humanities and social sciences, including health sciences and other applied disciplines. As a community of researchers we are engaged in “efforts to map an intermediate space we can’t quite define yet, a borderland between passion and intellect, analysis and subjectivity, ethnography and autobiography, art and life” (Behar, 1996, p. 174) and this represents both an exciting possibility and a challenge.

Given the burgeoning presence of the arts in research over the past two decades, it is safe to say that arts-related methodologies can be considered a milestone in the evolution of qualitative research methodologies. Those of us, including all the *Handbook* authors, who have been involved in charting new methodological territory, have much to be pleased about by the place the arts has earned in contemporary research. Markers such as new on-line and print journals as well as theme issues of established journals, conferences involving and featuring the arts in research, book publications, conference sessions and so on, all strongly suggest that arts-related approaches have found a place on the qualitative research map. The publication of this *Handbook* is another significant marker. We see this volume as a beginning.

Like all publications, this one reflects the temporal boundaries within which it was written and compiled. The process of locating contributing authors was often convoluted but members of the two Advisory Boards aided us. Although we intended to have a greater geographical spread of authors from beyond North America that was not possible especially given the production schedule constraints. The possibilities of and for the arts in research are limited only by the human imagination and commitment to pursue knowledge and knowing in its many forms. We trust that readers will engage with the works presented herein as members of a community of scholars who are provoked by and committed to the possibilities of the arts to re-enchant (Gablik, 1991) research.

For readers the focus of the *Handbook* encourages a critical examination of the research process with a view to informing alternative scholarly perspectives and practices that draw on orientations, processes, and forms of the arts. Throughout, and within the many contributed chapters, the goal (sometimes foregrounded, sometimes backgrounded) is 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.

These, in fact, were the challenges given to the contributing authors.

As a way of guiding contributing authors, several questions were posed for the purposes of framing and shaping the development of their contributions to and, ultimately, the arrangement of the *Handbook*.

These exact same questions may also be aids to reading the *Handbook*:

- Why and how do art and research come together to advance knowledge?
- What are some of the many and varied roles for the arts in social science research?
- What do art-research methodologies look like in practice?
- What is the place of the arts in various social science research contexts?
- What is the relationship of arts-related research to other forms of researching?…to the arts?
- What are features and characteristics of the various methodologies and genres of social science art-research?
- How is the quality of alternative genre research judged or determined?
- What are some key issues and challenges surrounding the bringing together of art and social science research? […]
Providing an overview of the Handbook, the following are introductions to its six sections including lists of the chapters therein:

Part I: Knowing
Acknowledging art’s place in qualitative research methodologies is, for some, long overdue; the argument unassailable, a “no-brainer”. For others, the union of art and research is nothing short of paradoxical. Regardless, the alliance cannot be taken lightly. To welcome the arts into social science research, not as a subject or object of study but as a mode of inquiry, requires deep consideration. Seeing methodology through an artful eye reflects a way of being in the world as a researcher that is paradigmatically different from other ways of thinking about and designing research. And, as with any other significant undertaking, it behooves researchers to understand the many levels and implications of such a methodological commitment. Drawing from linguistic analysis we argue that understanding the deep structure of any methodology is a necessary starting point.

We begin the Handbook, therefore, by plumbing the very depths of methodological consideration—what it means to know. The two opening chapters provide an historical and epistemological context for exploring the relationship between the arts and knowledge. The authors illustrate and analyze the role of culture in shaping paradigmatic perspectives, and problematize the role of Western culture, in particular, in privileging into dominance a paradigm that has served as dictator over the production of scholarship, sanctioning what counts as knowledge and subjugating alternative perspectives. Taken together the chapters provide a foundation for considering art, in its many forms, as a way of knowing, and knowing, in its many forms, as an art.

- Art and Knowledge Elliot Eisner
- The Art of Indigenous Knowledge: A Million Porcupines Crying in the Dark Thomas King

Part II: Methodologies
Incorporating the arts into research methodology involves much more than adding a splash of color or an illustrative image or an evocative turn of phrase or new media track. There is much more to methodology than method. Carrying on with the idea that understanding the deep structure of any methodology is vital, this section includes a range of theoretical positions and approaches taken by those who involve the arts in qualitative research. Chapter authors with a variety of intellectual traditions and contexts define and describe research methodologies that employ the arts (conceptually and/or with respect to process or representational form). Each methodology has its own theoretical framework, unique elements, defining features and procedural focus. It is not our intention to offer these as an exhaustive or comprehensive panoply or even to suggest that these methodologies, as described here, are, themselves, finite. As with all things qualitative, they are in perpetual, evolutionary motion. What we do intend, though, is to communicate, through these chapters, the depth and complexity inherent in employing the arts as a means to knowledge advancement through research.

- Art-Based Research Shaun McNiff
- Visual Images in Research Sandra Weber
- Arts-informed Research Ardra L. Cole and J. Gary Knowles
- Arts-based Research Susan Finley
- A/R/Tographers and Living Inquiry Stephanie Springgay, Rita L. Irwin, and Sylvia Kind
- Lyric Inquiry Lorri Neilsen

References

Part III: Genres
Bringing the arts into research to advance knowledge means that research no longer looks a particular way. Bringing the arts into research throws into disarray the set of shared and accepted beliefs, values, techniques, discourses, and so on about research that academics (including many qualitative researchers) have come to accept as paradigmatic givens. And, like any paradigm shift, a fundamental change at the level of deep structure takes time (a long time). Even entertaining the prospects and possibilities of such a shift is perhaps best begun with examples of what such research might look like. The chapters in this section are the heart of the Handbook. Individually and collectively the many chapters both show and tell how specific arts genres advance knowledge in ways that are different from conventional social science research methodologies. Authors describe what research employing different art forms might look like. They discuss some of the main issues and challenges associated with using various art forms so as to illuminate their possibilities in qualitative research methodologies. Because of the many different art forms and genres, chapters in this section are clustered in subsections: literary forms, performance, visual art, new media, and popular and folk art forms.

Literary Forms
- Creative Non-fiction and Social Research Tom Barone
- Interpretive Biography Norman Denzin
- Heartful Autoethnography Karen Scott-Hoy and Carolyn Ellis
- Métissage Cynthia Chambers and Erika Hasebe-Ludt with Dwayne Donald, Wanda Hurren, Carl Leggo, and Antoinette Oberg
- Fiction Stephen Banks
- Poetry Carl Leggo

Performance
- Dance and Choreography Donald Blumenfeld-Jones
- Performative Inquiry Ronald J. Pelias
- Ethnodrama and Ethnotheatre Johnny Saldaña
- Readers’ Theater Robert Donmoyer and June Yennie Donmoyer
- Music Liora Bresler

Visual Art
- Painting Graeme Sullivan
- Photographs Claudia Mitchell and Susan Allnutt
- Collage Lynn Butler-Kisher
- Textu(r)al Sculpture Alex deCosson
- Installation Art Ardra Cole & Maura McIntyre

New Media
- Video Janice Rahn
- Blogs Robert Runte
- Zines Troy Lovata
- Radio Christine McKenzie

Folk and Popular Art Forms
- Community Arts Deborah Barndt
- Quilts H. K. Ball

Part IV: Inquiry Processes
Chapters in this section focus on the pragmatics of doing research grounded in the arts. They are not intended as definitive statements about process but rather as “think-aloud” pieces that make transparent the messiness of the creative process. These chapters are both practical and inspirational in the sense of casting new possibilities for many readers. Because the process of art-research is inherently creative—dynamic, fluid, open, non-linear—this section on process reflects this. Authors, each actively working in one of the genres discussed in Part III, both describe and reflect on how they engage in the creative research process. In a sense, these authors provide a close-up look at the creative inquiry process so that readers can gain insights into how elements of the creative/artistic process and elements of the research process (developing focus, situating research, data gathering, analysis, and representation and theorizing) come together as a whole and play out in scholarship.

