

The Graduate School of Education
at The University of Melbourne present

UNESCO Observatory Multi-Disciplinary Journal in the Arts

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SPECIAL ISSUE

A/r/tography and the Literary and Performing Arts

Volume 3 | Issue 2 | 2013

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Guest Editors *Rita L. Irwin*
Anita Sinner

Editor
Associate Editor
Designer

Lindy Joubert
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ABOUT THE E-JOURNAL

The UNESCO Observatory refereed e-journal is based within the Graduate School of Education at The University of Melbourne, Australia. The journal promotes multi-disciplinary research in the Arts and Education and arose out of a recognised need for knowledge sharing in the field. The publication of diverse arts and cultural experiences within a multi-disciplinary context informs the development of future initiatives in this expanding field. There are many instances where the arts work successfully in collaboration with formerly non-traditional partners such as the sciences and health care, and this peer-reviewed journal aims to publish examples of excellence.

Valuable contributions from international researchers are providing evidence of the impact of the arts on individuals, groups and organisations across all sectors of society. The UNESCO Observatory refereed e-journal is a clearing house of research which can be used to support advocacy processes; to improve practice; influence policy making, and benefit the integration of the arts in formal and non-formal educational systems across communities, regions and countries.

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Special Issue: A/r/tography and the Arts

Guest Editors

Rita L. Irwin | Anita Sinner

THEME

To be engaged in the practice of a/r/tography means to inquire in the world through an ongoing process of art making in any art form and writing not separate or illustrative of each other but interconnected and woven through each other to create relational and/or enhanced meanings. A/r/tographical work are often rendered through the methodological concepts of contiguity, living inquiry, openings, metaphor/metonymy, reverberations and excess, which are enacted and presented/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. A/r/tography is inherently about self as artist/researcher/teacher yet it is also social when groups or communities of a/r/tographers come together to engage in shared inquiries, act as critical friends, articulate an evolution of research questions, and present their collective evocative/provocative works to others (see <http://m1.cust.educ.ubc.ca/Artography/>).

This special issue of Multi-Disciplinary Research in the Arts invites original creative and scholarly inquiry that engages in critical debates and issues regarding a/r/tographical methodologies; are exemplars of critical approaches to a/r/tographical research; and/or extend the boundaries of inquiry-based research. Contributions are welcome from disciplines across the arts, humanities and social sciences and in a wide range of formats including articles, essays, and artistic interludes, which explore diverse forms of the arts from drama, dance, poetry, narrative, music, visual arts, digital media and more.

Lorri Neilsen Glenn
Mount Saint Vincent University
Halifax, NS
Canada

Accompanying note

Two elements in the process of creating a/r/tographical works are critical: silence, and the willingness to let go and allow the process to shape the work. These two poems, “Sunday,” and “They Say Reason Alone” speak to the challenge of finding the balance between ‘noise’ and silence, and between control and letting go.

These companion pieces speak to two elements in the process of creating art/o/ graphical works: silence, and the willingness to let go, to allow the process to shape the work. The reliance on reason at the expense of artistry has critical implications for education. “They Say Reason Alone” (previously published in *Lost Gospels* (Brick Books, 2010, p. 75) shows us the need to find silence; “Sunday Morning” describes the space where silence and creativity can begin.

Neilsen Glenn, Lorri.
2010. *They say reason
alone. Lost gospels.*
London, Ontario:
Brick Books, p. 75.

They say reason alone

*will thwart wild children, daydreaming and reckless
expression. Cognition will line them all up in rows, snap*

*his phone shut, grab his briefcase, chuck chins
on the way out the door. All you wanted was to become*

*lost. October: a red leaf rides home on the sole of your boot
and you peel it off, regretting it will not enter the ground*

*where it grew. Nothing stays put: even the eggplant takes
a refrigerated trip from Mexico to your plate. Think*

*of those blue streams of silence where birds and moons
are hidden and the long boat of your blood*

*glides away into mouths of even longer rivers. Maverick
hearts, harmonic fifths, bright tapestries align, nothing*

*subtracts or wants an audit or a goal or a password.
Glad tidings arrest you there as this leaf has here--*

*startling you with notes of red and gold. A place beyond the idea
of photosynthesis, beyond this tree and shore-hung forest*

*where you can wade into the births of everything,
water-witching, drunken with grace and release.*

Sunday

*Apse of the week. Open space to breathe, raise your arms,
crane to glimpse what remains of the saints and last suppers
of your youth, colours folded into lead and light. A lapse, a lull.
Start again, you say, and lift a pen. Again. Life marks you like
–what – tire wheels on snow? Nails on skin? Try another*

*metaphor, another, then abandon it to its own devices,
a runaway kite. Today you woke to a thin-stemmed silence,
hoping for clarity in its glass, then opened a box, MacGyvered
sentences until their corners snapped, their wires refused to arc.
What can you make with your tools? Le dimanche. Dies solis. World-*

*-tilting day of the new page, still-point before time hotfoots
you into another week, burns one more of the ten thousand
nights the riddler has given you. Kyrie Eleison: the gifts! Cracked
white shells of shore ice that birth black rocks. Cedar waxwings
that sweep in the rafters of trees, Segovian fingers on strings.*