



EDITORIAL

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We are delighted to release the second issue of Art/Research International: A Transdisciplinary Journal. Although this issue is not themed, while organizing the final pieces, we identified a common thread running through the manuscripts. The contributors in this issue use different forms of art/research and differing approaches to exploring and representing self and other. Perhaps the spaces that emerge when we blur artistic and research practices are uniquely suited to inquiry in this domain. In this issue, contributors employ *a/r/tography*, autoethnography, and various genres of arts-based research; we briefly discuss each of these approaches to art/research and how they are suited to the study of self and other.

A/r/t is a metaphor for artist-researcher-teacher. In *a/r/tography* these three roles are integrated creating an “in-between” space (Pinar, 2004, p. 9), which the practitioner occupies. *A/r/tography* merges “knowing, doing, and making” (Pinar, 2004, p. 9). Sinner, Leggo, Irwin, Gouzouasis and Grauer posit that following an *a/r/tographical* methodology is necessarily about both the self and the social. They write:

A/r/tographical work is rendered through the methodological concepts of contiguity, living inquiry, openings, metaphor/metonymy, reverberations, and excess which are enacted and presented or performed when a relational aesthetic inquiry condition is envisioned as embodied understandings and exchanges between art and text, and between and among the broadly conceived identities of artist/researcher/teacher. (2006, p. 1224)

The term autoethnography combines “auto” which refers to self and “ethnography” which is writing about culture. Autoethnography, therefore is not synonymous with autobiographical writing. Autoethnography uses the researcher’s personal experience as a method for connecting the personal to a larger cultural context or phenomenon (Adams, Holman Jones, & Ellis, 2015). In other words, autoethnography values the researcher’s personal experiences as a way of studying culture. Founder of the method, Carolyn Ellis (2004) notes, “*Autoethnography* refers to writing about the personal and its relationship to culture” (p. 37,

quoting Dumont, 1978, original emphasis). This method accesses the “nexus of self and culture” using the “self as a springboard, as a witness” (Pelias, 2004, p. 11).

Finally, the contributors in this volume draw on various genres of arts-based research, including visual art and poetry. Arts-based research involves researchers across the disciplines adapting the tenets of the creative arts during any or all phases of social research in order to address research questions in holistic and engaged ways in which theory and practice are intertwined (Leavy, 2015). The contributors in this issue use arts-based research in order to study various topics related to their personal experiences and perspectives, as well as topics relating to identity. In all of these instances, there are necessarily self-other implications. These works are situated in a larger research landscape in which arts-based practices are often used in studies involving identity work, which also necessarily links the self and other (Leavy, 2015).

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Contributions to this issue reflect the art/research approaches discussed above employing a range of arts forms across various disciplines. The Art/Research Theoretical Musings section is comprised of one contribution.

Mindy Carter (McGill) in “Artful Inquiry and the Unexpected Ethical Turn: Exploring Identity through Creative Engagement with Grades 9-12 Students” discusses ethical considerations that emerged for her around the possibilities for transformation in relation to her visual arts study on identity with students in Canada and Guatemala.

The Art/Research In Action section continues to serve as a popular forum for presenting examples and practical discussions of art/research. This section includes six articles. **Christine Dunagin-Miller** (Georgia State) and **Jodi Jan Kaufmann** (Georgia State) in “Reimagining Cancer through Painting: An Arts-based Autoethnography” relay the researcher’s process to deconstruct her family myths and illness narratives around cancer, death, and dying through autoethnography and painting. One of Christine’s paintings serves as the cover image for this issue. **Marcy Meyer** (Ball State) in “Concrete Research Poetry: A Visual Representation of Metaphor” uses an autoethnographic approach to explore the experiences of single mothers of children with mental illness, transforming interview data into concrete poetry. **Heather L. Walmsley** (UBC), **Susan Cox** (UBC) and **Carl Leggo** (UBC) in “‘It’s a Trash:’ Poetic Responses to the Experiences of a Mexican Egg Donor” present an ethnographic study of reproductive tourism through found poetry to listen deeply to the story of a young Mexican woman. **Matt Reingold** (TanenbaumCHAT, Toronto) in “The ‘Draw-A-Religious Jew’ Test & Students’ Religious Identities” describes his arts-based study, which had senior students at a Jewish community high school draw a “religious Jew” to understand how students understood religious identity. **Delane Ingalls Vanada** (N. Carolina, Charlotte) in “Teaching for the Ambiguous, Creative, and Practical: Daring to be A/R/ Tography” shares her experiences teaching a large art and society course at her university through an alternative a/r/tographic learner-centred approach, and the outcomes for her

students represented through students' creative journaling. **Anar Rajabali** (UBC) in "Rhizome (Re)imagined: A Rhizome in the Sky," drawing on a metaphor of a rhizome, presents a poem exploring her a/r/tographic poetical process as spiritual praxis.

In the Art/Research Reviews section, the two reviews use arts methods to share their experiences of art/research. **Esther Fitzpatrick** (U Auckland) in "Critical Autoethnography Conference 2016: A Factionalized Review" reflects upon her experiences at the 2016 Critical Autoethnography Conference in Melbourne, Australia through scripted form. **Richard Wainwright** (U Victoria) and **Shannon Stevens** (U Victoria) in "MashUp at the Vancouver Art Gallery: 'In Review' [onto]Riffologically" offer an innovative hyperlinked text for their review of a Vancouver Art Gallery exhibit.

We thank all the contributors to our second issue of Art/Research International, and are grateful for the ongoing support of our editorial team, our reviewers and you, dear readers.

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