- An Indigenous Storywork Methodology Jo-ann Archibald
- Literacy Genres: Housecleaning—A Work with Theoretical Notes Lorri Neilsen
- From Research Analysis to Performance: A Choreographic Process Mary Beth Cancienne
- Image-based Educational Research: Child-like Perspectives Jon Proser and Catherine Burke
- Exhibiting as Inquiry: Travels of an Accidental Curator Kathryn Church
Part V: Issues and Challenges

Because involving the arts in qualitative research represents a challenge to convention, inherent issues arise from the “borderland” quality of the work. Chapters in this section focus on the tensions, challenges and issues associated with working between and across academic and non-academic cultures, discourses and communities. Probably one of the most pressing institutional issues for alternative genre researchers located in the academy relates to the legitimacy (i.e., acceptance as scholarship) of research that challenges academic convention. This issue is so significant because it has direct implications for individuals’ job security, progress through the ranks, research funding and publishing possibilities. Throughout the evolution of qualitative methodologies researchers have been challenged to defend the rigor and quality of, not only their own research, but also of an entire methodological approach. As qualitative methodologies have become increasingly alternative the demand for methodological accountability also has increased. With the recent burgeoning of arts-related methodologies, variations on the question, “Yes, but (how) is it research?” have become a commonplace. Artist-researchers, out of necessity, often take on an educative role to respond to doubts, questions and concerns about the quality of their work and how it “measures up” as research. Just as it was in the early days when qualitative research made its debut on the research stage and researchers had to develop and argue for criteria other than what Kvale (1995, p. 20) calls "the methodological holy trinity of psychological science"—validity, reliability, generalizability—to assess research quality, so it is now with arts-related approaches to research.

Alternative genre researchers face challenges with respect to the dissemination of their work. The conventions of most scholarly journals are not well suited for the publication of art-research. Researchers using non-print art forms face particular challenges because of the currency value of the printed word in scholarly circles. There is an intangible quality to many of the art forms that make reproduction and communication challenging. Methodological issues germane to most qualitative research (e.g., reflexivity and artist-researcher presence, intersubjectivity, ethics, rigor) take on another dimension with the involvement of the arts. In addition, when research is intended for multiple and diverse audiences, researchers grapple with how to effectively communicate in multiple forms of literacy. Related to this are challenges and issues associated with achieving standards of both methodological and artistic rigor. Authors explore these and other issues in this section.

- Performing Data with Notions of Responsibility Jim Mienczakowski and Teresa Moore
- Ethical Issues and Issues of Ethics Chris Sinding, Ross Gray, and Jeff Nisker
- Interrogating Reflexivity: Art, Research, and the Desire for Presence Elizabeth deFreitas
- Art and Experience: Lessons from Dewey and Hawkins Valerie Janesick
- Going Public with Arts-inspired Social Research: Issues of Audience Tom Barone
- Between Scholarship and Art: Dramaturgy and Quality in Arts-related Research Kelli Jo Kerry Moran
- Money Worries: Challenges of Funding Arts-related Research Ross Gray and Ardra Cole
- Using the Arts to Create a Thesis or Dissertation J. Gary Knowles and Sara Promislow

Part VI: Arts in Research across Disciplines

Chapters in this section are divided according to discipline. Authors provide an overview, analysis, and brief examples of the current and potential role of the arts in research in a variety of disciplines. They also speculate about the future of the arts in qualitative research in their particular discipline or field. In many ways this is, for us, the most exciting part of the Handbook because it underscores the presence of the arts in research across many social science disciplines and signifies a hopeful future of challenge and change. Perhaps more important, though, gathering together in one place the range of disciplines represented here, renders the collective workings of a group of individuals in a way that helps to create a sense of community among researchers in disparate geographic and disciplinary places. And it is in and through community and collective action that
individual efforts are supported and significant change can occur.

- Anthropology Ruth Behar
- Psychology Graham Higgs
- Women’s Studies Lekkie Hopkins
- Education Christine van Halen-Faber and C. T. Patrick Diamond
- Social Work Adrienne Chambon
- Nursing Vangie Bergum and Dianne Godkin
- Health-Policy Research Jeff Nisker
- Disability Studies Esther Ignagni and Kathryn Church
- Business Studies Laura Brearley and Lotte Darso
- Sport and Physical Education Andrew Sparkes
The Body as In/sight/site

Pamela Patterson, Ph.D., Visiting Scholar & Director, Women in Action Program, Centre for Women's Studies in Education, Ontario Institute for Studies in Education, University of Toronto

Introduction: Naming Body

*The Body as In/sight/site* is a performance/paper which presents creative strategies for living with, and researching into women’s experiences, with cancer. It gives recognition to a knowledge that is original mutable and transformative, and comes to form through a haptic association. It is meant to be non-linear, associative and challenging. As a metaphoric enterprise, it is concrete, practical and tangible and yet aesthetic, multi-layered and multi-perspectival. I am, after all an artist.

Locating Body

*A Stone*

I take a stone as metaphor—to locate the necessity of including a haptic or embodied interpretation and the significance of the place of story, sensation and memory in research. This stone that rests in my hands resonates with memories of activities—academic and artistic practices—and those that consume me now as I struggle to reclaim my life from breast cancer. I have seen a friend reach for this stone, look at it, hold it and replace it. We have talked. The stone has taken on a meaning for us both. As we passed this stone back and forth, a space opened where we could offer and receive interpretations of our acts of doing, of passing, of holding. It was the gift she gave me on the eve of my mastectomy. The doing, the repeating of this action is intentionally performative.

Voice

Mind is articulated through body and ultimately leads to voice. Mind-body-voice. Voice is critical to the passion and presence of this research. Each of us feels our way into language, to learn, to speak, to express, to form words. Some of us struggle through contradictions and resistance to find a voice. “Voice” is defined in this research as critical for intellectual and personal development, and for bringing private thoughts to public action. Finding voice is not a definitive event but rather a continuous and relational process. As a visible mastectomee, I am approached by and speak with other women—caregivers, survivors, friends or family of those living with cancer. Through our collaborative talk—exchanges of ideas, and at times, intimate conversations—we find a vehicle for personal reflection and for insight into our particular problems, suggesting reflexive and innovative ways to reconfigure the post-operative female body in public space; ways to take responsibility for our own learning, our own transformation and for widening the pool of collective and public images and ideas about women.

(1)

Body as/in Methodology

A phenomenological reshaping and articulating of this learning locates over time, the methodology of this research. It asks for a recognition of the personal and specific and insists that the experiences of critically ill women be understood as pertinent to our processes and choices. As self-directed learners, we enact our own learning and reflect on what we know and how we know it. This awareness influences the ongoing strategies we use to effect the accomplishment of our living.

Here, encoded in presentation, through a language which is descriptive and symbolic, is the enactment as mind-body-voice. It is a reintegration of learning and is representative of the movement in this research over time, observed from different perspectives and

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changing contexts. It asks for a restructuring of experience so that living can be perceived in a new way, expanding the possibilities beyond outmoded norms and historical concepts of the body to incorporate the effects of cancer’s treatment.

**Body as Performative**

I ask you to understand this research paper as multi-media performance and to allow for an interplay between and through these texts. See them as metaphoric. Recognize them as fitting to represent some of the complexities of learning for critically ill women.

### #1: Found Text

Nana was left alone, her face upturned in the light of the candle. What lay on the pillow was a charnel house, a heap of pus and blood, a shovelful of putrid flesh. The pustules had invaded the whole face, so that one pock touched the next. Withered and sunken, they had taken on the colour of mud and on that shapeless pulp, in which the features had ceased to be discernible, they already looked like mould from the grave. One eye, the left eye, had completely foundered in the bubbling purulence and the other, which remained open, looked like a dark decaying hole. The nose was still suppurating. A large reddish crust starting on one of the cheeks was invading the mouth, twisting it into a terrible grin. And around the grotesque mask of death, the hair; the beautiful hair, still blazed like sunlight and flowed in a stream of gold. Venus was decomposing. It was as if the poison she had picked up in the gutters, from the carcasses left there by the roadside, that ferment with which she had poisoned a whole people, had now risen to her face and rotted it. (Zola, 1972, p. 470)

Emile Zola wrote, between 1871 and 1893 a twenty volume saga tracing madness and disease through the generations of a family. In “Nana”, he specifically locates society’s ills in the body of the Parisian prostitute, Nana. He writes, “Witness a whole society hurling itself at a cunt. She, as cunt is a force of nature, a ferment of destruction which destroys everything she approaches turning it to ash”. (Ibid, p. 11)

**Speaking Body**

This text from Emile Zola’s “Nana” is an enactment for research. As image, it has informed many of my works around disability, illness and cancer. It echoes my mother’s horror at her own and other’s deterioration through to death by cancer. Each performance of the text bridges gaps—linking emotion to experience. The learning is intuitive and intensely personal.

