



POETIC INQUIRY

5th International Symposium • 8-10 Oct, 2015 •

UBC Botanical Garden and Centre for Plant Research | University of British Columbia, Vancouver, British Columbia, Canada



Preface

5th International Symposium on Poetic Inquiry • October 8-10, 2015 •

UBC Botanical Garden and Centre for Plant Research - Reception and Education Centre, 6804 South West Marine Drive, University of British Columbia, Vancouver, British Columbia, Canada, V6T 1Z4. (See wayfinding information: [page 76](#))

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- **Carl Leggo** | *University of British Columbia*
- **Alexandra Fidyk** | *University of Alberta*
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Welcome

Dear Friends & Colleagues,

It is our pleasure to welcome you to Vancouver, and to the Botanical Garden of the University of British Columbia, for the 5th International Symposium on Poetic Inquiry.

For some of us, this is a homecoming, because Vancouver is the city that hosted the first International Symposium on Poetic Inquiry in October 2007. That first symposium explored themes such as: criteria for evaluation of poetic inquiry; qualities of exemplary poetic inquiry practice; resonances between poetic inquiry and other forms of inquiry; techniques and strategies of the successful poet/researcher; and aesthetics of poetic inquiry.

Biannually, since 2007, the International Symposium on Poetic Inquiry has continued to bring together poets and scholars from diverse

contexts and interdisciplinary fields to share their work. Apart from Vancouver, the symposium has been held in Charlottetown, Prince Edward Island, Canada, in 2009; in Bournemouth, England, in 2011; and in Montréal, Quebec, Canada, in 2013. Outcomes from previous symposia include three anthologies: *Poetic Inquiry: Vibrant Voices in the Social Sciences* (Sense, 2009), *The Art of Poetic Inquiry* (Backalong, 2012), and *Poetic Inquiry II: Seeing, Caring, Understanding* (Sense, 2015).

During the symposium this year, you will have an opportunity to engage with a wide range of poetic inquiry formats: you will hear poetry, see poetry, touch poetry, and taste poetry. Several of the presenters have been prompted by the location of the symposium in the Botanical Garden of UBC, to give you opportunities for ecopoiesis. Yes, get outside and breathe poetry.

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Schedule

• Overview •

DAY 1 | Thursday, October 8th

• Registration Breakfast	7:45-8:45
• Opening Welcome	8:45-9:00
• 1.1	9:00-10:30
• Break	10:30-11:00
• 1.2	11:00-12:30
• Lunch	12:30-1:30
• 1.3	1:30-3:30
• Break	3:30-4:00
• 1.4	4:00-5:30
• Dinner	5:30-7:00
• 1.5 Evening Events	7:00-8:30

DAY 2 | Friday, October 9th

• Breakfast	8:00-8:45
• Opening	8:45-9:00
• 2.1	9:00-10:30
• Break	10:30-11:00
• 2.2	11:00-12:30
• Lunch	12:30-1:30
• 2.3	1:30-3:30
• Break	3:30-4:00
• 2.4	4:00-5:30
• Dinner	5:30-7:00
• 2.5 Evening Events	7:00-8:30

DAY 3 | Saturday, October 10th

• Breakfast	8:00-8:45
• Opening	8:45-9:00
• 3.1	9:00-10:30
• Break	10:30-11:00
• 3.2	11:00-12:30
• Lunch	12:30-1:30
• 3.3	1:30-3:00
• Break	3:00-3:15
• Town Hall Closing	3:15-3:45



• Red Fold •

My cryptic imagination ignited my sacred pilgrimage,
fleeing the antagonists,
down the stairs toward my ancestors;
Red fold trans-dancing with copper voices,
defying the mythmakers;
spilling out Earth's meditations amid the drum.

No one said life would be simple,
flowing like a river in one direction.

We find our way through windows and openings;
In gardens that offers us passage through the Earth,
to emerge as we are,
all things, all bodies,
each to itself adored,
necessarily magnificent of all reality.

Paintings & Poems | Red Fold. Darlene St Georges. 2015.
12" x 12" Oil painting on canvas.

Thursday, October 8th, 2015

- **7:45-8:45** Check-in / Breakfast
- **8:45-9:00** Opening Welcome

Thursday 1.1 9:00-10:30

Session Theme: *Inquiring Roots*

Lee Beavington

Nature as a Poem: Poetic
Inquiry in Romantic Science

20 minutes

As poet and scientist Jacob Bronowski wrote, there is a “unity in variety” sought by both artists and scientists. Whether writing a poem or mapping genes creativity is essential to the process. Finding patterns and using metaphors can elucidate connections and understanding, and encourage unity between students and the object of study. Incorporating Goethe’s “delicate empiricism” to know the thing-in-itself, and observe with empathy and attentiveness, reconnects us with our biophilic nature. Romantic scientists, such as Darwin, Goethe and Humboldt, saw the world as full of mystery and wonder. The creative process and aesthetic experience were central to their scientific inquiries, which promoted a holistic and interrelated world view. As Schlegel said, “All art should become science and all science art; poetry and philosophy should be made one.” With this in mind, we will engage in “a rare union of poetry with science” as Darwin wrote in his Beagle Diary. In this interactive workshop, participants will write poetry inspired by common scientific phenomena. Such a process can help foster students’ wonder for and emotional relationship with science and the natural world. Come prepared to remarry science and art!

Thursday 1.1 9:00-10:30*Session Theme: Inquiring Roots***Lorna Ramsay**

Harmonizing Complex Behaviour,
Sense of Self, and Embodied
Sound Arts Inquiry

20 minutes

For complex needs students with diagnoses, self-made sounds could be accepted as symptomatic disruptive behaviour and my inquiry is poetic, non-judgmental contemplation around perceptions of individual and environmental sounds and sense of self. Multi-modal texts and non-textual, synesthetic experiences are somatic invitation for "...shared and contested inheritances, voices, and ancestries...." (Jardine & Batycky, 2004, Section II, ¶110).

We are in ambiguity and experience where Merleau-Ponty (2002) suggests we take on the world as we perceive it not to just accept it for scientific or practical purposes. When science merges with sound arts performance

I am artist of corporeal past concealed
with present hesitation, self-reflection

One with Park's 'Eunoia' (2013)

in meditation revealed

a headset embedded with sensors

EEG energies tender brain waves

to round

water-filled trays

of sound arts

harmony

I am educator in symbiosis

co-performer with science

tables and labels, arts re-former

of category

revelation in embodied degree and disorder

Thursday 1.1 9:00-10:30*Session Theme: Inquiring Roots***Sarah Penwarden**

Amplifying beauty: Writing Poems
from Listening to Juliana's Memories
of Her Lost Husband

(Concurrent Session)

30 minute workshop

American anthropologist Tedlock (1983) believed that poetry echoes the rhythms of ordinary speech with its line lengths and breath points. In my doctoral work, as a poet-researcher-therapist, I hear moments of talk in interviews as “occasions” for poetry (Sullivan, 2009). Rather than creating poems by condensing interview transcripts, I listen, in a therapeutic way, for poems within the ordinary talk of participants, all of whom have lost a loved partner to death. As they speak about how their awareness of their lost partner’s ongoing presence in their life, I listen for evocative, sensory moments. Immediately after the interview, I create a series of both found and auto-ethnographic poems from their speech. Thus in my work I am amplifying the poetic that is already present in ordinary speech. In this workshop, I will give a presentation on ways of listening with an aesthetic ear. I will read two fragments of transcript from an interview with Julianna, who lost her husband Matthew to cancer seven years ago. In one fragment, Julianna experiences Matthew as communicating to her through nature. The audience will be invited to write either a found poem directly from Julianna’s speech, or an auto-ethnographic poem from the resonance created in their body by hearing Julianna’s stories. There will be an opportunity to read these poems aloud. There will then be space to discuss how imagination was stirred through hearing Julianna’s words, how this led to the creation of poetry, and how hearing other people’s poems created resonant ripples in the lives of those listening.

Thursday 1.1 9:00-10:30*Session Theme: Inquiring Roots***Robin Barre**

“Fine Goat” ~ Foraging for
the Things of the World

(Concurrent Session)

30 minute workshop

Bachelard submits that “the poetic image has an entity and a dynamism of its own” (1958/1994, p. xvi). Hirshfield says “the basic matter of poetry comes not from the self, but from the world.

From Things, which will speak to us on their own terms and with their own wisdom” (1997, p. 120). This workshop proposes that the image and its dynamism arc across and flow through the field generated between self and world. Through a sensory engagement with the Things of the world poetic dynamism is often activated.

This experiential workshop is that initial foray into the world to gather up the images offered. The poetic image is potent and potentiality. So we go seeking! Participants will have the opportunity to wander for a set length of time preceded by an embodied meditation to facilitate a multisensory attunement with the self and the environment. After foraging, participants will assemble to write and share what was offered and received.

This is a listening into practice: listening into the self, body, world, and moment when self and world meet. It is also a practice of receptivity in which participants are asked to receive the images, trusting that what may seem insignificant, contradictory, unrelated, ugly, and/or unwanted wants to be known in a new way. Thus, we engage in a poetic inquiry of the world, as it is, on its own terms, and enter the relationship from a state of receptivity, laying a foundation for poetry as ontological, epistemological, ecological, and imaginal.

• **10:30-11:00** Break

Thursday 1.2 11:00-12:30

Session Theme: Growth Unfurling

**Wanda Hurren, Christopher Bowen,
& Jane Johnston**

Calling (for) Companions With/In a
World Unfolding: Inter/text/ual
Connections through a Poetic
Mixed Media Exhibit

20 minutes

Knowledge that does not heal, bring together, challenge or surprise, encourage or expand our awareness is not part of the consciousness the world needs now. Aluli Meyers

In this presentation, poetry and mixed media become catalysts for connection, healing, entanglement and inquiry. We share our work that exhibits connections between image and text, textile and text, people and places, art and healing, aesthetics and knowing.

Works Exhibited

Artist: Christopher Bowen | Title: *Recon/text/ualizing*. Medium: Quilts

Through textile art and text, I will share an aesthetic narrative of my personal journey that 'recon/text/ualizes' a synthesis of curriculum theories from the traditional 'text as written' into the 'text as aesthetic': quilts.

Artist: Jane Johnston | Title: *Surrender*. Medium: gouache

Seen or unseen, psyche is present in all things. My mandala work offers educational re/ visioning through soul tending processes within a sacred third space. Between discovered and constructed layers, image and word, metaphor and symbol, creation of expanded narratives becomes possible.

Artist: Wanda Hurren | Title: *Companion to a Prairie Atlas*. Medium: pigment print

Through poetry and photographs, I map ecological interrelationships between people, places, and water, and advocate for aesthetic approaches to curriculum and pedagogy around these same relationships.

Thursday 1.2 11:00-12:30*Session Theme: Growth Unfurling***Pauline Sameshima**

(with Pamela Wakewich &
Ingeborg Zehbe, not attending)

Growing Wellness through Needle
Felting and Poetic Inquiry

20 minutes

This display of two needle felted artworks and accompanying found poetry shares the ekphrastic renderings created from a large interdisciplinary mixed methods research project—the Anishinaabek Cervical Cancer Screening Study (ACCSS). This project involves 10 First Nations communities in Northwest Ontario, Canada, to increase cervical cancer screening rates in Indigenous communities. Earlier research conducted by the ACCSS team concluded that increased screening uptake would reduce the higher cervical cancer burden in this population. Further research findings deduced that education was one of the critical factors to increase screening rates. In focus group gatherings with community members, women expressed interest in more information and education about human papillomavirus (HPV) and its association with cervical cancer. Concurrently, the development of co-created culturally appropriate educational curriculum by the research team and community participants was challenged by the overshadowing stigma and politics attached to sexually transmitted infections, cultural beliefs, silence about the female body, and cultural safety. With AIR tenets integrally woven into the research design of the qualitative strand of this project and the use of needle felting by community members during focus groups, we noted vivid engagement in focus group participation, and anticipate increased empowerment and deeper commitment by women to direct their wellbeing and to share their learnings in their communities. This last point suggests a valuing and strengthening of intergenerational communication and knowledge transfer about health and wellbeing in the women involved.

Thursday 1.2 11:00-12:30*Session Theme: Growth Unfurling***Sandra Sjollega**

Evocative Words and Ethical Crafting:
Poetic Representation and Reflections
on Decolonizing Practice

20 minutes

In recent years, social science scholars have increasingly used arts-based research methods to represent data in ways that are evocative. Poetry is a form of arts-based inquiry that scholars have found appealing as it allows them to synthesize findings while at the same time highlighting the emotional aspects of data. Despite the increased use of poetic representation, little has been written about the process of representing data using this method in studies with Aboriginal people. This presentation seeks to detail the process of using poetic representation in a study that examines Aboriginal women's healing. It describes the reflections of a researcher-poet that result from her position of being a white Canadian concerned with issues of decolonizing practice in poetic representation.

Thursday 1.2 11:00-12:30*Session Theme: Growth Unfurling***Merle Nudelman, John Oughton
& Mary Lou Soutar-Hynes**

The Cross-Pollination of Art,
Insight, and Process

20 minutes

This panel will be a hybrid of presentation and performance by three poets -- Merle Nudelman, John Oughton, and Mary Lou Soutar-Hynes -- who have worked together for some time as members of The Long Dash Writing Group and also as part of a large-scale, long-running ekphrastic collaboration with studio artists of the Women's Art Association of Canada. This process has resulted in a book, *Resonance*, and an annual series of exhibitions and readings of poetry either inspired by visual art or inspiring it. We will read poems within an overall framing of how they evidence our learning and exploration of that shadowy place between verbal and visual creation. Revealing aspects of process and what we have learned from working closely with a group of mature artists over almost a decade, we will look at questions like: How does one form speak to another? How does a poet go beyond a simple, if lyrical, description of/response to a painting into a deeper consideration of its emotional content and thought-in-form? How do we influence each other, and how do we become "more ourselves" as writers through accessing others' creativity?

