

MAKING ARTISTIC INQUIRY VISIBLE

**REFLECTIONS &
CONVERSATIONS
AFTER THE
BANFF RESIDENCY
May 12 - June 20, 2008**

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– Corrina Lesser, Editor, Making Artistic Inquiry Visible: Reflections & Conversations After the Banff Residency, MA candidate in Arts Administration & Policy, The School of the Art Institute of Chicago, 2010

INTRODUCTION

The moment I can pinpoint when research first informed my craft was the summer of 1995 and I was a soon-to-be high school senior. I was interning as a reporter at the local daily newspaper, *The Saratogian*, when I landed the plum gig of music critic for the Dave Matthews Band show at the Saratoga Performing Arts Center. It meant choice amphitheater seats; it meant a byline on the city page, 2A; it meant writing on deadline like I never had before; and, perhaps most importantly, it also meant I actually needed to listen to the Dave Matthews Band. I read reviews, I dissected the liner notes, I found Michael Oswalt in the hallway and made a deal to borrow *Under the Table and Dreaming*, and I learned the names of all the guys in the band who weren’t Dave Matthews.

Then there I was, on a starry Upstate New York night, pen and reporter’s spiral-bound notebook clutched in my hand. When the first strains of “Ants Marching” began to play I was ready to write.

This preparation as a novice critic signaled, to me, the beginning of my practice – first as a journalist, then as a book editor, publicist and marketing specialist, and finally as an arts administrator. My commitment to research, documentation, and organization has been reaffirmed over and over as an integral component in my creative production. When Adelheid Mers, my adviser at the School of the Art Institute of Chicago, first mentioned the possibility of working on the Making Artistic Inquiry Visible residency documentation, I saw it as an opportunity to deepen my understanding of the artistic process, of artist residencies, and to explore, at a graduate level, an academic rigor that I had, as a first-semester student, not yet experienced. My assignment, I learned, was wondrously flexible. The imperative (grant requirements and timelines aside): to learn and to engage both my own curiosity and that of the participants in the MAIV residency.

And so I found myself doing the 21st-century version of finding Michael Oswalt in the hall: I began reading one of the few published texts on artistic research – a volume by Mika Hannula, Juha Suoranta, and Tere Vadén called *Artistic Research – theories, methods, and practices*. I combed through artist websites, contemplated their statements, downloaded images, read through the MAIV blog and the original call to artists, created dozens of folders on my desktop, and ultimately developed a questionnaire that I hoped would begin to help me understand the specific people whose perspectives had shaped this particular moment in the field of artistic inquiry. My experience, I later found, was not unlike that of the artists from the residency: I learned we were all negotiating a delicate balance between nurturing and realizing our own creativity and vision, while picking through, researching, and trying diligently to understand the milieu into which that creativity and art was

born, existed, or could be built.

As the answers to my questionnaire started to appear in my inbox, I immediately saw the complexities of artistic research concepts – how they function to provide support to artists – but also the ways they might be perceived as limiting them. As an arts administrator, considering the way that artists work is a necessity, both pragmatically and conceptually. Arts administration can be an act of translation, as we play a crucial role in the negotiations that take place between the many intersecting art worlds. In my mind, the artistic research discourse is another way of helping those working in the arts - artists, teachers, critics, students, donors, audiences, and administrators - better appreciate and illuminate the work of an artist, while simultaneously allowing for new types of work to emerge. The artists involved in the MAIV residency put forth their ever evolving definitions of artistic research and candidly outlined the benefits and drawbacks of actively engaging in a practice of documenting and examining their individual creative processes. The responses to the questionnaire, as you will see, were hardly uniform and it was tremendously exciting to see how my compact questionnaire could yield such rich and varied permutations – visual and textual narratives that illuminated both academic thinking and compelling documentation of individual artistic projects. And while the notion of these exchanges becoming a book was always a possibility, it still took me by surprise how my compendium was willfully expanding; my original careful and conservative layout soon brimming with dozens more images and lengthy, thoughtful essays and exchanges. A book indeed.

As I was writing this introduction, I came across this quote from a *New York Times* article by Benedict Carey about brain research on memory: “Artists and writers have led the exploration of identity, consciousness and memory for centuries.” This observation seemed to encapsulate, to me, the kind of recognition that arts and artists deserve and I wonder if artistic research is yet another way that this creative trailblazing can be recognized. Another thought: MAIV participant Charles Tucker wrote, “Art, like science and other philosophical disciplines, has the capacity to make the imagined visible, to create reality.” I have been honored to engage with individuals who are as committed as I am to seeing how artistic research and exploring the creative process can bring the reality we want into a tangible form. I am excited to see where the conversations begun at the residency continue to go – how we as artists, administrators, and teachers can continue to work innovatively with the possibilities of what it means to live creatively in our world.

– CORRINA LESSER, Chicago, IL, May 2009

DAVID MACWILLIAM



DAVID MACWILLIAM is Dean of the Faculty of Visual Art and Material Practice at Emily Carr University of Art and Design, where he has been active in the Vancouver art community both as an artist and a teacher since 1980. Teaching painting and digital visual arts at Emily Carr since 1987, his work has been exhibited extensively in Canada and occasionally in Europe over the past 30 years. Some of these exhibitions include the Paris Biennale (1982), Vancouver Art Gallery's Art and Artists 1939-83 (1983), and most recently in the VAG's PAINT exhibition (2006/07). He had one person exhibitions at the Art Gallery of Greater Victoria (1984), and the Vancouver Art Gallery (1990) and the Galleria Panorama, Barcelona (1997), the Musee Regional de Rimouski in Quebec (1998) and Winchester Galleries, Victoria (2006). He continues to develop a specific iconography of material abstraction and remains primarily concerned with the social role of painting;

the relationships between forms and areas of colour; and the aspects of beauty and aesthetics that are determining qualities of life. His recent research focuses on observable, real-time coloured light events and environments, and an exploration of very slow-shifting coloured lights in exterior spaces where he is primarily curious about the transitional moments of twilight, as daylight fades and artificial light takes over the illumination of an environment.

How can we distinguish an artist's practice as research?

This essay outlines and examines the defining qualities and characteristics that distinguish an artist's practice as university research. It clarifies the difference between the art practices of artists creating works of art in their studios and artists making art as research within publicly funded university environments. This paper also distinguishes art research from other traditions of academic research and considers how the process of making art advances knowledge in that field.

This paper examines the language used to describe both Canada's Social Sciences and Humanities Research Council (SSHRC) Research/Creation Grants in Fine Arts and the UK's Arts and Humanities Research Council (AHRC) practice-led research grants, and discusses how these descriptors are instructive for a better understanding of artists research and considers how these characteristics are driving current art research within universities. Finally, I consider how we assess practice-based research, and whether there are determining characteristics beyond originality, quality and impact that measure the greater significance of any research.

INTRODUCTION

In this essay, I will present the qualities and characteristics that distinguish an artist's practice as university research, and then consider how this research contributes to a field of knowledge. As a visual artist with an active professional practice who works within a university, I am trying to understand the issues

related to art practice as research as they affect me on a personal level. I will examine the language used by Canada's Social Sciences and Humanities Research Council (SSHRC) to describe their Research/Creation Grants in Fine Arts along with the UK's Arts and Humanities Research Council (AHRC) practice-led research grants.

These descriptors help clarify and distinguish the differences, as seen by these granting agencies, between the art practices of artists creating works of art in their studio and practice-based research made by artists within publicly funded university environments. With granting agencies and universities relying on these characteristics and qualities as a basis for assessing and funding artists' research, I am curious to what extent these characteristics are determining the kind of artworks that then get made by artists within the university environment. I will also distinguish between the issues related to practice-based art research from other traditions of academic research and consider the different types of knowledge important to the process of making of art.

How do we assess successful practice-based art research? This essay focuses on contemporary visual arts and will not include the larger categories of the fine and performing arts. While I think we can agree that impact is a good measure of the importance of all research, I will discuss the necessity and importance of assessing this research within the larger art world.

DEFINING RESEARCH

I believe artists make objects, artifacts or "works of art" in an attempt to make sense of and to understand the world. I would describe serious artmaking as a reflective, recursive process, and artworks produced are the discursive product of this reflection. We learn and gain knowledge through the process of realizing our ideas through making art. We then think about what we have made and based on that reflection, we then make more art. There is knowledge embodied in the act of making artworks, as well as in the artworks themselves. Later in this essay I will clarify the differences between the process of making and what is made and how this practice and these objects advance knowledge.

How and when is an artist's practice research? If we look at the historical definitions of research, we find its roots are from the French verb *rechercher* (1529) "to seek out, search closely," and in 1577, research is defined in the *Oxford English Dictionary* as an "act of searching closely." Contemporary dictionaries define research as a "diligent and systematic inquiry or investigation into a subject and to investigate carefully and extensively."

These definitions of research mesh closely with what many artists do in their studios: typically a systematic approach to making works of art based on interests, ideas and materials, tempered by technical skills and abilities, in relation to particular aesthetic values. This is what the AHRC have described as "purely a development of an individual's professional practice" (AHRC Research Funding Guide, 2008: p.27) which unfortunately does not qualify as research or for research funding. For an art practice to be considered as research, there need to be some distinct differences between a studio art practice, and the requirement for documented questions, objectives, contexts, reflections, methods and outcomes that would distinguish the artwork as an artist/researcher within a publicly funded university environment.

Here the AHRC definition of research and criteria are instructive:

The AHRC's definition of research is primarily concerned with the definition of research processes, rather than outputs. This definition is built around three key features and your application must fully address all of these in order to be considered eligible for support:

- it must define a series of research questions, issues or problems that will be addressed in the course of the research. It must also define its aims and objectives in terms of seeking to enhance knowledge and understanding relating to the questions,

issues or problems to be addressed

- it must specify a research context for the questions, issues or problems to be addressed. You must specify why it is important that these particular questions, issues or problems should be addressed; what other research is being or has been conducted in this area; and what particular contribution this project will make to the advancement of creativity, insights, knowledge and understanding in this area

- it must specify the research methods for addressing and answering the research questions, issues or problems. You must state how, in the course of the research project, you will seek to answer the questions, address the issues or solve the problems. You should also explain the rationale for your chosen research methods and why you think they provide the most appropriate means by which to address the research questions, issues or problems. (AHRC Research Funding Guide 2008: p.26)

In Canada, in 2003, the Social Sciences and Humanities Research Council (SSHRC) initiated a funded, three-year pilot project "Research and Creation Grants in Fine Arts" for artists working within universities. Artists working within Canadian universities are eligible to apply for grants of up to \$250,000 (CDN\$) for up to a three-year program of research. To receive one of these grants artists also have to understand a similar definition and meet certain similar criteria: Research/Creation (specific to the Research/Creation Grants in Fine Arts program): any research activity or approach to research that forms an essential part of a creative process or artistic discipline and that directly fosters the creation of literary/artistic works. The research must address clear research questions, offer theoretical contextualization within the relevant field or fields of literary/artistic inquiry, and present a well considered methodological approach. Both the research and the resulting literary/artistic works must meet peer standards of excellence and be suitable for publication, public performance or viewing (SSHRC Research/Creation in Fine Arts, 2008). For an art practice to be considered as research as defined by these funding agencies, and also to be eligible for other research funds within a university, artists as researchers are required to

- 1) explicitly define and articulate research questions;
- 2) reflect and contextualize this research within the field;
- 3) document this research with specific methodologies with defined outcomes; then
- 4) disseminate this research and make this new knowledge and understanding public, with the goal of enhancing knowledge within their field; and finally

5) write an assessment report for the funding agency to justify and report how these funds were spent.

In light of these requirements, I will now try to unpack these first four characteristics of artistic research and touch on some complications. I will start with the “research question”: how many artists first set themselves explicit problems to answer? One of the challenges in visual arts research is that the research question isn’t always apparent at the start of the artmaking process. We often begin making things without really knowing why or what we are doing; it is through the act of making and reflection that the research question becomes clear.

If research is answering and reflecting on questions, and there needs to be a research question that drives the research, when does that question need to be articulated? This is a dilemma, because based on the granting criteria, the research question needs to be articulated first to qualify for funding; yet in fact, as I just noted, this question usually emerges after and from within and throughout the process. One big danger of framing the question too early is that the artwork may simply become illustrative: an illustration of an idea rather than an investigation that becomes clearer over time. This approach to discovering a core research question is out of sync with research funding opportunities.

Second, the artist needs to be a reflective practitioner. This makes good sense to me, as I would suggest all artists use a process of critical self-reflection, tempered with an understanding of the field of inquiry that situates their practice. The complication is that this takes time. Sometimes it takes many years for an artist’s research concerns to really emerge and become apparent. This typically happens over time, through a process of reflection on the artworks being made and looking at the field: visiting colleagues’ studios, seeing exhibitions and visiting museums and galleries.

Third, methods and methodologies: what are the methods being used to conduct this research? For universities in the United Kingdom in particular, many “practice-based” arts researchers have adapted a reflective method of critical inquiry and problem solving from the social sciences called Action Research. The four steps of Action Research (Carr and Kemmins, 1986: p162) closely resemble the methods of the art critique that many artists are familiar with from their schooling.

Action Research is a rhetorical, recursive method of “reflective practice” (Schon, 1983) that offers a strategy for viewing artworks within an art practice. In a series of steps, first described by Kurt Lewin (Lewin, 1946) artists first move through a “planning

stage” (1. plan) where they research and gather data; then the second “action stage” of making something (2. act); then third the “results phase” where output is monitored (3. observe); and then finally the “reflection phase” where the artwork is observed, evaluated (4. reflect). This reflection then leads to a revised plan for new works and the cycle of artmaking starts again (Lewin, 1946). Practice-based arts contrast reflection-in-action and practice, with reflection on action and a practice where the outcomes sit, in part, within a desire to learn from the experience of making. The practice of making comes from within a specific discipline of making, rather than a necessity for further action.

Fourth, making the outcomes public. Outcomes can be “multi-modal” and take on a variety of forms within the visual arts, but traditionally they will result in artworks or artifacts that are exhibited and made public. The venues for exhibition may vary broadly, from museums or galleries to websites made available over the Internet.

RESEARCH THROUGH ART

Christopher Frayling wrote “Research in Art and Design,” an important essay in framing an initial argument for why “practice-based” research in art and design qualifies as research along with the need for related university PhD credentialing for this form of research (Frayling, 1993). That argument has been well made by Frayling and others and has been won, at least certainly in the UK and Australia with many universities offering practice-based PhD degrees in Fine Arts (we are still seeing the debate around this credential being played out in Canada and the United States). In that essay he distinguishes between: “research into art,” “research for art,” and “research through art” (Frayling, 1993, p. 5). These distinctions are useful to the extent that they help him focus his essay, which primarily draws on examples from popular film representations of the artist; however, his historical examples of artists and artworks, while they may have been useful at the time, have little relevance to contemporary artists practices.

When examining Frayling’s essay I am specifically interested in when he considers what artists make as research, so I leave “research into art” as the focus of art historians and critics as these investigations consider the art object from a theoretical distance and reflect upon it. Artists may come to refine and discover innovative techniques, methods and materials in the making of their work, which may lead to “research for art,” through innovations with new and materials or techniques. However, it is the third category, “research through art” or artmak-

ing, which I am focusing on was for Frayling was the most fraught distinction. He got stuck on exactly what the AHRC have now clearly articulated as the distinction between professional artists practice and art research. Michael Biggs’s paper “The Rhetoric of Research,” (Biggs. 2002) focuses on why Frayling found this third category problematic and he points out that Frayling doesn’t make clear how “artifacts embody thinking and fail to make explicit their knowledge and understanding” (Biggs, 2002: p.114). He goes on to argue here and elsewhere (Biggs. 2004) that neither writing through texts nor the art objects themselves are comprehensive in this regard, but rather Biggs believes both are necessary and mutually codependent in our understanding of new knowledge.

RESEARCH BY ARTISTS

One of the key criteria for quantitative, scientific research that is concerned with specific objective outcomes is objectivity: where there needs to be a fundamental indifference as to who performs the research. This may also be true of other qualitative scholarly research in the social sciences and humanities which both often rely on objective research surveys and methods. Practice-based artistic inquiries are qualitative and discursive, and there is no theoretical distance or separation between the researcher and the research artwork or object. As artists we carry out this studio-based inquiry and research ourselves, without the objective distance of other types of research. Here, as research is necessarily performed from “within” by artists through making art, where creating art is part of the recursive, reflective research process, the artist is also the researcher and objectivity is impossible, but rather the art making process folds back on itself as a result of reflective feedback and is essential to both the research process and the results. Artmaking always lacks the objectivity that scientific research is predicated on. We need to ask then, what are the methodological issues raised when the subject/practitioner is also the researcher?

The main defining characteristic of practice-based research is that it is carried out by artists. In fact, I would suggest as Henk Borgdorff notes, “only artists and not scholars or academics are capable of conducting such practice-based research” (Borgdorff, 2005, p. 16). There is no fundamental separation between practice and the theories that are reflexively interwoven into the fabric of this type of research.

This seems one of the biggest hurdles for most theorists trying to understand practice-based research. I believe this is partly because of the anxiety

within the funding agencies and the university about how this research is viewed by others outside of the discipline. Within the university, along with teaching and service, research is an important part of how all faculty members are assessed and evaluated for promotion and tenure. However, as the fine arts are relatively new to universities, accepting artmaking as research within the university, does not always sit easily with other more historical academic types of research.

In writing about university postgraduate programs Neil Brown points out: Making art is variously represented in university postgraduate programs as a method of research, as the outcome of research, or as a research equivalent. As a method of research the visual arts are employed with increasing confidence as a mode of ethnographic inquiry into cultural objects and events.

Considered as the outcome of research, artworks are represented as the product of poetic, technical, and other measures of cultural investigation. As a research equivalent artworks are accorded the status of research but only insofar as an imprecise analogy can be drawn between the value of innovation in art and science (Brown, 2003, p. 2).

We are still developing a language for research in the visual arts. As noted above, this issue is of particular interest to funding agencies and universities, because these institutions are funding research across many disciplines so comparisons and equivalencies are paramount, as funds and employment are at stake.

NEW KNOWLEDGE

If we are to agree that one of the goals of research is, as the AHRC states: “to create new knowledge” or “an original contribution to the body of knowledge” (AHRC Research Funding Guide, 2008: p. 27) then it is important to understand what knowledge is, and how research contributes and creates new knowledge. The OED defines knowledge variously as (i) expertise, and skills acquired by a person through experience or education; the theoretical or practical understanding of a subject, (ii) what is known in a particular field or in total; facts and information or (iii) awareness or familiarity gained by experience of a fact or situation. Other dictionary definitions define knowledge as “acquaintance with facts, truths or principles, as from a study or investigation also awareness, and a state of knowing.” Knowledge is also used to mean the confident understanding of a subject with the ability to use it for a specific purpose. This makes sense in relation to artmaking as well as to research in any other field.

What do we mean by the term “new knowledge” in the context of research in art and design? If we focus on the kind of research that artists do and the knowledge that is gained in making art, then this kind of knowledge is qualitative and is embodied in objects, in artworks, then I believe we mean several things. First we are interested in natural knowledge or practical knowledge (know-how) in that we need to know how to make something and then in the more sophisticated discursive knowledge (knowing about) something. Here we need to distinguish between the artist’s practice of doing (making) and what is made or the object or artifact that has been made.

Michael Biggs considers what we mean by “the advancement of knowledge” and “making a contribution to knowledge” in art and asks the question: what is the nature of knowledge in art and how is that knowledge embedded in artworks (Biggs, 2002a)? He notes that our cultural readings of art appear to prioritize the critic and what is written, over the artist and “the work of art” and he rhetorically considers whether artifacts alone have the capacity to embody knowledge:

Have we somehow conspired to arrange matters so that knowledge is always what we say about something rather than what we show about it? If so, that would account for the difficulty of using objects as constituting or communicating knowledge. Is the problem that the whole concept of knowledge and research arises out of words rather than actions, or do we simply have too narrow a range of examples i.e. only lexical examples? Have we defined ourselves into a corner?

The core for me is a constructivist problem. Have we created our concept of knowledge through examples and peer recognition? To which I think the answer is no. Or does our concept of knowledge arise as a result of the rationalist debate, as an abstract entity that is conceptually constituted rather than manifested and embodies in examples of experience? Does epistemology not only study the nature of knowledge but construct the concept of knowledge in the first place? This would certainly explain the apparent priority of the word over the artefact (Biggs, 2002b, p. 1).

If I reflect on my most profound artmaking experiences, it is hard to understand how to characterize the knowledge gained. I would characterize them as moments of deep focus, when I am fully immersed in what I am doing, when I am “lost in the moment” of the process of making the work; in what Mihály Csíkszentmihályi calls “flow” (Csíkszentmihályi, 1996), where there is tacit knowledge, in a summation of materiality, deep skills, “techne” (Heidegger, 1954),

where my use of materials comes from the confidence of many years of practice. This is a description of the “ineffable knowledge” of an artist engaged in the making of things. The articulation of what knowledge is remains elusive and visual artists need to take responsibility for our own definitions of knowledge.

OUTCOMES AND ASSESSMENT

Interesting ideas come about through curiosity. As artist researchers, we need to know what else is being done and the size of our field of research. It is fair to assume that if we are interested in something, we are not alone: others must be interested in similar research questions. Who else is doing similar research? How do I find out about related research in my field and how do they find out about me?

One of the characteristics distinguishing artistic research in publicly funded institutions like universities from artworks made in artists studios, is that it is based on the rigour of a peer review process and needs to be publicly accountable through outcome and assessment. This is not only part of good research practices but it relates to funding process. What is the research environment where this research is typically taking place? Is it in an artist’s studio, in a university laboratory, or as we may increasingly discover, in the virtual studio of an artist’s laptop computer? In addition to the need for defined outcomes (which are typically artifacts) this research must be disseminated and tested. Public exhibitions function as primary sites for evidence of art research and also operate as a research tool for assessment, as exhibitions offer a forum for public discussion and feedback.

How do we define and measure good research, what are the qualities that make it significant and how does this relate to making an original contribution to a body of knowledge? For any artist it could be important enough that the new knowledge gained through research is individually transformative, but to measure the true significance of a body of art research, we need go beyond the university environment and consider the broader milieu of the contemporary artworld. If the research results and outputs, the artworks within an exhibition, are to be held in high esteem and are considered world leading, internationally excellent and recognized as an essential point of reference, I would suggest that peer review, critical acclaim within the university as well as the larger artworld are all measures for works of great significance. Not all research will attain this level of significance and make such a dramatic original contribution, but research assessments within the

university and funding bodies are all built on these kind of criteria.

CONCLUSION

Describing and qualifying the characteristics that define research in the visual arts has become an important issue for artists working within the university environment. It is important to identify and articulate these qualities in that it brings those activities on par with other academics in the university as well, broadening our understanding of art. As this essay points out, in order to distinguish between artistic practices of “ordinary” professional artists and artists as researchers it is by making what is typically implicit for artists, explicit: through articulating the research question, having defined research methodologies, reflecting on what is produced, and making the research evident through an exhibition of the artifacts produced.

Both the SSHRC in Canada and the AHRC UK have been dedicating funds towards “research/creation” and “practice-led research. What remains to be seen is the impact that these funded research endeavors have in a broader sense. For the research that artists carry out within universities to be important, it must have value and create and contribute new knowledge to the field. I believe for this research to be truly important then it also needs to have an impact and be seen to resonate within the broader publics of the contemporary artworld.

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DAGMARA GENDA



DAGMARA GENDA graduated with honours with a BFA from the University of Manitoba in 2005 and from the University of Western Ontario with her MFA in 2007. *Screamers and Bangers: The Wallpaper Project*, which she completed

at the Banff Centre in 2008, was exhibited at the Walter Phillips Gallery in Banff. Upcoming shows include the Toronto Outdoor Art Exhibition, Nathan Phillips Square, a solo exhibition at DeLeon White Gallery and a group exhibition at XPACE Cultural Centre, both in Toronto.

I decided to participate in the residency at Banff because I maintain both a research and art practice that are relatively distinct but also intersect in really meaningful ways. My goal in attending the residency was to share my uses of artistic research as well as my misgivings about it. I was interested in how other people navigate this topic. My practice, as it stands now, is not entirely dependent on research. I also focus on my personal, uninformed perceptions. To some extent I’ve found where there isn’t solid research, one’s perception of something, whether that be art, history or anything else, can reflect general misconceptions, prejudices or just first impressions that are widespread in society. I think these impressions are fascinating and often compelling and revealing. The actual research I do is tied into my dialogue with the work as it progresses and after it’s done. Between my art and research, there exists a relationship similar to that of experience and knowledge, although perhaps more reciprocal. Often experience has been seen as a raw, bodily form of knowing and knowledge as a way of reifying and studying experience after the fact. This formulation has often rendered knowledge as being something frozen in time—something no longer alive. In the case of my art and research, the relationship is not quite so stifling. I understand research as a means of thematizing my art practice while at the same time as a means of widening the sphere of possible experience. This seems natural to me since, if I come to express something that was only known through experience, it makes sense that my scope of experience must stretch beyond itself rather than simply being chipped away by language. The relationship



is thus reciprocal: both practices push each other without over-determining the other.

This was the case with my use of Canadian art history as well as wilderness imagery in the show *Screamers and Bangers: The Wallpaper Project* as well as the previous *Jack Pine* piece that started the idea. Both works are installations consisting of cut vinyl adhered to a wall. Jack Pine was a silhouette of Tom Thompson’s iconic Jack Pine cut out from hand-made red and white wallpaper. The pattern was made of collaged drawings of mating animals. *Screamers and Bangers* was a large architectural installation that was formed from collaged elements of Group of Seven (a group of Canadian landscape artists most active in the 1920s) and Tom Thompson paintings. The pattern on the vinyl was no longer a repeating pattern but a chaotic collage of animals fighting and mating. In the case of Jack Pine, I knew what I was going to do before I really did the “re-search.” When I decided to use Thompson’s painting as source material, I didn’t even know that Tom Thompson wasn’t officially in the Group of Seven nor did I know that the Group of Seven were from Toronto and formally trained. My decision to use Group of Seven imagery was based on general knowledge,



THE JACK PINE: Dagmara Genda, “The Jack Pine,” silkscreened mac-tac, June 2008.

the type of knowledge whose source is often unknown. It’s kind of like the way we know many television series. Even if you’ve never seen an episode you know exactly what the show is about. It’s a strange familiarity without experience. My real research on wilderness, the Group of Seven, their business acumen, etc., all came after the fact. The research became the means by which I began to read my work and analyze my initial impressions. It also began to develop new work like *Screamers and Bangers: The Wallpaper Project*.

I have to admit that I have no real definition of artistic research nor did the residency really help me in finding one. It did however help me think about the various implications of the term. I think what artistic research means varies from artist to artist, and sometimes too loosely defining the term risks

losing any real meaning associated with it. Some think “artistic research” is tied to a specific mode of art-making – one that is bound to academia and dependent on research grants. But this does not mean that art cannot partake in other forms of *knowing* nor that other forms of art should be precluded from funding and universities. These concerns form the crux of my misgivings about terms like “artistic research.” I don’t like the connotations of the word. One usually thinks of scientific empirical research or the sort of research that happens in the social sciences. It’s a methodology heavily influenced by the scientific method and it’s a means of legitimization in a society that prizes science over the humanities. My concern is that this value system will preclude other types of knowledge and limit art practices that might not benefit from being considered “research” as such. This may also limit fruitful

exchanges between the arts and sciences, reducing their relationship to one of infringement, competition and antagonism.

I think the interesting question is that if art results in new knowledge, what sort of knowledge does it produce? I think this question is important for studio PhD programs. PhDs are research degrees after all. Is this rethinking of art a means to fit it within a wider variety of funding schemes or does it represent a real disciplinary shift? Can all art be considered within this rubric or is it limiting to some forms of arguably interesting and successful practices? Does this question spread beyond art itself into a wider array of disciplines and institutions like museums, galleries and artist-run centres? Today artist-run centres are rethinking their function, the role of government in their funding schemes and mandates and whether or not their initial motivations are relevant anymore. I think these questions are similar to those about artistic research.

JENNIFER BOWES



***JENNIFER BOWES** grew up in Lamont, Alberta. She completed her BFA in painting and drawing in 1999 at the University of Alberta. After spending a year teaching English in Northern Italy, she returned to the U of A to complete her MFA in Drawing. Bowes is influenced by memories of her childhood landscape, but also by travel. In recent years, she has spent time in Scotland, England, Italy, Turkey and Nepal. In all of these countries, she has spent the bulk of her time in rural areas, intrigued by those who live simpler lifestyles. With a growing interest in textiles, she has started to combine methods of textile work with ideas investigating the act of drawing, repetition and manipulation of the paper surface. Through repetition, Bowes explores the balance between two experiences of time, between an active moment and an extended period. She is interested in how the act of repetition allows for contemplation, but also provides a sense of comfort and/or*

grounding. Although there is a desire to put down some roots and settle down in one place, circumstances have not allowed for this. Bowes has found this sense of place in her work, where she is able to allow many places/ memories of time to coincide within the realm of thought. She currently divides her time between the Edmonton area and the Peace region of northern Alberta/British Columbia.

Why did you decide to participate in the MAIV residency at Banff?

When I was in Banff, I worked on a project that I would not have been able to do in my own studio. I wanted to work with clay and/or stoneware. I did not have the experience, knowledge or facilities to fire the work in a kiln.

I was at the Banff Centre the previous October, when my work was in the Alberta Biennial. This was my first time at the Centre. I was able to look around the facilities and to talk to some of the people who were participating in the “Walking” Residency, and to talk to some of the people who worked there. Some of the employees told me about the MAIV residency and I applied the following month.

Do you have a definition of artistic research?

I suppose my definition of artistic research, for my own work, is based on experience and taking notes of my observations and/or responses to my environment. I am influenced by nature and repetition. Artistic research can also involve finding artists or practices that are relevant to the work and/or processes undertaken. I am also influenced by music and poetry (perhaps, I find similarities in the temperament or emotion evoked).

Did your understanding or your interaction with artistic research change during the course of the experience? In what ways?

I am assuming by your use of “experience,” you mean at the residency. I would say that my understanding of artistic research did not change very

much in how I approach my own work. I did find the approach of other people very interesting, which made me ask questions in relation to my process and self-evaluation that I would not have done before. For example, the “mapping/framing tools” used by Charles Tucker and Saul Ostrow.

I also saw how different people approached different disciplines of art practice, which was a little different for me. I have taught at the University of Alberta, and have observed how there are different approaches to individual projects and/or bodies of work. But, at the residency, I was able to see how people approached different mediums.

ON ARTISTIC RESEARCH AND PRACTICE

Is artistic research something you’ve always defined for yourself? At what point in your creative life did defining and documenting your artistic practice or engaging in artistic research seem relevant or viable?

I started defining artistic research for myself when I was studying at Kent Institute of Art and Design (KIAD), in Canterbury, England. Prior to this, I was studying at the University of Alberta, where there is a focus on more formal considerations. At KIAD, the instructors focused more on context, influences and questioned why I was doing the work and for what end.

In my creative life, I started defining and documenting my artistic practice around my third year of my bachelor’s degree. My work is incredibly time



ABOVE: Conceptualization of the Installation of the “Heads.”

consuming, sometimes taking up to two years to complete one piece, so I felt it was helpful to document my ideas and to see how they changed over the evolution of a piece.

Are artistic research and artistic practice inextricably linked? If not, how different is your artistic process when you are engaged in artistic research versus projects or artistic explorations that do not call on you to respond or interact with the notion of artistic research? In other words: how does artistic research or artistic inquiry impact your artistic practice?

I would say, in my own work, that yes, my artistic research and practice are inextricably linked. However, I don’t think this is true for everybody. Sometimes, the research can be a “warming up” and/or catalyst for a body of work. The process at times can evolve after the experience and/or research has digested a little.

For my work, the research is a part of the pro-

cess. For example, I was interested in weaving and “Shibori” dyeing, so I made “test pieces” to learn how to do the process, which I later applied to paper and the work evolved from there. In other words, my research involves experimenting with materials and technique. Then I apply the appropriate texture/surface to the idea/concept I have.

What are the opportunities for you as an artist if you choose to participate in artistic research?

This question is a little difficult to answer. I move around a lot. When I am teaching (sessional contracts), I have access to the library. I do a certain kind of research, when I have access to the facilities. However, in times such as now, I am living in rural, northern British Columbia. The facilities are limited and far between. This is when I take advantage of my environment. I walk, I ski, I snowshoe, ride my bike, chop wood, etc. I am influenced by experiences of the sublime and repetition, so I insert myself into places



ABOVE LEFT: Head Piece. 2" X 1" X 1". Stoneware. 2007.
ABOVE RIGHT: Head Project. 2" X 1" X 1" (multiplied by 40 heads). Installation shot. Work in progress. Stoneware. Banff, 2008.
FAR RIGHT: Head Project. Stoneware. Installation Shot. Banff, 2008.

where I can access these feelings. I attempt to create the same response towards my work.

What are the drawbacks?

Usually the places where I choose to experience are far away from an artistic community. It can be difficult to find a welcome ear to discuss ideas around my work. But that is a choice and when I need to access the city, I do. An advantage, on the flip side, is that I can work in solitude for decent periods of time, without interruption.

RECONSIDERING THE MAIV RESIDENCY

If research, traditionally defined, promises the creation of new knowledge, what kind of knowledge does artistic inquiry produce?