As research practice, it blends feminism and the arts. It is artistic in that it is metaphoric and paradoxical, imaginative and related to practice, and feminist, in that it is self-reflective and empowering. Each influences the other. The artist encourages a focus on particularity, a search for cohesion and the use of imagery in the practice of constructing form; the feminist struggles to find social context and describe political ramifications through critical reflection.

Played out, in and through the mind-body-voice of the inquirer/learner, any conclusion as fixed became destabilized. Through this destabilisation, research practices can expand and new learnings can be encouraged.

### #2: Constructed Text


When I take a breath; when I use my hands, I re-enact this embedded relationship.

In a performance/action I made at the edge of Lake Ontario in May 2002, I gasped and grasped for breath, meeting the elements, acknowledging their power and their ability to reclaim and destroy. It was not a precious enactment. I was not to be a victim. I was, in both the rehearsing and the performing, cold, wet, blown to the edge of the water and deafened by the roar of the waves, wind and rain pounding and sweeping around me. My strategy was to make my hands, as the agency of my making, active to ritualize both the ending of breath and the beginning of another. In this case the end of breath was my mother’s, the taking of new breath, mine.

Watching my mother’s death was very much the witnessing of breath ending. Dying of lung cancer, she literally choked to
death. And at the end, she let go. Breath was simply there and then was not. Do we really know our breathing? Are we really aware how we choose to live, to take that breath? That is what I wanted to discover. I wanted to bury my mother, acknowledge the ending of her breath and to gasp as an infant at birth for my own. I wanted to reclaim my choice to live—to rage, to reach, to throw, to be alive and active, battling the wind, waves and cold.

And I took my own breath. (Patterson, 2002, p. 13)

Seven months after this action my cousin was diagnosed with breast cancer, twelve months later I too was diagnosed. Both of us had seen our grandmother die of cancer, me, my mother, her aunt and now we embodied dis ease in our breasts. We actively continue to attempt to throw it—whatever we find “it” to be—off.

**Body in/for Action**

Breasts, boobs, rack, shelf, bosom, cookies, tits, melons, apples, fried eggs, breast....
Mastectomy, lumpectomy, mammogram, ultrasound, needle aspiration, core biopsy, infiltrating lobular carcinoma, infiltrating ductal carcinoma, lymphodema, radiotherapy, lobular neoplasia, metastasis, cyclophoshamamide, methotrexate, carcinoma in situ, plasma viscosity, fibrinogen, axillary node dissection, mitotic grade, receptor status, Bloom Richardson scale, nuclear grade, tubule formation, mitotonic tumour necrosis, breast cancer.

We need to learn a new vocabulary when, once diagnosed with cancer, we begin to negotiate for ourselves with/in the health care system. It is hard enough to have to grapple with derogatory words hurled at us that refer to our breasts as everything from fruit to structural objects but when they/we become medicalized the challenge shifts. It takes a lifetime to explore the meanings of breast; but we are given but a few days to learn the language of breast cancer in order to make decisions that will affect our bodies, our appearance, our deaths.

Here is performance-as-cancer as learning-in-context. Here is rumination, metaphor, outrage and action.

#3: Text as Politicized

**A Dessert: The Breast Cancer “Bomb”:**

This dessert requires specific ingredients which, while you may not have at hand, friends or family may.

As one passionate one-, no-breasted or partially breasted woman carefully measure and mix these ingredients:

- frustration in waiting for doctor’s appointments, tests, test results, treatments;
- stress from cancer diagnosis and negotiating the medical system;
- physical and emotional pain from surgery, chemotherapy, radiation;
- thousands of dollars spent on drugs not covered by your insurance company;
- your wig, hat or hair remnants;
- your removed breast(s) or portions and nodes not used by research;
- your two biopsies, mammograms (especially the indeterminate ones), ultrasounds and MRIs, CAT scans, bone scans;
- your information and treatment protocols binder;
- frustration at having only white hetero, upper middle class, symmetrical (prosthetic or reconstructed) thin urban chic women as models for survival.

Feel free to add your own variations.

Mix and form into a solid mass.

Wrap this mass in the millions spent on cancer research and cancer pharmaceuticals.

Inject with one of the following:

- AC + Taxol
- Tamoxifen
- CEF
- CMF

Bake in radiation.

The resultant mass may be rather difficult to swallow. At present, only those who are life members of a select group can make and eat this dish. But it could now be served in many public forums. Roll it to your next “walk” to promote cancer prevention, deliver it to your MP, MPP and city councillor when they next decide to renege on their pesticide ban. It should be a just dessert at the board meeting of any major company known to produce carcinogens.

Dishing out “The Breast Cancer Bomb” can invigorate those who, until now, have been its only consumer. So drop it off and give it away.

You don’t have to swallow it alone. (2)

**Body as/in Action**

I would like to invite you each to pick up a rock. I’d like to invite you to feel its weight, its texture, its solidity. I would ask you to use this rock with me. You can use it as a touchstone for strength and/or for action, or for health for yourself and for others. Imagine moving with me to the edge of a lake and hurling it into the water. Throw off in burning rage the societal diseases that have been and are still being
handed to women. Then imagine dipping your hands or body in the cooling water this time to reconfirm our right to live. It is time to breathe.

#4: Text as Acknowledged

Baldness is a scar. I want my scar. I want to be able to put my hands on it and have the wind touch it, to rub comfrey salve into it and to feel the rises and hollows of my skull without hair scratching and skidding under my fingertips. I don't want to shop to cover my scar, which will at any rate fade and heal, just as the ones on my breast and under my right arm are doing. I do not want to pass. I do not want to go gently back into the world of people who are afraid of looking into the eyes of someone whose chances of dying in the near future are better than theirs by a long shot, or so they need to believe. (Lord, 2004, p. 44).

Notes

2. This is a version of a performance recipe by Pam Patterson (2004), also entitled “The Breast cancer bomb”, # 11 In The Recipe Box: Recipes by Women Performance Artists, Montreal: Powerhouse Gallery.

References

Performance Art Research

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Women in Action Program, Centre for Women’s Studies in Education
Ontario Institute for Studies in Education, University of Toronto

Introduction

It was around 1982, after years of working in theatre, that I became bored and frustrated: bored with the seeming limitations of the theatrical medium and frustrated with the lack of interest in, and venues for, experimental work. I wanted to be able to make use of a broad base of experiences. I had been working in props and costumes at Stratford, had been a seamstress and designer for fashion stores in Toronto, had training in lighting and sound, and was a writer and performer. Why not do it all!

Inspired by ongoing collaborations with Leena Raudvee in our performance ensemble ARTIFACTS, as well as solo works, I have had a chance to stretch and flex those visual/performance sensibilities into performance art. It isn’t theatre—it doesn’t speak from the same history—in fact I feel free of theatrical trappings, and it isn’t trapped in galleries. So it is that marvelous hybrid, performance art.

Performance art has become not just my artistic practice, but also a methodology for research. My doctoral thesis (Patterson, 2000) was composed as a multimedia performance piece—text, sound, visuals and a performance script. Performance art lends itself well to a dialogic (multi-voiced) presentation and allows the viewer to have many ways of coming to the work—a controlled but not limited insertion.