• 12:30-1:30

Lunch Break

Thursday 1.3 1:30-3:30*Session Theme: Intimate Processing***Holly Tsun Haggarty**

Exhibit A, The Poemometer: Reflecting on the Use of Poetry as a Research Tool

20 minutes

In my presentation I will discuss my experience of using poetry as a research tool in my master's thesis. This was an arts-integrating work, which investigated the philosophical issue of how art may be a way of knowing, accomplished via an examination and comparison of two arts-integrating research methodologies, arts based research (Barone & Eisner, 2012) and a/r/tography (Springgay, Irwin, Leggo, & Gouzouasis, 2008). Any and every research methodology is based on epistemological beliefs. In my study, I employed three research methodologies: a critical inquiry (educational criticism, Eisner 2002); a heuristic inquiry (Moustakas, 1990); and a creative inquiry, including intuitive creation (Hawkins, 1991) as well as poetic inquiry (Prendergast, 2009). While these approaches offered distinct constructs of knowing, in practice, they worked interactively and thus, I engaged the writing of poetry at all levels of my inquiry. In my presentation, I will offer several poems, and explicate their usefulness to my study.

Thursday 1.3 1:30-3:30*Session Theme: Intimate Processing***Vicki Saunders &
Michelle Redman-Maclaren**Using Poetry in Cross-cultural Research:
Lessons from the Field

20 minutes

Poetry creates new ways of knowing and is increasingly being used in qualitative research. For researchers, writing poetry enables a reading of data that moves beyond an efferent to a more aesthetic frame. Writing poetry as a research practice promotes narrative competence and enables alternative ways of interpreting the stories that are shared. This is particularly important when building research capacity and collaborations in cross cultural contexts. We use this presentation to share poetry we have written during our respective doctoral studies. In this presentation, we reflect upon our place and our role as researchers working in Papua New Guinea and in Aboriginal communities in Australia, respectively. We share our use of poetry as method and product of critical reflexivity and as a way to authenticate the stories and 'data' our doctoral works represent. By sharing poems with participants, and by taking back to participants our reflections through poetry, research findings were rendered more 'readable' in a number of ways and more accessible for a wider audience. Writing poetry became a way to process and synthesize our experiential learnings as novice researchers working in fields of research that can at times be deeply unsettling.

Thursday 1.3 1:30-3:30*Session Theme: Intimate Processing***Laura Apol**

When Research Becomes Art,
Whose Story Is It?

20 minutes

I first went to Rwanda in 2006 to pilot a project using writing to facilitate healing among survivors of the 1994 genocide against the Tutsi. I returned seven times in the next eight years. It was an intervention. It was research. It had an impact. But I had no way to document or represent the effect—no measures of change, no “data” beyond the stories I was told and my own deep engagement. And I had poems—my own poems. I was hearing and seeing things that moved me profoundly, and I experienced overwhelming grief, rage, compassion, guilt and love. As a poet, what could I do but listen, and then attempt to understand those experiences through poems? It wasn’t until I encountered the Handbook of Poetic Inquiry that these two ways of knowing—the research project of which I’d been a part, and my own poetry—came together. The poems have recently been published in a full-length collection. In my session, I will use a range of poems to demonstrate how individual poems function as poetic inquiry as I negotiate the boundaries of “story”—my own story and the stories of others. In each case, I articulate the tension between what I view as my responsibility (both research-based and relational) to the “teller” and the ways the stories are necessarily transformed based on my own sense of artistry and poetic integrity. Ultimately, I raise and explore various aspects of the question: when research becomes art, whose story is it?

Thursday 1.3 1:30-3:30

Session Theme: Intimate Processing

Judy Amy-Penner

Fumbling Forward: Finding
My Way to Poetic Inquiry

20 minutes

Boxer briefs and socks
Mingle with the delicates
Waiting to be washed.

As a Prairie Girl, I know that change comes over time.
Grad.
U.
Ally.

Everything I thought I knew about arts-based research and what I could do with it has gone out the window. I have always responded best to writing, to research, to essays, through poetry—if not with my own words, then with the words of other, greater poets. My first paper for my B.Ed. was contrasting the writings of e.e. cummings with that of the Canadian music collective Bran Van 3000 while discussing challenges in Early Years literacy. I thought I was alone in my odd way of thinking that the answer always resided in poetry. I continued working, using poetry as my guide, first as a classroom teacher and then as a graduate student.

In my own way.
On my own.

And then! I accidentally stumbled across an editorial for the journal in education entitled Poetic Inquiry in/for/as. From there, I managed to Google my way to this conference which confirmed for me that there were other people out there like me, who understood my way of thinking. As I begin this beautiful journey, I would like to share how I am moving from the instinctual and intuitive toward a more formal understanding of Poetic Inquiry within my M. Ed. research.

All is jumbled together, waiting to be sorted.

Thursday 1.3 1:30-3:30*Session Theme: Intimate Processing***David Pimm**

Mathematical Metaphor and Poiesis

20 minutes

Among others, Jan Zwicky has identified the expression of metaphorical insight and enlightenment as lying at the heart of the mathematical enterprise (in common with lyric poetry). In addition, Sue Staats has used a technique of poetic transcription from linguistic anthropology in order to reflect the rhythmic and repetitive aspects of student mathematical discourse. In our presentation, we will illustrate elements of both metaphor and poesis in our work with very young children and a verbally responsive iPad App called TouchCounts, that works with the ordinal sequential string of number words (sometimes called 'the number poem').

• 3:30-4:00

Break

Thursday 1.4 4:00-5:30

Session Theme: Poetry Reading

Nilofar Shidmehr

Three Lyrical Embodiments of Iranian
Diaspora: Meditations on Names of
an Immigrant

20 minutes

In my presentation, following the tradition of ecological poetic/lyric scholars, philosophers, and poets such as Neilsen (2002, 2008, 2010, 2012), Zwicky (1992, 1995, 2003), and Hirshfield (2008), I first consider poetry as a lyrical mode of expression that embodies a desire to praise or express “awe” towards the “ontological” (Zwicky, 2012, p. 19), or an “intuition” as “immediate awareness of resonance [of things]” (Zwicky, 2012, p. 28). Then I present three lyrical prose pieces, written by myself, lyrically evoking different embodiments of my name and revealing my diasporic identity as an Iranian immigrant. I will show how these evocations echo the efforts of poets and poetry scholars to describe the lyrical as, for example, an “ecstatic mental appetite” (Lilburn, 2005); a curiosity which “yearns beyond [the] barrier of intelligibility to know the withinness of things,” a form of “attention . . . a sort of readiness, a species of longing which is without the desire to possess” (McKay, 2001); “a moment of insight” leading to “a further breakthrough” to see things in themselves (Page, 2007); an “epiphany [as a] sudden moment of insight, a sense of revelation [that] bring[s] with it a kind of wonder and awe . . . a sense of being opened up to something greater than myself, divine or otherwise . . . the epiphany before an object as a moment in which its soul, its whatness” (Sinclair, 2009); and “moments of awakening” which contribute to a “deepness of living” (Gustafson, 1987).

Thursday 1.4 4:00-5:30

Session Theme: Poetry Reading

Anne McCrary Sullivan

Writing Makara: Encoding Order and Disorder during a Year in Nigeria

20 minutes

Makara (pron. Maka·ra)- an Efik word meaning both “white person” and “foreigner” or “stranger”

Gregory Orr has written extensively about poetry as an ordering principle in moments of personal or social chaos. “Faced with disorder,” he writes, “the human mind needs to respond with an ordering principle that will sustain it and console it (1993, 15).” Recently, I spent an academic year teaching at the University of Calabar in southeastern Nigeria. Suddenly dropped into a context of social disorder, a context of poverty, dysfunctional government, absence of social safety nets, experiencing that disorder in marginal but tangible ways (power outages sometimes days long, leaking roofs, lack of resources, lack of medical support), I found poetry, its compression, control, and aesthetic satisfactions helpful, as it also served as a lens for attention to the chaos and dignity of lives around me. The poems I wrote were not initially intended as inquiry, but it became clear to me later that their “ruthless attention” (Voigt 1999), their struggle to construct meaning and their representations of complex human environments made them so.

This presentation consists primarily of a reading from a manuscript of poems. *Makara: A Book of Days in Calabar* is followed by a brief commentary on poetry as an ordering principle and on Eisner’s concept of utility in relation to poetic inquiry in global contexts.

Thursday 1.4 4:00-5:30*Session Theme: Poetry Reading***Natalia Archacka**

Silent Sustainability:
Persevering through Passions

20 minutes

I have mostly come to gardens to contemplate the complexity of Creation within the enigmatic enchantment that emanates these enclosed earthly spaces. In my scholarly pursuits, I have heard that sustainability begins with an individual's well being that refers to the whole person in their soul, spirit, heart, body, and mind. Becker (2012) notes that sustainability when examined philosophically includes the aspects of continuance, orientation, and relationships (p.14). In this proposed performance, I will employ these characteristics to guide me in coming to this place of fecundity, but this time to bear witness aloud to a personal account of coping with physical pain after an accident; a tale of a normal - yet often taken for granted - physical function that painfully silences in its physical malfunction.

While writing worldly words and welcoming the Word has helped me to be understood and understand the world in my pain, these wilful actions have also allowed me to heart-fully persevere in my threefold passion of pedagogy, poetry and philosophy. My hope in sharing my poetic story is twofold; firstly, I hope it resonates with some of the painful chapters of our individual and/or collective stories that write themselves into existence. Secondly, and perhaps more importantly, I hope it allows us to burrow even deeper - academically, ecologically, emotionally, mentally and spiritually - into the simplicity and profundity of our stories so we may "begin to see the rich garden we have inside us and use that for writing" (Goldberg, 1986, p. 15).

Thursday 1.4 4:00-5:30*Session Theme: Poetry Reading***Cindy Clarke**

Beyond the Muskeg: Poems from a Narrative Inquiry into Identity and Curriculum Making on the Edges of Community

20 minutes

| f We Steel Ourselves

She is in the middle, of transition, feels it, all around her, the changing light, the fading afternoon. Her mind is full, with the sound of clicking keys, like infinitesimal fireflies dancing. All thoughts, all words reflect back.

She knows she has nothing profound to say, although each word echoes, every thought is potentially divine.

Routine gently fingers the growing dusk, each moment enters more deeply the sacredness of each detail -

the towel hung over the shower rod to dry. Someone lives here. The soap arranged in a dish with embossed shells, placed beside the star-shaped candle. Someone bathed here. The clean mirror.

A broken ankle-bracelet hangs from the corner of a glass shelf. It has round peace signs, four of them, attached at regular intervals

Continued....

Thursday 1.4 4:00-5:30

from its silver chain.
Today, she thinks
it is enough. She sits
at her desk and feels
it is enough.

For the 5th International Symposium on Poetic Inquiry, I propose a performance of the poems generated from my doctoral research. Each poem represents the experiences of my research participants as they try to make sense of their positioning on the edges of their communities. Participants positioned on the edges of community or in the margins understand not only the pain but also the power of silence. Through the writing of these poems, I grew to appreciate the silences inherent in their experiences. Through my poetic performance, what was left unspoken in the academic reflection echoes throughout the poems.

• 5:30-7:00

Dinner

Thursday 1.5 7:00-8:30*Session Theme: Performance***Diana Ihnatovych**

Earth Song

20 minutes

In the current environmental crisis and growing gap between humanity and nature, it is crucial to re-discover our ties and learn to live in harmony with and within nature. Through autoethnographic reflection based on my volunteer work with the UBC Faculty of Education Intergenerational Landed Learning on the Farm for the Environment project with elementary school children, I will explore the musicality of nature and how listening to the voices of nature may influence our perceptions and attitudes toward our natural environment.

Thursday 1.5 7:00-8:30*Session Theme: Performance***Ahava Shira**

Susceptible to Beauty: A Poet Performs Her Loving Nature

20 minutes

Il faut cultiver notre jardin. Voltaire

Walk with me through the garden, to the back room of Cafe Talia, a European style café with local flair on Salt Spring Island, where a group of women writers is growing their voices in the soil of Writing Alone Together, a transformative journal writing practice cultivated over eight years by three Salt Spring women. Grounded in the expressive diversity of their spontaneously sprouted words, the writers revel in each others' lush poetic contemplations and prolific perceptions of beauty. In this garden of collective exploration, there is time to bask in emergent metaphors and discover their generative meanings for the group. Celebrating the ephemerality of our words, their coming and going, like everything else in the garden, we wonder at the nourishing power of solitude within this space of creative communion.

In this solo poetry performance, I pause and attend to the seeds I have been sowing in the mentoring of these women, and share my loving nature, and love of nature, through my own freshly-penned contributions in the group.