I am not sure I agree completely with this definition. I think it was William Humboldt who said that there are no new ideas; however, the way we interpret these ideas changes with our experience of time. There is a conversation that evolves between the artist and the piece being created. The research involves learning how to listen to the silent voice of the work.

What are the implications of making knowledge

claims for artistic creation?

I think my main concern is to have research and ideas grounded within a certain time or rhetoric. I think it is important that ideas and art work speaks to the time that is created in. It is easy to get seduced by ideas of the past and to find companionship within those words. Perhaps a quotation by Theodor W. Adorno, from his essay "The Dialect of Intellectual Labour" is relevant:

The intellectual, especially when philosophically inclined, is cut off from practical life: revulsion from it has driven him to concern himself with so-called things of the mind... Only someone who keeps himself in some measure pure has hatred, nerves, freedoms and mobility enough to oppose the world, but just because of the illusion of purity – for he lives as a 'third person' – he allows the world to triumph not merely externally, but in his innermost thoughts... That intellectuals are at once beneficiaries of a bad society, and yet those on whose socially useless work it largely depends whether a society emancipated from utility is achieved – this is



not a contradiction acceptable once and for all and therefore irrelevant. It gnaws incessantly at the objective quality of their work. What ever the intellectual does is wrong. He experiences drastically and vitally the ignominious choice that late capitalism secretly presents to all its dependants: to become one more grown-up or to remain a child...Intelligence is a moral category (Minima Moralia, 1944-47).

I have been wrestling with this passage, because I find truth in it. I was at once struck and humbled when I read it. I suppose my biggest struggle with these words is an internal one. To find truth in what he says – does this mean one should not pursue an idea? How can ideas be shared and how does one engage in a dialogue without introducing his/her own bias? The most difficult task for the artist, as well as for the intellectual, is not to quit. At the same time, an artist must be able to engage in a dialogue with their work. If you do not allow the work to speak on its own merit, how can the viewer find a voice within it? An artist’s role, in my opinion, is not to control and define a piece in its entirety, but to nurture its growth and evolution.

How does the increasing academic and institutional recognition of artistic research affect the artistic community?

I think this depends from region to region. For example: I am in rural, northern Canada. The access to academic and institutional ideas around the arts is limited at best. This is also true for funding in some cases, but also access to public gallery spaces. These different levels of exposure affect both the work made, but also the research involved. I think that work made in the more remote areas reflects the environment. In the Prairies, work can be said to be bleak, quiet, but there can be a silent depth to it.

How does the practice of artistic research affect academic culture?

I think the practice of artistic research provides a foundation for dialogue. If there is a theory conceived, is it not the practice that is used to back it up/reinforce it? I think academic culture can influence artistic research and practice, but this also leads to new academic research and/or informs the research and ideas.

How does the practice of making art in the public realm affect the community’s capacity for research?

Again, I think this depends on the environment.

When I was living in the city, I found there were more places to access art and to experience and/or respond to art. I also believe age plays a role. When I was teaching at the Edmonton Art Gallery, in the school program, the younger students were very intuitive and engaged; sometimes (often) more than the adults. In the rural areas, there is a similar level of intuition, but also a sense of resistance. I find that people tend to perform a role, and have a difficult time moving outside of that role, even if they are inclined to. I like the idea of presenting art as research in a sense, because it hasn’t completely been defined and there is some room for the viewer to actively participate, rather than feeling separate from the work. Having access to the research and/or process of the artist makes it harder for the viewer to dismiss it.

What can non-artists and communities learn from artist-researchers—in terms of developing alternative research methodologies, attitudes, and patterns of inquiry?

I think it is always interesting to work in collaboration with non-artist/community projects. This can be beneficial for both artist and the other person working within the collaboration. This summer, I was working with a beekeeper, a farmer, and a butcher. It was amazing, the similarities in observation, integrity, and process that occurred. I think it can be problematic in over-defining artistic research in certain terms. It is important to define the research in such a way that it does not become exclusive or categorical.

BIA GAYOTTO



BIA GAYOTTO is a Los Angeles-based artist and educator whose interdisciplinary approach combines elements of performance, documentation, and ethnography, and involves a profound engagement with collaboration and

chance operations. Her work has been shown nationally and internationally in exhibitions, including the Orange County Museum of Art (Newport Beach, 2008); LA Freewaves’ 11th Festival of New Media Arts (Los Angeles, 2008); Torrance Art Museum (Torrance, 2008); Asian Pacific American Institute (NYU, 2007); Paço das Artes (São Paulo, 2007); and 4-F Gallery (Los Angeles, 2006). Gayotto earned an MFA from the University of California, Los Angeles in 1996 and is the recipient of a 2008-09 City of Los Angeles (C.O.L.A) Fellowship and the Individual Artist Grant from the City of Pasadena Cultural Affairs Division. Currently, she serves as adjunct faculty at the Art Center College of Design in Pasadena.

Why did you decide to participate in the MAIV residency at Banff?

I felt that my methodology had a lot in common with the MAIV residency program. My work is process-oriented and incorporates elements of chance, seriality, repetition, performance, documentation and collaboration. At that time, I started using the travelogue as a new approach to embrace chance and unpredictability, and wanted to produce work that would result from my experience living in a foreign country.

Do you have a definition of artistic research?

To me artistic research is a form of exploration, a strategy for making art ranging from an idea to its completion. For example, the idea for “Wild Hearts” (the video that I produced during the MAIV residency) emerged from a trip I did to the Whyte Museum Archive in Banff where I found out about the rich history of early women explorers in the Canadian Rockies. Then my research was extended to the local community through an open call where I invited all women explorers (walkers, hikers, climbers, runners, kayakers, mountaineers, adventurers) to participate in my project. The research also included interviews with each participant to map their physical and mental journeys through the landscape.

What was your notion or understanding of artistic research prior to the residency?

Research has always played an important role in my artistic practice including the choice of subject matter, location and presentation. My work has a conceptual nature: I usually start out with an idea, set up an event and document its outcome. While the artwork is based on research it also has a formal and minimal aesthetic. Although it often reveals an interaction with the subject, it does not necessarily show the steps that lead to it.

Did your understanding or interaction with artistic research change during the course of the experience? In what ways?

It made me reflect on the possibility of including the steps that lead to the final piece. In addition to the video, I made one photograph composed by a series of stills of Cascade Mountain that are part of the split-screen video (taken at the same time during 24 consecutive days) suggesting the relationship between still and moving images, time, weather and change (image 1). I also made a diagram that illustrates my art making process (image 2). But the most important change is that I started using interviews for the first time. The voice-over adds a human scale to the piece, addressing how our own personal trajectories frame the landscape.

ON ARTISTIC RESEARCH AND PRACTICE

Is artistic research something you’ve always defined for yourself? At what point in your creative life did defining and documenting your artistic practice or engaging in artistic research seem relevant or viable?

My background in science has definitely shaped my artistic practice from the beginning. Also my use of collaboration, structure and chance, choice of subject matter, the way that I set up an event and document its outcome are all elements of the same equation, a form of inquiry.

Are artistic research and artistic practice inextricably linked? If not, how different is your artistic process when you are engaged in artistic research versus projects or artistic explorations that do not call on you to respond or interact with the notion of artistic research? In other words: How does artistic research or artistic inquiry impact your artistic practice?

Yes, definitely. My work is like an experiment, an investigation. It starts out with a question and instead of a single answer it reveals possibilities in a moment at a certain place and time. The use of collaboration



image 1

breaks with notions of authorship conveying multiple points of views for a single theme.

What are the opportunities for you as an artist if you choose to participate in artistic research?

It provides multiple ways in which the work can be seen ranging from aesthetic to conceptual levels.

What are the drawbacks?

Sometimes the gap between research, intention and result is stretched out too far and the work doesn’t appeal visually to the viewer.

RECONSIDERING THE MAIV RESIDENCY

If research, traditionally defined, promises the creation of new knowledge, what kind of knowledge does artistic inquiry produce?

I believe in the power of art for positive change, in the way that it affects people’s lives by making them aware of the world around them differently. The difference between art and science is based on notions of truth. An artist does not necessarily have to be accountable for presenting accurate data but nonetheless art is still a form of cultural knowledge.

What are the implications of making knowledge claims for artistic creation?

Because of its interdisciplinary nature, the artistic practice may engage with different types of knowledge including physical, technical, sensorial, historical, for-

mal, social, biographical, etc.

How does the increasing academic and institutional recognition of artistic research affect the artistic community? It is difficult to quantify in a city like Los Angeles.

How does the practice of artistic research affect academic culture?

As a part-time instructor it is hard to answer this question accurately.

How does the practice of making art in the public realm affect the community’s capacity for research?

Although I collaborate with the community, I am not a public artist. But perhaps this is also answered below. **What can non-artists and communities learn from artist-researchers—in terms of developing alternative research methodologies, attitudes, and patterns of inquiry?**

Throughout my collaborative projects with members of diverse communities living in the US, Canada, Portugal and Brazil, I have found out that my artwork is capable of generating a feeling of empowerment to the participants and viewers alike. I believe that art can have a positive impact on a community by bringing people together, by increasing self-esteem and by also changing the way in which they understand artistic practice and perceive the world around differently.

MAPPING GEOGRAPHY

During the Banff residency I made “Wild Hearts: Women Explorers,” a video that represents an important stepping-stone in my career. A year before, when I applied for the residency, I was invited by curator Donna Conwell to do a project for a show at the Fellows of Contemporary Art about the commute space in Los Angeles. At the time I started using the travelogue as a new creative methodology in my work and shifted from still to moving images. My choice of using a small video camera and a monopod had to do with mobility and travel, providing a new way of embracing transience and chance. As a result I made “Xing LA” a project that explored three parallel routes (by foot, train and car) from the mountains of Altadena (where I live) to the ocean in Long Beach.

My proposal for the Banff residency then furthered my research of mapping geographic and cultural spaces in a foreign country. My background as an exile in England and later immigrant to the US has also informed my artistic practice, by living in a foreign culture and dealing with notions of the “cultural other” as well as feelings of displacement. By the time I arrived in Banff I had been awarded a fellowship from the city of Los Angeles (COLA) and knew that in the Fall I would be traveling to the Azores, Portugal to work on a new project. In that sense, the Banff residency provided the tools and confidence that I needed to travel, explore and make a new body of work with a community of people living in a place that I had never been before. It helped me to figure out a methodology that included collaborations and chance (as I had used before); moreover, introduced a third element in my practice that consisted of interviews with the local community. The juxtaposition of voice-over with split-screen built greater complexity into the work, allowing me to represent simultaneous events and to address how our perception of landscape is affected by our physical and mental journeys. This project and the Banff residency also helped me to have a clearer sense of what “travelogue” means in my artistic practice. Rather than a straight documentary that tries to portray an objective picture of a place, my travelogues are subjective and based on what a place evokes in me. In exploring different roles as artist, tourist and ethnographer, my goal is to continue traveling to produce works of art that: a) investigate the relationship between geography, landscape, individuality and culture; b) raise questions of translation and representation through different interpretations of a single theme.



image 2

1 Sarah Fuller



2 Brenda Williams



3 Marty Avery



4 Ursula Wolf



Wild Hearts: Women Explorers, 2008

HD 2-Channel Video Installation with Sound

TRT 22 minutes

Sound Editor: Jane McKewer

Participants (in order of appearance): Sarah Fuller, Shelley Nairn, Scott Parent, Jesse Novak, Brenda Williams, Marty Avery, Ursula Wolf, Bonnie Hamilton, Corri Gallicano, Meghan Ward, Nagede Luquet, Heather Armitage, Dee Anderson, Alexandra Kobalenko, Debra Hornsby, Jennifer Bowes and Julia Lynx.

Wild Hearts: Women Explorers is a video-collaboration with 12 women adventurers, climbers, hikers, runners and kayakers living in the Canadian Rocky Mountains. Inspired by the work of 19th-century explorers Mary Vaux and Mary Schaefer, this two-screen video installation juxtaposes timed-shots of the Cascade Mountain with documentary footage of the women traversing different landscapes. The voice-over of the participants reveals their relationship to the mountains from physical, emotional and professional perspectives.

The resulting video recalls the style of early travelogues, featuring short shots with formal compositions and minimal camera movement. Through a combination of repetitive shots of the mountain, ephemeral body movements and atmospheric variations *Wild Hearts* evoke the contrast between stillness and motion, permanence and transience. The voice-over suggests that individual perception of landscape is a cultural construct often mediated by our own physical and mental journeys through it.

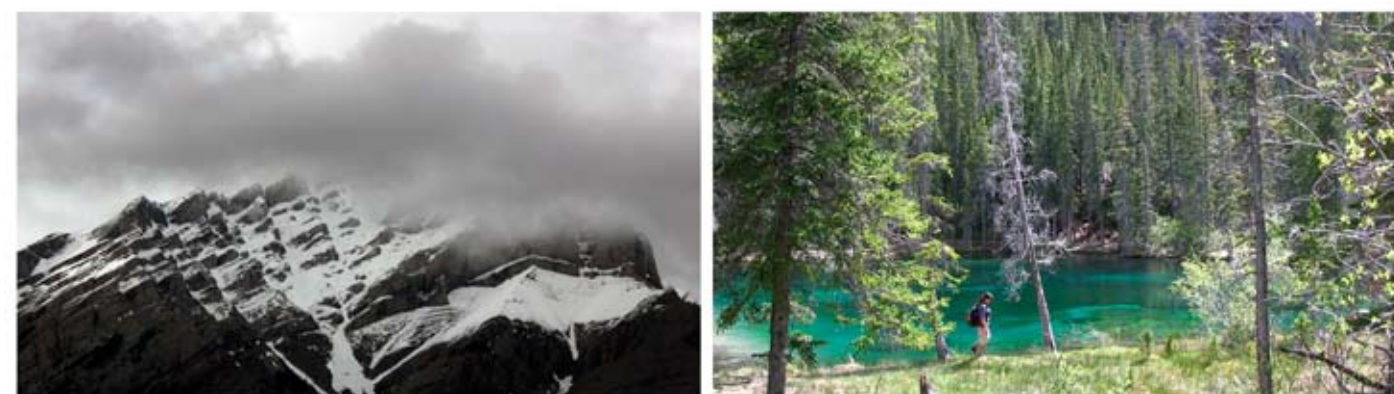
5 Bonnie Hamilton



9 Alexandra Kobalenko



6 Corri Gallicano



10 Debra Hornsby



7 Meghan Ward



11 Jennifer Bowes



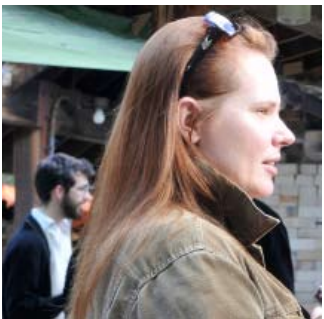
8 Nadege Luquet



12 Julia Lynx



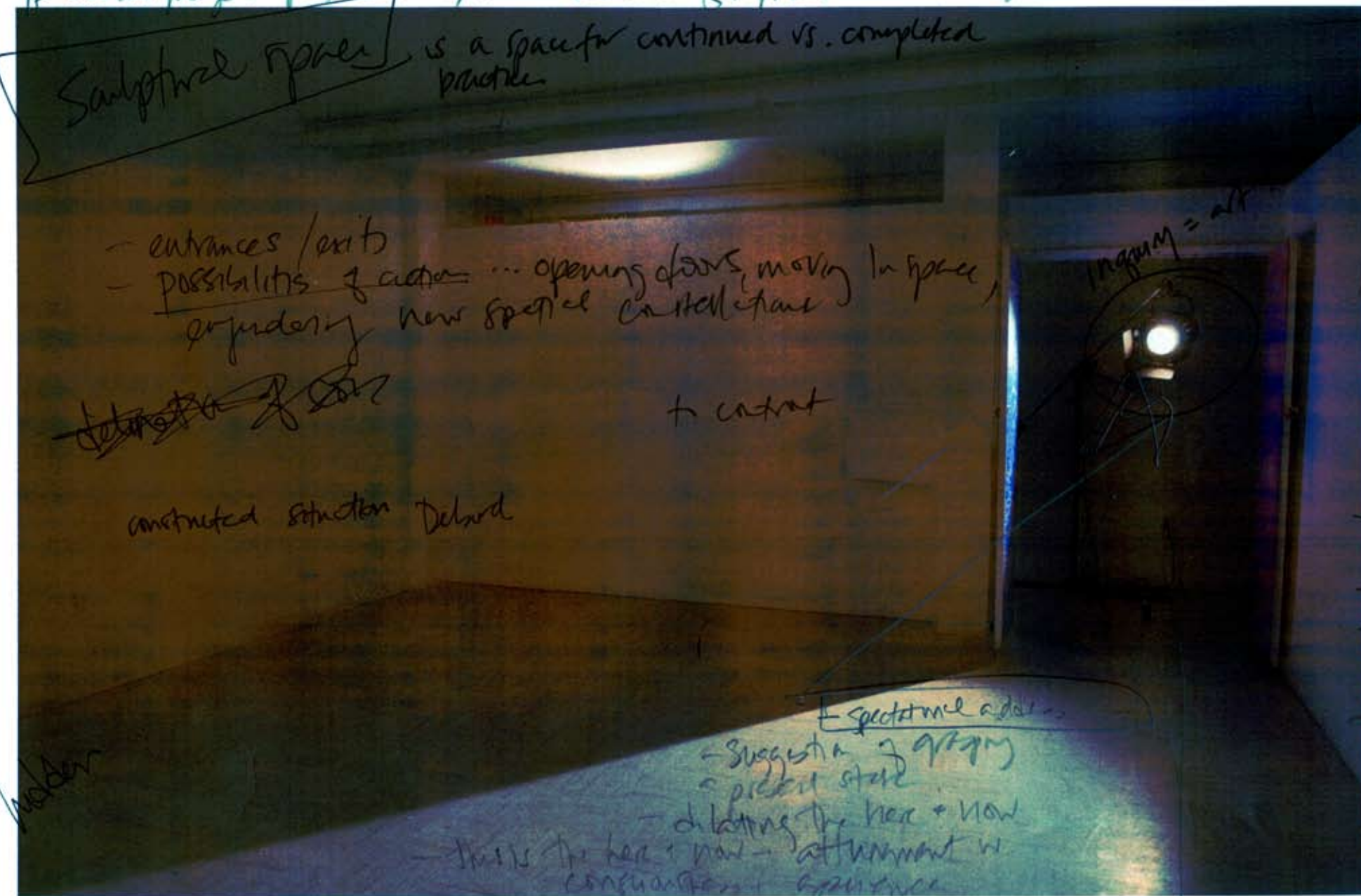
LEIGH-ANN PAHAPILL



Leigh-Ann Pahapill, MFA, University of Chicago, BFA York University, is a visual artist working in Toronto. Leigh-Ann has exhibited her work nationally and internationally, including recent exhibitions in New York and Chicago. Leigh-Ann’s work has been reviewed in NY Arts magazine, fnewsmagazine, and NewCity (Chicago), and on various blogs. Winner of exhibition and project grants from the city of Toronto and the province of Ontario, as well as several awards, scholarships, and fellowships, her critical writing, drawing on her research interests in neuroaesthetics, philosophical aesthetics, philosophy of language, philosophy of mind, and pragmatism, has also been published. In her studio practice, Pahapill creates multimedia installations that function as sites for the investigation of the mechanisms of awareness and attention. Her situations manifest the hybrid realm of translation and mediation where subjects and objects emerge in relation to each other. A critique of the necessity for immersion, resolution, and the discrete, her works are provisional in form and heterogeneous in arrangement. Pahapill’s staging areas ultimately resist assembly, sustaining the negotiation of the representational act and positing the aesthetic event as located within the means, rather than in the ends of experience.

Notes on a “Rhetorical Situation”

production of affect - to move the viewer to become other - Nothing is happening, nothing explicitly said
 hybrid spaces?
 "if all language is performative, what becomes of representation?" T. Eagleton
 ∴ everything becomes possible



Sculptural space is a space for continued vs. completed practice

- entrances/exits
- possibilities of action ... opening doors, moving in space, considering new spatial configurations

~~detached~~ of ~~space~~

+ contrast

constructed situation Delbord

hidden

Spectator address

- suggestion of story
- present state
- debating the here + now
- this is the here + now - attachment in consciousness + experience

- moment of uncertainty in the ordinary / anxiety
 - moment = a way of being in the world / redeployment of narratives

Theatre - model - device a nucleus for simultaneous action + perception
 - a direct address
 - work suggests a landscape (landscapes if ground) in which a situation may happen & alter that history / a not naturalistic program / space
 - work of suggestion: intervention with art unfinished work

- 'contexts of non-sense' (M. Parra) - The process of perception + the passages of time (not recording narrative w data)
- about systems + interpretations
- separate aspects w/ sense / aspects in totality = non-sense
- fragmentary - cannot be read in a linear way
- appears mobile / temporary
- object = situation - a heterogeneous situation

Spatial + personal demarcation
 to render human felt-consciousness / apprehension.
 AN AXIOMATIZATION OF A PARTIAL REPRESENTATIONAL ACT.

Restaging a scene
Complex

- an unresolvable represented situation

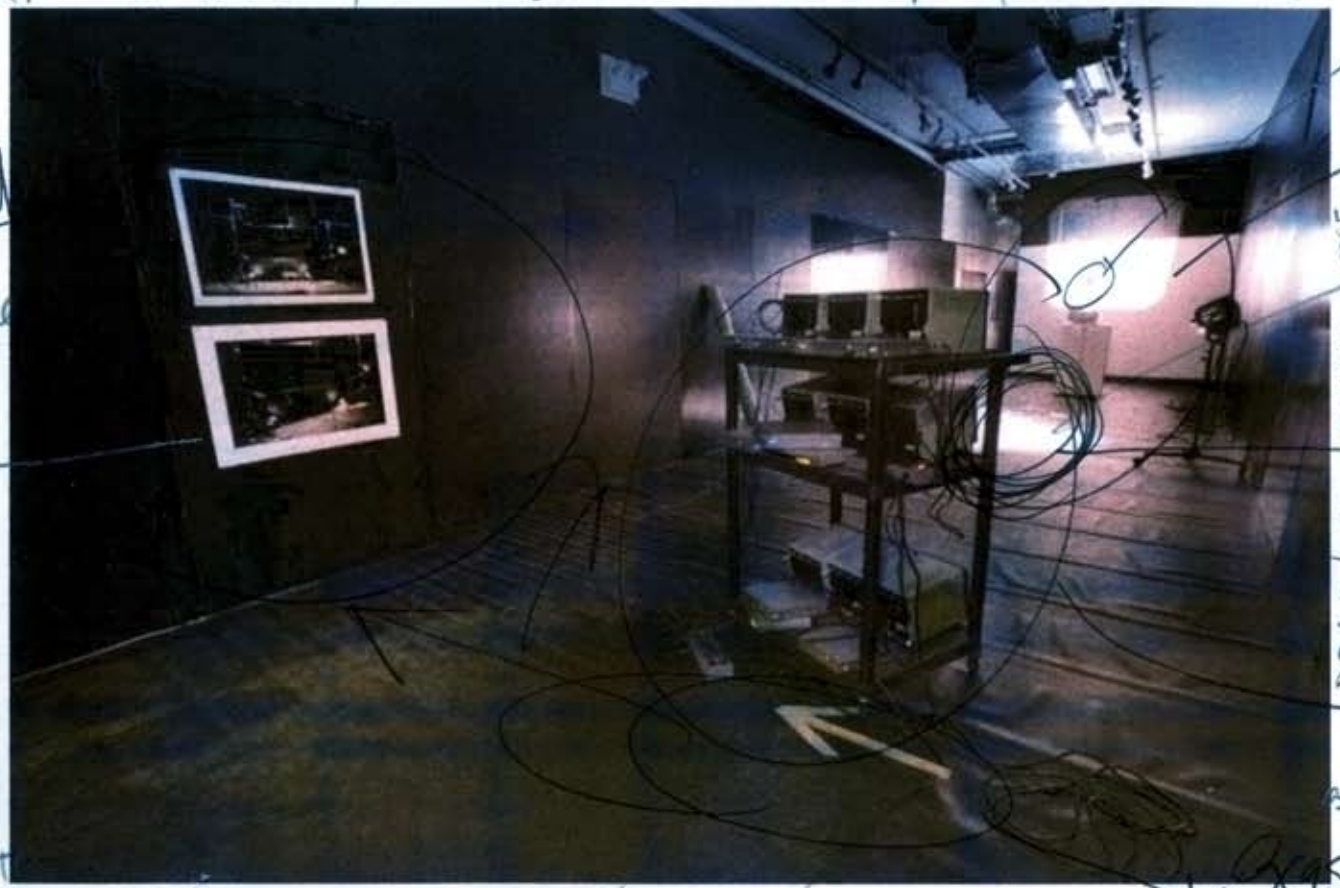
framing of moments to be studied
 expresses a course - a wandering vs. fixed space-time.

Structure Installation
 an emphatic reflexivity about the nature of art + art-making + self-conscious detour / intervention
 - as a structural installation w/ an unattended element of the installation as a site / event?

- chain of heterogeneous elements artwork

Leigh-Ann Pahapill. Rhetorical Situation (2009). DOVA temporary Gallery, Chicago, IL. Installation view showing 38 reclaimed masonite panels/paintings (ea. 4' x 8'), 979 sq. ft. of reclaimed Marley flooring, nine channel video installation, 700 W fresnel light, stencil painting, overhead projector, reclaimed vinyl letter, two photographic prints.

Wandering in geography + history - time specific vs. site specific



'e' (Oulipo-1960)
 Workshop of potential literature
structures
 constrained techniques based on mathematical structures to invent new structures
 Vision

COMPONENT FEELINGS
 feeling motivated by the synthesizing of the subject construction
possibilities for decisions

viewer to sift through scattered images polygons + interventions + take active role in a scenario
Choreography
 a limited impression of the whole

NON-SIGNIFYING BACKGROUND which contains, signifies + didactically states any position.

disrupted delineation of social puffs

a disclaim for narrative form

a mediation on structure + knowledge making = thinking + counting

- Seeing making without (necessarily) logos (Dobson)

apperception - site - transformation of experience (new <=> old)
 - possibility of metacognition?
 - (Literarization Benjamin / Brecht)
 Spectatorial effect
 - to break narrative flow / new duration
 - promote reflection on the implication of the narrative
 - active translation & interpretation
 - Vatz: situations are created by rhetors / response is created on site
 Kairos (Gk) a situation in which the spectator exists and recognizes a realm

- interplay betw. realms produces emergent sense consciousness
 framing scene w/ consciously literary device
 would audience
 - provocation to question the motives & significance of the scene
 Vatz
 rhetors create rather than. discern situations.
 Minimalism:
 space / setting / duration / time / spectator
 disrupt / compete / complete
 Disrupt

A productive struggle as a subject becoming
 Watch - listen - read - reflect - anticipate - watch - listen - read - reflect - anticipate
 Theoretically / highly constructed space
 A place of production: dissemination
 the circumstances in which you communicate
 - a proposition
 Leigh-Ann Pahapill. *Rhetorical Situation* (2009). DOVA temporary Gallery, Chicago, IL. Installation view showing masonite panel paintings, reclaimed flooring, light, 48" x 48" stenciled floor painting, overhead projector, vinyl letter, 42" x 88" drawing under acetate sheeting.
 Materializing trajectories vs. destinations...
 The dual processes of recognition + intentional action
 Rhetorical question - make a point w/ to be answered
 How does familiarization take place?
 productive tension between
 familiar / ground
 connection (hist / soc / cultural context)

the location of meaning (Ditmar?) - The staging of Vertremmungsritual - creating a break in hermeneutics / formalism
 isolated in object
 a representational framework = an idea

- to re-possess

'to wrest the world from our possession so that we may possess it again' (Cavell)

to set the conditions to look (at things), image outside of the conventional habits of seeing that we ordinarily bring to bear

as new ontology

activated subject
 foregrounded object

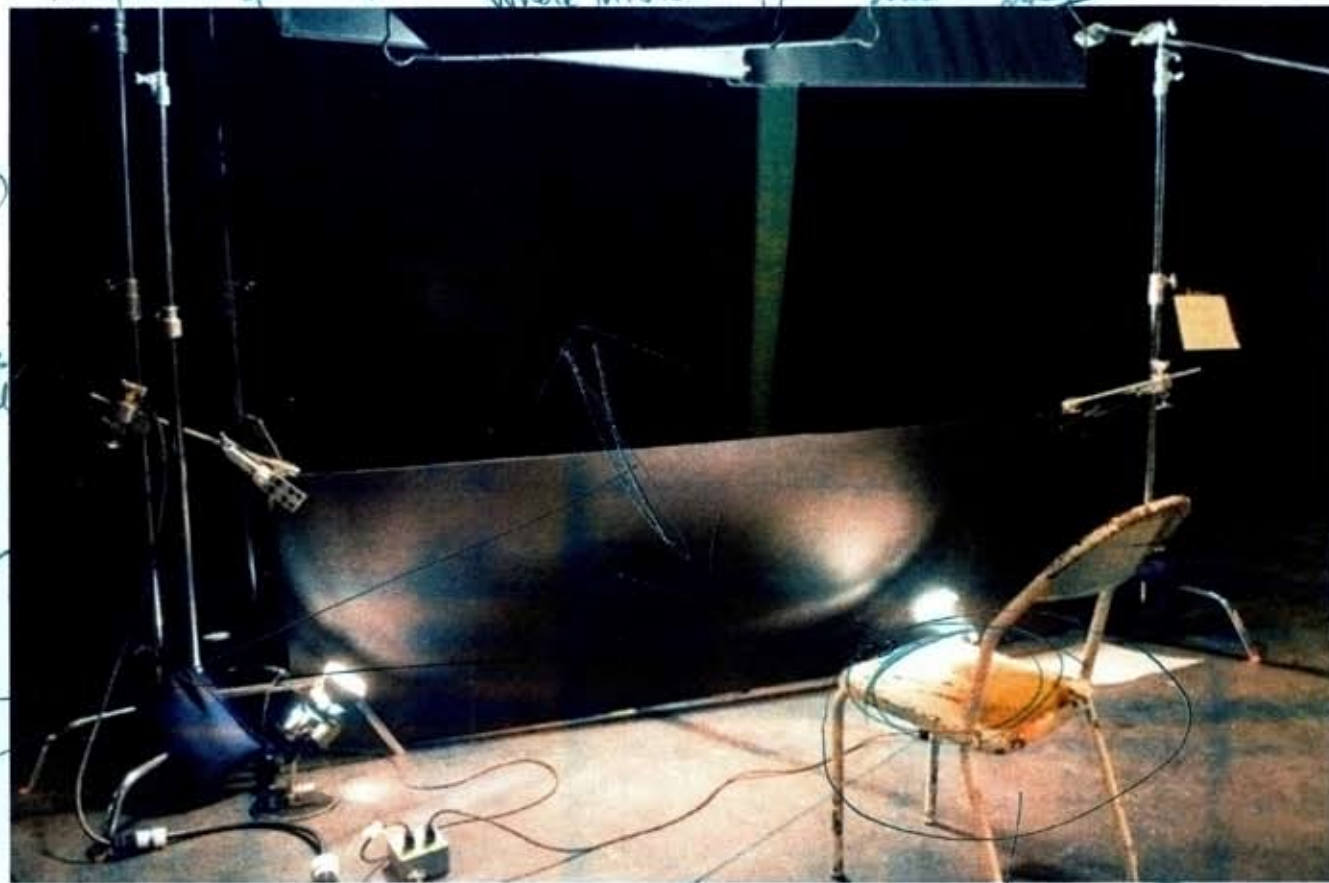
A void space of non-being
 what really exists

Further capacity for intuitive understanding of the mutual interdependence of pattern generation
 'W/phenomenon' (seeing ideas)?

- a highly constructed, utterly contingent regime of truth in object / viewer

questions

about knowledge: existence (as doing philosophy)
 - systematizing thinking about / exploring / experiencing these realms



A realm of translation

while subject & object are co-authored
 - a hybrid network

Intuition alw. already infected w. external forces (Dewey)

- a meaning of action: perception in the representational act

object anthropomorphic?
 clicked?
 A chunk of thought: sensory / specialized

discovered vs created
 Answering vs asking (Vatz)

A 'proper name' - Badiou
 (The making of a surface)

- nostalgic romantic?

Hegel's Concrete Universal
 Particular → general

with pattern recognition? (Stottam)

A paradigmatic example - how to understand + articulate
 charting emergent metaphor + relational to affective experience

Leigh-Ann Pahapill, Rhetorical Situation Project (2008). 30" x 40" archival pigment-based digital print.

- Subjects are nothing w.o. things
- self knowledge - knowing ourselves as
 - speaking through and with things
 - Benjamin - symmetrical anthropology

Subjects in relationship to objects

(as motivating or conditioning a synthesizing impulse)

All object/artwork as conditioning the synthesizing impulse (having a 'creative character' [the subject])

A new Formalism? - reestablishing the process of cognition...

Can art defamiliarize images thru a self-referential process?

ACTION
PARTICIPATION
REPRESENTATION
PERCEPTION

Brecht's Theatre model
Interaction
+ simultaneous

- re-performing being

unknown
= active seeing
within a region
of knowing

- an evolving work
'echoic' - exploring how
info is gathered and
modularly processed and
but also mind-making
constitutive

set for acting out poss. performance of subjectivity
emerged mediated subject?
- theatrical / interchange of roles between actor & spectator



Benjamin:
metaphor of translation
- resemblance
- adjoining
- faithfulness

Art
- an objective
measure of
the affect
of common
phenomenal
properties of
space/image/object?

exploring
what is the
phenomenology
of attention

- reflection as
performed in and by a
presentation

(as the act of co-presentation)

the known?
a 'named' object
- sensory ideal/paradigm

or representing
the law of ideas (Bedeau)

Leigh-Ann Pahapill, Rhetorical Situation Project (2008). 30" x 40" archival pigment-based digital print.