It is this multi-layered practice/process that I love and that I continue to experiment with. Differing sites, media, ideas, concepts and configurations keep the form evolving for me. The material—well, it begins as I pass fifty—to recycle. As Betsy Warland (1990) writes in “cutting re/marks”, “We think in images, we remember in images, images repeat, reassert themselves on us again...again.” I think as performance artists we create in images, sound, text, smell, sensation—whatever is available to us to inform our work.

The Practice

My particular way of researching and building multimedia performance art projects evolves from the fibre of my life. It has been the means for me to give voice to and contextualize my experience. I am committed to a feminist creative practice through which I seek to explore and celebrate the connection between a capacity to engage in critical resistance and an ability to experience pleasure(s). This practice has provided a crucial focus among the disparate elements that have defined my life. It has served to integrate my professional life, my community work and my personal concerns. In my academic research, it serves to bring together my artistic intuitions, my subjective experiences and my scholarly ideas, and defines some of the future uses of the medium.

My performance work has shifted over the 20 years I have been working in the medium. It continues to shift depending on the requirements of space, available materials and the idea for the work at hand. Pieces such as “Emily Speaks” (Patterson 1983-2007) and “The Girls” (Patterson, 2002) are essentially lecture/theatre works—both portable and accessible to audiences. I also create multimedia script-based work such as “Here’s Rue for You” (Patterson, 1991) using film, slides, installation and movement. My collaborative work in ARTIFACTS with Leena Raudvee is site-specific installation/performance, improvisational, open-ended and very visual—a pleasurable practice and process. In fact, we are currently involved in making our process more visible in our performances. In a residency at Banff in 1986, Leena and I arrived at this site-specific practice, which was a very exciting and defining moment in our continuing collaboration.

Reading Performance Art as a Language of Research

The process of incorporating subjective knowledge and artistic ambiguity in academic research through the use of multimedia, I believe, has resonance for research in arts education and feminist art education in particular. This layering of information, memory, images and ideas from many sources allows the researcher to address the question at hand from
various perspectives. It is a non-linear configuration, which, as it moves, can create greater depth and raise more possibilities. It need have no closure. Like the scantily written history of women and art, it leaves traces of dialogue, memory, awkwardness, pain, joy—all sensations that, when linked to thought, ultimately inform a body of knowledge on women and art.

My decision to frame research as/through multimedia performance is not a peculiar choice for a woman in the social sciences. Marianne Goldberg (1987/88) in "Ballerinas and Ball Passing" uses image, texts and choreographic drawing to locate a physical language of the body. Her central metaphor is the feminist academic as dancer. Her defining image is of herself as a lecturer holding a photograph, of herself dancing, in her hand.

Marianne Paget (1990) presents her study of a patient-doctor relationship as theatre. She feels that, by placing scientific work in an artistic context, she allows academic research to value lived experience and encourages the development of a "richer and subtler interpretive science" (p. 153). She acknowledges useful aspects of performance:

- Performance is complex, subtle, provocative, and dialogical. I call it a concretion...of experience....
- Concretions hug the natural world, but not as exact equivalents of natural forms. They display movement, process, change, and transformation.
- They are expressive, sensitive, and experience near. They resonate, they seem strangely familiar, and yet they are not. (p. 151)

Susan Krieger (1991) in "The Mirror Dance" investigates identity in a women's community. She chooses to see inquiry as fiction. She omits a traditional authorial voice and invites the reader to enter into the central excitement of the community's gossip. Krieger states that her intention is to reveal the value fiction can have in exposing different levels of "reality" in social science research.

In their research practices, these three women allow feminist analysis, the arts and education to converge and inform each other. In my research practice, I employ multimedia performance art to permit academic text, theatrical presentation and visual images to converge and relate.

Performance art is an enactment both in its making and its presentation. It engages my activities as academic, artist and actor/educator. In making the work, my praxis includes research and retrospection. Different media such as photography, sound, montage and assemblage are layered in the building process, and often used simultaneously in presentation.

Amelia Jones (1998) speaks of performance art as a way of rethinking the self. The self-as-body performs and in so doing “claims the immanence and intersubjective contingency of all subjects” (p. 51). In the enactment of performance art, the perceptions of viewer and maker become concurrent and make contact through the body of artist-as-subject. Creating with and including the body in this context blurs the boundaries between object and subject. The personal is used to challenge the artistic event; event and media are layered so that they disrupt one another. If the performer is a woman, the audience is asked to address women in women’s terms, to re-view images in the context of women's re-storying. The action moves us forward to interpretation, transforming the project into an open-ended process, rather than allowing it to be fixed as a mute, static object.

"Fragments” Performing as/in Research

Leena and I complete the work on “Fragments” (Patterson & Raudvee, 2000). We see the result as a retrospective of our work, a synthesis, a historiography, a continuing process of mapping the “art” of making and collaborating.

In “Fragments” the focus has been on our development as collaborative artists. Images, activities and objects mark moments/movements from our past, present and future work. These “texts” resonate within the current activity. Here we occupy a macro text as we manipulate ourselves and our narratives of process within the context of the V. MacDonnell Gallery and in response to Ann Beam’s Studies in the Motherline (2000). We, as ARTIFACTS, recreate, draw, and perform in the “study” of our own line of past/present/future, of our active presence as women, as feminists and as makers.

We incorporate “process” into the actual work, incorporate a historiography of memory, sensation and story representative of that development. It was/is pleasurable because I/we finally, in spite of our disabilities, our “limitations”, had faith that we would complete the work together.

We stand in the windows of Virginia’s gallery on the morning of the performance, laughing because we realize how we have aged and how we have changed since the last time we performed together. Leena needs to be placed so she can see out of the one
eye that has peripheral vision, I so that I can use a “good” side to bend down to reach a stack of paper.

And we laugh. We laugh out of relief, out of absurdity and out of the sheer pleasure of being able to do this work together.

We reach to a pile of xeroxed paper—images of crumpled paper on paper—we examine them with frank curiosity, crumple and then reopen them, smoothing the new creases and placing each sheet down on the floor to build a new pile beside us. The quality of the fresh xeroxed sheets is flat, aligned, predictable. Those we have handled, looked at, smoothed, stack in an irregular fashion. There is space between them. They sit higher and are more precarious and perhaps more determined in their originality.

* We stand in the windows watching the night as people enter the gallery for the performance. Behind us our two daughters sit waiting. People slip in from the night into a room which reads as landscape, sit in the half-darkness on the floor.

At exactly the time we predict, we turn, wait and step down into the raffia, the lights splay out over the rocks and people, and we enter their space. We search for a rock and another rock, placing them in order around the walls until the floor is only people. The raffia is then spread like dried grass around their feet and words sit down on them through our hands—bits of text—fragments of our past, present and future works—our words that have framed the process of our learning.

* Leena: We have a space.
Pam: We have an empty space.
L: We're struggling.
P: One small action.
L: Something not too big.
P: I'm sitting across from you.
L: Talking.
P: You know what we could do?
L: What?
P: Every now and then.
L: Like a pause, a break, or a change.
P: Like a bell?
L: If you take this and just.
P: And look.
L: That process of looking.
P: Of just looking and saying.
L: I remember.
P: Just handing it back and forth.
L: Like wrapping it in a cloth.
P: We could make a little heap.
L: Perhaps.
P: If we can do that, then we have a space.

At the close of the performance, we sit, open books to read and see only snippets, fragments of text, images in words that trace moments of our exhibitions, performances, interchanges. Our daughters’ music ends and we stand and walk from the room. (Patterson, 2000, p. 199-204)

References


Patterson, P. (1991). Here’s rue for you: A Performance/installation. In *The Flower Show with the Bay Area Artists’ for Women's Art*
(BAAWA), Hamilton, ON: Hamilton Artists Inc.
Like desire, language disrupts, refuses to be contained within boundaries. It speaks itself against our will, in words and thought that intrude, even violates the most private spaces of mind and body. (bell hooks, 1994, p. 167)

June 3
Dear Red,
I cannot contain myself! I must share! Again, I drain you. I am sorry. I see how passion in teaching and learning allows us to see and create bell hooks' (1994) "remembered rapture" in our emails. The work and the relationship have knitted together and real learning is all about thinking about the learning, being in the moment, saving the exquisite joys, learning in love, feeling the body electric! This is erotic scholarship (Barecca & Morse, 1997; Frueh, 1996; Gallop, 1988). Red, we are living through it, not only talking, but feeling the moments when our bodies are not separated from our minds. Alison Pryer (2001) describes pedagogy as an "erotic encounter, a meeting of teacher and student . . . a wild and chaotic process" that is both joyful and painful (p. 137).