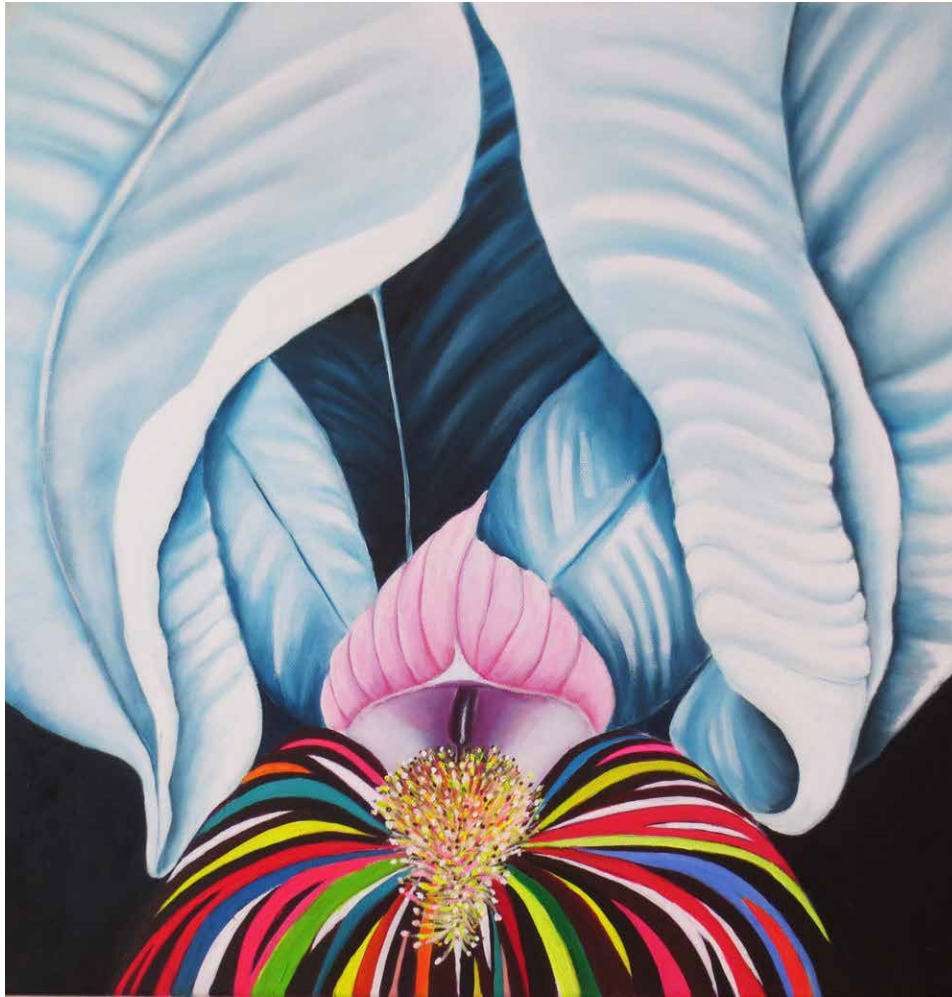
Thursday 1.5 7:00-8:30*Session Theme: Performance***Danny Bakan & Peter Gouzouasis**

Song as Lyrical Inquiry

20 minutes

Song is a form of music composition and performance in which words are artfully married with melody, pitch, rhythm, beat, and expressive elements (e.g., dynamics, articulation, timbre, phrasing) of music. Lyrics evoke symbolic resonance through language, story, narrative, rhythm, and rhyme. Songs form semiotic sound-signs that carry meanings across airy chasms to the sensing ears and minds others. The poetic quality of the sung lyric allows ordinary speech to take on multiple meanings. Musical ideas resonate with linguistic ones to enhance all aspects of the lyrical experience (Bakan, 2014; Frith, 1986, 1989; Gouzouasis, 2008; Levitin, 2008; Neilsen, 2008).

This musically performative playshop will be a song swap “round-robin” duo-ethnography (Norris, Sawyer, & Lund, 2012) of two artographer songwriter/composers trading licks, tunes, riffs, and resonances to exegetically extract the connection between words and music as lyrical inquiry (Neilsen, 2008). Six songs (performed in aceilidh or song-circle style) will ground the conversation lyrically and musically. Improvisation and composition, poetics and song writing, poetry as lyric and lyric as poetry, and notions of how song informs lyric and how both inform research (and vice versa) are the topics we will share as we perform songs that extend notions of poesis and the poetic into the embodied action of musicking (Small, 1998).



• Wild Iris •

Her voice opens,
shifting reality with her ancestral song;
dazzling butterflies,
igniting humming birds,
injecting the sun into your veins;

Insatiable elegant divine.

Residing in a garden of echoes,
where the dead return to their hidden fountains,
she rises up and dances in-between spaces,
swaying amid splendid breeze,
filled with fragrance and sacrifice.

She is the song of night birds;
currents in your heart;
distance silences;
magical glances;
oxygen.

Paintings & Poems | Wild Iris. Darlene St Georges. 2015.
12" x 12" Oil painting on canvas.

Friday, October 9th, 2015

- **8:00-8:45** Breakfast
- **8:45-9:00** Opening

Friday 2.1 9:00-10:30

Session Theme: *Learning Edges*

**Sean Wiebe, Celeste Snowber
& Susan Walsh**

Curriculum Triage: A Poetic Inquiry
into the Value Shadows of What
Cannot Be Admitted

20 minutes

Says Block (2014), “Since at least 1983 and *A Nation at Risk*, teachers have been the object of the vitriol” (p. 31). How does he know? And then he tells me. He opened the door and looked inside: “As the school doors open I see too many teachers steal through them shame facedly; they have been labeled the enemy and their efforts denigrated and condemned. Teachers truly are at risk” (p. 31).

Given Block’s recent declaration that we live in times where using the word emergency to describe schools is rather apt than ironic, it is thus time to consider—poetically, politically, pedagogically, and psychoanalytically—the pragmatist notion of triage in matters of education.

Through a dance and spoken word performance, in this session we will be treating triage as theoretical mosaic for interrogating how human values are enacted in times of emergency. Perhaps, as a result, we will be able to better imagine alternate possibilities for a liberating praxis that could emerge from the present emergency that is ours to share and bear.

Friday 2.1 9:30-10:30

Session Theme: Learning Edges

Boyd White

"I am . . . not yet" (Greene, 1995)

20 minutes

As an aging professor who occasionally ponders retirement, I endorse Maxine Greene's assertion. I remain resistant to the confines of an established and fixed self-identity. Meanwhile, my students (undergraduate pre-service teachers (PSTs) and graduate students) are intent on building theirs, however tentative.

This presentation is a poetic exploration of reciprocal interactions between my students and myself in our mutual exchanges regarding our respective, evolving self-identities. Initial interactions are prompted by, on the part of PSTs, a sharing of their creative 3D "identity constructions." These take many forms and include written commentary as well as mementoes that symbolize various moments in their lives. The graduate students' contributions consist mostly in life writing exercises and visual journal entries. In both cases, dialogues ensue and form the basis for this presentation.

Friday 2.1 9:30-10:30*Session Theme: Learning Edges***Adrian Schoone**Creating Constellations
of Alternative Education
Tutor Essences

20 minutes

In this presentation I describe my research metaphor in which I liken 'found poetry' to creating constellations. My phenomenological study sought to find essences of alternative education tutors. Tutors work with some of New Zealand's most vulnerable young adults in alternative education centres. Yet tutors and the education community are left bereft of research that articulates tutors' unique contribution to teaching and learning. Therefore, I conducted a poetic inquiry, in which I used 'found poetry' to bring voice to the experiences of tutors. When I observed and interviewed tutors I imagined words and phrases from their everyday speech illuminating like stars. I made connections between these illuminations. These connections formed constellations of language. The constellations created meaning. The poetic connections glided over dark spaces of ambiguity and mystery. Just as the Matariki constellation in the South Pacific has for centuries guided Māori and Pasifika people's navigation across oceans, the poetic constellations that I present guide us to essences of tutors. In a fascinating twist, the tutors' constellations point us back to ancient knowledge about tutors, first imagined through the Greek mythical character of the centaur Chiron, whose own fate resulted in him becoming the constellation of Sagittarius. This poetic inquiry evokes new and reimagined ways of speaking about being in education, which challenge the prevailing discourses of professionalism, specialisation and standardisation. Furthermore my constellation metaphor helps me to imagine, understand and represent tutor essences.

Friday 2.1 9:30-10:30

Session Theme: Learning Edges

**Jodi Latremouille, Towani Duchscher
& Teresa Fowler**

Flourishing in the Small Spaces:
What is Education....for?

20 minutes

Gasping: the solid, impenetrable mass

Imagine a tiny flower, bursting forth through a sea of concrete... As a cohort of doctoral students gathering around curriculum theory and practice, we three women have experienced the educational landscape as populated with rigid images and discourses of measurement, domination, and profit. Our “civilizational malaise” has been a collective response to “the inability of a civilization directed to material improvement—to satisfy the human spirit” (Heilbroner, 1974, p. 21). These discourses have been rendered in the name of this fragmentation: breathless. stifling. impenetrable.

Seeking: the tiny crack, the possibility

When confronted by the suffocating sensation of tightening we feel from present states of civilizational malaise, we slowly began to engage in interdependent and expansive acts of love: a dramatic script... a dance.... We were asking ourselves, in all of these multiple, overlapping and contested ways, “What is education....for?” In so doing, we began to discover unexpected small spaces of possibility: layered. earthly. hopeful.

Exerting: the heartbeat, the bud, the breath

In our presentation, we will invoke poetry, dance and movement, as we gather around the question, “What is education....for?” From a variety of theoretical and interpretive lenses, we will “call to one another, a chorus of voices, calling out, calling together, seeking to join together in “the co-creation of texts that are alive in the world” (Leggo, 2009, p. 163): expansive. lively. breathtaking.

• 10:30 - 11:00 Break

Friday 2.2 11:00-12:30

Session Theme: Ecology

Margaret McKeon

A Poetic Journey Through the
Stepping Stones of Situated Path

20 minutes

In his introduction to *Ecopoetry Anthology* (2013), Robert Hass parallels the emergence and evolution of ecopoetry with the birth of ecology and a changing relationship within Western society between people and their natural surroundings. Our work too is situated within context of place and thought. Through modern physics, systems theory, the merging movements of social justice and environmentalism, holistic understandings of health among many other ideas, we know our time to be a remarkable time. Western society, after a long and violent departure marked by colonialism, attack on the feminine, indigeneity and earth, is returning to indigenous relational understandings of interconnection, multiplicities of knowing, balance as the good life, and spiritedness of all beings. We are also in a time of growing understanding of the need for healing from the vulgarities of these violences. All paths have both personal and communal natures and all stories are both personally and communally situated. Through poetry with a touch of music I will explore the stones of my own situated path.

Friday 2.2 11:00-12:30

Session Theme: Ecology

Marna Hauk

Matrixial Snatch: Ecofractal Poetic
Medicine Processes for Midwifing
the Regenerative Earth

20 minutes

Inspired by a performance of my poem “snatch” (2014b) and research-affirmed processes of deep biomimesis and “great tapestry” poem-making (2014a), we will co-generate poem-phrases and threads of presence and connect these, “for the sake of life, of earth... weaving things back / together / again.” Poetry can serve as planetary metacognition, a kind of Gaian method, part of the self-reflective function of the planetary system. The poem “snatch” begins by noting the parallels between the process of labor and the perception of cataclysm, offering an alternate reading to planetary catastrophe, instead, as earth regeneration. “[I]f you think it’s all going to / hell in a handbasket / imagine meeting a woman / in labor / in the middle of the sidewalk, / water broken...- if we didn’t / know she was in labor / we’d just think she was crazy, / going to hell / in a handbasket even.” This interactive experience offers an interpretation of “snatch” via a poem-making creative process as if we are the birthing beings inside the “Matrixial Snatch,” the deep regenerative womb(s) of Earth. Where else can matrixial theory (Ettinger, 2006), Gaian methods, conative gestaltic perception “from within the calyx of nature” (Mathews, 2008), sustainability education, ecopoetics, creative collaboration, permaculture pattern languages, and the vibrant, autopoietic processes of earth regeneration come to life and be midwifed than in a rowdy, reverent revelation at a “Matrixial Snatch”? Come incubate the spaces of regeneration by bringing pen, perception, and embodied dance to midwife the groundswelling rebirth of earth.

Friday 2.2 11:00-12:30*Session Theme: Ecology*

**Kathryn Ricketts, Celeste Snowber,
Lynn Fels & Vicki Kelly**

Fragments of Echo-Tracing: Living
into the Poetics of Temporality

30 minutes | **Outside**

As collaborative researchers exploring what we have named ecotracing, we are conceptualizing and voicing action-sites of inquiry and learning through the fragility of memory, artifact, and remnants of place. We engage in site-specific explorations of ecology through voice, poetry, movement and music attending in inquiry to emergent meetings, collisions, intersections and accidental notes that trouble or ease our bodyspirits. Stuart Hall (2001b) emphasizes that the interpretations we believe we own are merely the cultural inscriptions that lie deep within us. As we write our stories, we write ourselves and our history into the narrative, exposing self on a deeper level than we would expect from the everydayness of an object on a table. The questions we live into are what are the ecological poetics of place for those who seek resonance in the unfamiliar? Place is expanded to fragments of memory, longing, new openings, recognitions, echoes of presence, lingering notes of absence. Our collaboration at this conference will be a further inquiry into these ecotracing.

Opportunity for site-specific work based at the location within the botanical garden will be utilized as possible. We will integrate music, movement, dance, improvisation, and poetic attention to the temporality of place and space, movement and stillness, impulse and response. This work will evolve in the moment in the fragmented interruptus of lived experience as it emerges and breathes in hopes of meeting each other and ourselves uniquely as if for the first time.