- aesthetic pleasure not delight in features of an object but as delight in the experiencing subject itself. Burke's phrase of 'mixed feelings'.
'Whenever we are formed by nature to any active purpose, the passion which animates us to it is attended with delight... Pleasure mixed
as reflective. Reflection = an 'inner sense' vs. a conscious act of knowledge (inner/empfindung) Kant, Reflection (as an inner sense) (Merke)
at the same time constitutively related to an 'outer object' + depends on 'objective' features (not features of the object) but rather the SITUATION OF ITS EXPERIENCE.

The 'living present' The retemporalization of meaning

of conscious experience
compresses (by being embedded
with structures of language
& temporalization) the notion
of a pure unitary consciousness
charting emergent metaphor: to
communicate & to understand
(to self represent) bodily experience

- interpretation = the pleasure in emergent
form
polyplot / generalized dubbing

temporalize - to place in time
relations
the load of (Dasein) to take
being upon itself
ever again (Hegel)

Meaning necessarily involves some degree of interpretation, negotiation & translation
- perception = semiosis? can the process of cognition exist prior to mediation by language + image?



gesture / lang a means
of categorizing experience (Boas)

Meaning not in the thought of
an individual language-user —
not neatly determined by
authorial intention: cannot be
unproblematically recreated by
a 'reader'. (Derrida)

As a language - that is,
retaining past consciousness (recognition
and transmitting meaning
strictly to the present of future conscious
experience)

Leigh-Ann Pahapill. *Rhetorical Situation* (2009). DOVA temporary Gallery, Chicago, IL. Detail of nine channel
video installation, *Lexical Search Project* (2008). HDV 1080i60 (1440 x 1080, 48.0 kHz) video, duration(s)
variable. Shown on nine 9" broadcast monitors, 9 DVD players, AV cart.

gesture - fuels + propels thought and speech
 in the imagery / language dialectic
 - gesture provides imagery / the dialectic itself fuels speech
 The imagery of society + thought heavily
 gesture / speech =
 semiotic contrast
 how to separate language from hearing
 - metaphor makes imagery produce dialectic

social being
 normalization
 as means to an end
 mimesis - becoming the environment cohering society

dialectical tension
 (of unlike cognitive modes)

inner movement

bio / body site
 autonomous?

demonstration
 distance (site)

becomes part of
 empathetic itself

What can be shown
 cannot be said (Wittgenstein)

- gestures synchronize with speech
 at points where speech and gesture
 embody shared underlying meanings
 in discourse, a communicative dynamic
 - points to maximal distance from
 one another at the moment of speaking
 (MacNeill)
 mind effects - the unknown
 subject saying self is environment

- gesture / translation.
 theatralische bedanken
 'theatrical thought' Bracht
 gesture as the
 interruption of any
 individual expression

- language as a syntax -
 setting up + sustaining
 meaning

- what are the aesthetics of self-assembly?

- as non-discursive knowledge (demonstration of?)

- giving expression to an understanding of the world that eludes verbal statement.

Leigh-Ann Pahapill. Still from Lexical Search Project (2008) 06:19:20 HDV 1080i60 (1440 x 1080, 48.0 kHz) video loop.

- to examine + recognize the + analyze the phenomenological
 linguistic, material + spatial mechanisms that support
 and inform knowing (as naming)



pathology - about having to learn to be moved again
 - need for the psyche to be managed

gesture = saying
 of an aspect

Latar - hybrid network

co-authoring

represents translation
 - A state of instability → seeking resolution → finding for speaking

poss. of
 self transformation

Eisenstein

or
 formless
 form

totemism:

Soul a
 medium of
 revelation
 enabling
 humans

gesture =
 global
 synthetic
 instantaneous

animism:

science of
 design of
 soul

French
 language =
 analytic
 combinatoric
 linear /
 defined by
 socially
 constituted
 rules
 (cf. 'bradings')

mediated
 subject

feedback
 marking the



↓
 (Sausser)
 double
 essence of
 language

an event as a disruption of a current situation

test stop
doing vs. describing



ephemeral conditions
functioning as threshold

Wittgenstein - Sam Spentz
- relational events - real time experience
in a place w a view

Wayfarer

Leigh-Ann Pahapill. *Rhetorical Situation* (2009). DOVA temporary, Chicago, IL. Installation view showing 42" x 88" drawing, what is essential for understanding, prediction, or control, 2009) under acetate sheeting, various test prints, 500 W flood light, and sound installation.

4. how 'mental' content is organized
- any possible experience is always already structured by conceptual categories
 - propositional subsume all perception

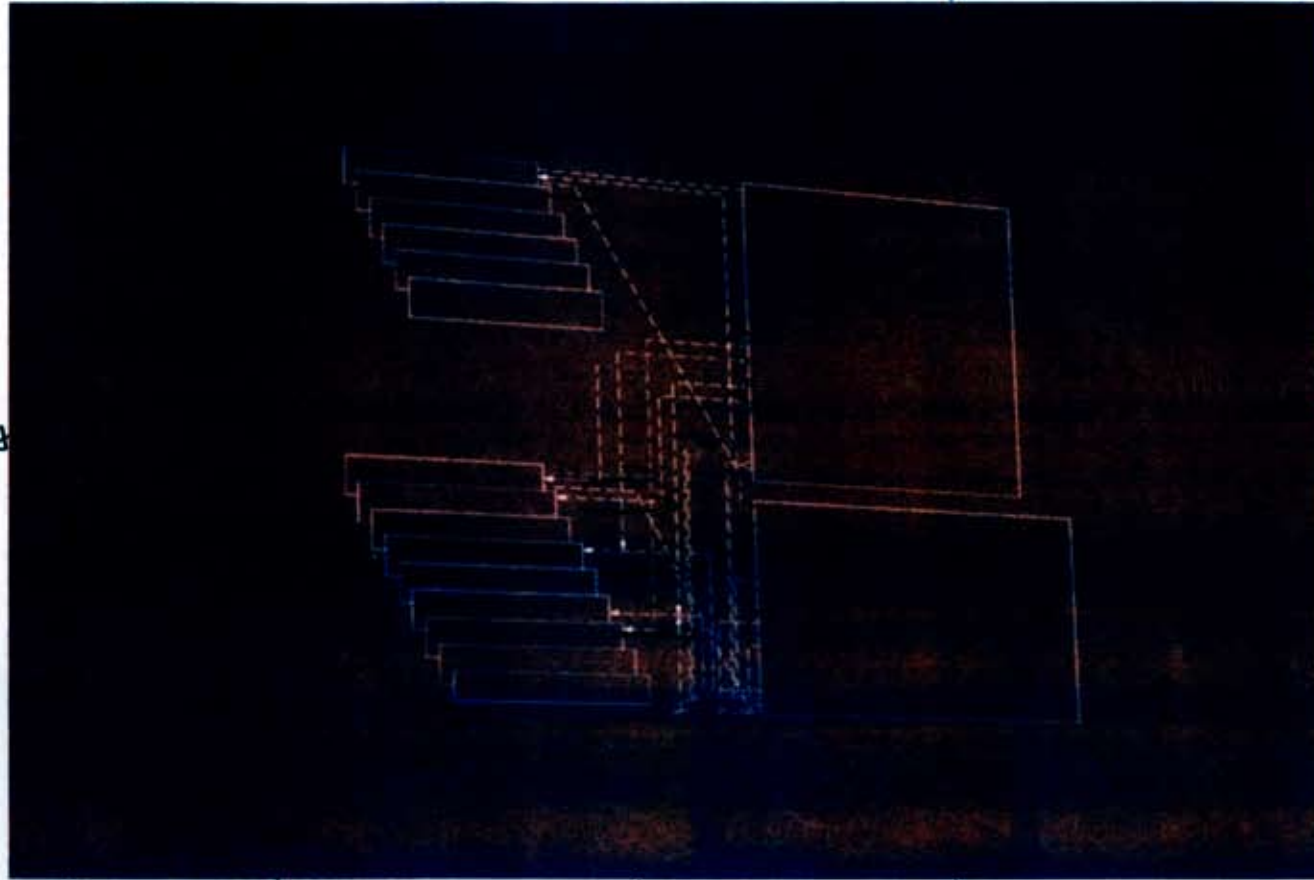
~~The recognition of a GO~~

A Schema - (void) the system of axioms that supports + destabilizes a single 'known'

translation -
phenomenology to
knowing

The constitutive
elements of
the known
as they relate to
cognitive processes
experience

- The unrepresentable
as (alone) existent
multiple iterations



gap between
languages
= material for
theatrical thought
Brecht
theatralische Gedanke

exploring meaning -
seeing behavior
vs. providing
meaning

the poetic is
subordinate.
destabilizing

ontology must be done post-phenomenologically - Barad

editing out of narrative content

- erasure emph. framework and removes 'naming'
event. Makes event the framework itself =
an endless negotiation of content.

Leigh-Ann Pahapill. *Rhetorical Situation* (2009). DOVA temporary Gallery, Chicago, IL. Detail - (FIG. 25A "...the conversation record format and record structure employed in the conversation management apparatus and methods in accordance with one embodiment of US Patent 5208748) from 42" x 88" drawing, what is essential for understanding, prediction, or control, 2009.

An exploration of the infrastructure of language/knowledge (and subject/object) for renegotiating
this = the aesthetic 'event'.

how things talk

- Attachment to experience / object / phenomena

A chair - named object = a non relation
an attitude about a thing vs. a relation
(Becht)

A translation - The
extraction of signification from signifiers
- denoting meaning = act of translation

Theatre Chronotope

- the linking of the
Present w. the
past in expectation
of the future

- literalizing function:
punctuating
representation w.
formulation
(the real / the ideal)

- Superimpose past
experiences on the
present - to re-magick
the present as a
function of fictional
constructs
cliche =

memory = a subjective lens.

thought / language? - a forgetting of linguistic signifiers

in language
sounds: marks experience / language

in writing
as a filter of signs
inference

Leigh-Ann Pahapill. *Rhetorical Situation* (2009). DOVA temporary Gallery, Chicago, IL. Installation view of video
projection, *practicum:descensory* (2008). Single channel DV NTSC (720 x 480, 48.0 kHz) video loop, duration
03:42:12 and modified tubular steel chair.

a process to determine / explore constitutive elements

Non-synthetic in nature



taking a
stand in
relation to
the 'rule'
meaning
structures =
a system
cannot delete
meaning outside
of these
structures.

unfixing the
object
to move and
defer decision-
making

DONALD LAWRENCE



Born in Calgary (1963) Donald Lawrence has a BFA from the University of Victoria (1986) and an MFA from York University (1988). Living in Kamloops, he is Chair of Visual and Performing Arts at Thompson Rivers University. Through such bodies of work as The Beach (1985), The Sled (1995), The Underwater Pinhole Photography Project (since 1997), Torhamvan/Ferryland (2005), Fiddle Reef Re-imagined (2006), and One Eye Folly (2008) he uses combinations of photography, sculpture, drawing and installation to relate stories of travel, exploration and mechanical invention to broader interests in the meeting place of urban and wilderness culture and, sometimes, to his specific interest in sea kayaking – a pursuit which has taken him to Alaska, Maine, and Scotland’s Outer Hebrides with a folding kayak. Such projects as Court House (a 2005 project he organized in which the installation of four artists’ projects in Kamloops’ former Law Courts provided the setting for an academic symposium) represent his interest in the meeting place of artistic production and academic inquiry; he is the recipient, as lead researcher, of a Research Creation grant, through the Social Sciences and Humanities Research Council of Canada.

Why did you decide to participate in the MAIV residency at Banff?

In the context of several Social Sciences and Humanities Research Council of Canada (SSHRC) research projects — and as a deliberate aspect of some — I have been engaged (by way of presentations, publications, artistic creation, working with students, etc.) in such questions as the residency asked of “research creation,” “artistic inquiry,” “art practice as research” — that is, in addition to having taken part in a previous Banff residency (1995) and generally considering the Banff Centre to be a primary centre for artistic production/research in Canada.

Do you have a definition of artistic research?

While I could imagine several such definitions — and varied permutations of them — I am interested still in one that I introduced during a 2005 SSHRC colloquium in the first year of SSHRC’s Research/Creation program, that:

The artist/researcher is one who is both affected by



and affects academic culture.

What was your notion or understanding of artistic research prior to the residency?

As above ... and, to offer a couple of (somewhat opposing) thoughts:
a. Though already actively involved in such questions as these, I am cautious of an undue emphasis on them getting in the way off and/or dampening artistic production.

b. I do not see “artistic research” as a necessarily new phenomenon, but, in some respects, a return to the manner in which artists have been actively engaged in academic inquiry in many, if not most, previous centuries (most obvious in western culture during such times as the Renaissance, the Neoclassical period, etc., but even during the periods of Romanticism and Impressionism) — but also in a latent manner through much of the last century.

Did that understanding or your interaction with artistic research change during the course of the experience? In what ways?

Not significantly, except to perceive something of a schism between those who do and those who do not subscribe to the idea that there can be a healthy working-together of “art” and “research.” That, however, is not a surprise.

Is artistic research something you’ve always defined for yourself? At what point in your creative life did defining and documenting your artistic practice or

LEFT: Bleriot Ferry, postcard, nd.

This postcard shows the Bleriot Ferry crossing the Red Deer River, about 7 miles north of Drumheller, in the Alberta Badlands.

RIGHT: Nash Rambler “Cross Country” station wagon, Dinky Toy, c.1959

This is a Dinky toy of the sort of car that my family had in the mid 1960s. My mother often told me that I always liked small, miniaturized things such as this. My earliest memory is driving onto the Bleriot Ferry in our Rambler. The nature of the memory is hazy but I recall the car splashing through a bit of mud and water on its way up the ramp, so I was possibly outside the car at the time.



engaging in artistic research seem relevant?

No. It is in the couple of years either side of 2000 that I began to actively consider questions around “artistic research” as being ones of personal interest. If, however, the particular phrase “artistic research” is set aside for the moment and the latter half of the question is considered, then I would say that such an idea was of interest much earlier. The combined ideas of defining and documenting my practice easily date to the beginning of my MFA studies in 1986 and have some precedents before that. From early on I have carried on an excessive activity of documenting my own work (The phrase “artistic research” offers particular suggestions in the context of MAIV and the next question, for example, carries a particular suggestion that “artistic research” is somehow more “research” oriented than other “artistic explorations.”]

Are artistic research and artistic practice inextricably linked? If not, how different is your artistic process when you are engaged in artistic research versus projects or artistic explorations that do not call on you to respond or interact with the notion of artistic research? How does artistic research or artistic inquiry impact your artistic practice?

In my practice the two are inextricably linked. In saying this however I am thinking of bodies of work (particularly as they are considered over longer periods of time) and not necessarily individual works or

aspects of a particular work.

The either/or proposition here sets up a bit of a problem. My sense is that, if the question (of “artistic research”) is not asked at all, that most artists—let’s say those who have received historical recognition—would have a reasonably natural inclination to move back and forth between “research” and “exploration,” between study and play.

You bring up the implied difference between artistic research and exploration. How are these two notions different? Is one term more useful than another? And what are the possibilities – within academia or the art world – for using one term over the other?

My use of “artistic research” and “[artistic] exploration” was in fact playing off something of a distinction between those phrases in your question revolving around “artistic research and practice.” While I indicated that a separation between the two phrases is not easy to make I did conclude those comments by aligning “research” with “study,” and “exploration” with “play.” While study and research would seem to go together I can see that “play” is an oversimplification of what might be meant by “exploration” in an historical sense. What I had in mind is that “research” is an activity directed towards something known (at least to the extent that any good research proposal revolves around some known “research question”). Conversely, “exploration” carries a sug-



My mother, sister Alysoun and the Rambler, 8mm film still, c.1962

This 8mm film still shows my mother, sister Alysoun and the Rambler. This would likely have been in the Fraser Canyon, on the way back from a family trip from Calgary to the Sunshine Coast in the months before I was born.

gestion of stepping into the unknown. Perhaps a more apt way to think of the two terms is to think of “exploration” as a subset of “research,” its less-defined side and the side that “artistic research/creation” should most typically aspire to.

A quick look at the dictionary (*Concise Oxford*, 1952) confirms that it is in the subtle distinction between “research” and “exploration” that an interesting working space for artist/researchers emerges. Whereas research is defined as a “careful,” scientifically inclined mode of searching with an associated “course of critical investigation,” exploration offers the opportunity to “examine,” to “[wound] by touch.” In a curious manner that seems an idea very much akin to Barthes’ distinction in *Camera Lucida* between a photograph’s intentional “studium” and the more emotive, more elusive “wound” of its “punctum.” Perhaps to “search” is the common syllogistic space for artist/researchers between “exploration” and “research.”

What are the opportunities for you as an artist if you choose to participate in artistic research?

Aside from potential access to grants, sabbaticals and such that come with academic culture there is a general multi-dimensional thinking about and around art that comes with involvement in “artistic research” as I am using the phrase here and as is generally implied in your questions. In some respects, working in such a mode allows one to have a continued experience something akin to that of being a visual arts student.

What are the drawbacks?

An involvement in the academic side of things (writing, publishing, conference presentations, etc.) does take time away from artistic production. The same can be said for the time taken to manage grants, to supervise research assistants (who seem to come with more associated bureaucracy, say, than “studio assistants”), etc. In such respects it is not entirely the lost time that is the problem but equally a pulling away of focus and an associated emotional strain. Despite being a general advocate of “artistic research” I believe that there is a bigger leap for artists to make in order to balance a getting-at-their-work with all of these other demands than is the case with researchers in more conventionally academic disciplines.

Your answer to what you see as the drawbacks of artistic research was interesting to me. You wrote: “Despite being a general advocate of ‘artistic research’ I believe that there is a bigger leap for artists to make in order to balance a getting-at-their-work with all of these other demands than is the case with researchers in more conventionally academic disciplines.” Would you care to comment on when and how you believe artists might begin to engage in artistic research? Is it a participatory exercise that belongs as a part of an artist’s formal training? Is there a way to integrate it or should it remain a completely voluntarily pursuit that an artist chooses to engage with at a particular point in their career?

In my conception of this I am seeking to collapse—to partially collapse—the typical distinction between



Hamish’s fossil collection, inventory, c.1966

The reason for repeated trips across the Red Deer River on the Bleriot Ferry was its proximity to the site where my brother Hamish found a dinosaur skeleton of an Edmontonosaurus (that I have until recently, referred to as an Albertosaurus). “The Drumheller Albertosaurus,” in *Proximities*, explores the relationship of the excavation of the dinosaur’s femur to my family and my work (<http://www.donaldlawrence.ca/images/Statements/Proximities.pdf>). For some years I had looked for this recipe card box, thinking of it as my earliest experience of something “archival.” Upon locating it in the past year I was happy not only to find that the Edmontonosaurus femur is “#1 Specimen” and with a built-in reference to the “Belliot Ferry” (sic) but also to find a green crayon scrawl inside the lid of the box. As a child I was obsessed with green (the Dinky toys were kept in a green tin box) and this confirms for me my early interest in this “archive.”

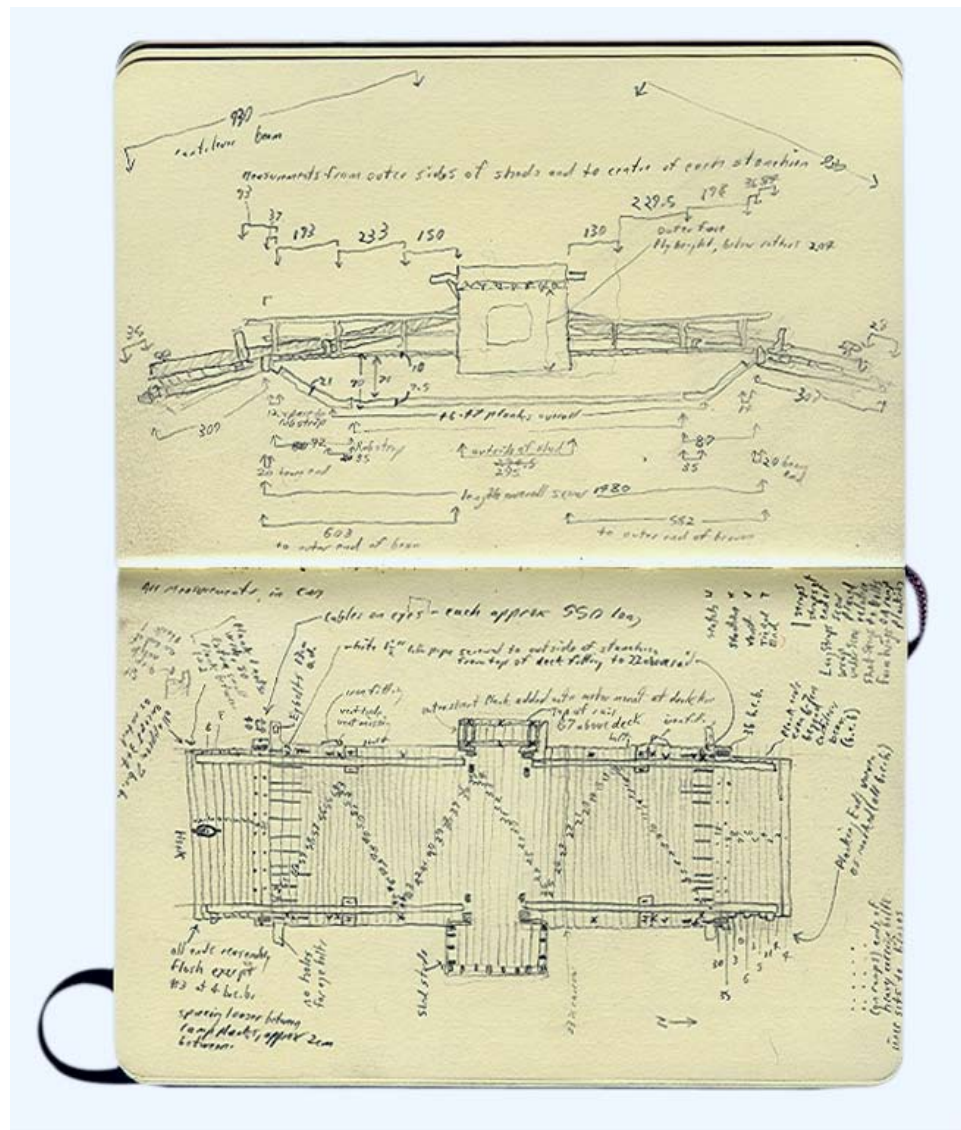
artistic production and research. It is certainly true that artists may be introduced in some tangible manner to the idea and modes of artistic research during their artistic training (with undergraduate studies being the norm). What this means is that it is during this time that art students should be introduced to processes of self-reflection, such that they do not think only of doing research towards artistic works but, also, that their own productions are or may constitute a form of research in themselves—that they manifest ideas and questions in some physical or other artistic form and do so through some definable process of inquiry. Equally though, artists may become cognizant of such realms of working at an earlier stage of development, in a comparable manner for example to the way in which a scientist’s formative experience may emerge from a science fair project. It was, in fact, through such a project,

the National Museum of Canada’s “Explore Your Heritage” program (for which 14-16 year old students were asked to create museum-type exhibits) that I became seriously interested in making art. I have no problem with an expanded notion of my earlier suggestion that “artistic research” occurs when “the artist/researcher is one who is both affected by and affects academic culture” to allow also for such formative experiences. This is in the context of it being the expanding complexity of one’s ability to reflect and self-reflect over time that develops one’s potential as an artist/researcher.

If research, traditionally defined, promises the creation of new knowledge, what kind of knowledge does artistic inquiry produce?

At its best, art creates an open-ended and lateral-thinking kind of knowledge. Whereas much — say scientifically motivated — research continually strives

In the period leading up to the Banff residency I made a trip to Drumheller. I had begun thinking of this as being towards conducting archival research about the Bleriot Ferry of the 1960s (a later version operates at the same location) and, in making inquiries, learned that my ferry still exists, simply sitting on the grounds of Drumheller's Homestead Museum. So I spent most time on that trip simply drawing, photographing and measuring the ferry. This journal contains all of the field notes, drawings and measurements.



These two images show some of the Polaroids that I took at this same time.

What are the implications of making knowledge claims for artistic creation?

How does the increasing academic and institutional recognition of artistic research affect the artistic community?

Such academization of art should have two effects, the first generally positive and the second also positive but perhaps more questionably so. Firstly, there should be an expanding and increasingly aware

How does the practice of artistic research affect academic culture?

How does the practice of making art in the public realm affect the community's capacity for research?

There are parallels here to the above couple of questions. The difference, however, is that there can-





With my brother Hamish, Hopewell Rocks, 8mm film still, c.1969

This 8mm film still shows me and my brother, Hamish, on a raft at Hopewell Rocks, Bay of Fundy, New Brunswick.

not be such a ready assumption (regardless of the accuracy or not of any such assumption in the academies) that the artists’ audience will be approaching their work with a [particular sort of] critical mind-set. This presents both an opportunity and a challenge. The multiple points of entry that are thus necessitated by art in the public realm should result in a broadening of research questions.

What can non-artists and communities learn from artist-researchers—in terms of developing alternative research methodologies, attitudes, and patterns of inquiry?

As with most questions you’ve posed, this one allows for a vast range of responses. I would have found it useful had the survey’s questions somehow encouraged me to shape my thinking around the particular work (or other activities) that I engaged in during the residency. So, to take this last question as an opportunity to ground my response in the context of my own Banff work, I can offer a couple of observations based upon having created (albeit not completed) my work in an essentially public space. That work was a 1/3-scale representation of a small reaction

ferry on the Red Deer River, 150 or so miles to the east of Banff and the site of my earliest memory.

Many of those who came by were, of course, art people: residency participants, curators, other visitors, etc. Other people that came by were from the Centre, so familiar with — and seemingly interested in — the artists’ activities but not experts. Others were simply people out for a walk, or lost tourists.

Most wanted to know what I was building and, beyond that, seemed pretty happy to just have me show them drawings and pictures of the 1960s ferry and how I go from on-site sketches (carefully measured drawings of the still existing, now retired wooden scow) to the large, rough sculpture. Others, though, would take my interests and work as a jumping-off point for some story or memory of their own, some closely aligned to the interest in river ferries and others with no such direct relationship.

What may perhaps be learned from this (and I am drawing also upon some previous but similar experiences) is a methodology that begins with an interest or pursuit that is elaborated upon, but not necessarily understood, through some form of investiga-



Salvaging a raft, Paul Lake, Kamloops, 2008

The Banff Ferry construction is built, and scaled, around a raft salvaged from the shore of Paul Lake, near Kamloops. It was upon the suggestion of Lea Bucknell (another MAIV participant and 2007 TRU BFA graduate) that I might be interested in these old rafts that my sense of scale for the work shifted from a model to a large scale construction. Together with another student, Zac Pinette, Lea and I salvaged the raft, towing it back along the shore with a kayak.

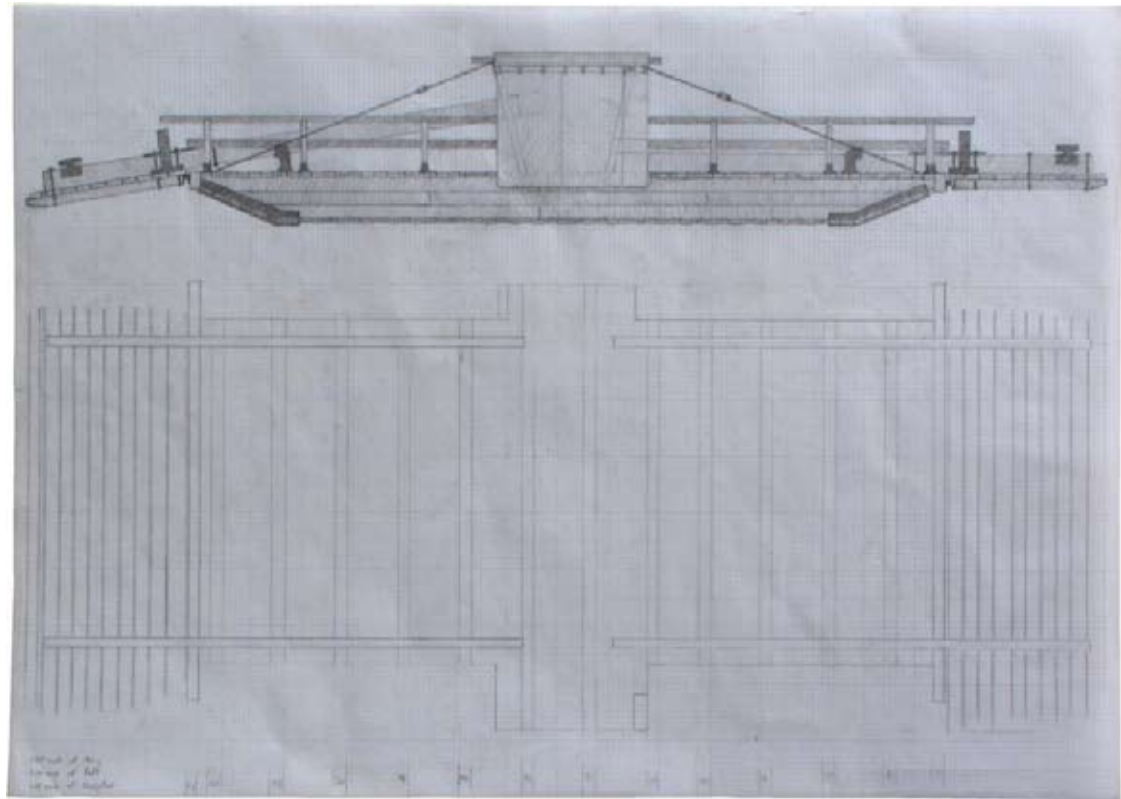
tion that is localized and made specific in some way. From that, something tangible emerges — something that is in about equal measure quite tangible and ambiguous, and that is perhaps a spectacle of sorts. That object or spectacle needs to then be set out in a public space (or, perhaps better, created in one) and left to become a prompt for individuals’ stories, responses and further contributions.

In some instances those responses will lead towards something of a conclusive sort and, in others, a less defined outcome will be enough.

How do you think the residency will impact your future work?

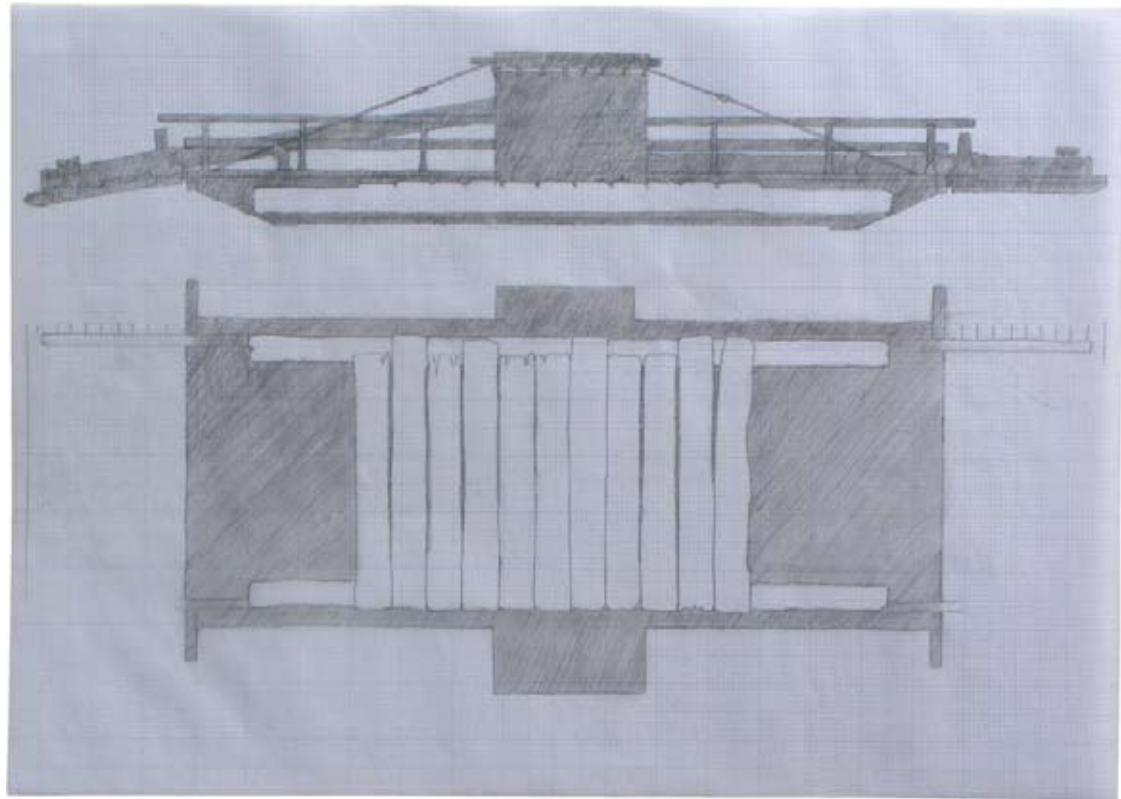
This is always unknown and, to be honest, the first order of impact should be that I fully realize some of the projects begun during the MAIV residency. My initial intention was to use the period of the residency as an opportunity to realize a work around my earliest memory, of driving onto the Bleriot Ferry, on the scale of models and with associated films. The project shifted, however, to a large-scale work, something of a rough, almost 1/3-scale “model” of the Ferry – a model that in its present guise has something of the same feel as a parade float. To bring this to the intent of your question, the idea of parades does interest me and during the residency there was even some discussion of this construction making its way into the Calgary Stampede (I should add here that my father’s 8mm films of that parade are likely as interesting a document as any other of those parades during the early to mid 1960s — the same time period that my construction recalls). That would represent a lateral shift to my idea of the ferry,

miniaturized or otherwise, as a prop on the Red Deer River. In a broader sense, I think that what the residency was about for me in terms of any readily identifiable “impact” is a recognition that there is a significant performative component to my work—Kitty Scott, Director of Visual Arts at Banff, pointed this out to me. The Parade idea aside, what she had in mind here, I assume, is the manner in which my ferry evolved from the private space of a small model’s creation to the public space in which I put together the wood and canvas construction of my ferry. It was a space open to those visitors who came by. Aside from my having put myself into films and such that provide pseudo documentation for other works that Kitty would know (including “The Sled,” also created at the Banff Centre, in 1995), others of my recent works have also been created in an open, public realm, including: “Fiddle Reef, Remembered,” 2006, in The Lab, the Art Gallery of Greater Victoria’s project space and “Torhamvan/Ferryland,” a large, diorama-like construction of a shipwreck that I made in an outdoor studio on my university’s campus over a fifteen month period, 2004-2005. All such projects have been a clear process of making artistic inquiry visible.