November 19
UNSENT

Ever been machine-gunned down? I have—at my meeting today. I tried to offer my perspective. Why did I open my mouth? Who am I? We gathered like the legs of squid, sticking out around an oval table, tentacles flapping on a clothesline in the Newfoundland wind. The conversation threads formed a woven cover across the table, zigzagging, materializing as heavy spools were tossed back and forth creating a tablecloth to serve ourselves on. Some weavers on the edges of their chairs, animated, knitting the conversation into fairisle patterns, creating pictures. I hung by a weak thread. I am not a member of this team. The shaker grabbed the cloth and tried to shake me loose. I was not grasping onto his words the way he wanted me to. I did not try to seize the threads as they flew through my fingers. I did not try to defend myself. There was no reason. I do not care. I see under the tablecloth. I'm too tired to want to seek a compromising space with him. He revels in his power as I humbly nod to his pontificating advice. I bow in reverence for I am a student. I am no one. Who knows me? Does a framed doctoral degree give voice? Even you, the one who I have shown the most to, you do not know me.

March 2
UNSENT

The poetic imagination is the last way left in which to challenge and conflict the dominant reality. (Walter Brueggemann, 2001, p. 40)
I am a mask
with no places to see
or breathe out
mouth smooth plastic
so I cannot cry
cry out
I have no sound
no words

Note
Seeing Red is an excerpt from Pauline Sameshima, Seeing Red: A Pedagogy of Parallax. Doctoral Thesis, The University of British Columbia, Vancouver, BC. This epistolary novel has been published by Cambria Press.

References
Cheese Donkey on a Marble Staircase: Stories of Passing
Reflections on the place of the donkey in my work
Lina Medaglia, Ph.D. Candidate
Centre for Arts-Informed Research, OISE/UT

Where there is prejudice and preconception, there is passing, and of prejudice and preconception, we as yet have no lack. (Kroeger, 2003, p. 4)

The Cheese Donkey
The cheese donkey is being lifted up out of a brown, circular box by a young aunt. I am six years old, and am very interested in the crinkly red paper that surrounds it. The donkey is a three-dimensional white carving made out of hard mozzarella; it wears a protective wax coat. It is as big as my head. Had it been naked, I wouldn't have given it a second look, but I am fascinated by the colourful riding accoutrements which cover it. Bits of red and gold, lace and tassels, cleverly applied on its back and torso, identify it as a coveted Sicilian donkey.

Later, I come to understand more of its secret charm. There is a small dollop of creamy butter, unseen, on the inside of its hollowed-out belly. The precious butter, hidden from view, is like a Trojan horse and a game of peek-a-boo, all at once. The hint of erotic enticement is lost on me, but not on the recipient of the gift, nor on her tittering sisters.

I am unhappy to discover that neither the donkey, nor the fancy paper, is for me. It is a gift to my aunt from her admirer, who has been permitted to court her by her family. It precedes the engagement ring, and it follows the furtive glances in the church aisle.

I didn't know it then, but there was a hidden meaning associated with the gift of the cheese donkey: romance. When a man gave the donkey to his future bride, it was like a guileless love letter, an affectionate gesture that could be allowed, appreciated, and eventually eaten, by the girl's family.

You may well ask: Why cheese, and why a donkey? The answer is simple in one sense, and not so simple in another. On the simplest level, good cheese is delicious, and is coveted in the hills of Calabria—period.

On a symbolic level, the donkey is an icon that reflects certain notions about social status and marriage. The donkey was, and in some remote parts of southern Italy still is, the peasant's Cadillac. At its best, the little beast is strong, tireless, and patient—exactly the qualities one would want in a husband. Also, the little donkey, often given as a gift on St. Joseph’s feast-day, suggests to the bride-to-be and her family that the hopeful young man compares favourably with Mary’s husband. The symbolic connection would be easily made, as there is no lack of portraits showing Joseph either following or walking alongside a donkey, or leading a donkey with the pregnant Mary sitting on it: it would naturally follow that the donkey is a symbol for Joseph and the Holy Family. Any child of six who had heard the Christmas story involving the donkey would know its meaning.

This is how my primary school teacher told the story of Joseph, Mary and the donkey:

Mary, who is with child, is travelling to Jerusalem on a donkey. She and her husband Joseph, who leads the donkey on foot, are answering an imperial order for census-taking. By nightfall, the three find themselves without a place to stay, and wherever they seek shelter, they are told that there is no room. Finally, someone takes pity on them and allows them to stay overnight in a stable. During the night, Jesus is born. The donkey is present throughout the birth, and its warm breath keeps the Baby Jesus from freezing.

From that minute on, the donkey is a Blessed Beast, a noble and selfless animal who gives of himself for the greater good. Its actions echo those of the faithful, protective, and patient Joseph.

By giving the donkey as a love-token, then, the prospective groom is linking himself with Joseph, and his intended bride is likened to the virginal and unblemished Mary. Thus, in a figurative impersonation of Joseph and Mary—a disguise meant to obscure the temptations of Adam and Eve, and the curse of the original sin—the couple passes a test of honour. At least publicly, and for all eyes to see, they have been judged good enough to stand at the altar. Their moral passing is summed up in the customary idiom, "the white dress is big enough to cover the sins of both".
The Contrary Donkey
If humans can rise above their flawed nature, can a donkey do the same? For instance, can it be a mule, a horse or a unicorn? Can it hide its warts, learn to neigh and then fly off into the horizon? What if it is mistaken for something other than a donkey? Can it keep up the charade, stay mute or lie convincingly? If you ask my people, who are Southern Italian terroni (peasants), they would say no. Only the delusions of a Don Quixote can turn an ass into a noble steed.

My people are practical people, and they know about donkeys: they have often been compared to donkeys, and they have learned to draw the comparison themselves. Their hard-headedness, particularly, has been likened to that of a donkey, and has become a stereotype. Over the centuries, the Calabrese have acquired a reputation for single-mindedness, and some of us have gladly embraced it. Is it really so bad to be compared to a donkey? It ultimately depends on what aspect of the donkey one is talking about, since the donkey is a symbol in opposition to itself. On the one hand, it represents desirable qualities of good peasant stock: selfless, hard working, sweet-natured. For a peasant, a donkey is not just a beast of burden and a means of transportation: it is a witness to the farmer's back-breaking work, and an enduring companion in hard times.

On the other hand, to be called a donkey can also mean what it does in North America: a dumb ass. And even worse. To be called nu chooch in our dialect means that you are incapable of learning, and that talking to you is "like washing the head of a donkey". My father recently blurted this epithet in conjunction with a phrase about "the sad state of politics today". When I questioned him about it, he explained: Everyone knows that the donkey, to cool himself off from the summer heat, uses dust as abundantly as some would use talcum powder; trying to clean it by washing its head is a waste of everyone's time, and might encourage an unpleasant display of its contrary nature.

The Passing Donkey

The idea of a donkey that attempts to rise above its station is, for the Calabrese, a metaphor for a peasant who wishes to be of a higher class—it is an analogy which highlights a certain kind of vanity, a deceitful desire to be indistinguishable from one's superiors... to pass for something else.

And if a donkey poses as something other than itself, what must it deny, lose, or give up? How does it survive the metamorphosis? I think my people could answer that: They certainly know about donkeys. They understand the donkey's need to transform itself, even when they don't agree with its methods. They know that whatever the price of transformation, it may be worth it. They also know that loneliness, humiliation, and all-too-human pretension can keep a donkey standing in a place where it doesn't belong. And if it becomes too difficult to stay, the donkey can always take refuge with the familiar. Perhaps, if the conditions are right, when it goes home, not enough of its true self will have disappeared to make it unrecognizable to itself and to its people.