• **12:30-1:30**

Lunch

Friday 2.3 1:30-3:30*Session Theme: Finding Meaning***Susan M. Cox, Heather Walmsley,
& Carl Leggo**Reproductive Tourism: Listening
through Poetry to the Experiences
of a Mexican Egg Donor

20 minutes

This paper explores the use of poetic inquiry as a form of interpretive and aesthetic inquiry into the meaning and experience of reproductive tourism. The context is an ethnographic study of transnational egg donation, focusing upon the fertility services industry in Cancun, Mexico. Our source is an audio recorded interview conducted with Maria, a young Mexican woman who struggles to maintain her integrity as a single mother as she donates her eggs to a local infertility clinic in Cancun. Drawing upon Maria's story, we jointly experimented with several forms of found poetry as a method for listening deeply to the voice of this participant. As our process of inquiry evolved, we engaged in independent creation of three kinds of poems, each with different constraints. This was followed by reflective memoing, circulation of the poems, and written responses to the poems we each produced. In this presentation, we will narrate our process, sharing excerpts from our memos, reading aloud from selected poems, and reflecting on the value and surprising insights that arose as a result of working with audio as opposed to purely textual sources.

Friday 2.3 1:30-3:30*Session Theme: Finding Meaning***Heather McLeod & Gisela Ruebsaat**

Living Poetically - "Hope Is the Thing with Feathers"

20 minutes

H.L. Goodall Jr. (2005) speaks about incomplete narratives bequeathed to us by our parents and how these are often given to us to fulfill. Our purpose, part of an ongoing project tracing intergenerational narratives through poetic inquiry (Brady, 2009; Butler-Kisber, 2012; Prendergast, 2009), is to better know our parents and reflect on our relationships with them after their deaths (Leggo, 2010; Stewart, 2010). Our work is informed by a duoethnographic approach (Sawyer & Norris, 2013), and we note the significance of the power to narrate (Said, 1993).

In British Columbia, the voices of Heather's father and Gisela's mother were marginalized. Both strove to reach beyond their marginalization through the acquisition of education and language. We work with the legacy of poems left behind by Heather's father, who envisioned a "technocratic artists' commune society". As well, we work with Gisela's poems about migration to a new world, drawn from interviews with her mother. We show how this inquiry deepens our thinking about the nature of our teaching (Wiebe & Snowber, 2012), research and the development and positioning of our own voices within larger family and cultural narratives.

D.K. McLeod Oct 27/69 23:53

Words his paint A phrase his stroke Idea his canvas
The poet artist his pen brush wields
To paint what? An emptiness A splotch on time

Continued...

Friday 2.3 1:30-3:30

Or mind
Or what
An emotion
Surely not -
The flapping of a broken feather
In a wandering wind
In a cloudy sky
But no more -
Faded greens
Dry
fly
In wild autumn winds

Friday 2.3 1:30-3:30

Session Theme: Finding Meaning

nancy viva davis halifax

crip-poetics or the exhausted
tumble / hissing like radiators

20 minutes

Poetry allows me/i/you/we to endure the rationality of the day-to-day while simultaneously presenting knowledge in symbolic forms other than the rational, normative, and objective (Code; Rosler). my proposed paper braids crip poetry and theoretical meditations drawn from and alongside the research project *recounting huronia*.

recounting huronia exists at the raggedy edge of a relational and social fabric and engages some of those categorized as intellectually disabled, institutional survivors of Huronia Regional Centre, Canada's first and largest residential institution for persons with intellectual disabilities (1876-2009). a series of crip poems have been developed at the intersections of seemingly incommensurable sites where trauma and joy, suffering and thriving hold potential for some/truth for some. these crip poems draw upon conversations and silences, being alongside, speaking with and to those who have been absented from our social fabric. my use of crip poetics is resonant with possibility, welcoming an "unforeseeable diversity of the world" including "unheard and unexpected" forms of knowledge..." (Mignolo).

the unruly nature of crip poetry confounds, hesitates and erupts into spaces; it unsettles normative writing and expectations. crip poetics, "centers in bodies which are themselves off-center" (Ferris). the recognizability of off-centred embodiments as human has historically been restricted to the legal and medical category *disabled*. crippling disability through crip poetics allows me/i/you/we to "imagine otherwise" (McRuer), to exceed the limits of the category disabled while undisciplining the writing of embodied difference.

Friday 2.3 1:30-3:30*Session Theme: Finding Meaning***Sandra Filippelli**

Breathing from the Heart

20 minutes

I will present a work of A/R/Tography and Poetic Inquiry, exploring my personal journey from grief and familial loss to a place of inner heart/mind currere upon seeing life as a wellspring of interdependence. My poetic inquiry will be an act of narrative therapy (White, 2005), starting with a focus on the breath and the rhythm of the heart as I shed traumas of the past and emerge on my path to peace. Dr. Matthieu Ricard (2003) writes, "If happiness is indeed a way of being, a state of consciousness and inner freedom, there is essentially nothing to prevent us from achieving it."

I will investigate how, as educators, we must lead our students from the heart as they learn to focus on the breath and on transforming the complex world which they inhabit. They will gain immeasurably from writing their own poetic narratives as they read others'.

Friday 2.3 1:30-3:30*Session Theme: Finding Meaning***Vicki Kelly***(with Michael Derby, not attending)*

The Ecology of Meaning:
Ecohermeneutics, Eco-poetics,
and Indigenous Métissage

20 minutes

In this workshop, which will perform a braided métissage, we will discuss weaving hermeneutic phenomenology, eco-poetics and Indigenous métissage as a multispecies and panelemental approach to poetic inquiry. Brief overviews of the theoretical origins and key concerns of these traditions will be provided and the workshop will include discourse, poetry readings, Indigenous style flute, and group discussion. Some of the keystone themes will include: dwelling (Ingold, 2000), polyphony (Bringhurst, 2006), resonant ecologies (Zwicky, 2003), more-than-human agency (Abram, 1996), place as co-teacher (Blenkinsop & Beeman, 2010), ecological imagination (Jardine, 1998; Fettes 2013), decolonization (Gruenewald, 2003; Battiste, 2013), ethical relationality (Donald, 2012), and Indigenous epistemologies of place (Chambers, 1999; Sheridan & Longboat, 2006; Kelly, 2012).

We contend that the instrumentalist muffling of more-than-human voice lies at the very foundation of a colonial logic. Eco-poetics offers one possible way to shift from viewing the natural world as inert “background” (Plumwood, 1993) to a deep consideration of the active role it might play as teacher. An eco-poetic disposition thus attends to language as a way to come home to the world (Zwicky, 2003), to read and be read (Bringhurst, 2006), to provoke our thinking to be deeply metaphoric and imaginative when it needs to be.

• 3:30-4:00

Break

Friday 2.4 4:00-5:30*Session Theme: Borders of**Language & Place***Andrejs Kulnieks**Using Poetic Inquiry to Develop
Ecologically Sustainable Curriculum

20 minutes

In my paper-presentation I will investigate practices of story-making, song-writing, and storytelling to explore how Poetic Inquiry can be used to foster sustainable learning practices in public systems of education. Part of the data for this research will come from an inquiry of how learners of multiple university and grade-levels engage with closely related terms that evoke very different meanings. An investigation of “root metaphors” as outlined by Chet Bowers (among others) will lead to an exploration of how writing practices in different environments can change attitudes towards writing, learning, and thinking. The pedagogy of place will be conceptualized broadly to explore how human-constructed environments can perpetuate and shift understandings about intact ecosystems.

Engaging with focal practices like growing and gathering food as community-engaged learning and action will provide a space for understanding and developing deep relationships with place. Poetic Inquiry can be a useful method of becoming in tune with the places that we live. By thinking about place and time of writing, learners will inquire how engaging with the world is influenced by language and historical engagements with the places they inhabit. In this paper I inquire how process of writing poetry can help students become aware of their surroundings as well as their understandings about how the everyday language they use shapes the world around them. Technologies will be used to investigate and share their self-directed learning and to consider how various forms of media can manipulate and shift what “seems to be” important.

Friday 2.4 4:00-5:30*Session Theme: Borders of**Language & Place***Anar Rajabali**

The Keeness of Seeing:
Dwelling in the Poetic I/Eye

20 minutes

Bachelard (1969) eloquently writes that “the poet speaks on the threshold of being” (p. xvi) and this presentation is a lyrical, personal and philosophical rendering of a poet’s being, seeing and becoming through verse. Poetry is perceived as the very articulation of keen contemplative perception where the act of poetic expression changes what, how and whom we see (Cheetham, 2012). Herein, poetic knowing is presented as not only witnessing and testimony but at its essence, a sheer act of remembrance. In turn, the poetic gaze is a calling to language that pledges to be and see the sublime subtle signs of the sacred. As a union of intellectual, imaginative and spiritual power, poetry “makes the invisible world visible...reanimates nature for us, connecting spirit and matter” (Parini as cited in Faulkner, 2009, p. 15). In this presentation as a poetics of light, dwelling in the poetic I/Eye is a spiritual journey of revelation in the very commitment to poetry as a contemplative pedagogy for and of the soul.

Friday 2.4 4:00-5:30*Session Theme: Borders of**Language & Place***Julio C. González Martínez**

Poetry as a Language Laboratory

20 minutes

In this session, participants will explore various ways in which poetry can act as a language laboratory. Experimenters will draw from cognitive, sensory, affective, physical, spiritual, and imaginative domains for the purpose of exploration. We will experiment with poetry in both linear and non-linear fashions through reflective exercises. The role of poetry as an instrument and a method of investigation across disciplines will be examined in this session. An examination of examples of poetry, processes and a discussion of applications of the concept of poetry as a language laboratory will also be part of this session.

Friday 2.4 4:00-5:30*Session Theme: Borders of**Language & Place***Lynne Scott Constantine &
Suzanne Scott Constantine**

"The World Hangs by a Thread of Verbs and Nouns": Metonymy and Poetic Inquiry in the Demilitarization of Language and Reinvention of the World

20 minutes

In an extraordinary work called *Empty Words*, John Cage disassembles a favorite text, the *Notebooks of Henry David Thoreau*, progressively eliminating syntax at every level. He called his process the "demilitarization of language": the disabling of structures of command and control that exist within language itself. As he explained in an interview: "Since words, when they communicate, have no effect, it dawns on us that we need a society in which communication is not practiced, in which words become nonsense as they do between lovers, in which words become what they originally were: trees and stars and the rest of primeval environment." As writers, artists, and teachers, we too seek to demilitarize language, whether visual or verbal, by an experimental process that reimagines the world through metonyms. A metonym does not represent; it is continuous with those aspects of the world to which it relates. It incorporates materiality; it draws attention to the body of the thing signified; it is gestural, mimetic, perceptual, cognitive, a means of adding intensity and sharpening the senses, with its non-disjunctive displacement that is, simultaneously, illumination.

In our multimedia, multimodal presentation, we demonstrate how the metonym demilitarizes language in our classrooms, in our studios, and in our formal self-study of our professional practices. We weave in and out of spoken word performance, visual poetry (image and video), call-and-response audience interaction, and theoretically informed reflection on poetic inquiry as a means of wrapping one's life's work protectively around the thread by which the world hangs.

• **5:30-7:00** Dinner

Friday 2.5 7:00-8:30*Session Theme: Crossing Borders***Karen Meyer**

Dadaab in Relief

20 minutes

Desert sacrifices. Lives, burnt offering, against garden lush. "sky burnt red/ sand dry blue/ relentless as blood lines." Red sand whispers old stories within gust and flutters--figures, scarves, veils: "donkeys dawdle by/unhitched while/white goats/keep company/keep moving." Temporality waits cloaked in refuge under acacia shade ("hoos" - Somali word). "who will carry/ my tree its water?/ when we leave/go home/when it is safe." Refugee sacrifices. Footprints tell whereabouts.

"a mother trekking with a baby on her back
a wooden cart loaded down with twigs
a boney boy driving a boney donkey"

In a collection of poetry I write my time spent teaching and collecting stories in Dadaab Refugee Camp in Northeastern Kenya in forms of self-conscious blushes--in awe of Dadaab's humanity and beauty, in unease with its blaze severe on my skin, naïve and white. "in time/rubbed/out promises."

My presentation would be reading several new poems from the collection, and bringing desert and characters in relief against the "healing, entanglement, retreat, and labour" of garden as contra-diction--soil and sand. The poetry also brings likeness to our relationship to place "people talk/politics on mats."

Friday 2.5 7:00-8:30*Session Theme: Crossing Borders***Darlene St. Georges**

Art as a Multi-textural Dialogue

20 minutes

I met you in my childhood days;
In summer's lush chambers,
where we shared intimacies of birth and death
among sacred grasses.
You believed in me.

As an exhibiting artist, experienced secondary school art educator, and doctoral student in art education, I use an auto-ethnography approach to my research inquiry of art as a *multi-textural dialogue*. As a visual and poetic dialectic, *multi-textural dialogues* can empower us to cultivate and bring forth our voice through the genesis of imaginative thought as we delve into our own stories, explore our relationships with the world, and communicate with others about what it means to be human. Using an auto-ethnographical framework I will present a series of artistic inquiries that combine visual, textual and sound elements to create a multi-dimensional contextualization of my experience. The aim of this presentation is to explore creative metaphorical dialectics – multi-textural dialogues – as a way of knowing and to consider how this type of critical engagement generates transformative opportunities and emergent knowledge(s) and meaning.