Bleriot Ferry, plan views, Banff, 2008

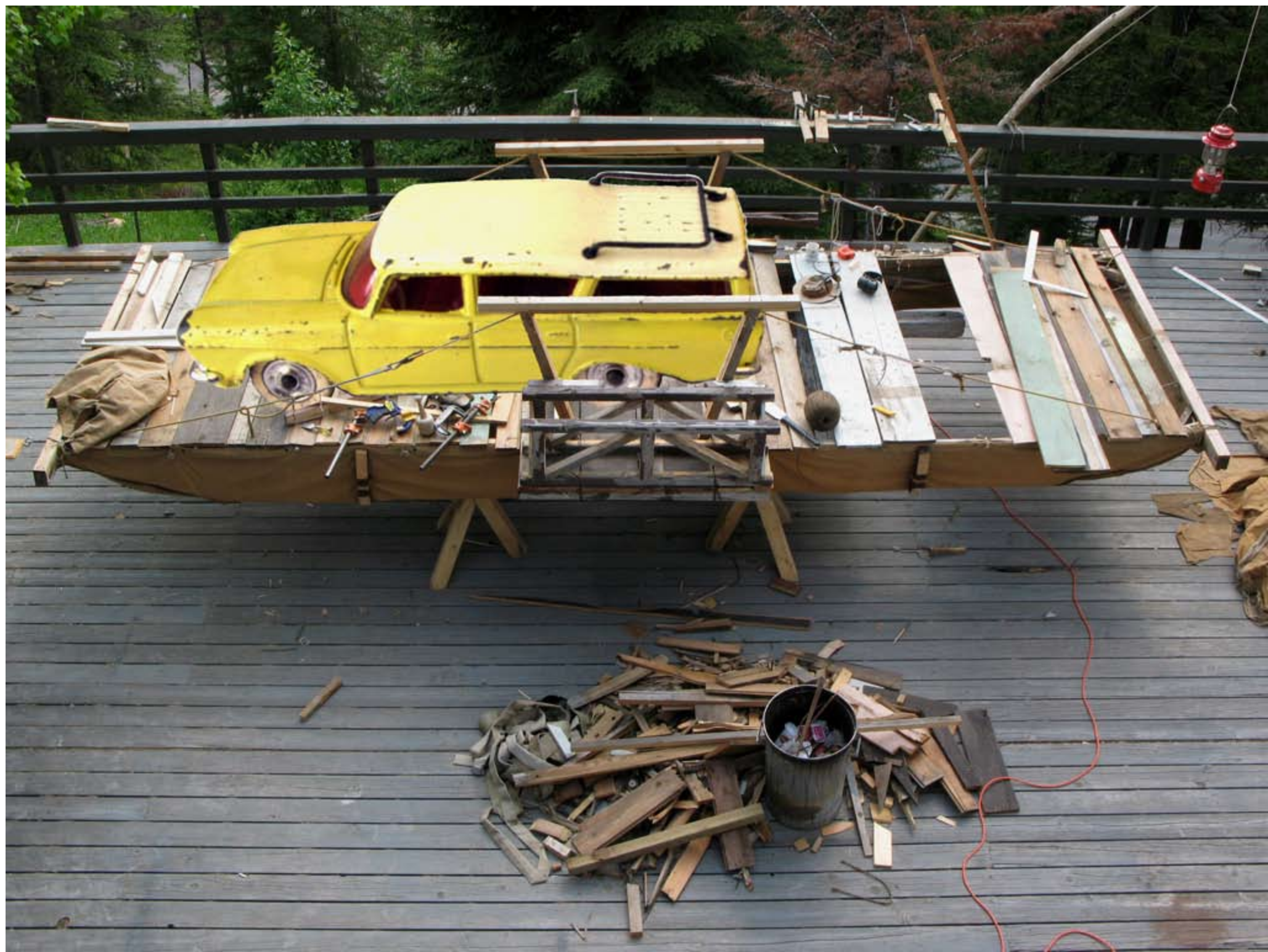
These two images show the scale plans of the Bleriot Ferry that I extrapolated from my field notes/sketches. The second of them shows how the conception of the sculptural construction was scaled around the Paul Lake raft.



**Bleriot Ferry,
First Memory,
Banff Centre,
May/ June, 2008**

These three images show the ferry construction being put together at the Banff Centre, on a deck overlooking the Bow Valley.





Bleriot Ferry, First Memory, composite photograph, 2009

I put this photograph together to provide some idea as to what the work might look like should it be completed as a parade float and/or for a float trip on the Red Deer River

ADELHEID MERS



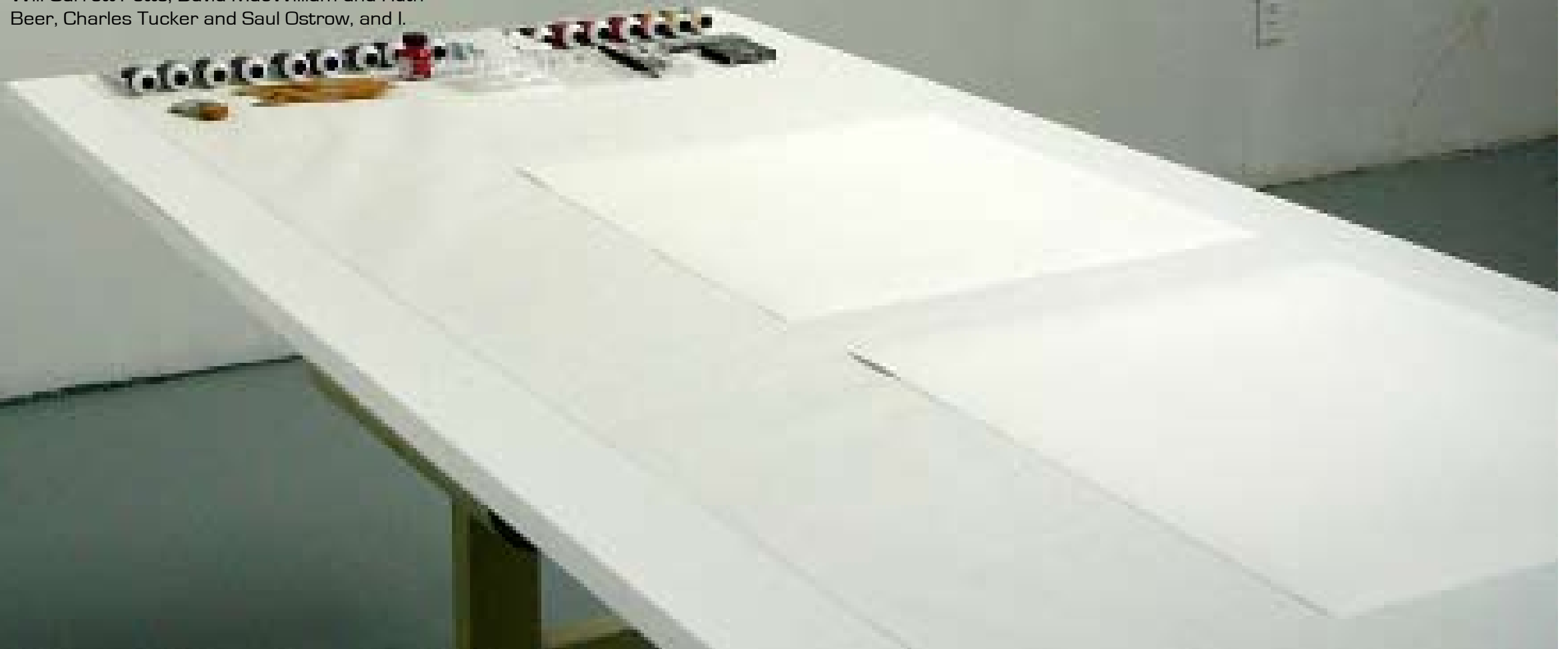
A visual artist with a unique, interpretive approach to events and organizations, Adelheid Mers creates site-specific maps and diagrams that are poetic and analytic records of art institutions, exhibitions, public lectures, studio visits and written texts. An associate professor of Arts Administration and Policy at the School of the Art Institute of Chicago, Mers teaches across topics of grant writing, curatorial practice, art organizations, ethics and arts economies.

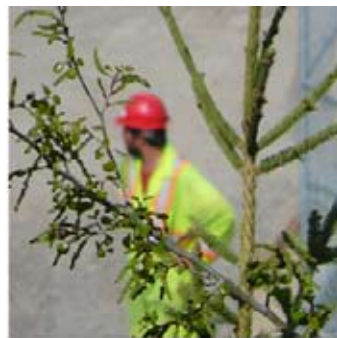
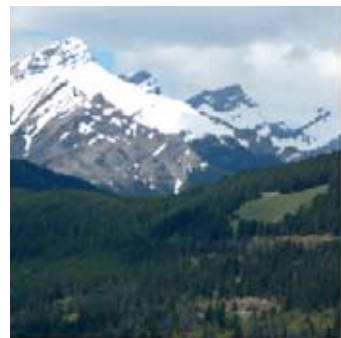
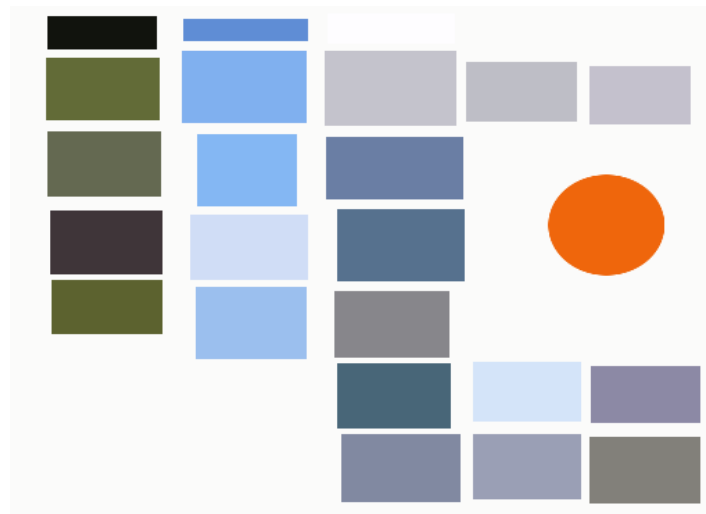
To create a map, an “organogram” of an institution or organization, I talk to those who participate in it. From the conversations emerges an image that shows internal and external connections, decision-making processes, concerns and satisfactions, facts and feelings. As I am juggling large amounts of information, digital tools (Illustrator and Photoshop) are conducive to this work. The computer screen becomes an installation site, where additions, modifications and changes in scale are easily accommodated as an organogram evolves.

Around the time when the MAIV residency was announced, in 2007, I was aspiring to add drawing by hand back into my repertoire, mainly to use for the more personal diagrams I make that are based on texts I read. In drawing, I tend to remake the image until it “stands.” Instead of being able to use digital layers, sheet after sheet of paper is used. I felt self-conscious about my skills and was weary of burning through reams of the expensive paper I like. One of my goals for the residency was to spend enough time in the studio to gain more ease. I planned to “map the residency” as an entity, to follow conversations and to draw out connections and developments that might occur; I was also thinking about mapping a book I brought. What I found was that having time away from the structured life of teaching, interspersed with goal oriented and fairly controlled “projects,” allowed

the studio to become a place for surprises again. Those surprises both reinforced my themes in a visceral way, and have given me new intellectual material to work with. What follows is a play-by-play, a lab-book of sorts.

Arriving at the studio, I laid out paints, brushes, and nibs on a large table and unfurled a roll of cheap paper, covering all four walls. I particularly enjoyed cutting out a hole for a heat control thingy on one wall — starting with an installation after all. Then I went looking for company. Having had to join the residency with a week’s delay left me initially feeling at a disadvantage to connect. The other participants had met and, as I assumed, laid some groundwork for conversations. It also turned out that both Will and Sarah already planned to interview participants for their own projects. That rerouted my approach to mapping the residency. I decided to focus not on individual exchanges, but to diagram the weekly lectures by visitors, Canadian artist AA Bronson, artist and curator Andrew Hunter, British writer Simon Jones with choreographer Sara Giddens, co-directors of Bodies in Flight, and presentations by workshop participants Will Garrett-Petts, David MacWilliam and Ruth Beer, Charles Tucker and Saul Ostrow, and I.





The book I had planned to read stayed mostly closed. I looked at the mountains instead, trying in vain to read what I saw there. Never having experienced mountains before, I couldn't see them. My first reflex to alleviate this blindness was to photograph them, taking recourse to a familiar means of media-

tion. When the photographs didn't make sense either I blew them up on the computer, sampled colors from pixels - to no avail. While vision was failing me when looking at the mountains, I noted something else. At a large construction site in the center of the grounds, workers wearing security vests marked

with large Xs attracted my attention. I live in the city. People, their movements and attitudes make sense to me, as do the machines they use. A series of photos ensued that embodied a very sensuous gaze. To enter this "hot" mode of perception was the first step

towards overcoming my hesitations towards drawing; being able to see the mountains turned into a quest of a different kind. I needed to go hiking. While I was physically experiencing the environment, I slowly began to see it, using my camera all along.

[illegible]

What finally broke the ice was a formal exercise I devised that was derived from a timeline in the shape of a tight meander of parallel lines that had emerged as the diagram of my own workshop talk. First I drew a cross of faint pencil lines on the watercolor pad. Then I drew parallel brush lines across, jogging the brush when it met a pencil line. What resulted were simple landscapes that seemed to emerge from a background while simultaneously being bound by it. I then made a string compass and, breaking into the good paper, drew three concentric circles with pencil on a number of sheets. I again drew parallel lines across each sheet using various nibs and inks, and where the nib encountered a line, it acknowledged it by making a mark, a small squiggle. When 15 of these target drawings were complete, I arranged them on the wall, hanging them not horizontally, as I had drawn them, but vertically, in stacks of five. They looked like rain, or like veils and made me think of Vilém Flusser's description of language in his essay "On Communication": "Human communication spins a veil around us in form of the codified world. This veil is made from science and art, philosophy and religion, and is spun increasingly denser, so that we forget our solitude and death, including the death of others whom we love."

Ballets Jazz de Montreal to wrap up seas

DOMINIQUE CARRIER BANFF

Les Ballets Jazz de Montreal (BJM) will be wrapping up its current season with a two-week residency at The Banff Centre.

The dance company will perform their latest work in *An Evening with Azure Barton*, which will be developed during the residency, at the Eric Harvie Theatre next Thursday (May 29) at 8 p.m.

BJM has presented almost 40 shows this season throughout North America and Europe.

The company arrived at the Centre earlier this week to begin their creative residency, which will allow the dancers to fully concentrate on the final creative stages of the new work by acclaimed choreographer Alberta's Azure Barton.

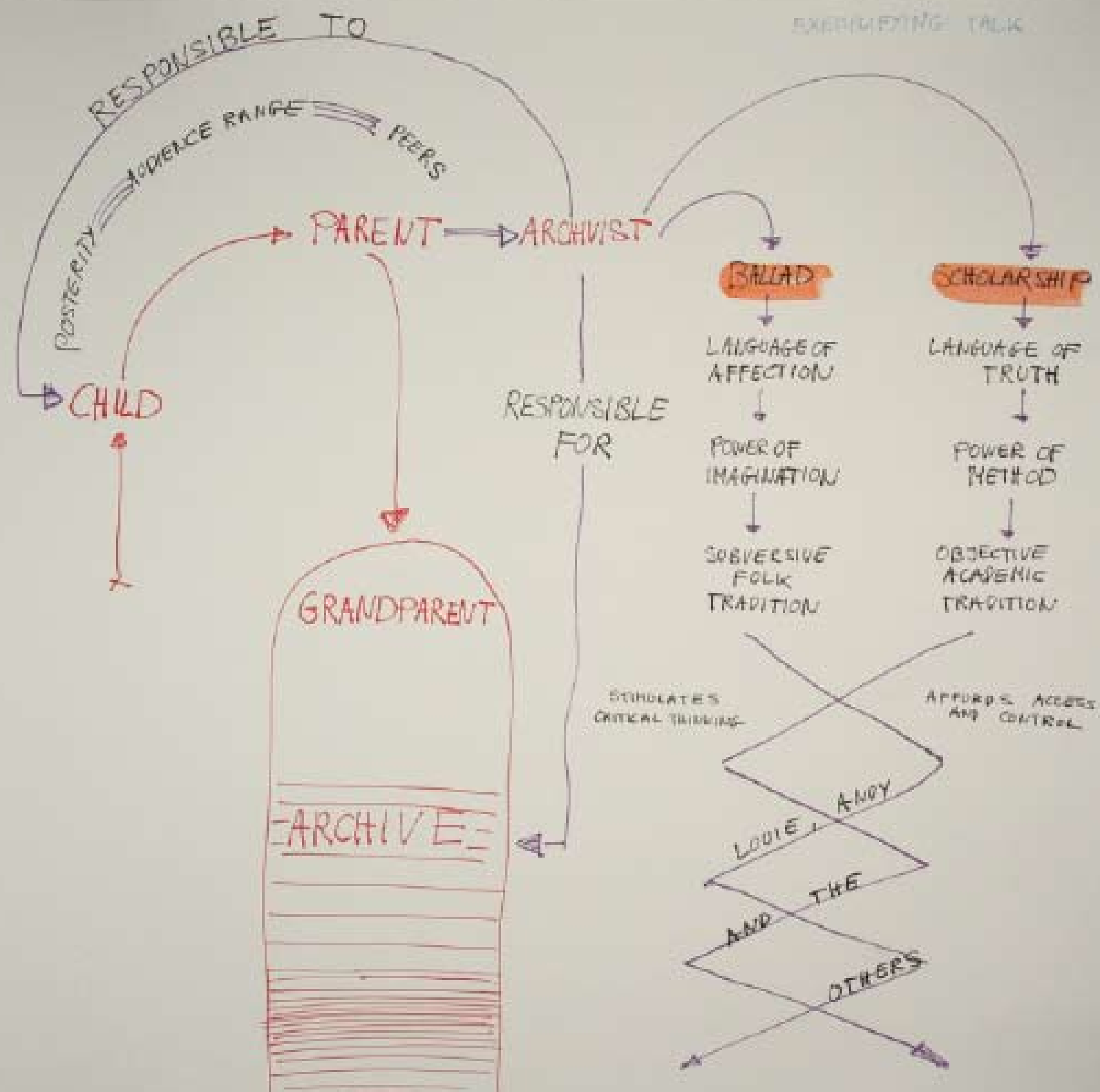
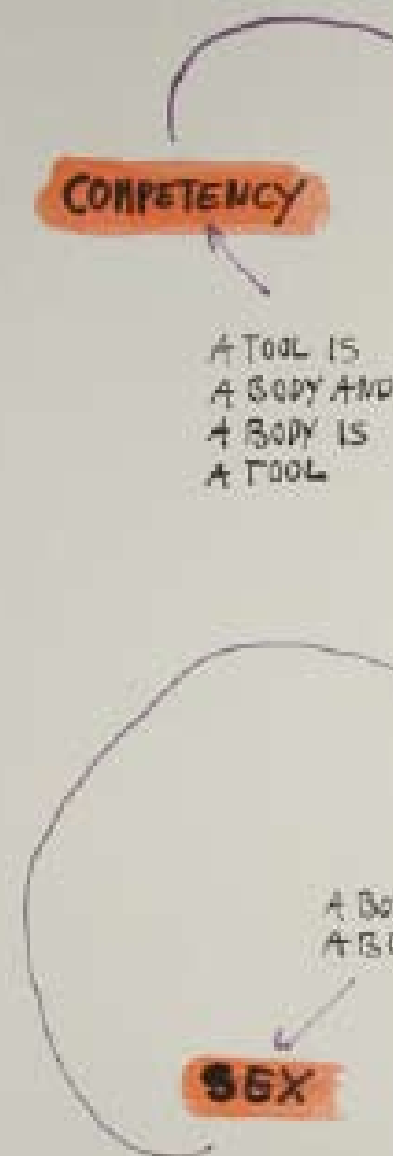
"It's always interesting to talk about it as a choreographer because you know, that's why we choreograph, so we don't have to talk about it," said Barton.

Barton was born and raised in Edmonton, Alberta and has been



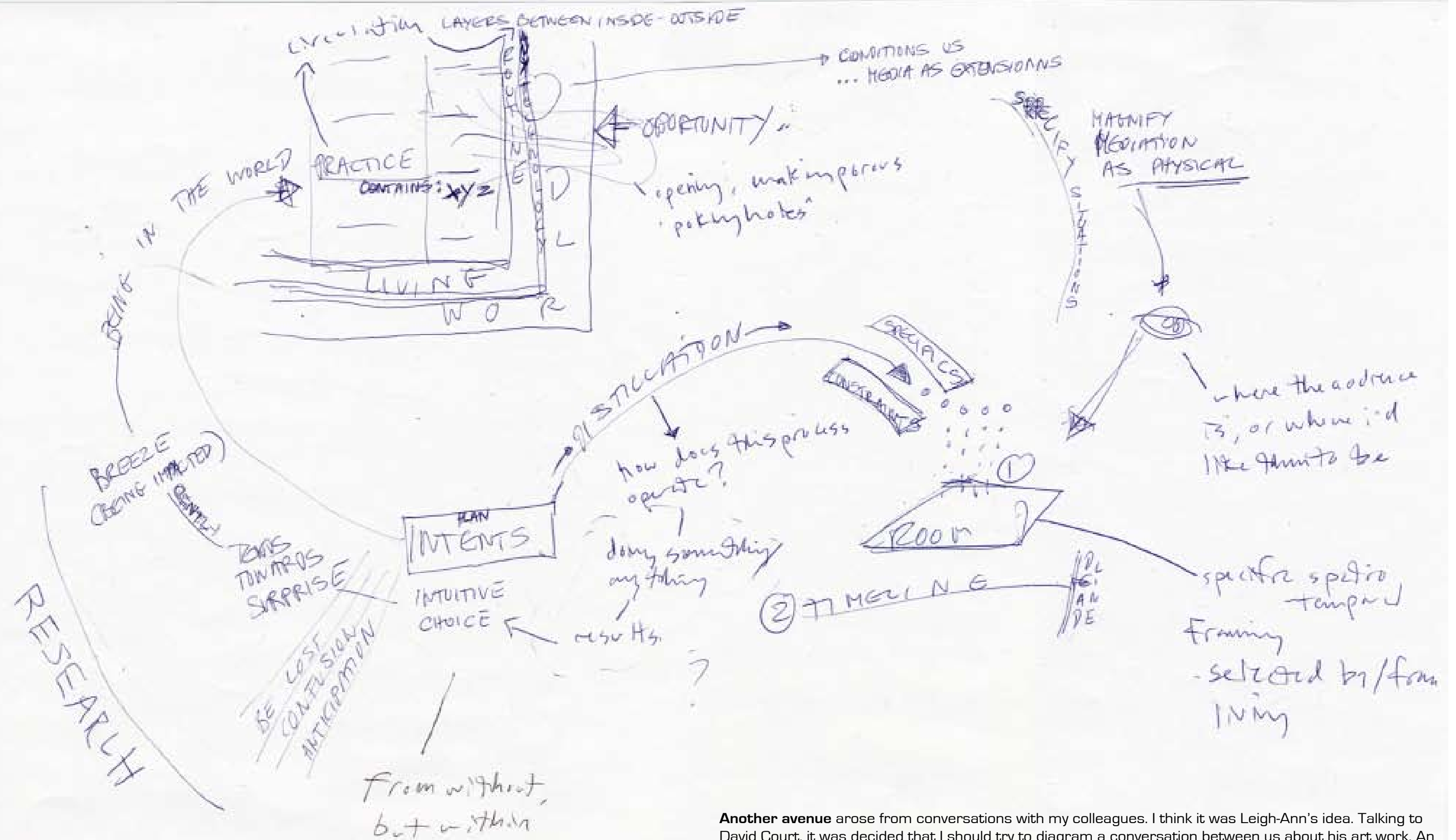
Saw a performance of Ballets Jazz de Montreal in the theater.
I was moved to tears. The best dance I have ever seen.

Les chambres des Jacques presented by Les Ballets Jazz de Montreal.



I did produce a series of lecture diagrams. As before, I found that I needed to exercise the drawings; testing them, developing them and repeating them before they could be executed on the "good" paper, which now did not intimidate me any more. I then remembered that I had at several occasions over the previous years mused about the possibility of generating "reviews" of artist lectures, and found that,

indeed, I was now responding to that desire. Will had previously talked about artist statements as a literary genre. Clearly, the artist talk is one as well, with presenters performing and fleshing out different art world narratives — the brave modernist, the explicating pedagogue, the audience-insulting father murderer, the constructive family man.



Another avenue arose from conversations with my colleagues. I think it was Leigh-Ann's idea. Talking to David Court, it was decided that I should try to diagram a conversation between us about his art work. An informal sketch evolved on the table between us as we were talking. I continued to offer this "service" to others, but began to take time after the meetings to refine the initial notes. Australian artist Ann Wilson, on an independent research visit, was next, followed by Sarah Eldridge. The new genre of the "studio visit diagram" was born. The diagram stays with the artist I talk to, while I keep a copy.

[David Court's diagram included with permission.]

FRAMED

WHAT ARE ARTISTS' ROLES?

PERFORMED
TALK

FRAMING OF
DISCOURSE

WILL GARRETT-PETTS
BANFF PRESENTATION

ART PROCESS

PROBLEM DEFINING

PREPARE TO FOLLOW
IMPETUS FOR ACTION
GATHER MATERIALS

ATTEND TO FEELINGS
AND NEEDS

PROCRASTINATE

WAIT

STEW

FIELD RESEARCH

RESPOND WITH INTELLECT
AND SENSUAL INTAKE

ATTEND TO FEELINGS
AND NEEDS

PROBLEM FINDING

TO NOT PRODUCE, INFLUENCED BY
WILL GARRETT-PETTS AND JOHN GIBBS (2007) P. 100

COGNITIVE PREFERENCE

REPRESENTATIONAL PREFERENCE

WORD

NUMBER

STUFF

PHILOSOPHY

MATH

ART

[SCIENCE] = REASON + DATA + EXPERIMENT

[ART AS RESEARCH] = ETHICS + TECHNOLOGIES + INCARNATION

DESIGN

POLICY

SHOP

STUDIO

CONTINUUM

BANFF DIVISION
OF THE PRESENTATION

Later on I mapped out my own work process, around the cycle of problem finding, defining, solving and assessing. Another diagram revisited an earlier attempt to pinpoint cognitive capacities and their different interactions in the fields of science and art, bringing in design as a potential bridge term. And then there is a fledgling curatorial idea, proposing to think about how definitions of time impact the evaluation of resources.

I had hoped to be able to use this residency as a 'time out', to come back to my senses. I was then quite literally confronted with the need to explore my sense of vision, how it is embedded in a full-body physical experience and also depends on which external tools I have available and know how to use. That experience regrounded my work, as it continues to revolve around making visible things that codify my life and those of others - organization, tradition, metaphor, tool use and habitus.

During my exit interview I told Kitty Scott that I would like to come back to the Banff Centre sometime, this time to create its organogram.

all images at: adelheidmers.org

MERS '08



Radio4U is a series of five one hour of radio/internet broadcasts created for five different people. It is a gift of time, words and music. It is a mixed tape that can only be listened to once. It is both intimate amd public. It is from me to them.



ROBIN LAMBERT

Robin Lambert is an artist, educator, and wanderer. Born on the Sunshine Coast of British Columbia, his childhood was rather vagabond and involved numerous incidents with ham-mocks. His wandering ways continued through his adult life,



though he did manage to settle down long enough to get a BFA from Alberta College of Art + Design and an MFA from the University of Regina, receiv-ing numerous awards along the way, including the Social Sciences and Humanities Research Council Award for Graduate Students. Lambert ‘s practice bridges ceramic theory, installation, performance and social practice. His most recent project is Service: Dinner for Strangers, which involves potlucks for strangers in galleries with the food served on handmade dinner sets. He is currently of no fixed address.

Why did you decide to participate in the MAIV residency at Banff?

The answer to this is at least two-fold. Firstly, as a recent graduate from an MFA program I was (and possibly still am) a wee bit insecure about losing contact with the more conceptual side of the art world and my own practice. I fear becoming stuck in a rut as it were. To help with this I am ever-diligent about looking for resi-dencies and other opportunities in which to participate. When I read the description of the program, it definitely seemed like the type of residency where I would be able to learn about my practice and others. The second factor was time. The timing was perfect as my contract ended a couple of weeks before the residency. It also was happening right before I had a show ready to open so I could focus on a particular outcome.

Do you have a definition of artistic research?

I have waffled on a few and listened to other peo-ple, and am pretty open to most definitions. However, for me, simply making work is not the same as artistic research – but I accept this is for other artists. For me, there has to be a bit more to it than that. Perhaps the artistic research is the before and after. The ideas leading to a project and the results from a project.

What was your notion or understanding of artistic research prior to the residency?

The residency did not really change anything in this regard.

Did that understanding or your interaction with artistic research change during the course of the experience? In what ways?

I believe the residency did not actually focus on this in a broad way. It was mentioned now and again, but there was not really enough action/interaction hap-pening to change my understandings in anyway.

ON ARTISTIC RESEARCH AND PRACTICE

Is artistic research something you’ve always defined for yourself? At what point in your creative life did defining and documenting your artistic practice or engaging in artistic research seem relevant or vi-able?

The idea of art as research, or artistic research, first was presented to me in my first few weeks as a graduate student. Even when I applied to graduate school, what graduate students did was somewhat a mystery. From this point on it became more important to me. However, to clarify, defining and documenting my artistic practice is not artistic research. (Maybe I know more what artistic research is NOT more than I know what it is.) I did note that for some at the residen-cy, it seemed very important to document the so-called process. Almost artificially important. I keep track of what I do, of what I think and read but not so much so that someone else would want to see images of it.

RECONSIDERING THE MAIV RESIDENCY

If research, traditionally defined, promises the creation of new knowledge, what kind of knowledge does artistic inquiry produce?

For myself and my work, experience might be one answer. I enjoy taking things from the everyday and using that as a part of my practice and then to work is very participatory. So, for me, the idea of interaction and connection can create an experience. But I would not dismiss the idea that artistic inquiry produces new knowledge. Does all traditional research create new knowledge? Probably not. Does all artistic research create new knowledge? No, but the potential is there.

I do not have a definitive answer to this question but I can offer that artistic inquiry can create: experience, haptic knowledge, understanding, insight, a shift of knowledge, connection, empathetic knowledge, etc. Not all at once, but at various times in different amounts.

What might it mean if artists claim that they are making or creating knowledge (in addition to their work)?

It is an interesting question — are we creating any-thing new outside of objects and questions? I am not sure I have a great answer. In an ideal world, yes. Art-ists reframe, recontextualize and reconsider images,

ideas and questions, images and objects, and I would hope this is a form of new knowledge.

Ask a question, learn something...no matter the question.

How does the increasing academic and institutional recognition of artistic research affect the artistic community?

It makes so-called academic artists cling even tight-er to their tenures. It may also have them create work not for them selves but for some sort of committee or other body. I guess, in a way, it could undermine the “purity” of art. But then so does a commercial gallery if one wanted to see it that way.

How does the practice of artistic research affect academic culture?

I do not have the experience to answer this question.

How does the practice of making art in the public realm affect the community’s capacity for research?

This is an interesting question. One I have not considered before. But, I will have to think on it more – again, perhaps I lack experience in this matter. In brief though, I would have to say....very little, as I cannot readily imagine the line between seeing art in public and researching art behind closed doors.

What can non-artists and communities learn from artist-researchers—in terms of developing alterna-tive research methodologies, attitudes, and patterns of inquiry?

Very broad question. Non-artists and communities can learn anywhere from nothing to everything depend-ing on how engaged they are.

I’ve been spending some time thinking about your project *Service: Dinner for Strangers*, a research project hosted by bilton contemporary art in Red Deer, Alberta, that examined the crossing of con-temporary visual art, craft culture, the handmade object, and art as a service during a series of potluck dinners, and I’m curious how this latest experiment may have been fueled by your time at Banff. Will you be using these happenings in any future way or were they meant to only exist within the particular time and space during which the dinner was served?