Note
Lina's family immigrated to Canada on St. Joseph's Feast Day, March 19, 1966. She visited her home town last May, and returned with many more donkey stories.

References
From Installation to Performance to the World Wide Web:
Our Research on Caregiving and Alzheimer's Disease Continues

Maura McIntyre and Ardra Cole
Centre for Arts-informed Research, OISE/UT

In 2003-2004, with funding from the Social Sciences and Humanities Research Council of Canada (SSHRC), we exhibited The Alzheimer's Project—a seven-piece arts-informed research project about caregiving and Alzheimer's disease—in three Canadian cities: Victoria, British Columbia, Sudbury, Ontario and Halifax, Nova Scotia. In each place we displayed the project for ten days in a prominent public venue and invited family caregivers to view the work and talk with us about their experiences of Alzheimer’s disease and caregiving. We had group and individual conversations and many people contributed written responses and artifacts related to their experiences. Members of the general public responded to the exhibit through written comments and audio-tape recorded stories.

From a thematic analysis of the material we gathered at each site (written comments, audio-taped recordings and transcripts, and artifacts of care and caregiving) we created a 45-minute spoken word performance in three acts. In the winter and spring of 2006 we returned to each of the three research locations and performed The Love Stories about Care and Caregiving to audiences of family caregivers, health professionals, high school students, academics and members of the general public. In time for our return to Victoria, our story about the project, Living and Dying with Dignity: The Alzheimer’s Project, was hot off the press. After our Halifax performances in July (2006) we worked for two long days with filmmaker Ann Bromley and the technical crew at Mount St. Vincent University in Halifax to produce a video and DVD of the Love Stories. In the fall (2006) we began work with playwright Martin Julien and a group of professional actors on the production of an audio CD version of The Love Stories. Both of these projects are intended for wide distribution of the research to diverse audiences.

With continued SSHRC funding, we began the next phase of research. In Putting Care on the Map: Portraits of Care and Caregiving across Canada we have continued our focus on creative and imaginative caregiving in a two-level study in which we ask:

• What does care look like?
• How do people from geographically or culturally diverse communities and underserved populations respond to the demands of caregiving for someone with Alzheimer’s disease?
• What is the relationship between and among geography, culture and care?
• How is this relationship expressed on both a national and individual level?

Beginning in the fall (2006) we travelled to outlying areas of our earlier research communities—Sudbury, Halifax and Victoria—for a more in-depth exploration of underserved populations. On the ground, with intensive door-to-door outreach, we conducted in-depth interviews and invited family caregivers to photograph “what care looks like” using a disposable camera. We also invited them to contribute a symbol of care to Gray Matters—the growing collage of poems, stories and artifacts about caregiving that began with The Alzheimer’s Project.

In addition, to expand our investigation of creative care across the country we have developed an interactive website to gather data, provide information, and communicate research results. Through the website we are literally mapping care across the country with an open invitation to family caregivers to help put care on the
map. The website has a public education aspect (all project materials are mounted on the site) and two data
gathering components (an on-line survey and an open invitation for family caregivers to contribute to Gray Matters).

Putting Care on the Map will culminate, in the spring of 2008, with a national public exhibit and a featured display at
an academic conference. Visitors to the exhibit will be invited to engage with the “Portraits of Care” by listening to
audio-taped stories of caregiving experience, reading poetic and narrative accounts of creative and imaginative care,
and viewing collected artifacts that speak of the caregiving experience. As in all of our work, in Putting Care on the
Map, we pay tribute to family caregivers and to the worthiness of care and caregiving in general.

In February, 2007 we launched our book, Living and Dying with Dignity, the Love Stories video and Putting Care on the
Map website (http://www.oise.utoronto.ca/research/mappingcare/home.shtml) in a “Celebration of Care” at the
Ontario Institute for Studies in Education.

The Arts and Social Work Research Initiative (ASWRI, Faculty of Social Work, University of Toronto) was launched on November 14, 2006. ASWRI creates a space to share projects and foster scholarly and community programs. Faculty members, students, community partners, alumni and multi-disciplinary associates draw from the arts to expand knowledge at the societal and interpersonal levels and to encourage dialogue and social change.

Adrienne Chabalon; Izumi Sakamoto, Ernie Lightman
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.

January 25, 2007, Dr. Mary Rykov, *Researching Music at a Time Like This*
Dr. Rykov’s arts-informed inquiry about the meaning of music therapy support groups for adult cancer patients was discussed in terms of the relationship between arts-informed methodology, process and product. Insights!and!learnings from this research and thesis project were shared.

Thursday, February 8, Dr. Daria Loi, *A Thought Per Day: My Traveling Inside a Suitcase*
This talk offered a number of thoughts about Dr. Loi’s experiences in developing an arts-informed inquiry that took the shape of a thesis-as-suitcase. The content(s)of the thesis and issues surrounding the making of the suitcase were revealed, as participants engaged in informal conversations and played with the suitcase.

Thursday, March 8, Dr. Kathleen Vaughan, *Finding Home as a Doctoral Work of “Research/creation”*
This talk described the process of Dr. Vaughan’s multi-modal doctoral dissertation, *Finding Home: Knowledge, Collage, and the Local Environments*—an interdisciplinary project that comprises a visual art installation and illustrated text. Dr. Vaughan positioned *Finding Home* as a work of “research/creation”—the term that the Social Sciences and Humanities Research Council uses to describe an inquiry that forms an essential part of a creative process or artistic discipline and that directly fosters the creation of literary/artistic works. Dr. Vaughan also discussed the implications of working as a visual artist in social sciences doctoral work.

Thursday, April 5, 2007, Dr. Cheryl van Daalen-Smith, *Metaphor as Method*
This conversation explored Dr. van Daalen-Smith’s experience of collision with the inadequacy of language during her doctoral dissertation journey. Only through the eventual trust in the methodological necessity of metaphor was she able to begin to understand girls’ lived experience of anger. And, only too, were the sixty-five participating girls themselves able to approach the edges of their relationship with this forbidden emotion. Further information and a downloadable monograph about Cheryl’s “Living as a Chameleon” project can be found at [www.yorku.ca/nursing/vandaalen](http://www.yorku.ca/nursing/vandaalen).

(This presentation was co-sponsored with The Centre for Women’s Studies in Education).

Thursday April 12, 2007, Dr. Kathy Manthas & Dr. Solveiga Miezitis, *From The Depths*
During this presentation, Kathy Mantas and Solveiga Miezitis revisited a series of images co-created between 2000–2003, initially as part of Kathy Mantas’ doctoral dissertation on creativity and learning their images. The presenters talked about their co-creative process and revealed some of the stories that emerged.

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.

Thursday January 18, 2007, Tory Bowman,
In this session Bowman presented excerpts from her Master’s thesis. Her thesis is a secondary, arts-informed analysis of data from a national research study on home care policy from the perspectives of people with disabilities (“consumers”) who use the systems. The thesis includes a reader’s theatre script. The script dramatizes a fictional...
government consultation with people with disabilities about home care, started in response to public uproar after a consumer died of dehydration a few weeks after his home support hours were cut. Participants in this session read parts of the script and provided feedback. Discussion topics included: strengths and weaknesses of arts-informed research (uses, methods, processes), reader’s theatre form, and communicability of research findings.

Thursday February 22, 2007, Michael Coulis, The Hermeneutic Circle Illustrating Meaning from Motion
Imagery is the basis of Michal Coulis’ thought processes. Fusing together an arts-informed and hermeneutic methodology, Coulis combines topographic art, poetic transcription and illustration into an Atlas of personal cartography, which tests the basic presumptions in which data is envisioned and articulated. In this presentation, Coulis asked participants to help in the design process and placement of a fundamental piece of datum around which his atlas evolves.

Thursday, March 22, Dorothy Lichtblau, Reconstructing Eve: Playwriting as Postmodern Hermeneutical Inquiry
In this presentation, Lichtblau drew on examples from Eve, the play that constitutes the body of her doctoral thesis, to engage in a reflexive discussion about the processes involved in the creation of this work. She explored how writing drama is a holistic, interpretive form of inquiry that leads to critical questions about the human condition. She also examined how playwriting is simultaneously research, interpretation and critical cultural analysis.