Friday 2.5 7:00-8:30*Session Theme: Crossing Genres***Jee Yeon (Amy) Ryu**

A Songs of Deweyan Presence: Erasure Poetry, Music, and Writing Fragments

20 minutes

In this presentation, I share my erasure poetry, music (i.e., video art works of piano performances), and writing fragments to capture, evoke, and express the ways in which Dewey's theory of experience and education inspires me to reflect on my piano teaching and performing practices. By using erasure poetry as a creative, pedagogical way of closely (re)reading and (re)examining his works, I explore Dewey's (1938) concept of education as an "ever-present process" (p. 50), and the ways in which he brings awareness to our present experiences. In the writing fragments, I discuss my experiences of using erasure poetry to voice my questions and understandings about what it means to be a Deweyan inspired piano teacher. In the video art works, I connect music and poetic inquiry by integrating my performances of the classical (i.e., Robert Schumann's *The Poet Speaks*) and contemporary piano works (i.e., Alexina Louie's *Memories from the Ancient Garden*) with the readings of my poetry and writing fragments.

Friday 2.5 7:00-8:30*Session Theme: Crossing Borders***Kedrick James**

The Piano Reads a Poem

20 minutes

In previous Symposia on Poetic Inquiry, I have had the pleasure of sharing ongoing explorations into the notion of procedural poetics, a poetic method of inquiry that explores the dialogue of human creativity and both analogue and automated processing of literal texts. As my work has progressed, this notion of poetics as “an aesthetic that becomes a tendency” Navas (2012), has further shaped my practices, leading me in the direction of transmediation (Jenkins, 2012) and cross-genre translations made possible when digital “texts” are treated as raw data and translated across machine codes. Doing this kind of work provides alternative readings and “distant readings” (Moretti, 2013) of the literal text. These readings performed by and through automation manifest simultaneously as artefacts, returning the sense of aesthetic immersion that is often left out of routine interaction with digital devices, which may be an inhibiting factor to the popular uptake of digital poetics. This installation is intended to merely provide an ambient backdrop to human conversation and activity, in order to illuminate the almost silent and invisible, but utterly fascinating, role of automation in our daily lives.



• Bee Balm •

Promises of rainbow popsicles;
Glowing with auspicious dances;
Contemplating creative purpose;
Blooming amid the green earth;
Creating dizzy plenitude while
swaying through mythical encounters with tall trees.

Paintings & Poems | Bee Palm. Darlene St Georges.
2012. 12" x 14" Oil painting on canvas.

Saturday, October 10th, 2015

- **8:00-8:45** Breakfast
- **8:45-9:00** Opening

Saturday 3.1 9:00-10:30

Session Theme: *Familial Stitcheries*

Sheila Stewart

Lines of Linen, Lines of Knowing:
Table Cloths and Stitches

20 minutes

In what ways does poetry create space for embodied knowing, including the knowing of the senses, particularly touch? What can be learnt from a poetic inquiry into the touch of cloth? Having written about my mother's hats in *A Hat to Stop a Train* (2003) and my father's clerical robes in my PhD dissertation, *Poetic Inquiry Re-Claiming Authority: Writing Through Shame, Grief, and Silence* (2014), I return to the tactile to express longing for traces of lost family members. I strive to uncover the knowing/unknowing inherent in these intimate relationships through writing about clothing and dwelling with the incommensurability of the sense of touch. The silence and presence inherent in the material world of what clothes our bodies evokes the textured complexity of relationship.

Recent poems about linen take my interest in fabric in a social, historical direction. In an ekphrastic poem "Linen" I respond to the work of textile artist Carolyn Jongeward's linen banners made from old table cloths. I draw on family history including stories of the linen mill my grandmother worked in as a child, in a Northern Irish village, and later as a young woman while her husband was away during World War I.

My presentation will be part performance/reading and invitation to the audience to reflect on their relationship to linen, other fabrics, and clothing. How does the history of shirts, aprons, and robes evoke the circumstances of their making, washing, and wearing?

Saturday 3.1 9:00-10:30

Session Theme: *Familial Stitcheries***John J. Guiney Yallop & Sandra Faulkner**

(in collaboration with Natalie Honein, not attending, and Sean Wiebe, not presenting)

Playing Exquisite Corpse: Some Villanelles about Family

20 minutes

Turns out I'm possessive
and hopelessly suspicious
would you marry me again?

We love each other with counter space:
your teapot, strawberry cosy, and serving tray nestled in one corner,
my espresso machine, burr grinder, and French press posing in the other.

This storm is a shadow.

We are shadows.

Nothing is real—except, perhaps, the shadows.

A new snap of winter reminds the middle-aged lovers

of a cold past, the chill and thaw of relational hurts

the will to settle into the storm without gloves

I'm possessive

of our love for each other

in this storm's shadow

and the winter of our middle-age.

In this session, we present villanelles we jointly composed playing the surreal parlor game, Exquisite Corpse. This collaborative poetry game entails variations on collaborative artistic work with the goal of upturning usual habits of mind to create something unique. The usual rule is that each person will not see what the other has written in order to allow for surprise. We follow that rule, without being constrained by it, as we work with the surprises toward final versions of the poetry. The poems were created by each of us writing a tercet, followed by a collaboratively composed quatrain. In our writing, we focused on the theme of family relationships. Our presentation will include shared readings, followed by a discussion of our processes of collaboration and poetry making, and an invitation to play with us to create your own villanelles on the themes of family.

Saturday 3.1 9:00-10:30

Session Theme: *Familial Stitcheries*

Kimberly Dark

Bad Poetry about my Mother

30 minutes

What happens when I lose the bubble and the landscape's not level? I've been writing and performing poems and stories for decades. Really personal things. People say I'm courageous; I know I'm calculating. I tell stories about cultural patterns - the contours of privilege and oppression in everyday life, stories about hope and competency. Poetic devices and language lend brevity, arrange the breath, create meaning, movement and rhythm in topics that are often brittle with fear. I offer safety in rough terrain. But what if I become an unreliable guide?

Laurel Richardson's ideas about "writing as a method of inquiry" seemed pretty smooth until the topic was mother. She's losing her memory. She's willful in her financial instability. She aims to make my home her home and we don't even like each other. I'm not alone in this story and I should write about it even if I don't understand it. I will understand it so that others can understand it. That's how I work, damn it. Mother is a landscape I cannot master because it made me. What if the adolescent me that became a poet to survive *Mother: Round One* is in control of the notebook again? What if I'm making nothing but bad poetry and I just can't tell? Will I still have a story to tell, and an audience to hear it? What is my identity on the days when I spend hours . . . writing . . . bad poetry about my mother?

• 10:30-11:00

Break

Saturday 3.2 11:00-12:30*Session Theme: Garden Sojourning***Alexandra Fidyk**

Black Renderings

20 minutes

Amplifying the ISPI call to image, I submit a weave of image, life writing and mythopoetic reflection as an exhibit. Following in the tradition of Bachelard, archetypal psychology, and their attendance to image, a walking exhibit will be initiated in the main conference site and traced, without map or direction, through the Botanical Garden. Like Life's call to the underworld, participants are invited to heed the call or not.

Drawing on the ancient art of alchemy, the exhibition as journey embodies the first stage of the alchemical project, the nigredo – the place where many become lost, stuck, or fall barren. Named descent, nigredo, is characterized by “blackening” and known experientially through darkness, despair, and depression. Further noted, it has been “considered the most negative and difficult operation in alchemy” (Marlan, 2005, p. 11). According to Marlan, the alchemists expected this blackness to dissolve over time and lead to integration of the soul. In other words, Life endured here seeks to purify the earthly nature within each of us. As long as one remains attached to or unconsciously identified with one’s attachment to body and intellect, possessions, and loved ones, and their corresponding emotions (desire, pride, or fear), one is internally separated. The difficulty, however, is to survive this horrible place of darkness: “The black sun, blackness, putrefactio, mortificatio, the nigredo, poisoning, torture, killing, decomposition, rotting, and death all form a web of interrelationships that describe a terrifying, if not often provisional, eclipse of consciousness or of our conscious standpoint” (Marlan, 2005, p. 11).

If survived, while physically always worse for wear, the descent may teach one how to thrive. Indeed, descent has also been known as a source of significant creativity and growth for having endured its trials. Learning to look through agony, one can further discover an aesthetic and purpose in Black.

Saturday 3.2 11:00-12:30*Session Theme: Garden Sojourning***Pamela Richardson**

My contingent Life: Poetry
as Intimacy and Agency

20 minutes

I write like water seeping through clay, rivulets tracing cracks and quirks of my emotional and psychic being, recollecting traces made by my passage through life, caused by her friction against my body-mind-heart. Only eventually, if ever, am I suffused by a sense of knowing. This proposed presentation, consisting of poems, reflections and images, is about time, and the time it takes to work poetically with one's deeper strata of experience. It is also about my overly busy life of a contingent academic and the poetry I lost and found in this time and place. Contingent means "with-touch," while "tenure" means "to hold." Both states promise a loving intimacy with work that mostly belies the actual experience. And in truth, I wanted to be held but I was only touched. So, what to do? My life circumstances are held preciously within a larger matrix of existence. I am subject to the elements and they are also subject to me. To live with awareness of how I touch and am touched by my environment is my only practice. I believe this understanding that weaves intimacy with agency is urgent work in these times of violent economics where precarious and isolating employment situations are normal, and one's worth is calculated through inhuman metrics. After a period of careening towards a career on the academic autobahn (while dreaming of the deer path through the forest), this presentation seeks to rekindle loving intimacy with my life-self-work ecology. I do this not by escaping the academy but by recollecting traces of experience of what it means to be contingent.

• 5 minute

Open Discussion

Saturday 3.2 11:00-12:30*Session Theme: Garden Sojourning***Thea Rutherford**

Into the Garden: Wandering
as Pedagogy as Poetry

(Concurrent Session)30 minutes | **Outside**

To walk is to encounter freedom. To wander is to revel in that freedom and to drift into possibilities. It is in this way that wandering becomes embodied poetry.

I believe that wandering is a viable means to an unexpected end that often results in the delight of discovery. Wandering compels its practitioners to grasp imagination by the hand and to go on an open-ended journey. Through this it becomes a form of critical pedagogy by providing for educators and learners, whose roles are often interchangeable, space for the unencumbered exploration of ideas.

To embrace wandering as an educational praxis, a pursuit of new ideas, is to respond poetically to the desire to roam, both mentally and physically. It is also to gild the “everyday aesthetic” (Saito, 2007).

In examining wandering as pedagogy as poetry, I seek to invite learners to journey, as Tim Ingold writes, “in the mind as much as on the land” (Coverley, 2012, p. 13).

My personal journey into wandering began with a series of untethered walks along the streets of Vancouver as deadlines hung, like water-logged laundry, over my days. Eventually, I began to consider wandering as more than a way to clear one’s head, but also as an approach to education and as a portal to new thought.

I invite inquirers to wander along with me, poetically, through the Botanical Garden in an interactive presentation as we saunter into seeing and thinking anew.

Saturday 3.2 11:00-12:30*Session Theme: Garden Sojourning***Susan Gerofsky**

Invisible Gardens: An Eco-Poetry Walk

(Concurrent Session)30 minutes | **Outside**

To Dear January,
 Full of surprises, here you are!
 Dark beast with a sweet belly
 Yielding fat tender carrots
 Nibbles of fragrant parsley
 And a stout little beet!

Teaching and learning gardens are flourishing at UBC. For example, the UBC Orchard Garden is a student-led outdoor classroom 'living laboratory' that engages 500 UBC students from Education, Land and Food Systems and Landscape Architecture each year in workshops, classes, teaching practica, design projects and production experiments. Gardens aren't limited to teaching practical agricultural skills and biology, but can also teach history, mathematics, drama, music, physics, literature and much more. These classrooms, where everything is alive, are now starting to be established on the central campus, offering green havens and habitats for living things (including us).

In this workshop, participants will take a guided poetry walk around campus within 6 or 7 blocks of the Botanical Gardens, visiting the actual, potential and former sites of teaching and learning gardens, and writing poetic sketches along the way based on observations, mindful attention, stories and prompts about these gardens, visible and invisible. An eco-poetry approach will encourage us to work from our embodied and ambulatory experiences to an imaginative, empathetic relationship to gardens as co-teachers and outdoor classrooms. The workshop will begin and end at the Botanical Gardens with a sharing of our sketch poems and a conversation about poetry walks, learning gardens and eco-poetry.

• **12:30-1:30**

Lunch

Saturday 3.3 1:30-3:00

Session Theme: Placings

Christi Kramer

(with Wahid Gul and Amar Chebib,
not attending)

Dwelling and the Interrelation of All:
Eco-poetry as the Study of Home

20 minutes

Notions: Eco: house. ecology: science of living things in relationship to their environment. Dwelling, dwell: habitation. Dwell: to be made sleepy, entranced, hindered or lead astray; to be left in a stupor, a smog, tricked by wit.

If eco-poetry can be understood as a study of home, imagine home is the garden. In the way poetry knows, with all of our senses, we are present in the midst of this garden, with a love for the world. This world: of flower and furrow, of disease and blight, of water, transformation, light. Where war, where fields plowed under, it is a world we long still to know, better. Our reading remembers, as Lilburn says, that “the physical world cannot be known in the way poetry aspires to know it, intimately, ecstatically, in a way that heals the ache...” (1999, p. 13). We come to a poetics of our knowing. Trace the seed, the grain; recognize the soil, the sun; say, sustenance, sustain. Trace starlight and vast cosmologies. Tell, retell, evoke, revoke, refine. As drones circle and tanks rake our cities and fields; when what is remembered is dismembered, poetry connects. Breath, body, community. In this poetic inquiry, as we listen to what is and make possible what is not yet, we challenge the stupor of our dwelling. “If poetry is consciousness dreaming of domicile at the core of the foreign world” (Lilburn, 1999, p. 6), what is this house we’ve built? How do we live in this place?