Dinner for Strangers was the project I proposed to go to MAIV with. The idea was to organize it while in Banff and then execute it in July following MAIV. But the show got bumped to January and so I put if off for a bit. While in Banff I did work on various posters and the website that would eventually host my work. It is still under construction though. And, there will be another Dinner. I have been invited to do the performance/in-stallation again in Newfoundland again in August. I am not sure if it will be identical or different.



Radio4U I - Mother

Lucille
Graceland
Three Little Birds
The Predatory Wasp of the Palisades Is
Out to Get Us!
No Rain
The DoDoDo Song
The Spinster's Almanac
Hair of the Dog
Oh, Alberta
Blackie and the Rodeo King
49 tons
You Ain't Goin' Nowhere
Stormy High
A Voice Recited the News On the Radio
What a Wonderful Life

Fred Eaglesmith
Paul Simon
Bob Marley
Sufjan Stevens

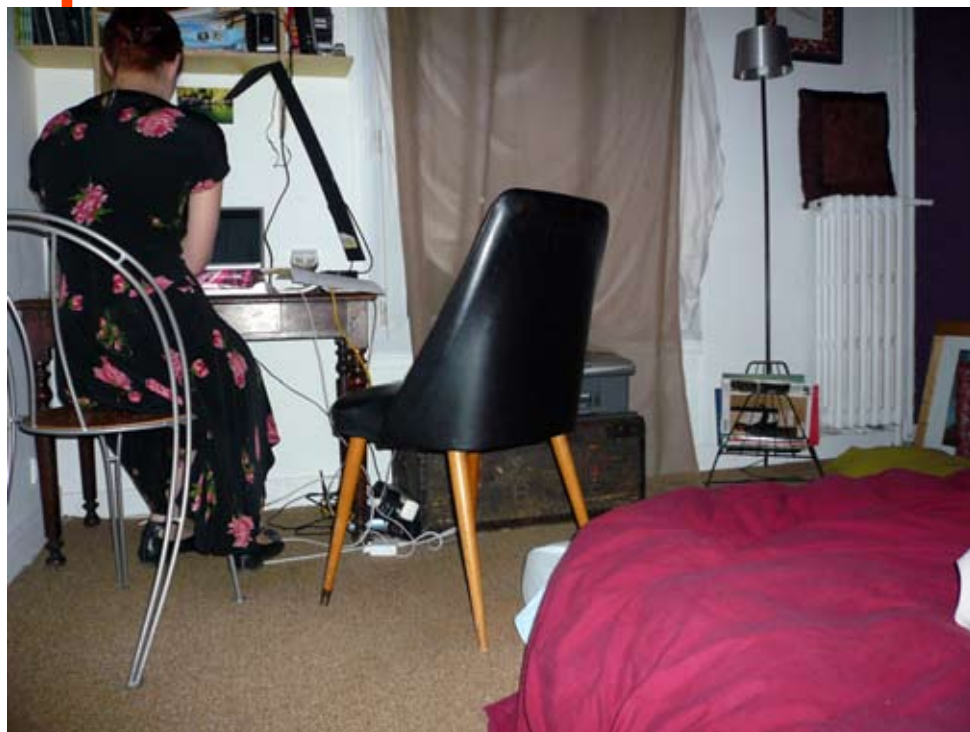
Blind Melon
Gorgeous
Christine Fellows
Nazarath
Elliot Brood
Willie P Bennett
Blackie and the Rodeo Kings
Glen Hansard & Marketa Irglova
Black Mountain
As The Poets Affirm
Louis Armstrong



Radio4U II - Gaston

Mike Mills
 This Is The Dream Of Win And Regine
 The Moon
 Cliquot
 So Weit
 The Well
 Let Us Have Done With the Umbrella of
 Our Contagion
 Night Windows
 Love And Mathematics
 Goin' to Acapulco
 Reckoner
 Deep Blue Sea

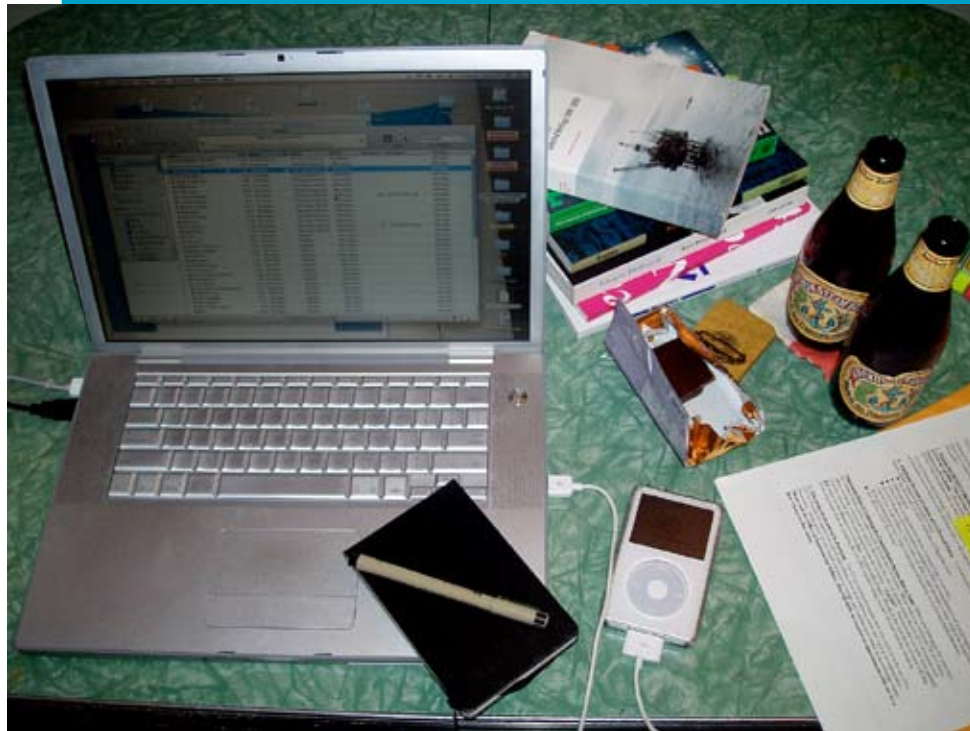
Air
 Final Fantasy
 Cat Power
 Beirut
 Urbs
 Smog
 Christine Fellows
 The Weakerthans
 Broken Social Scene
 Calexico & Jim James
 Radiohead
 Grizzly Bear



Radio4U III - Diane

Good Day Sunshine
 Be Kind
 Sun In An Empty Room
 Oh! You Pretty Things
 Intergalactic
 My Favourite Chords
 God Knows (You Gotta Give To Get)
 Vegetarian Restaurant
 Lela
 The Little Prince, Chapter 21
 Non, Je Ne Regrette Rien
 Try A Little Tenderness
 Reno Dakota
 Can I Pay You With Sunshine?
 I Have Made You a Mixed Tape
 The Log Driver's Waltz

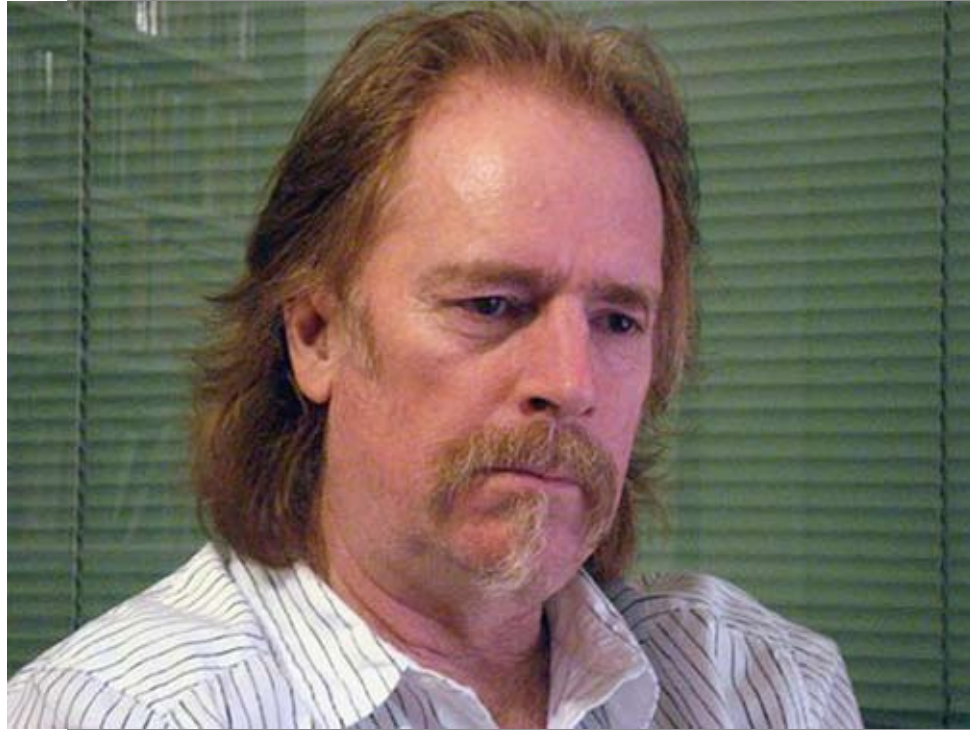
The Beatles
 Devendra Banhart
 The Weakerthans
 David Bowie
 Beastie Boys
 The Weakerthans
 El Perro Del Mar
 Aberfeldy
 Gustavo Santaolalla
 Antoine de Saint-Exupéry
 Édith Piaf
 Otis Redding
 The Magnetic Fields
 Andy Swan
 Daniel Ledwell
 Kate & Anna McGarrigle



Radio4U IV - Jen

Two Of Us
 D.A.R.L.I.N.G.
 This Will Be Our Year
 Luscious Life
 In A Cave
 Abandon
 The Little Prince (Chapter 8)
 As I Went Out One Morning
 Jogging Gorgeous Summer
 I Bet You Look Good On the Dancefloor
 Little Hands
 We Say No
 Communication Breakdown
 Stand By Me
 Where Is My Love
 Desperado

The Beatles
 Beach House
 The Zombies
 Patrick Watson
 Tokyo Police Club
 French Kicks
 Antoine de Saint-Exupéry
 Mira Billotte
 Islands
 Arctic Monkeys
 The Choir Practice
 Great Aunt Ida
 Roy Orbison
 John Lennon
 Cat Power
 The Langley Schools Music Project



Radio4U V - Father

Pump It Up
Reckoner
The Bruise
Papa Was a Rodeo
Old Man
at this point of my life
My Only Guarantee
Poor Robin
Knockin' On Heaven's Door
Goin' to Acapulco
Some Things Last A Long Time
New Goodbye
I'm Not There

Elvis Costello
Radiohead
Kes
The Magnetic Fields
Neil Young
Tracy Chapman
Cowboy Junkies
Christine Fellows
Antony & The Johnsons
Calexico & Jim James
Beach House
Hey Rosetta!
Bob Dylan

LEA BUCKNELL

A recent graduate of Thompson Rivers University, LEA BUCKNELL holds degrees in both Geography and Visual Arts. Interdisciplinary by nature, Bucknell often decides upon her subject matter first then chooses the mediums to best suit her ideal outcome. More often than not, her works involve elements of photography and sculpture. As a recipient of a TRU CUEF Research Scholarship, she conducted ‘Exploration of Art in Research’ examining the connections Visual Arts could have with other disciplines and curated an exhibition to showcase the results. Her current research and interests concern representing both real and imagined stories that lie behind the initial understanding of objects. By placing a number of copper recollection capsules into the Bow Valley landscape, Bucknell sought to engage the viewer in personal histories, both hers and theirs. A recent recipient of the Joseph Armand Bombardier Research Scholarship, she will begin her MFA studies at the University of Western Ontario in the fall.



THE RE-COLLECTION PROJECT

Upon driving into the Bow Valley for the MAIV artist residency, I began to appreciate the deep impression living there in my late teens and early twenties had made on me. The re-collection project was created as a means for me to re-insert myself into the landscape and to invite others to respond and to do the same. Inspired by mountain culture, I borrowed the idea of creating the capsules from summit canisters that are left as registers on mountain peaks where people can leave their name or comments as proof that they had reached the summit. As part of my research I went to the Whyte Museum in Banff and studied the messages and objects left in containers that were donated to the museum.

Enclosed in each capsule I created is a photograph or drawn image with a remembrance written on it that relates to the location where the capsule was left. Some capsules also contained objects that were significant to the memory. The person who finds the capsule is instructed to open it via a tiny inscription on one of the ends, which simply reads, “open here.” On the back of the enclosed image is an invitation for the viewer to participate in the re-collection project by emailing their own memory to an address set up specifically for the project. To date I have received three messages that share a



the re-collection project

‘the re-collection project’ , mixed media, etched copper capsules with image and text enclosed, in various locations, (21 capsules), each 8.9cm x 1.5cm, 2008.

personal story. the re-collection project was exhibited in my studio while at the Banff Centre.

.....



SUMMIT CANISTERS IN THE WHYTE MUSEUM COLLECTION:
This particular photo is of an old Kodak film canister;
other makeshift canisters were fashioned out of sardine
cans, cigar cases, small glass containers, water bottles
and cigarette packages.



TELEPHONE POLE: All 21 of the capsules are discreetly positioned, but remain within plain sight such as this one located on a telephone pole by a popular part of Policeman's Creek. When a person finds a capsule, I want them to wonder how long it has been there, and why they didn't notice it before. In providing a situation to question their observational skills, I am hoping that they will think more consciously of the space, how it affects them and how they move through it.



MINER'S CABIN: Canmore is historically a mining town, but after the 1988 Calgary Olympics the world took note of this small mountain town. It is just outside of Banff National Park and has comparable beauty, without the building restrictions that limit development in Banff. This has made Canmore into a boomtown with large weekend homes and numerous golf courses. These cabins are tiny and their character speaks of a different time.



LEFT: POLICEMAN'S CREEK: Trees provided easy placement of the capsules. I would use floral tape to lash the capsules to tree branches or, as is the case for this capsule, I would leave them in nooks. This tree acted as a marker for where I would need to turn from a path in order to get to a friend's house.

ABOVE: WHERE THE "R" HOUSE USED TO STAND: This location was the most surreal to me because it looked nothing like how I remembered it. There used to be a large, white two-story house to the right of the mound of dirt. It was old and run down when my friends and I lived there. In fact, it was technically condemned for not having central heating, but it was summer and we loved living there. My roommate Adam found an old yellow foam letter "R" in the bushes near our house and stuck it by the main door, and so it became the "R" house, where everyone was welcome. At any given moment there could be a party, a jam session or a feast; only six people paid rent and slept there, but it became the place where everyone met up. The only familiar thing to remain was this white post; people put their dogs' leashes through the hole at the top to keep their dogs in the yard; there was no fence.



CAPSULE IN SITU (MAN UNAWARES): The capsule is located in halfway down the rockwork column, near the man's backpack.



ROCKWORK PLACEMENT: Rockwork is a popular architectural element in Canmore and lends itself nicely to the placement of the capsules. This particular capsule is located on the side of a building that I would pass on my way to work. Although it is in a fairly high traffic area, I think it may be one of the last ones to be found.



LEFT: OLD MAN'S CABIN: This is another miner's cabin. An old man lived here; he was my neighbour when I lived at the "R" house. He drove a rig and would park in the lane behind our house. He was somewhat of a pack rat and told the best stories of long ago. He was always invited to the goings on at our place, but being a bit shy, he would often just raise his glass in our direction and nod his head in approval.

ABOVE: STUDIO (MAP INSTALLATION): Detail: studio installation of a map of Canmore Alberta that roughly locates the placement of the re-collection capsules with red tacks, coloured electrical tape, 182.9cm x 259.1cm.

JANE WAGGONER DESCHNER



photo: Dave Shumway

Jane Waggoner Deschner is a visual artist whose medium is the vernacular photograph. Facilitated by increasingly sophisticated digital technology and the age-old art of needle-in-hand, she explores new ways of perceiving these ubiquitous, but often overlooked, products of mass culture. Born in Pennsylvania, she grew up in Kansas and moved to Billings, Montana, over 30 years ago. She studied geography (BA, MA from the University of Kansas) and visual art (coursework at the Kansas City Art Institute; BA from Montana State University–Billings; MFA from Vermont College). She exhibits widely. In November 2008, her one-person exhibition “Inexhaustible Invitations” opened at Ampersand Gallery, Portland, Oregon; she showed as one of three photographers Lorinda Knight Gallery in Spokane, Washington, January, 2009. Currently her work is traveling throughout Montana and Wyoming as part of their ArtMobile programs. Her work was included in Speaking Volumes: Transforming Hate, a national juried exhibition organized by Helena, Montana’s Holter Museum of Art and the Montana Human Rights Network; it is traveling regionally until spring 2011. One of the pieces from her underneath series is in the first Montana Triennial at the Missoula Art Museum, summer 2009. She has been awarded artist residencies at Ucross Foundation, Virginia Center for Creative Arts, The Banff Centre, Jentel Artist Residency Program, and Ragdale Foundation. In May 2008 she began a five-year appointment on the Montana Arts Council. Her work is in the collections of Federal Reserve Banks in Minneapolis and Helena, MT; University of Montana; Montana State University–Billings Foundation; Yellowstone Public Radio; Nicolaysen Art Museum, Casper, WY; Archie Bray Foundation for the Ceramic Arts, Helena, MT.

ARTIST STATEMENT

For over twenty-five years, I have utilized found photographic images in my artmaking — found on magazine pages, they were the material of cut-and-paste photomontages. During graduate school, I became fascinated with vernacular photography, especially in its most ubiquitous (and human) form, the snapshot. Since 2001, I have collected, studied and manipulated early- to mid-20th century snapshots and studio portraits — worked to uncover what these records can teach me about our essential humanity.

I’ve created over a dozen series, five hundred artworks. When we look at snapshots that are two, three and four generations old, what is immediately obvious is what has changed. But, when we look *into* them — we discover what has remained constant. We are reminded of how we are to one another.

Virtually everyone takes snapshots — and has for well over a hundred years. Orphaned photos, taken by unknown photographers, are rich and fascinating in their representations of people’s experiences and rituals.

In them I see the commonality of my personal connection with others. I, too, posed with my babies, snapped birthday parties, memorialized fish caught and recorded the aging of loved ones. These photographs speak to and about us all.

The camera records an image dispassionately, mechanically — everything is equally important. By cropping, enlarging, rearranging, cleaning, selecting, covering, repeating and/or juxtaposing, I enhance content and suggest to the viewer other, more poet-

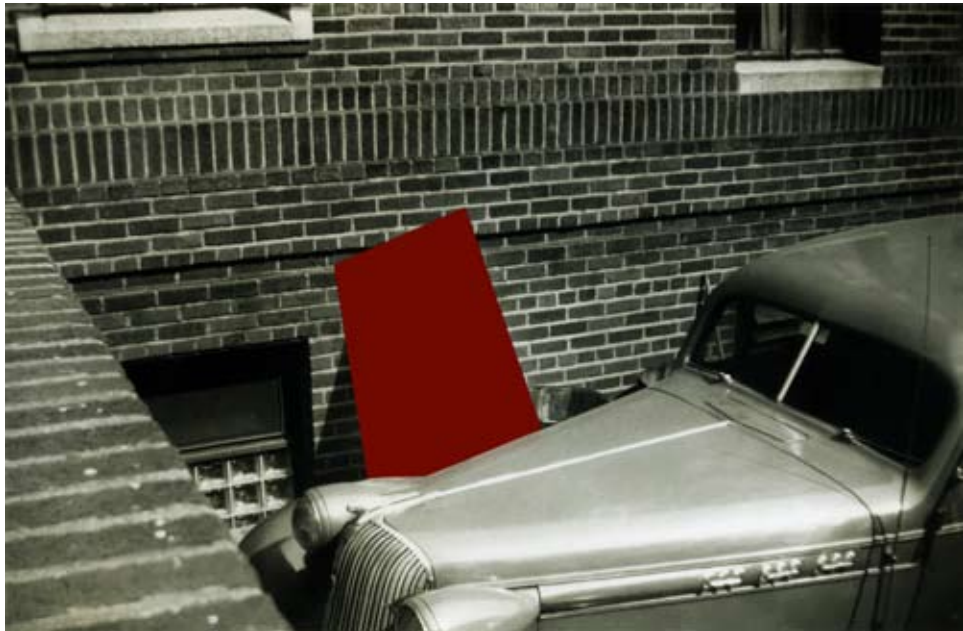
ic, interpretations. In my *untitled underneath series*, the focus of a snapshot is hidden under a densely-colored geometric shape leaving the viewer to speculate on the purpose for the photograph. *the lamp and the pretty woman* is from the *album series* in which I pour over the photographs in a single album to uncover an unintended quirk of the photographer. I completed a life-sized pantsuit of stitched-together snapshots at Ucross very recently — thinking about Joseph Beuys’s felt suit, Hillary Clinton’s pantsuit, what changes but stays the same.

Working with snapshots, I search for commonality. Taking a different tack in the *untitled maxims series*, I hand-embroider quotes from the famous into studio portraits of the unknown, movie stills and news photos. Blending the images of one with the words of another in a “sampler-esque” way, I offer my thoughts — sometimes sentimental, often ironic — on ways to live. The *war&peace maxims* criticize what is an unending, expensive and futile effort in Iraq. The corrections maxims are based in “I” and “you” statements and offer “life lessons.”

We all snap photos of people and things we love and times we want to remember. In a studio, we hire a professional to immortalize us looking our best. When I alter a photograph’s intent and appearance, the viewer is invited to deduce, speculate and fantasize. There are many ways to see ourselves in the common photograph — even those of people, places and times we never knew.



from the war&peace maxim series (Plato, war); 2007; unique found photograph, DMC Mouliné stranded 100% cotton thread; 9.875 x 8 inches.



ABOVE: *from the underneath series* (brick alley, car); 2008; K3™ pigment print on Epson® premium luster photo paper; 26 x 40 inches.

RIGHT: *from the hillite series (factory, wires)*; 2008; K3™ pigment print on Epson® premium luster photo paper; 40 x 26.25 inches.

Why did you decide to participate in the MAIV residency at Banff?

I participate in one or two artist residencies a year. I live in Billings, Montana — a place that is isolated from any part of the mainstream contemporary art world. I need to “go to where the action is” in order to meet artists, talk with them, see what they are doing and get inspiration for and feedback on my own work. Many artist residencies rely on the artists’ proximity to one another at mealtime for making the connections. I’m basically reticent and somewhat shy, so this in this one I thought it might be easier to make connections because of the structure inherent in a thematic residency. I was also interested to spend time in Canada. This is one of the residencies that is close to where I live.

Do you have a definition of artistic research?

What was your notion or understanding of artistic research prior to the residency?

Part of this definition works for research that informs artmaking: “1. diligent and systematic inquiry or investigation into a subject in order to discover or revise...applications.”

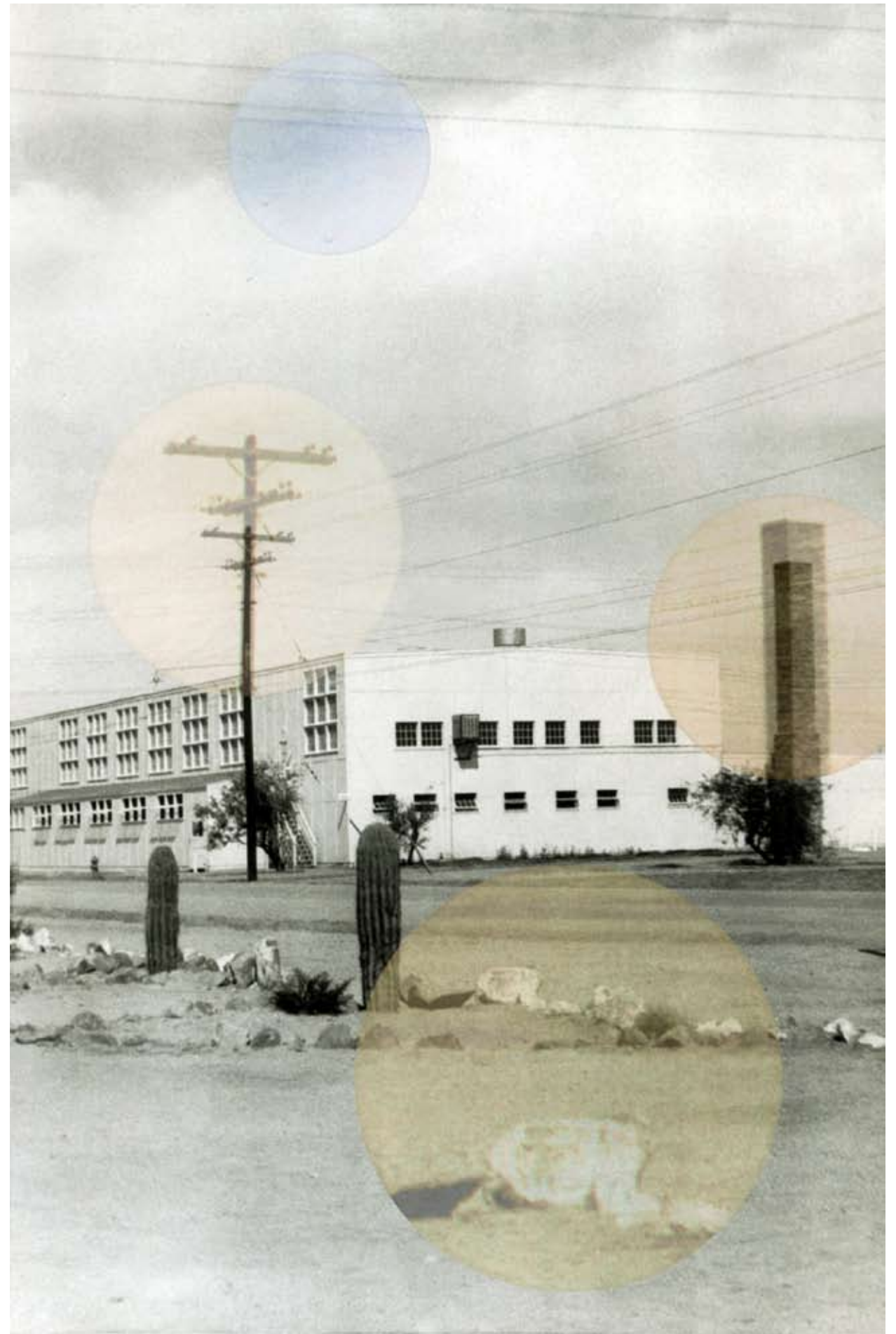
I had not thought, before applying to this residency, that what I did as part of my practice was “research.” When I was halfway through graduate school in the early 2000s, the artist (and one of my faculty advisors) Ernesto Pujol said to me, “When you know why you choose the images you choose, you can choose more and better.” That became my mantra. I read

and studied about the images I was using in my art (when I began grad school I was primarily a photo-montagist using images harvested from popular slick magazines). That exploration eventually led me to choose the vernacular photograph as my medium (still a found photograph but entirely different in just about every way). I continue to read about photography in general and the vernacular photograph/snapshot in particular. I’m particularly interested in other artists who use this material.

Did that understanding or your interaction with artistic research change during the course of the experience? In what ways?

My understanding of how I conduct my art practice didn’t change with the residency, except that now I have an official name to give to what I’d learned to do to make better artwork.

What did change was being exposed to what others were doing and learning how they incorporated research into their practice. The MAIV group was a mix of people who were very rooted in academics and the rest of us who weren’t. There seemed to be one group who were passionate and connected to what they were trying to express through their art. And there was another group that seemed to be doing research because they were supposed to in order to support their academic positions. I felt that the work that was the most interesting was that in which the research component was least “visible.”



ON ARTISTIC RESEARCH AND PRACTICE

Are artistic research and artistic practice inextricably linked? If not, how different is your artistic process when you are engaged in artistic research versus projects or artistic explorations that do not call on you to respond or interact with the notion of artistic research? In other words: how does artistic research or artistic inquiry impact your artistic practice?

For me the two are “inextricably linked.” Refer again to Ernesto Pujol’s quote. It was true for me that when I researched (read about and looked at) the things (media, subject matter, other artists, etc.) I was drawn to in order to know more about them, where they came from, how they were perceived, etc., my artistic product was better. I want to make art that keeps getting better, so I keep reading and looking.

What are the opportunities for you as an artist if you choose to participate in artistic research?

What are the drawbacks?

I’m not in academia so do not have to “produce” something impressive on a regular basis. Again, I do research because knowing more and understanding deeper helps me create better artwork.

RECONSIDERING THE MAIV RESIDENCY

If research, traditionally defined, promises the creation of new knowledge, what kind of knowledge does artistic inquiry produce?

Artistic inquiry also produces new knowledge — new ways of thinking, considering problems, interpreting the world around us. Not all knowledge is transmitted verbally or numerically. I hope that my artwork will cause the viewer to consider the common vernacular photo in new ways that remind us of who we are to one another.

What are the implications of making knowledge claims for artistic creation?

These days art is not just about decoration. Artists can educate, illuminate — even change minds — through their creations.

How does the increasing academic and institutional recognition of artistic research affect the artistic community?

I don’t know. Art about research or art that is primarily research often seems passionless and sterile to me. I live in Montana, far from the mainstream artistic community. Academic and institutional recognition of research hasn’t permeated our regional art culture yet.

How does the practice of artistic research affect academic culture?

I don’t know. I found I had difficulty relating to most of the projects the academics presented.

What can non-artists and communities learn from artist-researchers — in terms of developing alternative research methodologies, attitudes, and patterns of inquiry?

(I’d say it depends upon who the artist-researcher is.) Not everyone communicates or understands best with words; some are more affected by pictures or sounds or movement. Artist-researchers can help artists push the boundaries of traditional ways of study, thought, problem solving, and understanding.

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DARLENE KALYNKA



DARLENE KALYNKA was born in Rosthern, Saskatchewan and is of Ukrainian descent. She received her BFA from the University of Alberta and her MFA from Concordia University in Montreal. Darlene lives in Kamloops, British Columbia where she teaches at Thompson Rivers University as an Associate Professor in the Department of Visual and Performing Arts. In the last few years Darlene has been combining interests in book-making with her primary discipline of printmaking. In these works she explores narratives of family history and, specifically, traveling to and discovering her ancestral heritage in the villages of Ukraine. Her exhibitions include the Trilateral Print Exchange: Re-Identification in Utrecht, Yokohama and Vancouver as well as solo shows in Edmonton, Toronto, and Vancouver and numerous group exhibitions throughout Canada.



Uncle Fred from Darlene Kalynka’s artist book

Family Traveller

Who is the tall, white-haired man who has just come to town wearing a pale orange suit jacket and bright red pants? I call him the family traveller. He is my great uncle Fred.

In his early twenties, Fred Shewchuk immigrated from Bukovina, a region that is now a part of present-day Ukraine, with his brother Mike and his sister – my grandmother Sophia – to Canada in the early twentieth century. Fred, Sophia and Mike were the first of the Shewchuk family to establish themselves in Canada. Back then, Bukovina was part of the Austrian-Hungarian Empire (Ukraine’s borders having shifted back and forth during European conflicts) and its farmers permitted to sell their land, so my great-grandmother Molly sold several acres of her family’s land to be able to join uncle Fred and the others in Canada. One brother, Metro, remained in Ukraine and uncle Fred was the only family member that ever went back to visit the motherland. Once under Soviet rule and with collective farming in place the farmers lost all entitlement to the land of their families.

I remember that, when I was young, Uncle Fred came back from Ukraine, then a part of the Soviet Union, with stories for my grandmother of the old country but as a little girl I never imagined that I would visit that country on my own one day. When I finally travelled to the Ukranian village of Chernatyn I learned a lot about my great uncle Fred. When he travelled to Ukraine he always brought gifts and goods not available in the Soviet Union. In the late sixties to the early seventies travel to the villages was not allowed, so families had to see their friends and family members in hotels in the big cities. Everything was about getting permission to go to forbidden places in the Soviet Union. The word МОЖНА – asking permission –is everywhere in the Ukraine.

When I traveled to Chernatyn, I met Roman, the youngest son of Metro, the brother that was left behind in Ukraine. Roman knew who I was, saying: “you are Sophia’s granddaughter – I will tell you everything. I know everything.” In his family album he had a postcard of my grandmother Sofia as well as photographs of Uncle Fred, Aunt Molly, and Uncle Mike. What I learned from travelling to Ukraine is that after the Soviet Union collapsed Roman was able to buy back the land my great-grandmother had sold so that she could immigrate to Canada. It was wonderful for Roman, as a member of the generation that emerged out of collective farming, to be able to have the Ukrainian land back in the family and, likewise, for me to understand this chapter in my family’s history. In the hope of showing this to my own family I took photographs of the lush vegetation of pumpkins, cucumbers, and grasses that this family land produced.

Uncle Fred was a daring man with a flamboyant nature. He travelled to the village of his homeland wearing red bell-bottoms – I remember those pants. Roman said that he would be entertaining the Milatista in one room with perogies and vodka while uncle Fred was in the next room. Of course the Milatista were bribed to keep uncle Fred’s arrival a secret from their superiors.

This artist’s book is about Uncle Fred and his courage to not ask permission to go to the village of Chernatyn. Visiting his brother, his family, was a priority in his life.

Why did you decide to participate in the MAIV residency at Banff?