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The Centre for Arts-informed Research Seminar Series:

Thursday, December 1, 2005, Dr. Maura McIntyre, RESPECT: A Reader’s Theatre about People who Care for People in Nursing Homes
RESPECT is an arts-informed rendering of research results from a SSHRC funded project Dr. McIntyre completed in City of Toronto Homes for the Aged. RESPECT provides a window into the functioning of the dynamic social environment of one floor in a long-term care facility, highlighting the relationships between and among staff, residents and family members. Following a brief introduction and overview of the research process, ten volunteers engaged in reading an excerpt of RESPECT. Dr. McIntyre then introduced The Facilitator’s Guide to the RESPECT Renewal Workshop and explored how it can be used with the reader’s theatre as a module for staff development in long-term care facilities. The focus of this seminar was on the professional development and educative potential of the reader’s theatre as a form.

This presentation explored the fine arts practice-led research method that Kathleen used in her dissertation, Finding home: Knowledges, art and local environments (Ph.D., 2006, York University). The presentation described fine arts practice-led research, a British method that puts creative work at the centre of a scholarly inquiry, and showed some samples of Kathleen’s work-to-date. Kathleen’s doctoral dissertation is the first in York’s Faculty of Education that integrates a visual art installation and related text into a single “compound” dissertation.

Thursday, February 2, 2006, Dr. Pam Patterson,
This seminar looked at Patterson’s doctoral thesis (2000), The Self which enacts learning: A Research with/through the Bay Area Artists for Women’s Art. In this thesis, Patterson explores how she, as artist/educator, learned and co-created situations with other women for learning in women-only art educational communities. The thesis values learning that is embodied and aesthetic, given form but also used.
The Centre for Arts-informed Research Works-in-progress Series:  
Wednesday, March 29, 2006, Dr. Ardra Cole and Dr. Maura McIntyre, The Alzheimer’s Project: Installation, Performance, and the World Wide Web  
In this presentation Cole and McIntyre used slides, video and text to tell the story of their community-based, arts-informed research about caregiving and Alzheimer’s disease. The Alzheimer’s Project, a seven-piece mixed media exhibit that, in 2003-2004, traveled to three locations across Canada for public education and data collection. Ardra and Maura have begun their return to the same communities to communicate their research findings in the form of a 45-minute spoken word performance. The Love Stories tells the tale of how “ordinary” Canadians respond to the extraordinary demands of caregiving and Alzheimer’s disease.

Thursday, April 6, 2006, Teresa (Tracy) Luciani, On Women's Domestic Work and Knowledge: Growing up in an Italian Kitchen  
Luciani read excerpts from her doctoral thesis, On Women's Domestic Work and Knowledge: Growing Up in an Italian Kitchen, an intimate autobiographical, fictional and visual portrayal of the everydayness of women's knowledge told in fragments. She shared her process of finding form—in recipes, images and fragmented writings—of fiction as research, and of the ethics in researching loved ones.

Member Updates

**Nancy Halifax**, Ph.D., Visiting Scholar, Centre for Arts-Informed Research, OISE/UT, presented an exhibition of photographs, *A Day In The Life—URGENT*, January 29- February 23 2007 at OISE/UT. The exhibition was co-sponsored by the Centre for Women's Studies in Education and the Centre for Arts-Informed Research, OISE/UT.  
*A Day In The Life*  
The images in the exhibit were selected from a vast number shot over a period of eight months, in a community-based photography project where cameras were given to women and men who were experiencing insecure housing and homelessness, social exclusion and poverty. The exhibition revealed photography as, and in, ethically transformative relationships where there is an opportunity to begin to promote empathic identification between the viewer and the one who is viewed.  
Using digital and analogue 35mm single lens reflex and "point-and-shoot" cameras the focus was on urban environments, where participants worked with natural light and whatever other circumstances the setting offered. Eloquent black and white photographic montages were printed on canvas and left un-stretched: the medium is in part the message. The montages are large (30 x 40) and do not encompass the lasting archival quality that photographic fine art prints have. These prints reflect the transient nature of the lives of the artists that make them and the material-canvas-reflects the notion of the tents and the tent cities that have appeared and disappeared across the urban landscape.!!!

**Kathleen Vaughan**'s doctoral thesis *Finding Home: Knowledge, Collage and the Local Environments*, comprises an illustrated text and visual art installation. Her art installation was exhibited in November 2006 at the Gladstone Hotel in Toronto. A virtual tour of the Gladstone installation is available on Kathleen’s website: www.akaredhanded.com.  
In *Finding Home: Knowledge, Collage and the Local Environments* Vaughn explores personal, cultural and educational meanings of home, investigating how a person can create a feeling of being at home in the world. She takes a personal vantage point, basing her work in her own neighbourhood around Bathurst and St. Clair in Toronto, observed through a walk with her dog, Auggie. The text is a guided walk that brings together cultural, urban and art theory, history and geography, education, and ideas about collage as a method of research and art-making. Also representing the route of the walk, the visual work includes large scale drawings on paper, textile
maps and sculptures, and archival and contemporary photographs— with the text creating a version of collage.

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**Recent Arts-Informed Theses at OISE/UT**

**Bowman, Victoria** (M.A., 2006). *Is Home Care in Crisis? A Reader’s Theater About Issues in Home Care*

Bowman’s reader’s theatre script, *Is home care in crisis*, represents a secondary analysis of data from a research project called “A National Snapshot of Home Support from the Consumer Perspective”. This research draws from two academic disciplines: critical disability studies and arts-informed research. Bowman’s analysis aims to make the findings of “A National Snapshot” interesting and accessible to the public, mainly in order to support the lobbying work that the Council of Canadians with Disabilities is already engaged in around disability supports at the provincial, territorial, and national levels. Bowman first presents her reader’s theatre piece, followed by an academic narrative that makes sense of her work according to defining elements of arts-informed and disability research.

**Lichtlbau, Dorothy** (Ph.D., 2007). *Dialectical Play and Dramatic Discourse: Eve, A Counter Myth*

Lichtlbau’s drama inquiry is a reconstruction of the ancient myth of Adam and Eve, merged with a story about a woman in the not-too-distant future. *Eve, A Counter Myth* is a full-length, multi-media theatrical work. Despite its serious intent and themes, it is a comedy written in modern colloquial language. The play links past with present, and legend with contemporary trends. An artistic project, *Eve* also is a qualitative creative inquiry that aims to contribute to discourse about what it means to be human. Lichtlbau situates her inquiry in an investigation of the myth of *Adam and Eve* in part because this text exemplifies how stories evolve over time due to myriad variables, including the intentions of the storytellers, and cultural influences. She also explores how telling this patriarchal allegory about the feminine archetype from an alternate point of view might shift consciousness about gender, authority, nature, and morality.

**Luciani, Teresa C.** (Ph.D., 2006). *On Women’s Domestic Work and Knowledge: Growing Up in an Italian Kitchen*

This is an arts-informed thesis where recipes, images and text are scattered and shattered all over the kitchen floor and (re)assembled to tell stories about women’s ways of teaching and learning in the kitchen. Through fiction, autoethnography and photographs, Luciani locates the kitchen as a place where identities, social roles and expectations are conveyed and contested. Abstract concepts are fleshed out in small, ordinary acts and experiences—the fragments—that make up a life lived. In this manner, scratching the surface of mundane domestic chores exposes the depth and complexity of domestic knowledge; celebrates and values how and what women teach and learn in the kitchen; shows how knowledge not only resides in the mind of an individual but also in the body, the senses, and in relationship with others. In this sense, education becomes relational, contextual, embodied.