Saturday 3.3 1:30-3:00

Session Theme: Placings

Ángel L. Martínez

Young, Gifted, and Brown: Building Critical Poetic Pedagogy for the Puerto Rican Diaspora Through the AutoEthnoPoetic

20 minutes

How can a diasporic people connect with and affirm their roots in an educational system far from home? How does poetry provoke students to teach each other about their experiences through it and to learn with each other through sharing their own poetry?

To explore spaces of diasporic poetic imagination, Puerto Rican Diaspora in the U.S. higher educational system interact with their rich literary and musical tradition that affirms being Puerto Rican. Poetry, at the center of this experience, becomes a catalyst, a sense-making device, and a collective document of the positive cultural and political contributions of the Puerto Rican Diaspora.

Through an AutoEthnoPoetic journey through their puertorriqueñidad (Puerto Rican-ness, or sense of being Puerto Rican), there are lessons for students and educators on how poetic inquiry in education to facilitate success and alegría (happiness) and to inspire, to motivate, and to celebrate in an education system where diaspora are present.

Critical Diasporic Puerto Rican Pedagogy, as example for other possible emerging diasporic pedagogies, has developed by tapping deeply into the poetic for affirming learners' experiences through epistemological and pedagogical approaches that reflect the creative legacy of the Puerto Rican Diaspora. As students write, reflect, and perform creative, meaningful, and joyful pieces, and interact with teachers and elders, there is mutual teaching, learning, affirming, and commemorating, success is not only possible, but palpably danceable like a boogaloo or salsa caliente song.

Saturday 3.3 1:30-3:00*Session Theme: Placings***Daniela Elza**

Intimacy Requires More:

20 minutes

What is intimacy? How many ways do we have of being intimate? Are we narrowing ourselves when we are made to believe that you can only experience intimacy with one person? What about the non-human world? What happens to us when we are better at explaining intimacy than creating the conditions for it to thrive or be experienced? Have we diminished eros to the point where it is almost embarrassing to talk about?

Could intimacy be the most worthy pursuit there is? Is it about how we allow ourselves to be present in a moment, that might make the difference? Writing and reading at their best can perhaps give us a taste of intimacy. Of course, there is the crafting and work that needs to be done on the level of words, which is really where the writer spends most of her time. Crafting a vessel that will be able to carry both of us. There is always the possibility for a reader, where I make room for you. It is a courtesy, really. It is an openness and a vulnerability which ultimately makes us stronger. This place where we become a little more interesting and intimate with each other. Such moments of intimacy push back on feeling invisible, on the sense of emptiness, and on that pervasive sense of alienation.

In this presentation I will share my exploration of this topic through image and metaphor within the powerful medium poetry provides.

Saturday 3.3 1:30-3:00

Session Theme: Placings

Linda Hegland

Wind Whistles in My Bones:
A Poetic Inquiry of Place

20 minutes

"How hard it is to escape from places. However carefully one goes they hold you - you leave little bits of yourself fluttering on the fences - little rags and shreds of your very life." - Katherine Mansfield (diary, Baker, 1922, p. 184)

In the course of doing research into the impact of place and 'sense of place' on artists and art-making, I have discovered that poetry comes to inhabit a place just as place comes to inhabit an artist. Poetic inquiry allows a way into (natural) place, and a means for myself, as poet, to write myself into that place. It has taught me what it means to live and engage in the world poetically. The process of poetic inquiry has provided me the opportunity to find meaning of place not just academically but also spiritually.

As a small child, I loved filling my mouth with small pebbles and stones. My tongue moved them around in my mouth, feeling the smoothness in equal part with the hardness - the silk with the endurance, the facility with the clumsiness. A long meditation as I sat at the foot of the prairie, grasshoppers tangling themselves in my wind-tattered hair, sucking on ancient stone and bird-egg pebbles. If I could not inquire now, poetically, what that experience of place meant, I would be lost.

My presentation will be the reading of a prose-poem on the impact of a place (the prairie) on both my memory and my life, accompanied by my photography - a representation of that place in my artwork.

• 3:00-3:15

Break

• 3:15-3:45

Town Hall | Closing



• Pulse •

Kindred soils with crimson root,
cultivating time;
Electrifying energy that pours from the mouth,
flashes of brilliance.

You have given me a door to the world.
I am disarmed against your light.

I met you in my childhood days;
In summer's lush chambers,
where we shared intimacies of birth and death
among sacred grasses.
You believed in me.

I believe in you,
your delicate premise rooted in the cusp of singing
birds;
stories that circulate in ancient passageway;
shifting realities;
where the duet of our heartbeat echoes,
in a vestige of jade forests.

Paintings & Poems | Pulse. Darlene St Georges. 2015.
12" x 36". Oil painting on canvas.

Presenter Information

Biographies & Contact Information

• Judy Amy-Penner	University of Manitoba	judyamy74@gmail.com	Judy Amy-Penner is currently completing her M. Ed. at the University of Manitoba. Her research focuses include gender, social justice, multiliteracies, autoethnography, and poetic inquiry. She is also a writer, parent, thinker, and social justice advocate. Her poetry and other writings can be found on her blog at www.thinkdreamdo.wordpress.com
• Laura Apol	Michigan State University	apol@msu.edu	Laura Apol is associate professor at Michigan State University. In addition to numerous professional publications, she is author of three collections of her poems: <i>Falling into Grace</i> , <i>Crossing the Ladder of Sun</i> , and <i>Requiem, Rwanda</i> (2015), drawn from her work with survivors of the 1994 genocide against Tutsi.
• Natalia Archacka	University of British Columbia	n.archacka@alumni.ubc.ca	Natalia Archacka is a master's student in the Department of Language and Literacy at the University of British Columbia. Her research interests include narrative and poetic inquiry, language and literacy education, and curriculum studies.
• Daniel (Danny) Bakan	University of British Columbia	danny@dannybakan.com	Daniel Bakan recently completed his PhD at UBC with a dissertation on songwriting as a/rtoographic inquiry. An established musician and educator, his artistic portfolio includes two CDs, performances across North America, theatrical productions, dance scores, children's musicals, and appearances on CBC, syndicated US radio, and NPR.
• Robin Barre	Pacifica Graduate Institute, CA, USA	robinbarre@ymail.com	Robin Barre fell in love with poetry as a child when she first read Wordsworth's poem on wandering and daffodils. Her identity as Poet has stayed with her into adulthood alongside that of Teacher and Therapist. She recently completed her doctoral dissertation, an archetypal reflection and poetic reverie on trauma.
• Lee Beavington	Amazon Field School and Kwantlen Polytechnic University	agentsage@gmail.com	Lee Beavington is an Instructor for the Amazon Field School and Biology Lab Instructor at Kwantlen Polytechnic University. His doctoral research explores environmental ethics, poetic inquiry, and arts-based learning in the sciences. Find him reflecting in the forest, mesmerized by ferns, and always following the river. More found at www.leebeavington.com .
• Christopher Bowen	University of Victoria	ckbowen@uvic.ca	Christopher Bowen is a textile artist and curriculum scholar who is quilting a thesis. In doing so he recon/text/ualizes curriculum theories from the traditional 'text as written' into the 'text as aesthetic'.
• Cindy Clarke	University of Saskatchewan	cindy.clarke@spiritsd.ca	Cindy Clarke is a PhD candidate in the Department of Curriculum Studies at the University of Saskatchewan. Her doctoral research focuses on the intersection of identity and curriculum making for people positioned or positioning on the edges of community. A published poet, Clarke also employs poetic expression in her research.
• Susan M. Cox	University of British Columbia	susan.cox@ubc.ca	Susan Cox is a qualitative researcher and ethicist working in health research and interdisciplinary studies. Her work on the use of the arts in health research aims to open up new ways of co-creating and mediating our understandings and experiences of contemporary social life.

Presenter Information

Biographies & Contact Information

• Kimberly Dark	California State University San Marcos, USA	www.kimberlydark.com	Kimberly Dark is a poet, professor, parent and performer. She tells stories about the body, identity and family in culture - how the contours of privilege and oppression influence our daily lives. She has performed at hundreds of venues and published in various academic and trade publications. She teaches in a graduate program in Sociological Practice at Cal State San Marcos. See www.kimberlydark.com
• Towani Duchscher	University of Calgary	towani@shaw.ca	Towani Duchscher is a doctoral student in the Werklund School of Education at the University of Calgary. She also teaches as an artist-in-residence, teaching the curriculum through movement to students of all ages.
• Daniela Elza	Simon Fraser University	daniela@livingcode.org	A doctoral graduate of SFU, Daniela Elza's work has appeared in over a hundred publications. Daniela's poetry collections are: <i>the weight of dew</i> , <i>the book of It</i> , and <i>milk tooth bane bone</i> of which David Abram says: "Out of the ache of the present moment, Daniela Elza has crafted something spare and irresistible, an open armature for wonder."
• Sandra L. Faulkner	Bowling Green State University, OH, USA	sandraf@bgsu.edu	Sandra L. Faulkner's poetry appears in places such as Gravel, Literary Mama, and damselfly. She authored two chapbooks, <i>Hello Kitty Goes to College</i> (dancing girl press, 2012), and <i>Knit Four, Make One</i> (Kattywompus, 2015). Her poetry memoir, <i>Knit Four, Frog One</i> , was published by Sense (2014).
• Lynn Fels	Simon Fraser University	lynn_fels@sfu.ca	Lynn Fels, Associate Professor at Simon Fraser University, is a writer, researcher, and educator. Her research focuses on performative inquiry, leadership, performance, arts for social change, drama across the curriculum, teacher education and curriculum. She is co-author of <i>Exploring Curriculum: Performative Inquiry, Role Drama and Learning</i> , with George Belliveau.
• Alexandra Fidyk	University of Alberta	fidyk@ualberta.ca	Alexandra Fidyk, PhD, is an associate professor in the Department of Secondary Education, University of Alberta and adjunct faculty at Pacifica Graduate Institute, California. Her work draws upon process philosophy, depth psychology, poetic inquiry and Buddhist thought. She is a certified Jungian psychotherapist and Family Constellation facilitator in private practice.
• Sandra Filippelli	University of British Columbia	sanreader@shaw.ca	A second-year PhD student in Language and Literacy (UBC LLED), Sandra Filippelli holds an MFA (Creative Writing) and an MA (English). She has published her writing in several periodicals, produced her plays, and taught ESL (UBC) for 29 years. Sandra researches poetic inquiry, arts based research, A/R/Tography, Buddhism, grief theory, mindfulness/compassion and happiness.
• Teresa Fowler	University of Calgary	mrsteresafowler@gmail.com	Teresa Fowler lives in Calgary, Alberta with her husband, four children, three cats and one dog. Studying in the doctoral program of Curriculum and Learning at the University of Calgary, her focus is on the marginalization of the curriculum and its impact on student disengagement.

Presenter Information

Biographies & Contact Information

• Peter Gouzouasis	University of British Columbia	peter.gouzouasis@ubc.ca	Peter Gouzouasis is a Professor in Curriculum & Pedagogy (Music Education) at UBC, where and leads courses in teaching and learning in music education, qualitative and quantitative research methodologies, music pedagogy, and curriculum theory. A serious student of guitar and other fretted instruments, he is a lifelong learner of music and digital media.
• Susan Gerofsky	University of British Columbia	susan.gerofsky@ubc.ca	Susan Gerofsky is a mathematics educator and environmental educator working in embodied, arts-based mathematics teaching and learning (particularly at the UBC Orchard Garden). She is an active musician, poet and filmmaker in Vancouver. Her background includes languages, linguistics, literature, media and film studies as well as mathematics education.
• Julio C. González Martínez	State University of New York, USA	gonzalezj@oldwestbury.edu	Julio C. González Martínez is the interim dean and an associate professor in the School of Education at the SUNY Old Westbury. He is a poet, teacher and developmental scientist. He lives in eastern Long Island with his wife MB, his twin boys, and his two dogs, Quixote and Karma.
• John J. Guiney Yallop	Acadia University	johnj.guineyyallop@acadiau.ca	John J. Guiney Yallop is a parent, a partner, and a poet. He is also an associate professor at Acadia University where he teaches about literacy, poetic inquiry and other forms of arts-based research, as well as creativity in teaching and learning.
• Holly Tsun Haggarty	Lakehead University	hjtsunh@lakeheadu.ca	In addition to pursuing her PhD in education, Holly Tsun Haggarty is an artist, educator and philosopher. She enjoys playing with sound, movement, images and words, on her own and in collaboration with others. Holly has published two novels (Dundurn) and is completing a third. She believes that art is a fundamental human quality and she is curious about how art is a way of knowing.
• Nancy Viva Davis Halifax	York University	nhalifax@yorku.ca	Nancy Viva Davis Halifax lives with chronic illness, disability and difference; her crip praxis gathers the traces of knowing/s and being/s, which elide onto-epistemological dependence on ableist, hetero-patriarchal EuroWestern knowledge/s. through crip poetics she evokes an otherwise whose potentiality is in flight from the normative. She teaches at York University where she is an associate professor and graduate program director of critical disability studies.
• Marna Hauk	Prescott College and The Institute for Earth Regenerative Studies, USA	earthregenerative@gmail.com	Marna Hauk PhD catalyzes ecological creativity and group genius via fractal ecopatterns with graduate students at Prescott College, Portland State, and the Institute for Earth Regenerative Studies. A published poet and creativity researcher, Marna has presented original research on ecofractal poetic inquiry as geometries of liberation at AERA and ICQI.
• Linda Hegland	Simon Fraser University	heglan@sfu.ca	Linda H.Y. Hegland is a short story and poetry writer. She is pursuing an MA in Arts Education with a focus on place and its impact on art-making. She has published in several literary and art journals including the Prairie Journal of Canadian Literature, ArtAscent, Bricolage, Sassafras, and Hermeneutical Chaos.