I have been to the Banff Centre for a previous residency and had experienced a conducive environment for art practice and idea generation. I wanted to participate with several of my colleagues who teach at Thompson Rivers University (TRU) in this ideal place, one that focuses on art production, practice and idea exchange.

Do you have a definition of artistic research?

My definition of artistic research is of a vernacular nature in that I think of it as information gathering—such as looking at “the personal” through family photographs, writing, and the oral traditions understood from interviewing elderly family members about such familial details as names and places.

What was your notion or understanding of artistic research prior to the residency?

My notion about artistic data was cloaked in a formal understanding, of asking questions through surveys and interviewing people interested in subject matter and ideas similar to my own. I look for family stories that would be interesting to others as well as to my family members. Important to such information gathering is the experiential activity of traveling, referring to maps, photographs and other tangible points of contact with my family. Stories are very important. Something felt and experienced is more important to me in my artistic practice than information gathered second hand.

Did that understanding or your interaction with artistic research change during the course of the experience? In what ways?

I do not think my notion of artistic research has changed since before the residency but I do realize the importance of being more diligent about my information gathering and keeping more accurate records of oral stories and the organization of photographs. So maybe that reflects typical “research” practices in some way.

ON ARTISTIC RESEARCH AND PRACTICE

Is artistic research something you've always defined for yourself? At what point in your creative life did defining and documenting your artistic practice or engaging in artistic research seem relevant or viable?

No, not always, to answer your first question. As students in art school the other students and I were taught to document our end product, but not so much in progress or process. This documentation was always a means to a particular end such as an exhibition in a gallery or a proposal to graduate school.



Defining and engaging artistic research became relevant when I traveled to Ukraine and wanted to record my experiences. I gathered maps from the region of Ukraine as well as stories and photographs taken during two such trips (in the two years preceding the MAIV residency). One trip was to the maternal side of my family and the second trip was to the paternal side of the family.

Are artistic research and artistic practice inextricably linked? If not, how different is your artistic process when you are engaged in artistic research versus projects or artistic research versus explorations that do not call on you to respond or interact with the notion of artistic research? In other words: how does artistic research or artistic inquiry impact your artistic practice?

No, I do not think they are always linked! How different are they you ask? I would have to say that when I don't use my research (such as reading history books about a particular place or reference to maps) I am working more intuitively, meaning that I have a thought process that goes directly to replicating an image in my imagination. The way I approach

color is more intuitive as well. I bring my formal art training to a way of sensing the image and making decisions as I print or paint. There is a different kind of spontaneity that works at times but, at other times, it becomes too risky. This kind of spontaneity calls for more artwork to be made and edited. Research supports artworks that are planned more before they are started which is something done in printmaking because it is such a technical and in some ways indirect medium. Sometimes the intuitive and the planning processes are at odds with one another.

I think when talking about research in the visual arts one has to break it down to two elements: research that references content for an artwork and research that helps plan an artwork through technique and technology. The technical part of artistic research can be compared to a scientific form of research in which one does tests for such things as exposure of a photograph or a photopolymer plate or a screen in screen-printing. Doing this kind of research saves me time but also helps me to be inventive in looking for new processes and combina-

tions of existing ones.

Research from an art historical viewpoint is also important when artists need to be aware of their influences.

What are the opportunities for you as an artist if you choose to participate in artistic research?

As an artist who works at a university I have the opportunity to get a research assistant and release time to concentrate on creative art projects. I have permission to teach less from the university, but I am concerned that when I do art in the community that the university may consider such projects to be “service” given their local context.

What are the drawbacks?

Sometimes when research grants are tied to particular themes and methodologies one's direction may change from a lifetime of exploration in one area to another idea or totally different direction. Sometimes this leads to an artwork that doesn't relate to my on-going body of artworks.

Sometimes making artistic production and thought more visible for study invades one's privacy or confidence in showing something in progress that is not resolved or well drawn.

RECONSIDERING THE MAIV RESIDENCY

If research, traditionally defined, promises the creation of new knowledge, what kind of knowledge does artistic inquiry produce?

I can only answer this question in my own context and by example. For instance, as my partner and I toured Ukraine and met the people in the villages that were warm and welcoming we took photographs. One situation comes to mind when an elderly man put on his old military uniform, from a Ukrainian independence movement called the Banderites, and told me he had been waiting a long time to show someone from the West what he fought for. Is this photographic image new knowledge or support for something that has come to fruition now that the Soviet Union has collapsed and Ukraine is its own independent country?

What are the implications of making knowledge claims for artistic creation?

Well, the first thing that comes to mind is truth in order to work with the imagination. This questions the idea of scientific research as being the absolute truth. Such ideas of truth juxtaposed gain value when worked together with narrative and imagination that cannot be measured.

How does the practice of increasing academic and institutional recognition of artistic research affect the artistic community?

One major cause of making artistic practice

more academic is that artist researchers have to go through such processes as ethics review committees that effectively categorize and postpone the creative act and limit ways to gather information.

In some instances or case scenarios I can see that a bit of policing is warranted. In one such case an Ontario College of Art student, with his collaborator, microwaved a cat for a class video project. If his project was vetted by an institutional ethics committee that poor animal would not have been killed, particularly in such a ridiculous manner.

This suggests that an artist must ask permission from academic minds in order to create something original in the institution. The element of surprise, and invention can take a very conservative direction or disappear all together.

Just as all academics cry for academic freedom, so do all artists cry for the opportunity to take a risk. Asking permission of the art community not to be ridiculed because one is exploring something personal can be just as restrictive as asking permission of the University ethics committee or granting agency. The difference is that if an artist starts doing something that is uncomfortable in subject there comes a time period that will be embracing it for its creativity and originality.

I remember a time when making artwork about one's mother was frowned upon as sentimental and unimportant. Now it is thought of as feminist and relevant.

Of course the recognition of the artist as a peer and an intellectual validates a different form of practice and discovery from the traditional form of research.

Recognition comes in the form of financial support, and time to practice art making.

I am very interested in the drawbacks you see as part of artistic research-the way that potential research monies, although welcome, might in fact detract from your true artistic explorations. I wonder how we make artistic research's definition fluid enough so that artists feel supported and nurtured by its possibilities, rather than constrained by its existence.

Your questions require an historical explanation of my involvement, or lack of involvement, in the two Small Cities Community University Research Alliance (CURA) grants studying artistic culture and lifestyles in the city of Kamloops.

I have had plenty of encouragement to involve myself with CURA but have hesitated in making a full commitment (that comes with a course release) because the research criteria always became tied to locations specific to the Kamloops community. At



“Organization of Ukrainian Nationalist: Banderite”

that time those encouragements were offered, I was working with and still am creating very autobiographical artworks based on my Ukrainian family history. Towards this, oral information is gathered in a different province and then combined with information such as photographs that I took during two trips to my family villages in Southern Ukraine. So I could say that involvement in such a large, all-encompassing grant might unreasonably stretch, and even compromise, my thematic interests.

My workload is very good in that I teach five classes over two semesters, so the need to get some relief from a heavier workload that some of my colleagues have has not motivated me to compromise my direction of exploring personal autobiographical imagery. Two of the faculty members involved in CURA teach eight courses per academic year and welcome some quality time to produce work of a community-based nature. I have observed my col-

leagues lead sub groups in CURA as well as nurture students' creative production through research but not necessarily in a way that fully engages their own practices. Sometimes the artworks created and disseminated under these thematic constraints cannot be exhibited outside the community they were made for whereas their work might more typically have relevance to both a local and broader audience. **How does the practice of artistic research affect academic culture?**

Well, for one thing I think academic culture becomes more visually literate and curious about what artistic practice is. It seems to spark an interest in collaboration between traditional academics and practicing artists. There seems to be sense of celebration and wonder with the creations artists make in the University environment.

Could we be creating more patrons of the arts

through an embracing of visual arts in academia? I think I see more academics at art openings than I saw twenty years ago.

I also really like something else that you're witnessing, which is the sense that artistic research might create more patrons of the arts. I am excited about the possibilities that exist between academics and artist and am curious about the potential for collaboration and appreciation between the two "camps." Are there space — either geographic or intellectual — beyond "artistic research" where that potential exists?

When I applied to the MAIV residency in Banff I had already experienced a residency during my sabbatical in 2004. The theme of that residency was "New Works." Everyone involved in the New Works residency had to apply with a letter of commitment for an exhibition from an art gallery. The artworks produced during the residency were to be exhibited in that exhibition. My artist's books *Reading the Homestead* and *Baba's Wedding Dress* were conceived during that residency.

I think that it is important to compare the two institutions of TRU and the Banff Centre for the Arts. The Banff Centre is one of those places that nurture true artistic exploration and creation. Sometimes projects are initiated or changed from the original proposals and not all artists exhibited works made during the short concentrated time of art production. One of the best things about the Centre is that I don't feel I have to juggle interruptions the way I must in the academically structured university atmosphere.

How to make research's definition more fluid, you ask? I don't know how to find a solution except to ask for freedom to discover first and analyze much later. Sometimes artwork needs to settle, to become established in the context of a period of time. I think this is why the work I sent you seems to be getting more public response in its unfinished state now that a bit of time has lapsed since it was made.

I observed that research might create more patrons of the arts in that if artists explain themselves and their interests to a wider non-artistic public, more of this public may go to an art opening — if the general public is allowed to participate in some way, especially when they may have a memory map or interview as part of that artwork on display. Visual acknowledgement in a public gallery helps facilitate curiosity about the arts and a safe environment for the non-artist.

I have also noticed that student-run conferences are making requests for exhibitions in our university gallery. The students' undergraduate history conference requested a thematic exhibition to run concur-



“Morning Bus to Ivano- Frankivsk”

rently with their conference. In 2006 TRU was quite successful in having an exhibition of Japanese prints accompany a Japan Studies conference — a project for which I was the primary organizer.

I certainly notice on an informal level that professors in the Humanities and Social Sciences at TRU want to collaborate with artists. Requests are made for artists to participate in field schools, observational botany classes and even to assist with the creation of artists books. There seem to be more class exchanges between different disciplines.

How does the practice of making art in the public

realm affect the community's capacity for research?

I don't think of myself as working in the public realm as I produce art works in private. I can comment on this in a general way, in that when a community like ours (a small Canadian city) gets saturated with artists going out in the city to photograph and collect the same information, the work takes on a particular theme and location. Sometimes the themes get overworked both visually and at particular cultural locations, at places like the local museums.

It seems like certain disciplines such as photography and video suit this form of research best because of their documentary origins.

What can non-artists and communities learn from artist-researchers in terms of developing alternative research methodologies, attitudes, and patterns of inquiry?

Well, they can learn to accept different methods of documentation such as drawing, painting, photography and printmaking. A change in attitude about creative production and the way artists work breaks down some stereotypes that art is done without

some form of planning and/or thinking.

In terms of patterns of inquiry not all research needs to be done or approached in a linear way. One can take a photograph, make a painting of something, and then start reading history books to add to the limited forms of information gathering when something is conceived spontaneously.

I think that making artworks leads to more discoveries, curiosity of place and instigate community researchers of all types to visit the archives.

MELINDA SPOONER



photo: David Diviney

Melinda Spooner received her MFA at the Nova Scotia School of Art and Design (NSCAD) and an Honours Degree in Fine Arts at The University of Guelph. She has taught at NSCAD, The University of Lethbridge, and Thompson Rivers University. She is actively engaged in new genre/public art and painting practices that address issues of community, collaboration, site specificity, and artist as cultural worker. Projects have addressed homelessness, sustainable food sources, women’s roles in farming, reclamation of landscape from development and the participatory collection of oral history relating to places and the people in them. She has exhibited nationally and her artwork has been supported through provincial creation grants.

(IN)VISIBLE LANDS BANFF STORIES

In her essay “Looking Around: Where We Are, Where We Could Be,” Lucy Lippard speaks about the Greek root of the word “ecology” meaning home and the notion of a location or a connection to place related to “ecology.” There are those who say we have lost our places in the world and in turn our understanding of the earth. But the concept “think globally, act locally” is one that exists within a smaller community, in part because of the close proximity of culture to nature. There is less of a separation between our environment or the land we inhabit and our dwelling place. These ideas have served, in part, as a starting point for my recent academic and studio research.

My current research and artistic practice looks to create a sense of community through the participatory collection of oral history relating to places and the people in them. These stories are made visible through paintings, audio recordings, meetings with community members and bookworks. The second phase of this research was undertaken at the Banff Centre of the Arts, artist residency, Making Artistic Inquiry Visible, and culminated in the exhibition *(In)visible Land, Banff Stories* held at the Banff Public Library in August 2008. For this project five local residents’ stories were displayed along with paintings created based on visits to sites in and around Banff such as The Saskatchewan River Crossing, Johnson Lake, Grassi Lake, Agnes Lake and an archeological site of an ancient pit house. Within this, I am interested in how the library, like the museum, acts as a repository for stories, a gathering place for communities, and, in turn, how such institutions serve as frameworks by which to locate ourselves both regionally and worldwide.



All images encaustic on canvas

The Story of DON MICKLE

For some reason in a place like this you can really get your imagination going with the little pithouse and the stream, nice good clear water and the shade and you can come out here and on a nice sunny day, make a few tools and watch for game coming by. Maybe watch for enemies, I don't know, or friends I guess. Like I said, I don't know if they traveled on the rivers then or didn't. And most of the sites are on this side of the valley, which makes sense: it is the sunny side and the foresty side is over there. They probably had a little trouble getting across the river. And this was before the horses. Horses were only brought here a couple of hundred years ago; they were here when the first horses were coming. [That was in the 1700s, just after David Thompson came through?] Yeah, right around that time. There were a few horses then. The Snakes came up and started charging around against the Blackfeet and then they started to get horses.

I found sites on passes, 8,500 feet ...it shows they traveled on high mountain passes. One of the archeologists found a Clovis point right on top of Clearwater pass, which is about 8,500 feet, and you start to think, what was there then? There were probably mammoths for all we know. It is just amazing where people traveled. The places where you think there was nothing. Up and down this corridor because all of these banks along here are sandy and sand dune-y and there are tonnes of sites all along here. We would just walk with the archeologists along the railway tracks and you get these dunes and there are flakes everywhere, you know. They found a lot around Vermillion Lake and then this huge site at Minnewalka.



SASKATCHEWAN RIVER CROSSING The Story of ROB HARDING

We are looking at a newspaper article. They launched a re-enactment of a historic canoe route with the fur trade, from Rocky Mountain House, which is one of the national historic sites that I was responsible for when I was working for parks. That was last weekend. They are going to be traveling 3600 kilometers over the next 63 days to arrive at Old Fort William to commemorate David Thompson's route and the area of the fur trade. So 2008 this year is significant because it is the 200th anniversary of David Thompson's crossing the Howe's Pass from this side of the Rockies into the Columbia Valley. The place, my special place, is actually Howe's Pass and Beaufort Howe's Pass at a place called Saskatchewan Crossing so it is quite interesting that the article, and that historic place and my favorite place are all kind of tied together. That is where Mary and I are going, it is a celebration, a re-opening of Rocky Mountain House National Historic Site, which is a 5 million dollar re-development of that site which I was responsible for. So I played a key role in how the building was redesigned and being used and it all ties into the celebrations that are happening right now. So that is kind of an interesting footnote to where we will be going.

Although I am retired I worked this winter on finishing up some of the projects related to Rocky Mountain House including developing a new agreement with the

local Métis community. The Métis were very instrumental in the operation of Rocky Mountain House because what often happened on the fur trading posts were that there would be one white European posted there but the people who did all of the work, the trading, the language, cutting firewood, the maintenance of the site, the majority were Métis. So the history of that fur trade post is very closely tied to the Métis community. Part of what I had initiated when I was responsible for the site, was an agreement where the Métis are a part of the whole heritage presentation program, they set up a trapper's tent, they do demonstrations of fur trade activities, they present Métis culture, they do demonstration activities like scraping buffalo hides. That has been going on for three years now and they are going to be there this weekend with the grand opening along with the friend's organization ...

One of the canoe groups that launched from Rocky last weekend need some help in their route through Saskatchewan so if I can pull it off I might try and do a couple of legs in one of the canoes to help along... It will be nice to participate even for one stretch, even just to be part of it after having that kind of a work and a personal interest in the whole story. One of the descendants of David Thompson is in one of the canoes as well. This eclectic group of people, we have teachers, we have vice-presidents and one of the founding people of Google there as well...I think

20 or 30 canoes are going to do the entire route.

So that leads nicely into my favorite place and one of the places I have a real personal connection to... it has a very simple name, it's called Saskatchewan Viewpoint Crossing. On the Icefield Parkway the main scenic highway that goes between Banff, Lake Louise and Jasper, there is a spot up the highway about 50 miles north of Lake Louise called Saskatchewan Crossing, which is where the North Saskatchewan River is very close to the headwaters of the North Saskatchewan, the same river that flows through Rocky Mountain House and crosses the Icefield Parkway. There is a short trail that leads from the highway to this viewpoint and this incredible panorama towards the west and Howe's Pass and the North Saskatchewan River. My experiences there have a couple of different perceptions or layers...

One of the most memorable back country horse trips I have ever done, I've been in Banff for about 30 years... was with a veteran grizzled warden by the name of Dale Larren, and another fellow who was acting superintendent at the time and the three of us took our horses in and went up the North Sask River and ...one of the experiences that stands out as kind of a wilderness experience... we saw a group of about seven wolves and the pack was crossing the flats of the river and what I remember to this day was fact that the pack was just this collage of colours, there was black wolves, there was very, very light almost white wolves, almost cream coloured and a more typical grey. But all of the colours of these animals in this pack were there. And it is an old little fact in this area of the mountains there is a very high percentage of black wolves and it is a very predominant genetic colour in the wolves here which stands out from wolves in other parts of North America.

On that same trip, there is a trail that doesn't get used an awful lot and there is lots of blowdown and a lot of river crossings and on the return we had a bit of an adventure. Each one of us was on a horse and we each had a packhorse we were leading with a rope in one hand...I do a lot of canoeing so I am pretty good at reading white water and the North Saskatchewan comes off a glacier so is very silty and there is no depth in the water. You have to read the water from the surface because you really can't read much else and on the return trip it was a bit of an awkward crossing but there was a shallow portion that went halfway to the river but I could see that there was a deep channel if we continued in a straight line right across the river so I was leading my horse and I went halfway across the river and literally turned and went upstream in the river leading the horse to get past this deep hole so I did a

dogleg in the river. The other fellow Gary was behind me with his horse but his horse couldn't understand why you would make a turn so the horse kept going and went swimming immediately so the pack horse scatters and takes off down the flats and Gary is swimming and I am still holding onto the one pack horse. Dale Larren – I have this image of Dale just charging across like this...like something out of the Civil War with this mad cavalry charge to recover this horse that was frightened and heading home. So that was my first real big adventure with Sask Crossing. It's a very magical place because although it is just off the highway and there are hundreds of thousands of people who travel up there who never become aware of this incredible view or become aware that it is a historic point of view. This same river, same route, same trails we were taking these horses up, were the same routes that David Thompson and the Kootenay people and other Native people have been using historically both with the discovery of Howe's Pass and for hundreds of years before that. So it is really significant from a couple of different ways, one a spectacular viewscape but also when you look at the archeological records the Kootenay people before firearms came to the west through the trade they seasonally would travel out of what is now British Columbia. They crossed over the Howe's Pass and they would hunt buffalo at Kootenay Flats, which is in Alberta. So they had this seasonal routine where they would go in the spring and hunt bison and take dried meat across the mountain pass. So when fur traders came out of the prairies, of course the prairie tribes gained access to firearms and it changed the whole access to power between these groups. With firearms, native groups such as the Peigan could set up a blockade on the mountain passes to stop the Kootenay from coming across. In fact when David Thompson, in 1808, did a couple of different crossings, the Peigan people told him don't come here anymore because we don't want you trading with our enemy, as it turned out.

This amazing person David Thompson was this incredible explorer and what he is famous most for is... he produced the most comprehensive early maps of Western Canada and his accuracy and his diligence in making numerous readings and charting his progress through these various rivers which were the highways of the west at the time. It was a landmark event for Canada, defining what Canada was in the early history of opening up the west and also what went with that is the recognition of the heritage of native people and First Nations and of course how they changed with Europeans traveling here.

JOHNSON LAKE The Story of MARY HARDING

My favorite place in Banff is the back marsh area of Johnson Lake and if you know it you can head off and do a little detour around the back side of the lake. I always feel it is kind of secret. I take my kids there and I have seen that area change through the seasons... I love the colours of marshes and sometimes when I go around there by myself or I am with my kids, I feel that little prickle of fear because I am with my kids and I think there is something watching me and I am sure there has been something like a cougar. I have to say because I think in retrospect soon after I have had that prickly feeling people have found cougar kills on the lakeshore.

Most magical to me is that you leave the main trail, you go through the woods and get onto this marsh area and there is a beaver dam and a little marshy area that is created by a beaver and throughout the year the colours change and you carry on along the trail ... and from there you see the views from the south-facing slope of Johnson Lake. In spring that is the first place in Banff you see crocuses. A few years ago there was a fire that ripped through that meadowy area so the junipers just frizzled up, just burnt up because they must be full of resin. The fire ripped through there but certain junipers patches were fizzled up and I love that. I love the fact that you leave this little area and you go above Johnson Lake and you look south at Mt. Rundle and it is always a great view and it is away from the sounds of the highway and the railways. ...There is a swing up there that someone has hung on a tree and if you are brave you can swing up on the tree...I just love the fact that you find plants there that you can't see in other places.

There has been in the past, and maybe now still is, a heron that nests in this little marshy area and there is also an osprey that has nested there. When I first came to Banff you could ski...on this little trail that is now closed because it is a wildlife area. But when I first went there I would go by myself or with Rob and the kids. I would carry them on my back or we would pull them on a sled. We saw a horse that was one of the last wild horses, we saw grouse, we saw so many tracks along there and I am so glad in one way it is closed but on the other hand I kind of selfishly wish it was still open 'cause it was this great place we took the kids and saw so much evidence or remains of animals and their scat and their tracks...

The south facing slope is heavily treed and there is a little funky cabin from some guy who lived there who had a connection with the Chinese people who used to grow crops. They had a farmer's garden right beside the highway.

The Hermit of Inglismaldie.

Billy Carver built this cabin in 1910, living as a recluse here for 27 years. Originally from England, he worked occasionally at the mines in this area. His only acquaintance was Gee Moy, owner of the Market Garden at Anthracite, who brought him provisions. He was seldom seen by anyone else unless by accident.

Originally this cabin contained a handmade stove, table, chair and couch. The extension was a later addition serving as a bedroom.

In December 1937, local boys discovered Billy here, in poor physical shape. The authorities were notified and Billy was taken to an aged home, where he later died.

The RCMP investigated Billy , and found no legal reason for his seclusion.

(Is it a cabin from the early 1900s that is abandoned?) It is abandoned and you can't really believe that anyone used to live there because you must have had to be really short to live in there because it is dark and it is dank and it is kind of decrepit right now. But I guess this guy lived there and at some point he didn't show up for work or, I am not sure, someone went to check on him and they took him to the hospital is my understanding because he was on his own and people knew about him.

I love the Johnson Lake area; I go there year round and in the winter it is snowy and you have to slog around and in the spring it is the first place you see the crocuses. Part of the secrecy is that there are signs saying that this is protected for wildlife and please respect it. The marsh area is protected which is great. I respect the fact that there are places we can't go to anymore and I have talked to people who have been here way longer than I have been. They kind of regret that their favorite hikes are closed off because of the wildlife but there is also in my mind a bit of regret because I can't go to those magical places.



AGNES LAKE | The story of LEANNE MARTIN



Lake Agnes and the Plain of Six Glaciers will always remind me of my great aunt Marjorie Spooner who currently lives in Regina, Saskatchewan. In the 1920s and 1930s Marjorie and her family would travel from Edmonton to spend summers in Banff National Park. As a young woman she studied botany at the University of Alberta and later in life she shared her love and connection to nature by taking me, her grandchildren and other nieces and nephews on botany walks. She also showed us where to dig up clay, which we made into figures and fired in the pit by her cabin. Her love of the arts and her connection to nature deeply influenced me as a young girl.

During one of my visits with her, after I moved to Banff National Park, she shared her stories about living there during the early twentieth century. Her stories communicated a deep attachment to this landscape and specifically the Lake Agnes and Plain of Six Glaciers area. I was curious to see what drew her there and decided to document the place through photos that I could share with her on my next visit. I spent a wonderful day in the area and not only felt a connection to the landscape but also to my family. I wondered if my aunt's attachment to this landscape had influenced her decision to study botany. Sharing the photos with her prompted many more stories of her life in Banff. Since that first hike, I have visited the area on several occasions and each time feel a wonderful connection to family, nature and history. It amazes me that such a beautiful area can remain pristine with such a high visitation rate. The diversity of people hiking and the wonderful calmness that greets you upon reaching Lake Agnes speaks to the power that nature has to transform and link people to the land. My relationship to this landscape is layered in connection to family, nature, spirit and Aunt Marjorie, her unwavering attachment to wildlands and the lessons she taught me as a young girl.



GRASSI LAKES | The Story of LEA BUCKNELL

The first time I went to Grassi Lakes was within my first two weeks of living in Canmore. I had just met three Australians, we were all pretty young, I was 19 and they were 25-26. We bushwhacked up to Grassi Lakes on random trails. It was the first nice days of spring, April, May. When we arrived at the lakes we were totally stunned. We didn't expect to see these lakes. They are so small that you can see them in the entirety and they were like a prehistoric or make-believe landscape. We realized we could see the entire town. We spent the entire afternoon there until dark.

The boys climbed up the cliffs to see the caves. Jane and I marveled at the lakes and wondered what kind of animals were there. We carried on up the scree. Above the lake there is a road to Spray Lakes, there are logs, perhaps from a landslide and then there are petroglyphs. It was amazing to think about it being used for hundreds of years. It had been a traveling route and the four of us were thinking about how nice it would be to sleep in the caves. The rock wall is an old reef from an ancient seabed. There are sediment layers, you can see millions of years that became crushed and then thrust upward. Later, I remember climbing there and reaching into the holes and wondering about being bitten by spiders or little mice.

I have this book, *How Old is That Mountain*, by C.J. Yorath. Let me read you a passage:

This is a remarkable place indeed, named in honour of Lawrence Grassi, a dedicated trail builder in the Rockies, and, for many years, the much loved park warden at Lake O'Hara. What you are looking at across the ponds is an ancient reef. The reef is formed from the shells of lime-secreting organisms such as stromatopoids, which, some 370 million years ago, built this structure in the warm, shallow waters covering the eastern miogeocline and adjacent platform. It closely resembles the coral reefs of today (p. 75).

I went to the Banff Archives and there was a logbook there from the mines. In 1919 Lawrence Grassi signed in as a miner. He was an Italian man, he was a trailblazer. But about my first trip to Grassi Lakes, it felt like magic, it is still quite amazing but not the same as the first time.

I wonder if on some elemental level we couldn't comprehend, these three Australians who grew up on the ocean and myself having grown up in the mountains, all felt at home in this place.

LUCIE CHAN

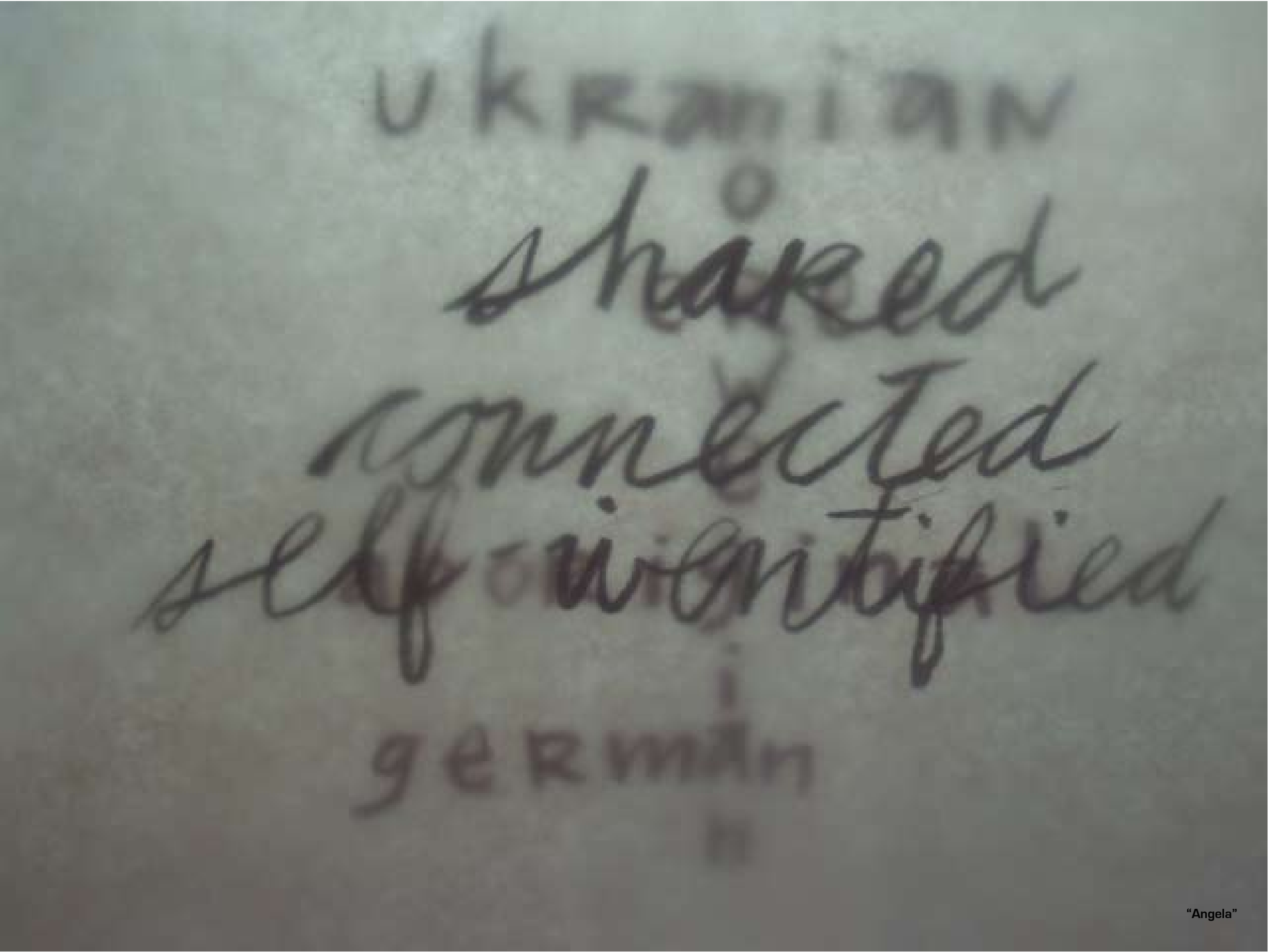
Lucie Chan holds a BFA from Alberta College of Art and Design and an MFA from Nova Scotia College of Art and Design.



She has participated in several group exhibitions in Halifax, Toronto, and Montreal, and has attended the Artist in Residency’s Program at the Art Gallery of Nova Scotia and the Banff Centre in 2004 and 2008.

ARTIST STATEMENT

In my past few exhibitions, within the darkness of a black and white installation, I have made and continue to make poetic animations based on individuals’ stories. They are slow moving, (like a story trying to unfold but only an instant of it is ever revealed), and uplifting (in color while everything else is in black and white) and appear to be lighter in weight within the context of the other work. The work evolved out of a personal interest to search and connect with people that I did not know. That process involves seeking out individuals who are interested in participating in an animation project with me. I began the process by being involved in the personal interactions with others as a way of familiarizing myself with the thoughts of these individuals and their experiences of coming from multiple backgrounds or cross-cultural experiences, and with an openness to be influenced by their hopefulness. I have created drawing based animations that show a glimpse of the individual through my own poetic and visual interpretation of their words. This process is ongoing.



“Angela”

BANFF RESIDENCY - MAIV

Ten individuals volunteered to share with me their personal histories as well as a cultural lesson with me. From there I did some writing, then made some drawings, and eventually turned those drawings into drawn animations. The lessons were based on cultural shifts, differences, on art, and on death.



RESEARCH

My work is drawing, figurative, and narrative based. In the past four years it has also included the participation of the public or selected individuals. From there I create digital animations, sculptural drawings, wall drawings, books of drawings or installations. I work in black and white conventional drawing media (charcoal, graphite, ink) and on paper, to bring my ideas, which are dream-like and metaphoric, into the public space. The themes I have held onto for the past few years are the connections between people, self-identification, cultural lessons, loss, and fleeting histories. I work from both observation and imagination as a collagist would, mixing several variations of drawings that hold poetic and literal ideas. I am interested in developing a drawing language which moves from 2-D to the three-dimensional world but also exists in movement and embraces the involvement of participants.



“Sarah”

GEORDIE SHEPHERD



Geordie Shepherd completed his BFA in 1991 at Concordia University in Montréal. In 1995 he participated in the Narrative and Story telling residency at the Banff Centre and received the Brucebo Canadian-Scandinavian Award. In 2000 he exhibited in the 9e Biennale de Céramique and began his MFA at the University of New Mexico in Albuquerque, New Mexico. After completing his degree in 2004, he returned to Montreal and worked as assistant to the artist Yehouda Chaki and as Administrative Director to the corporate art collection, Colart Collection. In spring 2008 he attended the Banff Centre once again for the MAIV residency. Geordie currently lives in London, Ontario and teaches at Western University.

ARTIST STATEMENT

In the end our lives come down to a few lines, paragraphs if we are lucky, and wrapped up, packed up, everyone, even the dead part ways, only our documents remain.