**Plett, Lynette Sarah** (Ph.D., 2006). *Thinking Back Through Our Mothers: A Sampler Quilt of Kleine Gemeinde Mennonite Women and Country Homemakers*

*Thinking Back Through Our Mothers* is an autoethnographic and historical narrative of the everyday lives of farm women. Beginning with the most recent past, Plett writes about her childhood on a farm in a Mennonite community in Manitoba. Using their daily diaries, Plett uncovers the everyday lives of her mother and grandmothers, Kleine Gemeinde Mennonite farm women in Manitoba and Kansas. She compares and contrasts their lives with the lives of farm women who wrote letters to “The Country Homemakers” page from their various locations in the Canadian prairies. *Thinking Back Through Our Mothers* takes and arts-informed approach to researching and presenting the everyday lives of farm women. It is written in the form of a Sampler quilt. There are twelve “blocks” or chapters to this thesis-quilt. Each “row” (made up of three “blocks”) begins with an autoethnographic account of the theme for that row. The second block in each row is a historical narrative of Plett’s Kleine Gemeinde mother and grandmothers. The third block in each row includes a script from the letters farm
Rykov, Maria Helena (Ph.D., 2006). *Music at a Time Like This: Music Therapy Cancer Support Groups*. *Music at a Time Like This* chronicles a music therapy support group for adult cancer patients that voices experience from the patients’ perspectives. Participants talked about feeling lonely and isolated as cancer patients. They experienced the music therapy support group as profound, nonverbal connection to themselves, to each other, and connection to something larger—the music—that was beyond themselves. The experience of improvised music-making in music therapy support groups was particularly empowering and provided feelings of control during a time of loss-of-control inflicted by the disease and its experience as illness. Music therapy research is, by definition, arts-based. The representation of this is, furthermore, arts-informed because the findings are portrayed in a literary form that is intended to be accessible to a wide readership beyond the academy and the music profession. Nonverbal and auditory elements are incorporated to portray the participants’ experiences directly and to heighten the reader’s phenomenological engagement. These include a melodic-poetic transcription—a song—based on the compression and synthesis of the research findings.

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**Books of Interest**

*Wild Fire: Art as Activism*, Deborah Barndt (Editor), Sumach Press, 2006

The dynamic essays in this collection speak to activists, artists, educators, students and community workers who share a passion for art, politics and social change. The questions of why and for whom art is made and the way it can be used to promote discussion and transformation are addressed. Through exploration of a range of artistic projects—from mural painting, photography, zine-making, alternative publishing to street theatre, puppetry and protest singing—*Wild Fire* inspires critical and artistic forms of social commentary and action. Contributors discuss experiences across the globe, taking the reader on journeys to Nicaragua, East Asia, Bosnia, Canada, and Chile.


Seeing Red is based on Sameshima's doctoral thesis, winner of the 2007 Arts Based Educational Research (ABER) Outstanding Dissertation Award. The book is written in the form of an epistolary bildungsroman—a didactic novel of personal developmental journeying. The work is a fiction (letters from a graduate student to the professor she is in love with) embedded in developmental understanding of living the life of a teacher researcher. Sameshima shares the possibilities of how artful research informs processes of scholarly inquiry and honours the reader's multi-perspective as integral to the research project's transformative potential.

*Curriculum and the Cultural Body*, Stephanie Springgay and Debra Freedman (Editors), Peter Lang, 2007

Curriculum and the Cultural Body extends the discussion of body knowledge by attending to the unspoken questions and practices in education that silence, conceal, and limit bodies. The collection of essays exemplifies a new genre of interdisciplinary writing. Drawing on such diverse discourses as curriculum studies, cultural studies, film studies, media and technology studies, feminist theory, queer theory, phenomenology, a/r/tography and art education, the authors in this edited book explore the multiplicities and complexities of the body in learning and knowing. Each engages with questions that relate the practices of culture to a re-conceptualization of the body in and as curriculum.
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 scholartistry.

Provoked by Art: Theorizing Arts-informed Inquiry
Edited by Ardra L. Cole, Lorri Neilsen, J. Gary Knowles, & Teresa Luciani

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.

Scholartist Series, A new series from Backalong Books and the Centre for Arts-informed Research

Living and Dying with Dignity: The Alzheimer's Project
by Maura McIntyre and Ardra Cole
The Alzheimer's Project is comprised of several three-dimensional multimedia representations based on predominant themes emerging from the author's research. Data informing their work are from multiple sources: personal writing, journal entries, caregiving notes, photographs, personal documents, library and internet research, and a series of structured conversations about the author's experiences. The six themes represented in the installations, subsumed under the overarching theme of dignity, are: caregiving and contexts of care; dependence; education; mother-daughter relationships; memory; and, identity.

RESPECT: A Reader’s Theatre about People Who Care for People in Nursing Homes
by Maura McIntyre

Of earth and flesh and bones and breath:
Landscapes of embodiment and moments of re-enactment
by Suzanne M. Thomas
ISBN 1-894132-14-9 List price CDN$34.95
Upcoming 2007

The Art of Visual Inquiry
Edited by J. Gary Knowles, Ardra L. Cole, Lorri Neilsen, & Teresa Luciani
ISBN 1-894132-10-6 List price: CDN$28.95
Authors portray, imagine and theorize about research that infuses the processes and representational forms of the visual arts with qualitative inquiry. Chapters reflect a range of two- and three-dimensional visual art forms including photography, painting, installation art, collage, film.
Contributors: Kelly Akerman; Carl Bagley; Leah Burns; Lynn Butler-Kisber; Adrienne Chambon; Ardra Cole; Robyn Gibson; Nancy Davis Halifax; Marsha Heck; Marianne Hulsbosch; J. Gary Knowles; Teresa Luciani; Maura McIntyre; Claudia Mitchell; Allan Neilsen; Charles Northey; Nicholas Paley; Pauline Sameshima; Anniina Suominen; Suzanne Thomas; Shannon Walsh; Sandra Weber

Creating Scholartistry: Imagining the Arts-informed Thesis or Dissertation
Edited by J. Gary Knowles, Ardra L. Cole, Lorri Neilsen and Sara Promislow
ISBN 1-894132-16-5 List price CDN $34.95
Authors offer experience-gained insights into the art and craft of creating arts-informed theses and dissertations. Issues associated with imagining, developing and completing non-traditional social science research are addressed as well as the barriers, complexities and rewards of guiding and facilitating such exciting work.
Contributors: Lynn Butler-Kisber; Alexandra Cutchet; Bronwyn Davies & Suzanne Gannon; Liz DeFreitas; Patrick Diamond & Christine Van Halen-Faber; Lynn Fels, Kadi Purru & Warren Linds; Alma Fleet; Anastasia Kamanos Gamelin; Noel Gough & Warren Sellers; Peter Gouzouasis & Karen Lee; Andre Grace & Kris Wells; Nancy Halifax-Davis; Rita Irwin, Stephanie Springgay & Alex deCosson; J. Gary Knowles; Lois Kunkel; Carl Leggo & Kevin Kirkland; Morna McDermott; Solveiga Miezitis & Kathy Mantas; Renee Norman; Antoinette Oberg & Laura Cranmer; Sara Promislow & Ardra Cole; Carole Roy; Sharon Sbrocchi; Karen Schaller; Suzanne Thomas; Pat Thomson & Jane Baskwill

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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 6(1): Call for Contributions

The Centre for Arts-informed Research is inviting contributions for its online publication arts-informed. This publication is a space for “scholarists”, 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 if works in progress are encouraged.

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

Images: Images should be saved in JPG format and sent as an attachment. Images embedded in word or pdf files will not be accepted. 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 (name of artist, year, title, art-form and/or materials and original dimensions). Please note the preferred location of images in your contribution. We reserve the right to select which, if any, graphics are included in the article.

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

Please direct all submissions to Neil Gislason, arts-informed editor at: ngislason@oise.utoronto.ca

Please indicate “arts-informed” as subject.

**Deadline for Submissions: Vol. 6(1) August 1, 2007**

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**Call for Referees**

The Centre for Arts-Informed Research is creating a reincarnation of “arts-informed” as a refereed student-run academic journal. We are currently searching for referees to join our review board. Please send a brief statement of interest to Sara Promislow: spromislow@oise.utoronto.ca

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