Presenter Information

Biographies & Contact Information

• Wanda Hurren	University of Victoria	whurren@uvic.ca	Wanda Hurren is a curriculum scholar at the University of Victoria who is intent on attending to the aesthetic in all things curricular. Through poetry and photographs, she maps ecological interrelationships between people, places, and water, and advocates for aesthetic approaches to curriculum and pedagogy around these same relationships.
• Diana Ihnatovych	University of British Columbia	dianaihnatovych@gmail.com	Diana Ihnatovych is a PhD student in Cross-Faculty Inquiry in Education at UBC. Her diverse academic career in music, piano performance and pedagogy, choreography, and English and world literature, combined with her passion for nature, sustainable living and wellness led her to pursue interdisciplinary research in music and sustainability. Her research question is: How will the integration of music into elementary environmental education enhance the process of learning about nature?
• Kedrick James	University of British Columbia	kedrick.james@ubc.ca	Kedrick James is an instructor in the Department of Language and Literacy Education at UBC. He likes to experiment poetically in many different digital and analogue media. His current inquiry into automation is premised on establishing a poetic dialogue with machine processors and languages to better understand the agency of the automated other in everyday literacy practices.
• Jane Johnston	University of Victoria	janej@telus.net	Jane Johnston is an artist educator who works with the mandala. A PhD student at UVIC, her dissertation will explore how the mandala can bridge understanding between the conscious and unconscious.
• Vicki Kelly	Simon Fraser University	vicki_kelly2sfu.ca	Vicki Kelly is an Indigenous scholar, musician, dancer, visual artist, writer and educator. Her areas of teaching are Indigenous Education, Art Education, Ecological Education and Health Education. Her research focuses include Indigenous knowledge practices, especially in the arts; eco pedagogies; holistic learning and integrative arts practices; and Indigenous Métissage.
• Christi Kramer	University of British Columbia	christikramer@yahoo.com	Christi Kramer holds a PhD from the University of British Columbia, in Language and Literacy Education. Her work is a poetic inquiry toward poetic image, imagination and peace building. Her poems appear in numerous anthologies and journals. She makes her home in Northern Idaho and North Vancouver.
• Andrejs Kulnieks	York University	kulnieks@edu.yorku.ca	Andrejs Kulnieks works with students at Trent and York University and has developed courses on topics such as Literacy and Society, Critical Pedagogies, Language Arts, Curriculum Methods, and Education and Schooling. His research interests include poetic inquiry, curriculum theory, language and literacies, arts-informed research, Indigenous knowledges and leadership in eco-justice environmental education.
• Jodi Latremouille	University of Calgary	jmlatrem@ucalgary.ca	Jodi Latremouille is a doctoral student in the Werklund School of Education at the University of Calgary. Her research interests include ecological pedagogy, wisdom traditions, and sustainability, as she asks, "What is education for?"

Presenter Information

Biographies & Contact Information

• Carl Leggo	University of British Columbia	carl.leggo@ubc.ca	Carl Leggo is a poet-researcher, trained in the traditions of human science research. As a poet he is always seeking to understand the ways that poetry opens up possibilities for knowing, being, and becoming.
• Ángel L. Martínez	Antioch University, WA, USA	amartinez1@antioch.edu	Ángel L. Martínez is a poet, PhD candidate in the Antioch University Program in Leadership and Change, and Deputy Director of The Bread is Rising Poetry Collective.
• Margaret McKeon	University of British Columbia, and Newfoundland and Labrador English School District	margaret.mckeon@gmail.com	Margaret McKeon is beginning a PhD in Education at the University of British Columbia. Her study, situated within her work as an outdoor education coordinator in Corner Brook, Newfoundland and Labrador, and in being a poet, explores ideas of voice and cultural competence as a non-Aboriginal woman helping teach Aboriginal/Mi'kmaw culture.
• Heather McLeod	Memorial University	hmcLeod@mun.ca	Heather McLeod, an arts educator at Memorial University, pursues an interpretive/critical research agenda. Beside the "parents and poetry" project Heather is involved with (see conference program), her other ongoing research includes an examination of teacher dress; an initiative to understand student experiential learning in an art museum setting; and an inquiry into the process of becoming a researcher.
• Karen Meyer	University of British Columbia	karen.meyer@ubc.ca	Karen Meyer's research focuses on teacher education. She has supervised ten teacher cohorts in a Masters of Education program. Karen is also working with teachers in Dadaab, Kenya, in a teacher education program, as a teacher, and as researcher on the project, "Living, Learning and Teaching in a Refugee Camp."
• Merle Nudelman	Independent Poet/Educator	mmnudelman@aol.com	Merle Nudelman is a poet, educator, and lawyer. Her first collection, <i>Borrowed Light</i> , won the 2004 Canadian Jewish Book Award for Poetry. <i>True as Moonlight</i> , her fourth book, was launched in 2014. Merle teaches creative writing and gives workshops on healing through expression. She is working on a non-fiction book.
• John Oughton	Centennial College	JOughton@centennialcollege.ca	John Oughton holds the role of Professor of Learning and Teaching at Toronto's Centennial College. He is also a PhD student in education at York. He has published five poetry collections, most recently <i>Time Slip</i> (Guernica), several chapbooks, and has a novel, <i>Enough of Hate</i> , coming out in 2015.
• Sarah Penwarden	Laidlaw College, Auckland, New Zealand	spenwarden@laidlaw.ac.nz	Sarah is a counsellor educator at Laidlaw College, Auckland, New Zealand. She is engaged in doctoral research at the University of Waikato, a form of counselling practitioner research with people who have lost a loved partner. She approaches their stories through poetry, writing a series of found poems from their speech. Sarah has also written poetry for a number of years, and has had poems and short stories published in literary journals in New Zealand.

Presenter Information

Biographies & Contact Information

• David Pimm	Simon Fraser University	djp3@sfu.ca	David Pimm is a professor emeritus in mathematics education at the University of Alberta, currently working part-time as an adjunct professor at SFU. He writes and publishes poetry.
• Anar Rajabali	The University of British Columbia	anarrajabali@gmail.com	Anar Rajabali is an educator and poet, currently pursuing doctoral studies in the Language and Literacy Education Program, at UBC. Anar is intrigued with the kinship between poetic discourse and spiritual expression with her research embracing the role that poetry can play in inviting the contemplative into the classroom.
• Michelle Redman-MaLaren	James Cook University, Australia	michelle.maclaren@jcu.edu.au	Michelle Redman-MaLaren has experience in hospital and community health social work, community development, health promotion, NGO management (including refugee settlement) and more recently public health research. She has recently completed her PhD using a grounded theory methodology. In partnership with colleagues in PNG, Michelle explored the impact of male circumcision practices for women in PNG, including women's risk of HIV transmission.
• Pamela Richardson	University of British Columbia	pamela.richardson@ubc.ca	Pamela Richardson teaches in the Faculty of Education at UBC (Okanagan) and is devoted to poetic and living inquiry practices in connection to all areas of her life and scholarship. After a period of careening towards a career on the academic autobahn while dreaming of the deer path through the forest), she seeks to rekindle loving intimacy with her life-self-work ecology.
• Kathryn Ricketts	University of Regina	rickettk@uregina.ca	Kathryn Ricketts has been working for the past thirty years in the field of movement and visual arts. Her doctoral degree at Simon Fraser University articulated a methodology coined Embodied Poetic Narrative. She is currently an assistant professor in arts education in the Faculty of Education at the University of Regina.
• Gisela Ruebsaat	Ending Violence Association of British Columbia	gisela2@islandnet.com	Gisela Ruebsaat is Legal Analyst for the Ending Violence Association and also a poet based in Victoria, BC. Her work explores personal and collective histories, asking how these larger narratives shape our professional and more lyrical, poetic voices. Her poems have appeared in literary magazines, anthologies and academic journals.
• Thea Rutherford	Simon Fraser University	trutherf@sfu.ca	Thea Rutherford is an Arts Education Master's student at SFU. Born and raised in The Bahamas, Thea is a former journalist and high school teacher. She holds an MS in Journalism (UIUC, 2007), a BA in History and Political Science (McGill University, 2004), and is a published poet.
• Jee Yeon (Amy) Ryu	The University of British Columbia	jeeyeonryu@gmail.com	Jee Yeon (Amy) Ryu is a doctoral candidate in Curriculum and Pedagogy Studies at The University of British Columbia, specializing in music education. She incorporates a variety of artistic genres into her creative practice, including erasure poetry, piano performance and video.

Presenter Information

Biographies & Contact Information

• Darlene St. Georges	Concordia University	gaiastudio_stgeorges@yahoo.ca	Darlene St. Georges is an exhibiting artist, experienced secondary school art educator, and doctoral student in art education who uses an auto-ethnography approach to research inquiry of art as a multi-textural dialogue. She believes that multi-textural dialogues can empower us to cultivate and bring forth our voice through the genesis of imaginative thought as we delve into our own stories, explore our relationships with the world, and communicate with others about what it means to be human.
• Pauline Sameshima	Lakehead University	psameshima@lakeheadu.ca	Pauline Sameshima, Associate Professor and Canada Research Chair in Arts Integrated Studies, researches how the arts incorporated into research can spark creative brilliance. She has co-published two poetic inquiry books: <i>Poetic Inquiry: Vibrant Voices in the Social Sciences</i> , and <i>Climbing the Ladder with Gabriel: Poetic Inquiry of a Methamphetamine Addict in Recovery</i> . solspire.com
• Vicki Saunders	James Cook University, Australia	vicki.saunders@my.jcu.edu.au	Vicki Saunders is a PhD candidate and member of the Collaborative Research in Empowerment and Wellbeing group in Far North Queensland. Trained in psychology and public health, she has worked with Indigenous and community-based organisations across North Queensland. Her research interests are arts-informed research methodologies and Indigenous mental health with a particular focus on empowerment, wellbeing and recovery.
• Adrian Schoone	University of Auckland, New Zealand	a.schoone@auckland.ac.nz	Adrian Schoone is a doctoral researcher in the Faculty of Education, University of Auckland, New Zealand. His recent publication, "Finding Maximus in Fragments of Playful Intensity" (<i>Applied Theatre Research</i> , O'Connor & Anderson, Eds.), denotes his performative/poetic research style. Adrian was awarded a Vodafone Fellowship to support his research on alternative education.
• Lynne Scott Constantine	George Mason University, VA, USA	lconstan@gmu.edu	Lynne Scott Constantine is Associate Professor of Interdisciplinary Arts in the School of Art, George Mason University, Fairfax, Virginia. She holds an MFA in Interdisciplinary Arts from Goddard College and an MA and MPhil in English Language and Literature from Yale University.
• Suzanne Scott Constantine	George Mason University, VA, USA	sscott3@gmu.edu	Suzanne Scott Constantine is Professor of Integrative Studies in New Century College, George Mason University, Fairfax, Virginia. She holds an MFA in Interdisciplinary Arts from Goddard College and an MA in English from James Madison University.
• Nilofar Shidmehr	Simon Fraser University	nilofar_shidmehr@yahoo.ca	Nilofar Shidmehr, MFA, PhD, is a British Columbia Book Prize-nominated Iranian-Canadian poet with four published books. She is also a poetic inquiry scholar who investigates issues such as diasporas and processes of identity formation. She will teach courses on writing and Iranian literature and cinema at SFU from January 2015.

Presenter Information

Biographies & Contact Information

• Ahava Shira	Centre for Loving Inquiry, British Columbia	ahava@lovinginquiry.com	Ahava Shira has a PhD in Arts-Based Education from the University of British Columbia, where she developed the practice of Loving Inquiry, an empowering process for freeing one's creativity. She lives on Salt Spring Island where she offers her assistance as a creative mentor at her Centre for Loving Inquiry. She is the author of the poetry collection, <i>Weaving of My Being</i> .
• Sandra Sjollema	Concordia University	scdsconcordia@gmail.com	Sandra Sjollema, a doctoral student at Concordia University, is an internationally published poet and the author of three poetry chapbooks. She coordinates a community-based creative writing group in a low-income, multi-ethnic neighbourhood of Montreal. Her research centers on poetry as a means of emotional and collective resistance for marginalized people.
• Celeste Snowber	Simon Fraser University	celeste@sfu.ca	Celeste Snowber, PhD, Associate Professor in the Faculty of Education at SFU, is a dancer and poet, as well as educator. She is the author of many essays and chapters and books, including <i>Embodied Prayer and Landscapes of Aesthetic Education</i> (coauthor). Her website is celestesnowber.com .
• Mary Lou Soutar-Hynes	Independent Poet/Educator	bluffwood@sympatico.ca	Mary Lou Soutar-Hynes is a 2009 Hawthornden Fellow. Publications include <i>Dark Water Songs</i> (Inanna, 2013) and <i>Travelling Light</i> (Seraphim Editions) along with contributions to <i>Poetry Wales</i> , <i>Canadian Woman Studies Journal</i> , <i>The Art of Poetic Inquiry</i> (Backalong, 2012) and <i>Jamaica in the Canadian Experience</i> (Fernwood, 2012). She was long-listed for the ReLit Poetry Award in 2007.
• Sheila Stewart	University of Toronto	sheila.stewart@sympatico.ca	Sheila Stewart (University of Toronto) has two poetry collections, <i>The Shape of a Throat</i> and <i>A Hat to Stop a Train</i> . She co-edited <i>The Art of Poetic Inquiry</i> . Awards include those from the gritLit poetry competition and the Pottersfield Portfolio. Her latest scholarly publication is in <i>Creative Approaches to Research</i> .
• Anne McCrary Sullivan	National Louis University, FL, USA	anne.mccrary.sullivan@gmail.com	Emeritus professor from National Louis University, Anne McCrary Sullivan was a Fulbright Scholar and professor of qualitative research methodologies at the University of Calabar, Nigeria, during the 2012-2013 academic year. She has long been engaged with arts-based research theories and methodologies. She has an MFA in Poetry from the Warren Wilson MFA Program for Writers.
• Nilofar Shidmehr	Simon Fraser University	nilofar_shidmehr@yahoo.ca	Nilofar Shidmehr, MFA, PhD, is a British Columbia Book Prize-nominated Iranian-Canadian poet with four published books. She is also a poetic inquiry scholar who investigates issues such as diasporas and processes of identity formation. She will teach courses on writing and Iranian literature and cinema at SFU from January 2015.
• Heather Walmsley	University of British Columbia	heather.walmsley@ubc.ca	Heather Walmsley is researching outbound Canadian reproductive travel and the transnational human egg trade, as a Banting Fellow in Sociology at the University of British Columbia. She is focused on the travel of infertile Canadians to Mexico, in search of fertility services, donor eggs, sperm, and/or surrogate bodies.