These boxes are the end of a collaborative process, of a giving being returned and a calling responded to, leading to connective reflection, so often unseen except in passing transcendent illumination, or a story revealing surreptitious connections.

The marks sit on the glaze surface, held by the ceramic form, surrounded by my drawings and participants curious trinkets, all held within a closed, finished box. Containment may be finite, but the space within is infinite.

Our lives are a passage; we take ourselves everywhere we go. This notion of traveling interests me. In Narrative and Fantasy we travel to and through other worlds, in Nothing we travel beyond the limits of ourselves, Beauty's search inspires travel defiant of superficial limitations and Shapes strips us of names and all things known, leaving primordial form.

My artwork simultaneously works these four themes, seeking unity through a collaborative steeplechase, whose finish line is still nowhere in sight, and contestants show no sign of flagging. This is life and art.

I have mixed writing and object making for many years now, going back and forth. So there are many works there.

The project that led to Banff happened in winter 1995 when I made a traveling tea-set inscribed with a fictional narrative supposedly done in transit.

I was the sole author and maker but it got me in-

terested in writing on clay. So when I attended Banff in 1995 my project was to critique the Internet using clay and I invited the community to write responses on clay. But there were other writing projects as well, such as computer hieroglyphics.

Then the idea sat for many years while I did more drawing on clay, than writing. But writing as its own medium grew as a separate part of my expressive practice as I entered writing contests and submitted short stories for publication.

Leading up to Banff I realized I had many separate themes within my wider practice and wanted to try bringing them together. I had always wanted to do the tea-set project and I was pleased when I figured out a technique for getting people to layer their com-

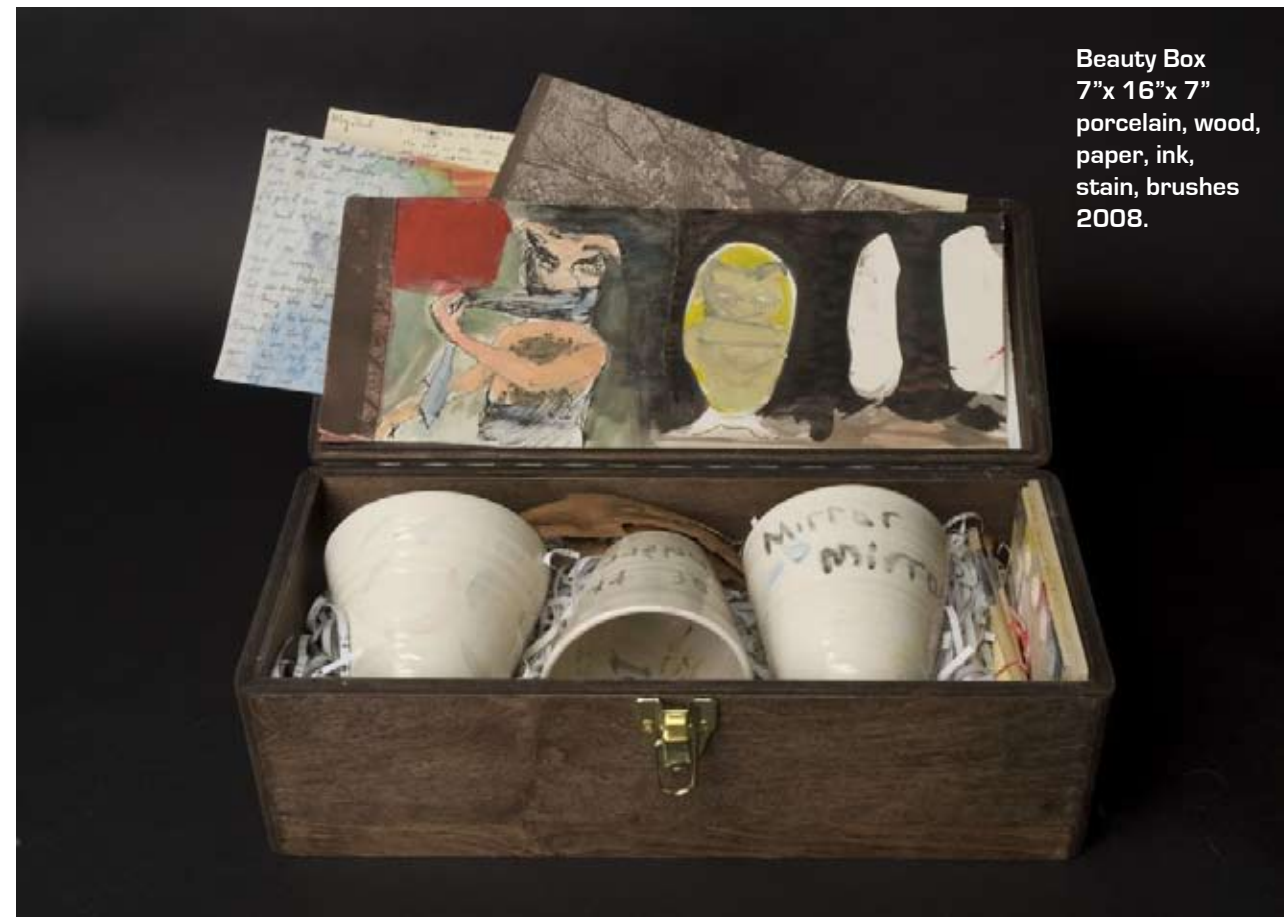
ments over each other without seeing or erasing the ones gone before. I knew the tea-set would be a set of boxes each one representing one theme from my wider research. I was actually trying to push visual language over written language; however, the titles of the boxes, being words, seemed to attract word responses, even from me. In essence, my project at Banff was to research community responses to my given themes, and use that feedback to help me explore those themes in ways I might not have considered and flesh out the dialogue.

This visual vs. written is becoming more and more the crux of my practice, trying to find equal voices and if not equal, use the inequality.

I will be doing a similar project again this summer

in Albuquerque, New Mexico as part of a Land Art exhibition.





Beauty Box
7"x 16"x 7"
porcelain, wood,
paper, ink,
stain, brushes
2008.



Beauty Box detail.



Nothing Box
7"x 16"x 7"
porcelain, wood,
paper, fur, stain,
brushes.
2008.



Nothing Box detail.



Olic Box
7"x 16"x 7"
porcelain, wood,
ink, crayon, foam,
brushes
2008.



Olic Box detail.



Shape Box
7"x 16"x 7"
porcelain, wood,
paper, ink, paint,
brushes.
2008.



Shape Box detail.

Why did you decide to participate in the MAIV residency at Banff?

I had a project that was research based and wanted to return to Banff.

Do you have a definition of artistic research?

No – vague.

What was your notion or understanding of artistic research prior to the residency?

It begins with a curiosity or obsession, a what if, but ultimately has to become a physical process.

Did that understanding or your interaction with artistic research change during the course of the experience? In what ways?

Yes, I came to realize a viable project rooted in community using research.

ON ARTISTIC RESEARCH & PRACTICE

Are artistic research and artistic practice inextricably linked? If not, how different is your artistic process when you are engaged in artistic research versus projects or artistic explorations that do not call on you to respond or interact with the notion of artistic research? In other words: how does artistic research or artistic inquiry impact your artistic practice?

Yes. As a ceramic artist material research is critical and can open up whole new expressive opportunities. But this can also draw energy away from conceptual research.

What are the drawbacks?

I enjoy producing things and would become terribly tired of research as the end.

RECONSIDERING THE MAIV RESIDENCY

If research, traditionally defined, promises the creation of new knowledge, what kind of knowledge does artistic inquiry produce?

An open ended trail of visual possibilities.

How does the increasing academic and institutional recognition of artistic research affect the artistic community?

The physical research process is slave to preconceptions.

How does the practice of artistic research affect academic culture?

Very little, but it seems academic culture affects artistic research, diminishing the physical intuitive research.

How does the practice of making art in the public realm affect the community's capacity for research?

They have to be willing, compliant and interested. Or else it is all just a sideshow. However, it sparks

curiosity and disarms barriers enabling community to research itself

What can non-artists and communities learn from artist-researchers—in terms of developing alternative research methodologies, attitudes, and patterns of inquiry?

It's a question of function and non-artists find no value in non-function. Allowing oneself to follow apparently non-functional dead-end leads, because doors can open anywhere, but if you are not there, you do not see it open.

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EILEEN LEIER



Eileen Leier is currently an Associate Professor at Thompson Rivers University in Kamloops, British Columbia. She began her studies in visual arts with a BA from Simon Fraser University and graduated with an Honors BFA Major in Photography, from Emily Carr Institute of Art and Design in Vancouver. She has also studied photography at the San Francisco Art Institute in California and completed a Master of Fine Art at Concordia University in Montréal. Eileen Leier has shown her work in both group and solo exhibitions in Quebec, Ontario and throughout Western and Northern Canada. She has also exhibited internationally in the United States, Scotland, France and Brazil. Her project for the MAIV residency in Banff included the creation of an Internet website titled “A Virtual Tour of Grosse Ile: the Immigrant Quarantine Station.” <http://artists.banff.org/leier>. This website accompanies her exhibition of photographs and a publication dedicated to the island of Grosse Ile, the first port of call for millions of European immigrants sailing to Canada between 1837 and 1937. The Grosse Ile exhibition and website are Leier’s third body of artwork located in the landscapes of Canada’s National Historic sites and National Parks.

Why did you decide to participate in the MAIV residency at Banff?

I found that the MAIV residency was an interesting way to consider what artists do. Artists always see themselves as doing research, but this residency placed artistic process within a formalized framework. I think that it’s possibly the first type of residency (at the Banff Centre) that used the terminology “artistic research/inquiry” and focused specifically on examining artistic production from this perspective. It’s fascinating for me to participate for those reasons. There is also the notion of breaking new ground in some ways or investigating new ways of thinking about artistic production.

Do you have a definition of artistic research?

I think that coming up with specific definitions can risk creating limitations for artists.

Did your definition change during the course of the residency?

My definition didn’t change, but it did expand during the residency. In Banff I was exposed to several artists working in unique styles of research and methodology within their practice as artists. I found that working within this environment encouraged me to reflect on my own practice in ways that I had not considered previously.

Is artistic research something you’ve always defined for yourself? At what point in your creative life did defining and documenting your artistic practice or engaging in artistic research seem relevant or viable?

Although my undergraduate artworks involved substantial research, I did not define my art practice as including research until the mid 1990s, in the early days of my MFA at Concordia University in Montreal.

The type of projects that I designed for myself during this period included specific references to research methodologies within my practice.

How has your sense of artistic research changed since graduate school?

I would have to say that I am more aware of the potential academic outcomes of any artistic project that I undertake. However, this consciousness doesn’t change the type of projects that I’m interested in doing or change the process of how I approach the projects. It can sometimes change how I think about the potential of the project to have outcomes that fit within an academic framework. The inspiration and motivation for creating an art work or a project is always independent of the notion of whether or not the work will result in academic outcomes.

What do you see as the benefits of artistic research? The drawbacks?

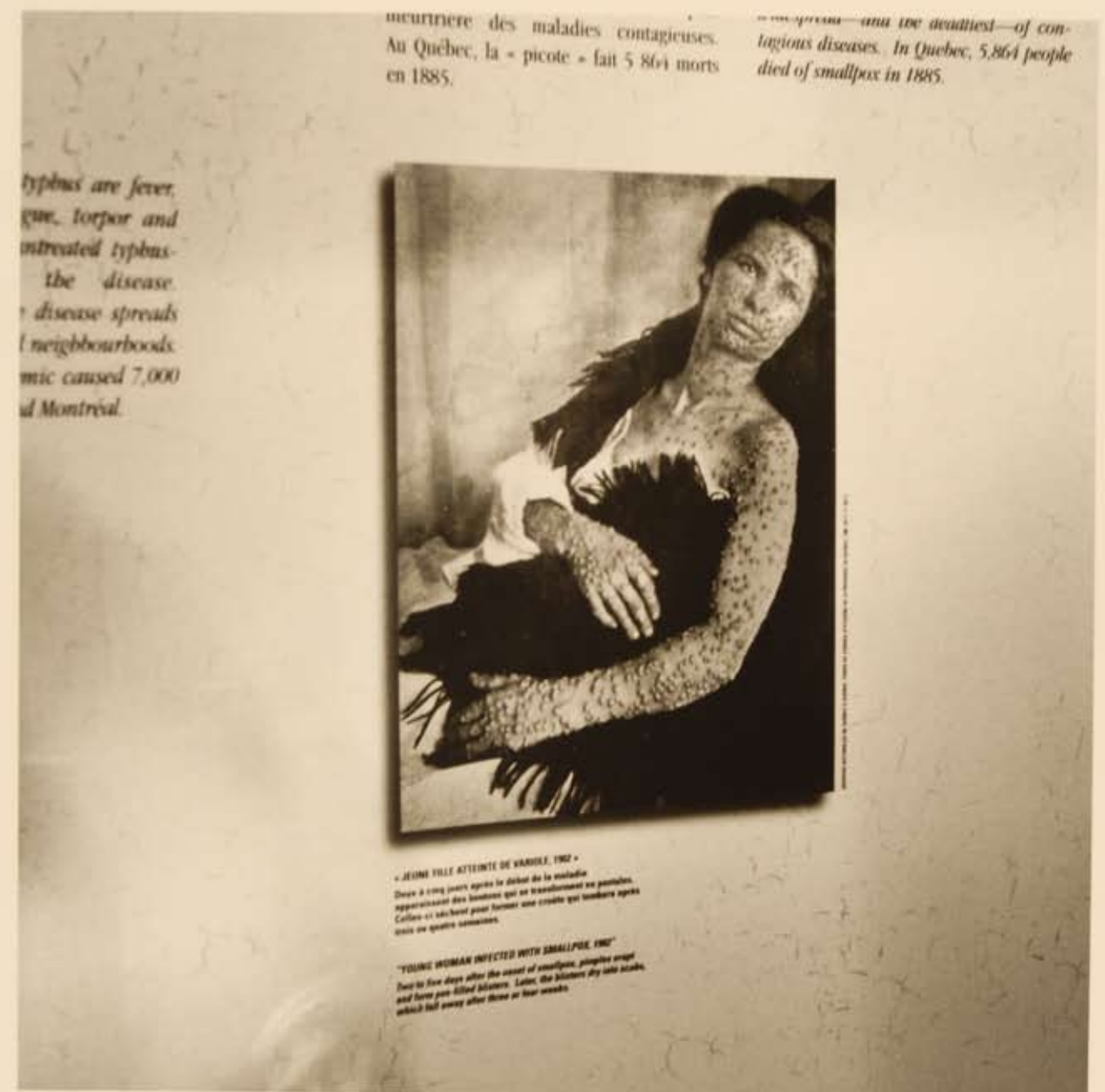
There are many benefits for artists working within the university environment. As a result of artists having been recognized as performing “research,” the work that we do as well as our process has become available to individuals from disciplines outside of the field of visual arts. Traditional disciplines within the Faculty of Arts as well as science and business are being exposed to a kind of artistic practice based in research that they may not have had access to previously. In the past, visual artists in academe have had to struggle with misunderstandings and preconceived notions or prejudices about our practice and process. The framework of “artistic research” greatly assists us in being understood from outside of our discipline. This is a very important benefit since artistic research and practice can appear very mysterious to individuals in other disciplines as well as to administrators within



Disinfection Ovens for clothing items 1832 - 1937, used for Anthrax Production 1937 -1945, Gelatin Silver Print, Eileen Leier, 2002.



“Our Lady of Seven Sorrows - Catholic Chapel; Saint Luc de Grosse Ile.” Gelatin Silver Print, Eileen Leier, 2002.



“Unidentified small pox victim - Interpretive Panels, Disinfection Building” Gelatin Silver Print, Eileen Leier, 2002.



“Disinfection Shower Stalls, Disinfection Building,” Gelatin Silver Print, Eileen Leier, 2002.

the university institution. One of the many benefits of the formalization of artistic practice as a valuable and viable form of research is that Canadian Federal Funding Agencies such as SSHRC have recently created a series of grants specifically intended for artist-researchers.

One potential drawback would be if strictly “academic outcomes”, as delineated by other disciplines within academe, became mandatory for artist-researchers. Enforced outcomes could create a limitation on the kind of freedom that I think is crucial within the process of making art. I would not want every artwork that I make or consider making to have academic or traditional research-based outcomes as the primary incentive or reason for making the artworks. One of the most important things for “artistic research” and process is freedom from constraint.

If there are academic expectations placed upon artistic practice and if those academic expectations become the primary focus, then artistic production will suffer. The result can be a devaluation of artistic process that doesn’t have a traditional research outcome as its primary goal. It is essential that artists remain in control of defining and identifying what “artistic

research” or research criteria are for their specific art practice.

Creative and conceptual nomadism is one of the strengths of visual artist research. This describes an ability to investigate and to work in an interdisciplinary manner with other scholars and/or with a wide variety of community members. It is essential that artists within the academic institution, can continue to be nomadic in their creative and intellectual pursuits, both in terms of how research is described and in how it is defined.

Can artistic research exist outside of academia and be a part of the non-university “art world”?

The art world external to the university institution looks first and foremost at the artwork itself as the most important outcome. Within the university system there is a focus, not on the artwork that is produced, but on the ways in which the artistic process can be fit into traditional academic research venues. The venues that exist outside of the university, such as public art galleries, commercial art galleries, artist-run centres and museums continue to welcome and exhibit the works of all artists including those produced by artist-



“Immigrant Possessions, Disinfection Building,” Gelatin Silver Print, Eileen Leier, 2002.

researchers from within academe. Many disciplines within the university and community organizations now want to actively draw on and bring artistic creativity into their activities. This provides wonderful opportunities for cross-disciplinary exchange and collaboration.

For you, what came out of the residency? Has it fueled further projects?

During the MAIV residency I didn't stray too far from my initial goals on the specific project that I had proposed. However, many things happened during my stay at the Banff Centre that have influenced my future projects and goals. Since the MAIV residency I have re-assessed and re-worked the project that I began in Banff as well as developed ideas for subsequent projects. During the MAIV residency I also spent a great deal of time acquiring new skills in digital technologies and video production. Subsequently, I have made two new art works directly related to the skills I acquired at the Banff Centre. The MAIV residency also offered me an opportunity to discuss ideas with artists from many different nationalities and backgrounds and who work in media outside of my own discipline. These conversations and interactions with other artists have inspired me to pursue new areas of research and to explore strategies in producing work within disciplines that I may not have otherwise attempted.

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CHARLES TUCKER

Charles Tucker is an artist and researcher actively working toward an art/science methodology, a goal that he has written about and researched since the mid-1990s. Primarily an installation artist, Tucker has shown widely, including exhibitions in Italy and Germany. He often deals with overlapping paradigms that define art and science as aesthetic systems operating within the indeterminate space between them. Common elements used in his work include light, translucency, video and sound. His work often provides a re-signification of site, place, and space. He currently lives in Cleveland, Ohio and teaches at the Cleveland Institute of Art. He holds a BS in biology, a BFA and an MFA in sculpture. Additionally, he has graduate experience in the areas of geology and aquatic toxicology. For nearly 10 years he served as a consultant and the Vice President of TAI Environmental Sciences an environmental sciences company located on the gulf coast. Currently, he serves as the head of sculpture at the Cleveland Institute of Art.



Why did you decide to participate in the MAIV residency at Banff?

I have always been interested in research as a means of generating new information to advance creative opportunities.

Do you have a definition of artistic research?

Yes. I make a clear distinction between the gathering of information by which artists inform their practice and the generation of new information with the end goal being the production of new knowledge as the primary goal of artistic research.

What was your notion or understanding of artistic research prior to the residency?

My understanding of research was already in place before attending the residency. What was not in place was a means or methodology by which art-based research could operate. Meaning, I was unsatisfied with the standard fine arts model.

Did that understanding or your interaction with artistic research change during the course of the experience? In what ways?

I would not say that my basic ideas of research changed, meaning that it still needed to generate new information rather than reiterate. What did become clear was a way to visualize a means of creative production and the idea that practice-driven research in conjunction with theory becomes the fundamental relationship to artistic research. In our case [Saul Ostrow and myself] the development of a model of research allowed our theorized Rhetorical Object to become visible as a new work called the Aesthetic Compass.

ON ARTISTIC RESEARCH AND PRACTICE

Is artistic research something you've always defined for yourself? At what point in your creative life did defining and documenting your artistic practice or engaging in artistic research seem relevant or viable?

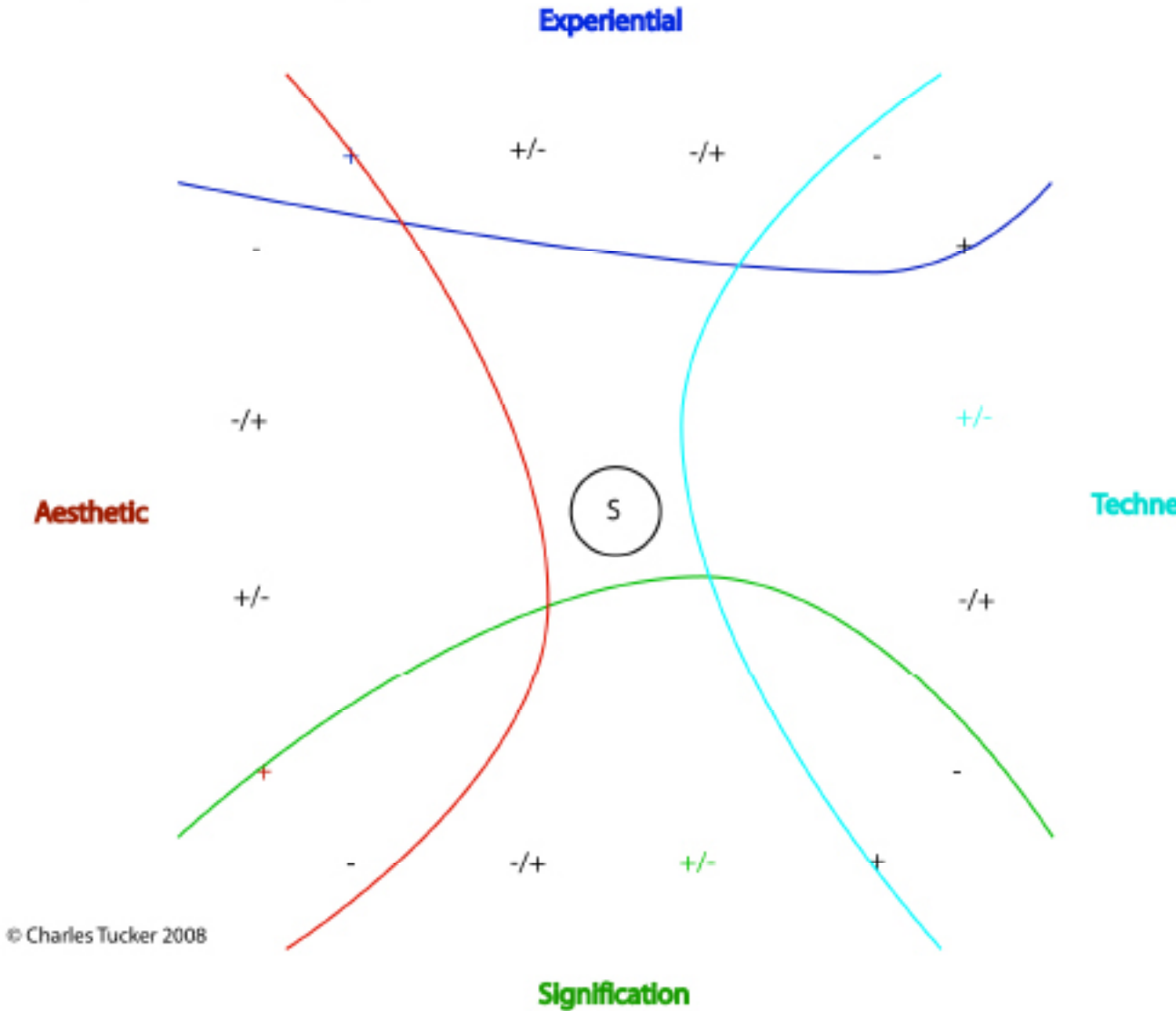
I would have to say from the very beginning, because my trajectory into the visual arts originated from the sciences, the idea of gathering information, experimentation, analysis and communication of my findings is second nature. Although I understand this to be something outside of the norm for most other artists, my position is that artistic research shifts the territory artists commonly frequent and redefines the role of not only the artist as researcher but also the work we produce.

Are artistic research and artistic practice inextricably linked? If not, how different is your artistic process when you are engaged in artistic research versus projects or artistic explorations that do not call on you to respond or interact with the notion of artistic research? In other words: how does artistic research or artistic inquiry impact your artistic practice?

From my understanding the two are parts of a whole — namely research and practice, or put another way, theory and practice. Research is a means of gaining new information and potentially establishing new knowledge as a field of study in which theory and practice are interlinked in a rhetorical process of understanding that extends from a greater field of cultural discourse.

What are the opportunities for you as an artist if you choose to participate in artistic research?

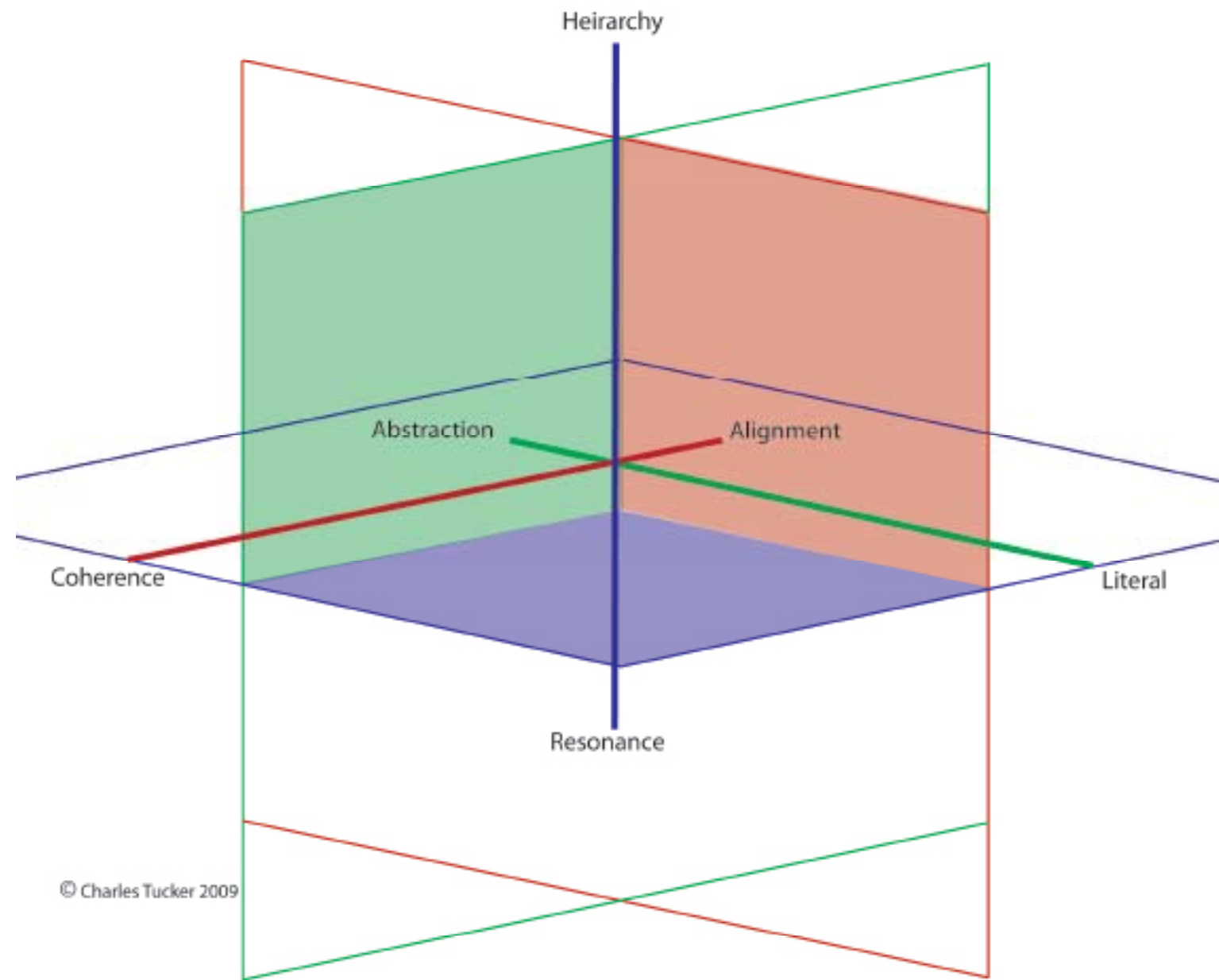
Framing Trajectories with Subject



Aesthetic Compass

The Aesthetic Compass (AC) is a conceptual mapping or navigational device designed to provide an agent with a tool(s) for subject visualization and relative orientation within an otherwise indeterminate space or field of discourse. In short it is a device that allows for both qualitative and quantitative measure of a subject/object based on aesthetic attributes. *The Aesthetic Compass'* operational process can be understood as being analogous to that of the all familiar magnetic compass that is capable of detecting the earth's magnetic field and in doing so reference a predictable phenomena as a means of orientation and navigation. The Aesthetic Compass by contrast is a conceptual device designed to detect a potential subject at its horizon between the "real" or unknowable and the constructed or imagined, thereby making it visible and potentially significant

Compass with Transom Lines



The opportunities are endless: research as a method of speculation and discovery provide a means of visualization. Art, like science and other philosophical disciplines, has the capacity to make the imagined visible, to create reality.

What are the drawbacks?

From my perspective, none, but the one I think I hear the most often expressed is a fear of loss. The

loss of the individual, the loss of the unique or authentic experience because recognizable research requires some level of verification as a means to establish value. I don't believe, however, that the loss is a "real" one, rather that the fear of change is real. In short, I prefer to focus on the opportunities afforded by research rather than any assumed drawbacks. I would argue that the significance of qualitative infor-

mation actually gains in value through the implementation of research as a process or component of process within the production of artistic work.

RECONSIDERING THE MAIV RESIDENCY

If research, traditionally defined, promises the creation of new knowledge, what kind of knowledge does artistic inquiry produce?

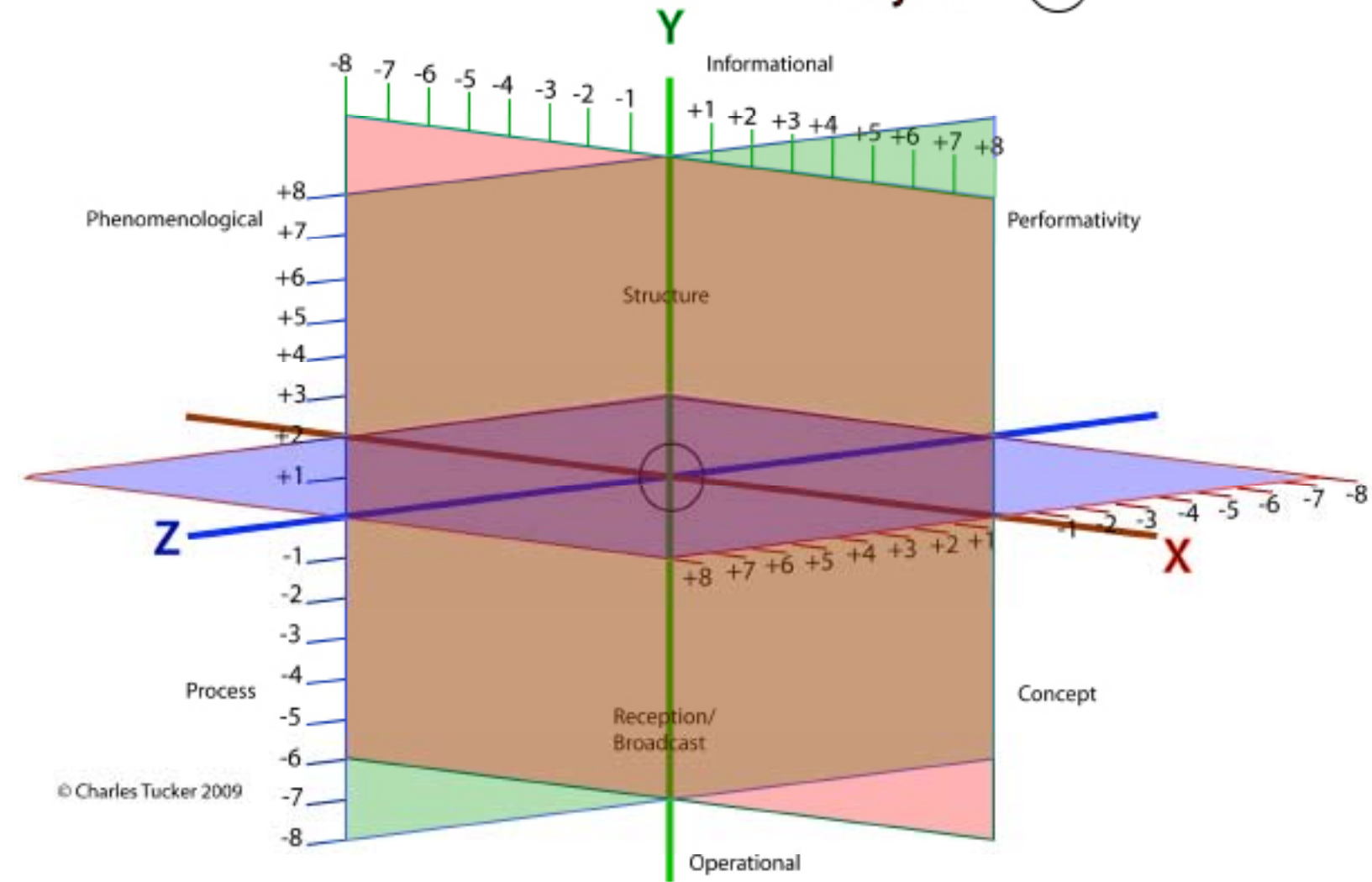
Artistic inquiry based on a method employing research, theory and practice reframes the position of the artist. Work that is research based by its very nature will be framed in a way that accelerates change. No longer able to maintain a position of rarefied object, cultural productions are rhetorical. The very presence of a cultural object asks a question and presses a position into the greater cultural

Subject Intersect of Planes

Qualitative = (+)
Quantitative = (-)

Social
Discipline
Material

Subject ○



discourse. At its most significant visual art creates rupture. Research shifts the most significant act of art to that of effect rather than affect.

What are the implications of making knowledge claims for artistic creation?

As stated in the answer above art generated via a research-driven process creates an effect. It is designed to advance a position into the cultural

discourse as its most significant impact.

How does the increasing academic and institutional recognition of artistic research affect the artistic community?

I think this is where default thinking comes into play, by that I mean assuming that research is an academic pursuit or that research must occur at an academic institution. Einstein and Duchamp cre-

ated their most significant works while employed at a patent office and a library respectively. What is important is the research methodology, not where the research occurs. Artists working as researchers may have an easier time in a well funded-academic environment, but that does not make the research process an "academic process."

How does the practice of artistic research affect

academic culture?

Research as a process that allows definable outcomes and a means for critique or verification should only enhance art's position in an institutional environment that values these kinds of measure. By that I mean that the research culture regains a significant partner.

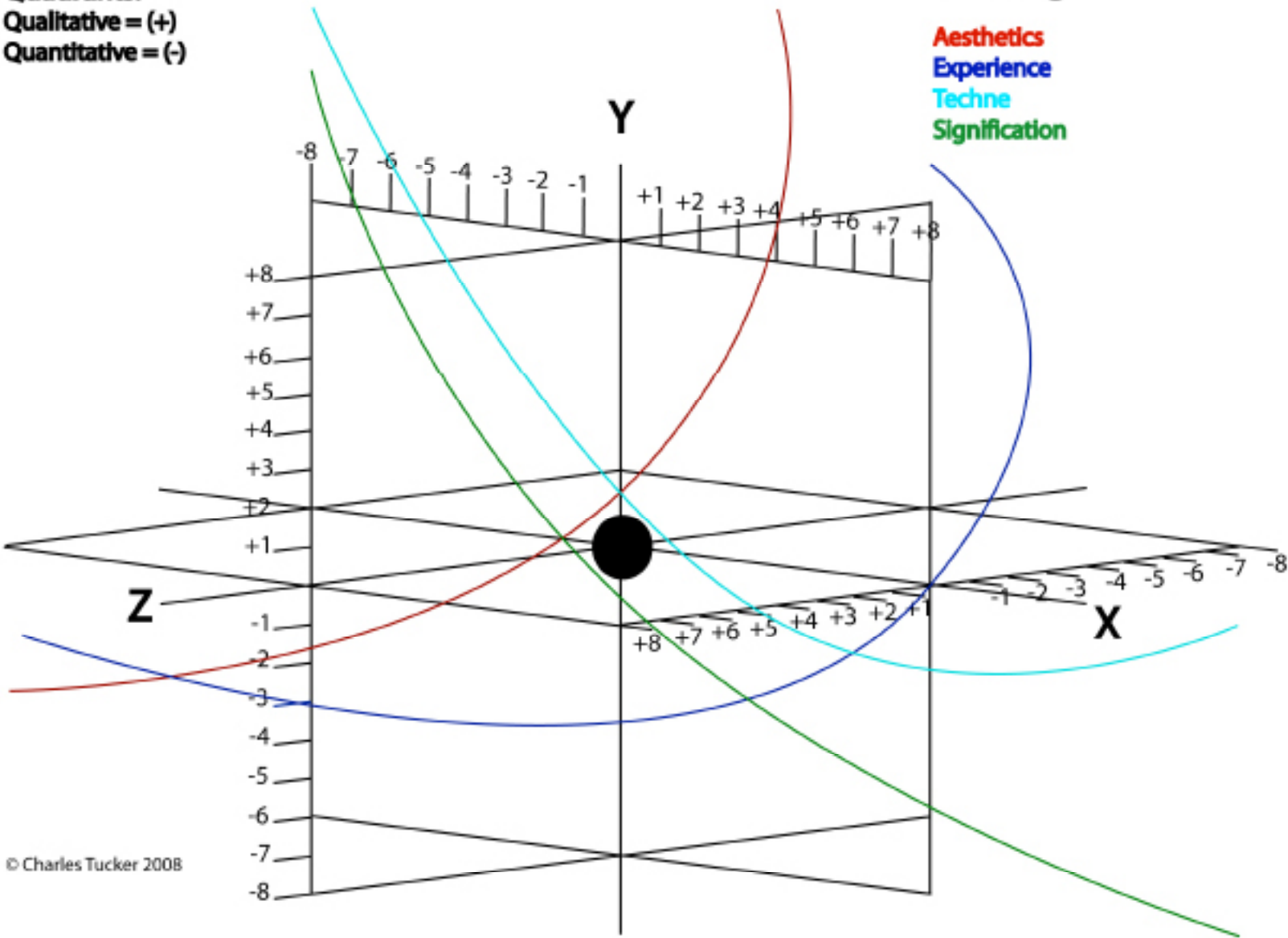
How does the practice of making art in the public

Subject Intersect of Planes

Quadrants:
Qualitative = (+)
Quantitative = (-)

Social (Z)
Discipline (X)
Material (Y)

Subject ●
Aesthetics
Experience
Techné
Signification



realm affect the community's capacity for re-
search?

I am not exactly sure as to which community you are referring. The art community or the general community? My response refers to the general community since most of the questions seem aimed at the academic and arts community.

It is always difficult to speak about the public and

a given field of research and its capacity or acknowledgement of that field. What is more important is how these fields of research, these fields of reality generation, help us understand our place, our sense of space, and time relative to everything else. Art as a research-driven practice brings a unique set of skills and capabilities.

What can non-artists and communities learn from

artist-researchers—in terms of developing alterna-
tive research methodologies, attitudes, and pat-
terns of inquiry?

In this area artists bring a significant wealth of qualitative problem-solving skills to the “research table.” Artists’ skills and methods of understanding non-linear problem-solving are of significant value both in terms of learning and the application of infor-

mation. For the artist, the anomaly is not the point to disregard but more often the point of interest.

SARAH ELDRIDGE

Sarah Eldridge is currently teaching courses in literature and writing at Shady Side Academy and at Carnegie Mellon University. Her graduate thesis writing seminar in the School of Art is informed by the literary and visual arts, inviting MFA students to explore linkages in the visual-verbal tradition and the logic of symbolic expression. Interest in the art of composing developed during her undergraduate years in the School of Art, where the critique honed sharper vision in self-criticism through language. Her curiosity about language in the visual arts also heightened as she discovered the tough-minded eloquence of many published journals and manifestos written by visual artists. The power of the image in language arts and the power of the word in visual arts has become her research focus both in and out of school. She earned her doctorate in rhetoric at Carnegie Mellon and continues to investigate the creative process, most recently as a Fellow in CMU’s Center for Innovation in Learning, and as a participant in The Banff Centre’s program, Making Artistic Inquiry Visible. She writes poetry to satisfy her own muse and, when the unutterable settles in, she paints in her home studio.



photo: Meera Singh

The Reasoning Circle

December 31, 2008

Dear Sarah,

I am writing to start a conversation about your time this past spring with the Making Artistic Inquiry Visible residency at Banff. You were one of the few participants who seemed to have writing as their focus and, as someone who is very committed to the literary arts, I’m especially excited to learn more about how writing, visual arts, and artistic research intersect for you and your work.

I will be working this coming semester on putting together a compendium of responses, artwork, and other media related to the MAIV residency. To that end I have attached a questionnaire. The questions in Section 1 feel more essential but, if you have the time and inclination, your responses to the other two sections would be fabulous. I would also love to if you’d be willing to share images, writing, or audio or video to be included in the MAIV Project follow-up research. A release form for any art or media that you share is also attached. It would be great to get your initial thoughts by January 20.

If you have any questions, please do not hesitate to be in touch. I am hopeful this email can continue the dialogue that began last spring at Banff. My many thanks,
Corrina
–

January 17, 2009

Hi, Corrina–

The scope of your project/questions is large. At this time I do not have the energy to take them up one by one; it is not how I work, I suppose. They are fine questions but I have a radical idea there is really only one that invites the kind of reflective journey an artist wittingly takes a lifetime to answer. Each of us is “mounted on a horse” and going somewhere in a picturesque field of inquiry. With few signs along the circuitous way, I think an artist is trying to arrive at the completely familiar, an experience that signals not reality as others declare it, but an experience that is true. We hold on the best we can with a curious enthusiasm, at the mercy of a “horse” we cannot know, blinded by the wind, holding the reins of what we feel, revising what we think, gaining and then losing ground, but always retracing the way–the way back to the warm and startling Question that blurts, “Come in! Where have you been?”

Warm regards in this frigid time,
Sarah
–

January 26, 2009

Dear Sarah,

Thank you for your candor and I appreciate your comment. I am eager to include the full range of responses that MAIV participants share and I hope it will be okay with you for me to use your thoughts in this compendium we’re designing to reflect the conference.

My thanks,
Corrina
–



“Frank Stella’s Jacket”

February 9, 2009

Hi Sarah,

I did want to follow-up with you once again regarding the residency. I wonder if you’d prefer to speak by phone or if you’d care to simply reflect on what you feel emerged from your experience at Banff that may or may not inform your engagement with artistic research. I also would love to include some of your work as well. I’m not sure if you’d consider any of these options, but I didn’t want our conversation to end prematurely.

My thanks for your thoughts,
Corrina
–

February 11, 2009

Please call if you would like.

March 31, 2009

Hi Sarah,

It was nice to hear your voice today and to start to get the sense of how you are thinking these days when it comes to this project. Here are some brief thoughts from our conversation.

I gleaned from you a variety of approaches and modes of thinking. Within our talk artistic research was never invoked by you, rather the notion of creative process was evoked. For me, too, I heard a certain journalistic and inquisitive slant, although I also sensed your commitment to being fully present in a conversation or with a piece of art or artist. Rather than generating a litany of questions or devising an agenda, I heard the word “intuition.” I heard the word, “energy.” And I also experienced a certain invigoration with creating and process with lots of space and room to explore. There was also, despite that expansiveness in vision, a precision, a framing and reframing of ideas toward an exactitude in expression; not a judgment, not a definition. There were entry points through literature (Frank Conroy, Hemingway), the personal (flu and its attendant fog and finally a welcome clarity of mind), the academic (on language, specifically), and through



“Water Currents”

teaching [the “Covers,” show and the ingenuity within your students’ thoughtful processes]. I also felt, much like you described in a studio visit, that I the “interviewer” was, in fact, the one being questioned.

I am looking forward to our continued communication.

My best,
Corrina
–

April 23, 2009

Hi, Corrina–

I think there is merit in the words you have recorded about our discussion. It seems to me they are true and worthy of consideration in the work you are trying to assemble. I think of my response as an “ensemble of impulses” that recognizes both the poverty of the imagination and the will, the drive, the audacity, to make something of it.

We have an interview in process, don’t we? There is no explaining the arts, I am certain, but it is invigorating to be in the “reasoning circle” with you.

Sarah
–

May 4, 2009

Hi Sarah,

Thanks for your note. Our exchanges are interesting to me, because they have reaffirmed my entry point into this project. I started my career as a journalist. The skill of researching paired with interviewing and listening have continued to feel like an essential, important, and rich way to engage with my work [as editor,

publicist, and arts administrator].

I am curious about how both of us are individuals who identify ourselves and our work with words and how this association has impacted the way we’ve chosen to ruminate on the MAIV project. I wonder if you have thoughts about how artistic inquiry might differ for writers as opposed to visual artists. Are there inherently different processes, since the ultimate mode of expression is different? Are there ways in which this inquiry is the same? What can artists working in different mediums learn from one another when it comes to negotiating artistic research?

I would be interested to know your thoughts.

My best,
Corrina
–

May 19, 2009

Hi Sarah,

The final deadline is upon us for the MAIV project. I was thinking of publishing our email exchanges as a representation of the work we did together post-MAIV residency. I’ve attached *The Reasoning Circle* and wonder how you feel about its inclusion in the compendium. I will need to hear from you by Friday, since that’s the last day that I’ll be integrating new work into the design.

Many thanks,
Corrina
–

May 20, 2009

Corrina, you are so kind to keep the “line” open. I shall



“Mondrian’s Window”

Noticing. Figures inhabiting a space in time: two boys times two in the current, two artists times two windows into weathered time, three sailors on woven fabric worn by two artists over time. Each digital print places the viewer (inter-viewer) just behind a moment in time where there is more space to make something of it – that we carry the world on our backs, that we as “figures” in time and space absorb the temperament of landscape even as we turn from it. But we are both there for a moment, the viewer as curious apprentice gazing at the pensive masters of experience, such that they have, now wound back in time, reframed. Who would intrude, judge, speak? A silent interview ensues between a placed reality and an inner dynamic. A double consciousness forms. You have to be there. Behind.

respond in full after my last class today. I have just finished working with my art grads on the final thesis and can see the flowers–Sarah>

–

May 21, 2009

Corrina who is patient — I stayed up last evening to continue our conversation, writing on my lap (not laptop) and then, this a.m. began creating a word document to send on as an attachment; I will finish my thoughts on laptop when I get home from work this afternoon. Just want you to know that I’m at work in a number of ways and will send words on to you later today. Will you be able to return the full conversation so I can see what in the world we have been up to (before your final deadline)? Thanks, S.

–

May 21, 2009

Hi Sarah,
That all sounds wonderful! I will definitely send along the entire document to you and we’ll have time to copyedit/proof as well. I’ll be laying out everything by tomorrow and then we’ll be onto the editing stages!
Many thanks,
Corrina
–



May 21, 2009

Hi, Corrina–
Here are the latest words.
Best regards, Sarah

Searching Fruitlessly and other musings...

So, the artist’s circuitous journey, a gallop on an untamed horse into a wilderness of our own making, has a few dangerously low limbs: first and foremost, the research “pro and contra” thorny branches that can continue to prick and divide us in academia; and the whispery, soft-needed temptation to forge ahead, *knowing* better, holding the head too high. Both postures can blind the earnest rider who seeks lucidity while ruminating on matters mostly mundane. Better to lower the chin here, and then turn the head askew.

Now we can see backwards and forwards and still be in the moment.

Considering your questions about the kinds of artists who “ride”—those who have a disposition to form, to make structures in various mediums—most all who I know are eager to learn; they have building blocks that are different [especially the wordsmith and the image-maker], but they all have a temperament for

uncertainty, endless wondering, and the ongoing questioning and doubting of commonly accepted truths. Their quests share with the scientist an interest in collecting, in gathering—I will say it, *data*—but much of the material gathered carries the bewildering and wonderful enigma for the artist: What is the data really for? The image-maker is inclined to see through the data; systematic researchers in the lab-of-what’s-happening-now use data *to look with* in order to attend to the future life of knowing. And the rest of us are grateful.

The uncommon sensibility of the artist (who, of course, may enter a lab after dark only to find a scientist drawing, with conte crayon, for visual respite) enables a letting go of what is known; the great emptying may create what Agnes Martin called the “holiday state of mind,” a radical openness that may be too big a playground for those good souls who must measure and tally the day’s work. Where do you think the writer “fits” in this exaggerated spectrum? Goldilock’s author may claim that the playground is “just right,” but does a non-fiction writer dare depart for too long from what is known?

Curiosity leads most artists through the complex country of self, a circumstantial journey along both of Robert Frost’s leaf-covered “roads” because, contrary to the flat-footed speaker’s knowing voice —”and I-/ I took the road less-traveled by,” — there really is no choice. Surely Frost was amused with his earnest speaker who chooses so well.

Edward Gorey’s drawing from *The Glorious Nosebleed* of three men in the dark, empty-shelved fruit cellar always reminds me of the wit that is so often missing when we look where others have looked before with a serious mindset that aims to make sense with the same old language tools. The forlorn expressions on the grey-suited figures are underscored with Gorey’s ink-drawn words: “They searched the Cellars Fruitlessly.” Fruitlessly? Coincidence invites adverbs to live freely too. Or research — in the sense of researching — is dead.

I want to believe that Gorey “negotiated” his Victorian childhood home and found room, a cellar room, to hold his unconventional vision of bewilderment. And I would safely wager that like Frost, he was pragmatically and playfully making something new. (And I now foolishly wager that while the conventions of their different arts had been mastered long ago, the methods of yore were now abandoned—for my sake: they both wanted me to see the joke that is life lived *knowingly*.) Guess who said

there are more interesting ways to live than always to be right? Rauschenberg? I don’t know.

So, our mounted traveler feels her way home, to a place deep inside where the Question abides, where judgment is suspended, where the only certainty is that there are at least two ways of looking at most everything. But the artist-traveler, unlike most who declare the researcher’s mission, is collecting pink Styrofoam, old albums without pictures, wallpaper from the ‘50s, clay from Penobscot Bay, and an occasional adverb. “*What do you make of it?*” Inspired by the Question, and with renewed commitment, the artist moves on, seeking a point in time and space where, as Jean Hielion reminds us, “the obvious and remote *coincide*” (my italics). He names this point the “luminous coincidence.” And best of all, in his notebooks he refers to his words as “passwords” (c. 1959). They are to be “forgotten when the narrow gate is opened.” How refreshing! Add mine to the list. The gate is wide-open. Ride on.

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RUTH BEER



Ruth Beer is an Associate Professor of Visual Art and Head of Sculpture at the Emily Carr University of Art and Design, Vancouver, BC, Canada. In her art practice, she uses sculpture, photography and video to question the meaning of objects and artifact collections in museums, theatres and other public spaces. Her extensive record of exhibitions includes solo exhibitions in museums and galleries in Canada, UK, USA, Japan and China. She is a member of the Royal Canadian Academy of the Arts and is a recipient of several Canada Council Visual Art Grants, public art commissions, and in 2009 she was awarded a three-year Canada SSHRC Research Creation in the Fine Arts Grant as principal investigator for research, creation and exhibition of new work in partnership with Parks Canada. She is also a co-investigator in the SSHRC funded City of Richgate Project. She is a member of the University’s Board of Governors, and served on the Board of Directors of Presentation House-Gallery, and Vice-chair of the City of Vancouver Public Art Committee.

Why did you decide to participate in the MAIV residency at Banff?

Because I am interested in questions about the relationship of research and practice. It was an opportunity to discuss this with other artists.

Do you have a definition of artistic research?

My definition of artistic research relies on the integration of theoretical and creative practices to answer questions. In my view, it is much more than gathering data or information, although that can be a part of research.

What was your notion or understanding of artistic research prior to the residency? Did that understanding or your interaction with artistic research change during the course of the experience? In what ways?

My understanding that practice and research are integrated, interwoven practices was strengthened and confirmed. It was interesting to hear other ideas about this relationship. I believe that research can be, but is not necessarily, a preparatory step for artistic practice. I also believe that artistic practice can be a form of research.

ON ARTISTIC RESEARCH AND PRACTICE

Is artistic research something you’ve always defined for yourself? At what point in your creative life did defining and documenting your artistic practice or engaging in artistic research seem relevant or viable?

It’s something that for me was always in place. For many years I have been a faculty member and practicing artist in a university milieu that promotes research, so how I balance the roles of artist/ researcher/ teacher is something I think about a lot. Questions

about the relationship of artistic practice, research and pedagogy formed the basis of my research and doctoral dissertation in which I reframed and refined ideas about this subject.

Certainly it’s been an important question in academic degree-granting institutions as it relates to an increased focus on interdisciplinarity, reflecting what is being produced in contemporary art and helps to legitimize art practice in academia by linking it with other disciplines. It also opens possibilities to expand and develop new programs.

Is this positive?

Yes, it reflects the creative process of most artists — it makes the process less mysteriously opaque and more transparent.

Research includes practice; they are symbiotic, reciprocal –they are inextricably linked. Thinking of it in this way enables more opportunity for exploration and expansion of ideas and production.

I hope that the viewer understands my work as a conversation that adds to the discourse around art and the ideas addressed in the work.

What are the opportunities for you as an artist if you choose to participate in artistic research?

I think artistic research presents dynamic opportunities for creative growth, developing ideas, and making artwork.

In a practical sense there are more opportunities for collaboration with other artists and collaborative partnerships.

RECONSIDERING THE MAIV RESIDENCY

If research, traditionally defined, promises the creation of new knowledge, what kind of knowledge does artistic inquiry produce?



“Heart Head Hand” 18” x 12” x 16”

This work was created during the MAIV Residency. It is a part of an on-going series of sculptures that positions the eye, hand, and mind in a relationship of poised tension drawing attention to the parts that make up a whole.

All kinds.

What are the implications of making knowledge claims for artistic creation?

It will create a stronger presence in every day life and underscore the contribution that artistic creation can make to understanding the world in which we live. **How does the increasing academic and institutional recognition of artistic research affect the artistic community?**

It enhances the profile of the artistic community. It’s good – the higher profile and the potential for more support for the artistic community is good. On the other hand, the institutionalization of art might make it more difficult to venture outside of the expected or expectations of institutions. It could inhibit experimentation.

How does the practice of artistic research affect academic culture?

It can enrich it and expand possibilities by opening it up to non-text-based and other kinds of practice-based initiatives and ways of learning.

What can non-artists and communities learn from artist-researchers—in terms of developing alternative research methodologies, attitudes, and patterns of inquiry?

Artist-researchers using arts-based methodologies have the potential to create new knowledge by bringing meaningful perspectives to questions of cultural, political or economic significance

DASHA D. NOVAK

DASHA D. NOVAK research and artwork combines psychology and fine art to explore the cultural and cognitive influences on perception and visual communication. Over the past eight years Dasha has worked as a photographer and exhibiting media, an artist research assistant, and director of youth programs. Through her documentation and assessments for a SSHRC-funded mapping project of small cities’ cultural sustainability factors, Dasha helped creative industry stakeholders, municipalities, art galleries, nonprofits and universities strengthen their cultural planning, communications and fundraising programs, and their grant and proposal writing. Dasha studied at Rutgers University in New Jersey and TRU in Kamloops, British Columbia; she holds a BA with concentration in Psychology, BFA, and MAA. While completing her Masters in Applied Arts at the Emily Carr University in Vancouver, Dasha started teaching foundation courses at the ECU. Most recently, Dasha has been working as a writer and producer for Chasing Pictures Inc., a Vancouver-based film and television company. Her work can be found at dshanovak.com.

Why did you decide to participate in the MAIV residency at Banff?

During my undergrad studies at the TRU I had worked as a research assistant for Will Garrett-Petts. When Will offered me the residency and research assistantship with MAIV the timing was right – I was just completing the graduate studies at Emily Carr University and artistic research was central to my MAA thesis.

Do you have a definition of artistic research?

Artistic research, in my opinion is a process of searching for new ways of seeing and knowing using systematic and sometimes rigorous scientific approach together with intuitive and imaginative qualities of art.

What was your notion or understanding of artistic research prior to the residency?

Over the two years prior to the MAIV residency I have been mainly looking into processes of other artists/researchers and locating my own sense of artistic inquiry within the movement and accepted terminology.

Did that understanding or your interaction with artistic research change during the course of the experience? In what ways?

Having an opportunity to closely observe, interview, and photograph the work-in-progress of other artists during their artistic research widened and deepened my understanding of the process. I naturally gravitated towards visual documentation of the processes other artists were involved in during their own research. Photographic documentation allows me to frame and re-frame the world in front of the camera, and for my own inquiry, opens new ways of seeing interpreting the process of artistic inquiry. Also, collaborating with Will Garrett-Petts on the final exhibit installation piece made me explore concepts I had not yet considered in my art practice.

ON ARTISTIC RESEARCH AND PRACTICE

Is artistic research something you’ve always defined for yourself? At what point in your creative life did defining and documenting your artistic practice or en-

gaging in artistic research seem relevant or viable?

Very early in my undergraduate studies I realized that artistic process is another way of searching for knowledge. I was simultaneously working towards two degrees – psychology and fine arts;. Knowledge acquired in the psychology research did not seem complete to me. Systematic photographic research and documentation that was motivated by dreams and intuition yielded knowledge that was different from scientific theories.

Are artistic research and artistic practice inextricably linked? If not, how different is your artistic process when you are engaged in artistic research versus projects or artistic explorations that do not call on you to respond or interact with the notion of artistic research? In other words: how does artistic research or artistic inquiry impact your artistic practice?

My art practice is artistic research – incremental movement away from what is known, the search for different ways of knowing through imaginative and intuitive yet systematic processes.

What are the opportunities for you as an artist if you choose to participate in artistic research?

The only limits to the opportunities are the limits of my imagination.

What are the drawbacks?

Time constraints.

RECONSIDERING THE MAIV RESIDENCY

If research, traditionally defined, promises the creation of new knowledge, what kind of knowledge does artistic inquiry produce?

The art research/practice allows me to enter a less linear transformative space where a different sense of time applies and neural networks have a sense of interconnectedness with the rest of the world – the lived experience in such transformative space has a quality that teaches me about a different perspective.

What are the implications of making knowledge



“On the Wall,” mixed media (ice block, screws, wood board). Approximate size: 34” X 26” X 4”.

claims for artistic creation?

Creating new knowledge through artistic creation influences conceptual understanding; the renegade role of imagination and intuition in the process of creating our world view has been acknowledged by Albert Einstein, David Bohm and Frank Oppenheimer among others. Artists must accept full responsibility for the new knowledge they create.

How does the increasing academic and institutional recognition of artistic research affect the artistic community?

I believe the opportunities for artistic research have increased in the artistic community – from my own experience, there is acceptance or even expectation on artists to engage in multidisciplinary practice and research.

How does the practice of artistic research affect academic culture?

Academic culture has held a somewhat superior position over the arts, mainly because of government funding that traditionally favored the academic culture.

I believe, the multiplatform support of artistic

research and acknowledgement of its contribution to our understanding of the world around us will help create more collaborative opportunities for arts and academia.

How does the practice of making art in the public realm affect the community’s capacity for research?

Making art within the public realm opens the possibilities for the community’s capacity for research; inclusion of public potential into art practice can bring new understanding of the wide range of interpretations of the community’s fluid identity.

What can non-artists and communities learn from artist-researchers—in terms of developing alternative research methodologies, attitudes, and patterns of inquiry?

Non-artists and communities can learn that multidisciplinary approach to research, crossing over established boundaries, and acceptance of unorthodox material, tools and ideas can open an on-going debate that offers a rich soil for exchange of information, knowledge and experience.



employ, involve, supplement, enact or, sometimes, question either (1) research as a key element of the creative practice or (2), more commonly, creative practice as a vehicle for research. Yet there is also the perception that artists themselves have not had enough to say—at least, directly—about the research potential of artistic practice. Artists are often depicted (and represent themselves) as working intuitively, reliant on unexamined inspiration and working without any traditionally-defined “research” objective. From Plato’s Ion to the present day, the image of the inspired but unreflective artist persists. Comments like those from Marcel Duchamp express a familiar refrain: “All [an artist’s] decisions in the artistic execution of the work rest with pure intuition and cannot be translated into a self-analysis, spoken or written, or even thought out.” Graeme Sullivan offers a further variation on this theme: “For many artists, there is no need to talk about their work because no words can ever substitute for what the image can

do.” But then he adds, “[T]o delegate authority to others is no longer an option as the nature of artistic practice has changed the responsibilities of artists as cultural theorists and practitioners.”

The concern would seem to be that a tradition of relative silence among artists may allow artistic inquiry to be defined by others, particularly by those working in the social sciences, at the very moment when a new field of practice is being articulated both inside and outside the universities.

What was your notion or understanding of artistic research prior to the residency?

I’ve thought extensively on the topic, and thus came to the residency with a good deal of both background reading and prior discussion. I knew going into the residency that aspects of the topic would be contentious—for the very association of research with artistic practice worries many in the art world. Others, of course, are eager to embrace the research mantra, seeing their work as linked variously

to the academy, to conceptual art practices, to the production of new knowledge (especially new ways of seeing). I was—and remain—intrigued by what artists say and write about their own work.

Did that understanding or your interaction with artistic research change during the course of the experience? In what ways?

My understanding was enriched by the many interactions and discussions. I recognized more fully how the proposition that “art speaks for itself” lingers even among those whose own practice invokes multiple voices, narratives, and political motives.

ON ARTISTIC RESEARCH AND PRACTICE

Is artistic research something you’ve always defined for yourself? At what point in your creative life did defining and documenting your artistic practice or engaging in artistic research seem relevant or viable?

Those of us whose work crosses disciplinary boundaries find ourselves—from time to time—with no firm place to stand. Such displacement is usually temporary, frequently uncomfortable, but almost always an invitation toward some new insight or perspective. I was trained as a literary critic and composition specialist, and I later developed an interest in interarts practices. My academic preparation argued for keeping the works studied at arm’s length, safely aestheticized as objects of critical attention. However, the more I worked with visual artists, the more I found myself drawn into initially unfamiliar practices and venues: over the last ten years, I’ve been invited to curate exhibitions, write catalogue essays, participate in gallery panels, contribute image/text artwork to two group shows, deliver three “artist talks,” and compose two artist statements.

Inevitably, such boundary-crossing has implications for researching and writing: multiple collaborations—including informal conversations, formal interviews, and correspondence with artists and authors; participation in a multi-disciplinary community-university research alliance exploring questions of culture, the arts, and quality of life; the development of a team-taught course on photography and literature; the co-authorship (with visual artist Donald Lawrence) of a book on prose pictures and visual fictions; a three-day workshop on arts-led research and a seven-week exhibition on artists’ statements and their works (both co-organized, co-curated with my research partner Rachel Nash); and, most recently, by the six-week international residency on “Making Artistic Inquiry Visible” (MAIV) hosted by the Banff Centre for the Arts. These interests and set

of ongoing conversations found a congenial home in February of 2007 at the Imaging Place Conference (U of Florida < http://institute.emerson.edu/vma/faculty/john_craig_freeman/imaging_place/about/research_ensembles/research_ensembles.html>), where thirty or so writers, artists, and theorists gathered to both exchange and mutually explore notions of place, space, and interdisciplinary ways of knowing. The MAIV Residency benefited from and was informed by this prior work; I viewed the residency as an artistic extension of my critical and curatorial work.

Are artistic research and artistic practice inextricably linked? If not, how different is your artistic process when you are engaged in artistic research versus projects or artistic explorations that do not call on you to respond or interact with the notion of artistic research? In other words: how does artistic research or artistic inquiry impact your artistic practice?

Given my interests, the question for me becomes “How does artistic research or artistic inquiry impact my critical practice?” I think it fair to say that my involvement in artmaking, curatorial work, and artistic research has had a profound effect on my writing. Not only has it broadened the questions I now explore (especially in terms of my concern for visual culture and interdisciplinary perspectives) but practice-led inquiry has become more and more my preferred way into any new topic. I’m interested in exhibiting my research, in exploring topics physically and in conversation with other artists.

What are the opportunities for you as an artist if you choose to participate in artistic research?

The advent of the Research/Creation funding program in Canada (through the Social Science and Humanities Research Council of Canada) has created new opportunities for all artist-researchers. More generally, the work we are doing via the Small Cities CURA, where we have developed a team of 10 artist-researchers, creates an exciting and supportive set of opportunities.

What are the drawbacks?

I see few personal drawbacks. As a literary critic and art critic, writing has provided me with a kind of comfort zone—so I suppose the main drawback would be the need to move away from or expand that comfort zone. For artists generally, involvement in artistic research may lead them away from pure curiosity-driven work; it inevitably privileges conceptual work.

RECONSIDERING THE MAIV RESIDENCY

If research, traditionally defined, promises the creation of new knowledge, what kind of knowledge does artistic inquiry produce?

I think of this as an open question. I suspect that the knowledge created will be practice-led, embodied, personally-inflected, and lean more toward narrative modes than detached modes of inquiry.

What are the implications of making knowledge claims for artistic creation?

The implications are huge for those of us working within the academy: recognizing and legitimizing artistic research opens possibilities for new ways (new methods) of exploring questions.

How does the increasing academic and institutional recognition of artistic research affect the artistic community?

The increased academic recognition of artistic research creates status and funding opportunities, but it also may influence what constitutes serious art. For example, consider CalArts commitment to “criticality” as a strategy for the production of knowledge.

How does the practice of artistic research affect academic culture?

The presence of artistic researchers tends to shake up the status quo, especially the hegemony of the scientific method.

How does the practice of making art in the public realm affect the community’s capacity for research?

Our work with the Small Cities Community-University Research Alliance suggests that artist-researchers can play key roles in helping develop both a capacity and an appreciation for research among members of the general community.

What can non-artists and communities learn from artist-researchers—in terms of developing alternative research methodologies, attitudes, and patterns of inquiry?

Artist-researchers create the possibility of what I’ve called a “third view,” a playful or creative critique that calls conventional methods, attitudes, and patterns into question.

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