Presenter Information

Biographies & Contact Information

• Boyd White	McGill University	boyd.white@mcgill.ca	Boyd White is a professor of Integrated Studies in Education at McGill University. Originally a studio artist, his research interests are in the area of art philosophy and art education, particularly the topic of aesthetics and art criticism. He is the coeditor (with Tracie Costantino) of <i>Aesthetics, empathy and education</i> (Peter Lang).
• Susan Walsh	Mount Saint Vincent University	Susan.Walsh@msvu.ca	Susan Walsh works with innovative research practices that involve the breath, contemplation, the arts, and writing as inquiry, particularly in relation to her work with female teachers. Her current research is grounded in Buddhist teachings. With Barbara Bickel and Carl Leggo, she edited <i>Arts-Based and Contemplative Practices in Research and Teaching</i> . In a new book (forthcoming from Routledge), she expands and deepens her engagement with contemplative and arts practices in the context of research.
• Sean Wiebe	University of Prince Edward Island	drseanwiebe@gmail.com	Sean Wiebe lives in Charlottetown, PEI and is an assistant professor at the University of Prince Edward Island. For access to publications and a more complete biography, please see https://upei.academia.edu/SeanWiebe .



• Golden Seed Atom •

Generous and delicate;
Suspended within lucid dreams in saltine waters;
Eternal flora - compelling its inhabitants with tranquility.

Paintings & Poems | Gold Seed Atom. Darlene St
Georges. 2011. 10" x 10" Oil painting on canvas.

Wayfinding UBC



Conference location

UBC Botanical Garden and Centre for Plant Research

Reception and Education Centre, 6804 South West Marine Drive, University of British Columbia, Vancouver, British Columbia, Canada, V6T 1Z4.

Wayfinding at UBC | maps.ubc.ca

Transit information | translink.ca

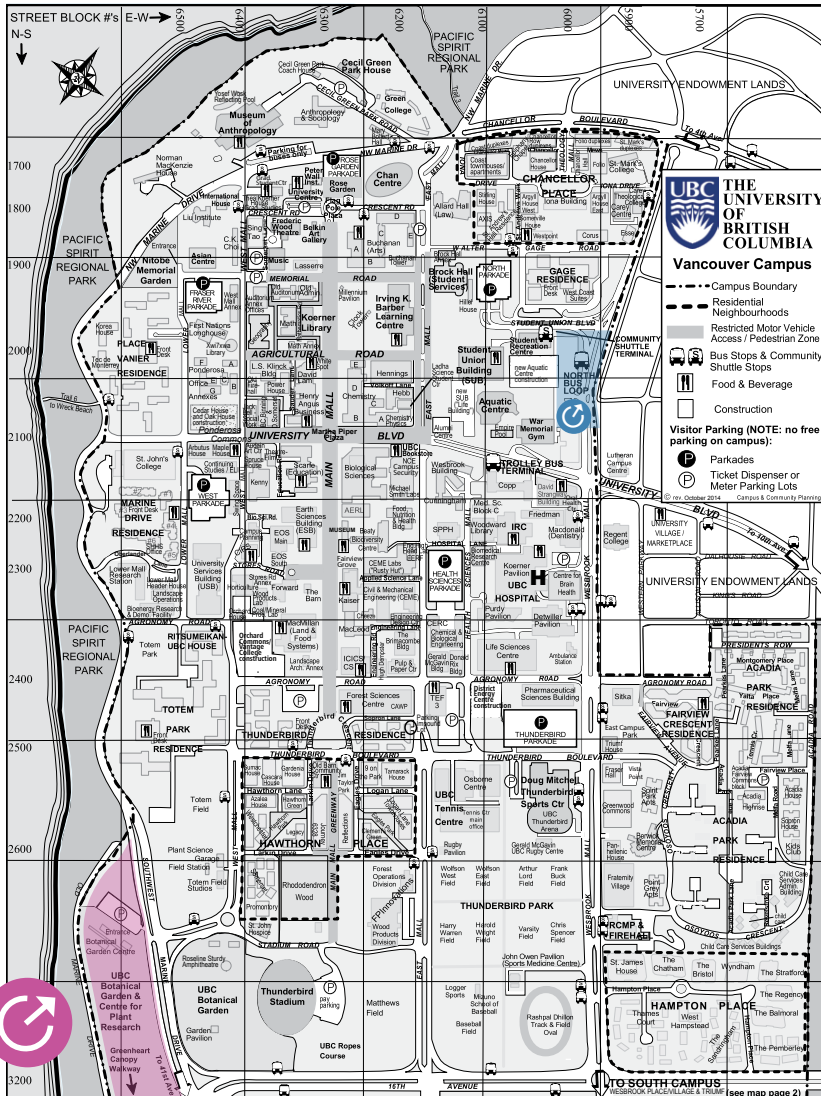


UBC Bus Loop



UBC Shuttle Buses

The C18 and C20 Translink Community Shuttle routes at UBC offer a wide coverage of campus.





• Infusion •

Precocious inlets pulsate frequencies;
drawing out my view beyond my own horizon,
where subtle forms - pearls of light
infuse my clenched heart.

As I lean into the aroma of newly hatched magnolia,
I whistle the currents under the pillar of my tongue;
Fluid primordial intonations that unravel time,
lulling me with an unlimited sky;
I inhale rainbows.

Paintings & Poems | Infusion. Darlene St Georges.
2015. 12" x 36" Oil painting on canvas.

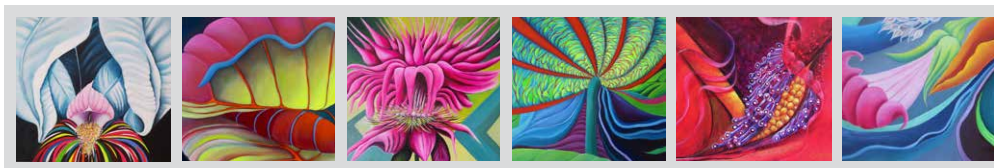
Artist Statement

Paintings & Poetry | Darlene St. Georges

PhD Student, Philosophy of Art Education,
Concordia University

My imagination is an endless reservoir of images through which my searching unfolds metaphors of intrinsic knowledge(s) that provide me with insight and meaning into the complex nature of being. My painting practice is intricately linked to my PhD research as I endeavor to map the ethereal and explore art as a multi-textural dialogue –an active and unfolding hermeneutic inter-text that engages us in complex aesthetic experiences and awareness. My paintings intend to provide the viewer a space in which to feel, to question, to wonder and respond to the energy that connects us to our humanity – our seeds of existence.

darlenestgeorges.com



Paintings & Poems | Titles

- Bee Palm*. 2012. 12" x 14" Oil painting on canvas.
- Gold Seed Atom*. 2011. 10" x 10" Oil painting on canvas.
- Infusion*. 2015. 12" x 36" Oil painting on canvas.
- Pulse*. 2015. 12" x 36" Oil painting on canvas.
- Red Fold*. 2015. 12" x 12" Oil painting on canvas.
- Wild Iris*. 2015. 12" x 12" Oil painting on canvas.

Conference Menu

• Overview •

DAY 1 | Thursday, October 8th

• Registration | Breakfast 7:45-8:45

Beverages: Ice water | Freshly brewed fair trade coffee, regular and decaf | Assortment of organic, fair trade teas

Pastries: Jumbo croissants | Blueberry Danish pastries | Assorted scones | House-made low fat muffins | House-made vegan banana bread, lemon & banana loaves

• Coffee Break 10:30-11:00

Beverages: Ice water | Freshly brewed fair trade coffee, regular and decaf | Assortment of organic, fair trade teas

Mini-custard Danish pastries | Apple turnovers | Croissants | Selection of whole fruit.

• Lunch 12:30-1:30

Beverages: Juice | Water | Soft drinks

Assorted sandwiches: Shaved roast beef | Braised onions and cheddar | Smoked turkey and brie, chipotle aioli | Avocado, cream cheese & veg | Greek salad pita with feta | Open faced onion bagel with smoked salmon and red onion capers and cream cheese | Chicken salad, dried cranberries, celery, fresh thyme, goat cheese

Greek quinoa salad | Blue Chip cookies

• Coffee Break 3:30-4:00

Beverages: Ice water | Freshly brewed fair trade coffee, regular and decaf | Assortment of organic, fair trade teas

Roasted red pepper hummus with naan bread

• Dinner 5:30-7:00

Beverages: Assorted chilled and hot beverages

Warm naan bread with cucumber yogurt dip | Zucchini pakoras | Couscous salad with tomato mint and cardamom | Margh shahi korma (spicy cashew chicken) | Curry Vegetable(vegan, gluten, dairy free) | Cumin scented fried cauliflower | Coconut scented basmati rice

AMS Conferences + Catering | amscc.ca



Conference Menu

• Overview •

DAY 2 | Friday, October 9th

• Registration | Breakfast 7:45-8:45

Beverages: Ice water | Freshly brewed fair trade coffee, regular and decaf | Assortment of organic, fair trade teas

Pastries: Jumbo croissants | Assorted scones | Bagels w/cream cheese | House-made low fat muffins | House-made vegan banana bread, lemon & banana loaves

• Coffee Break 10:30-11:00

Beverages: Ice water | Freshly brewed fair trade coffee, regular and decaf | Assortment of organic, fair trade teas

• Lunch 12:30-1:30

Beverages: Juice | Water | Soft drinks

Assorted wraps: Oven roasted turkey breast garlic aioli, Havarti cheese, cranberry chutney | Slow poached albacore tuna salad, togorashi mayo and celery | Free range egg salad, lettuce, tomato | Roasted Portobello and goat cheese with olive and basil pesto | Southwest hummus wrap, black beans, corn, salsa, smoked tofu, guacamole

Summer salad | Blue Chip cookies

• Coffee Break 3:30-4:00

Beverages: Ice water | Freshly brewed fair trade coffee, regular and decaf | Assortment of organic, fair trade teas

Fresh fruit platter

• Dinner 5:30-7:00

Beverages: Assorted chilled and hot beverages

Salads: Spinach 'beatnik' salad: seeds, nuts, dried fruit, Okanogan goat cheese, balsamic vinaigrette | Local pickled beets and arugula salad with shallot vinaigrette | Tomato caprese salad | Quinoa Greek salad

Entrée: Rice pilaf with chickpeas and vegetables | Grilled free range chicken breast with sauce vierge + Marinated smoked tofu w/ Swiss Chard

Dessert: Gluten free brownies and lemon bars



Conference Menu

• Overview •

DAY 3 | Saturday, October 10th

• Registration | Breakfast 7:45-8:45

Beverages: Ice water | Freshly brewed fair trade coffee, regular and decaf | Assortment of organic, fair trade teas

Pastries: Jumbo croissants | Blueberry Danish pastries | Assorted scones | House-made low fat muffins | House-made vegan banana bread, lemon & banana loaves

• Coffee Break 10:30-11:00

Beverages: Ice water | Freshly brewed fair trade coffee, regular and decaf | Assortment of organic, fair trade teas

Nuts & cheese | Selection of whole fruit

• Lunch 12:30-1:30

Beverages: Juice | Water | Soft drinks

Assorted Sandwiches: Shaved roast beef, braised onions and cheddar Smoked turkey and brie, chipotle aioli | Tomato, bocconchini and basil sandwich on rosemary foccacia w/ sweet balsamic | Greek salad pita with feta | Open faced onion bagel with smoked salmon and red onion, capers and cream cheese | Chicken salad, dried cranberries, celery, fresh thyme, goat cheese

Organic vegetable salad | Blue Chip cookies

• Coffee Break 3:30-4:00

Beverages: Beverages: Ice water | Freshly brewed fair trade coffee, regular and decaf | Assortment of organic, fair trade teas

Fresh fruit platter





POETIC INQUIRY



5th International Symposium • 8-10 Oct, 2015 •

Thank you

UBC Botanical Garden and Centre for Plant Research | University of British Columbia, Vancouver, British Columbia, Canada

