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Rendering Embodied Heteroglossic Spaces

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Abstract

Using Bakhtin's notion of heteroglossia as a basis for appreciating the rich opportunities the multiple voices of researchers and participants present, we posit that embodied heteroglossic spaces enhance the collaborative a/r/tographic research project entitled 'The City of Richgate'. Working with visual, narrative, and performative forms of enquiry, contiguously and separately, researchers and participants become a community of inquirers engaged in embodied heteroglossic spaces that exist simultaneously and inter-corporeally within the qualities of a variety of artistic languages and the variation of these qualities as found in particular moments of time and space. Recognizing the inter-corporeal nature of our work extends Bakhtin's notion into a multimodal (perhaps multilingual) context and offers lenses for engaging in collaborative research design and analysis.

Keywords

a/r/tography
embodied heteroglossic
spaces
immigration
identity
practice-based
research
arts-based research

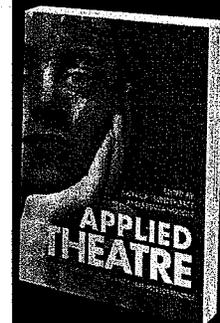
Introduction

As a research team of visual, narrative, and performing artists, researchers, and educators, studying immigration and identity within an urban setting, we understand and appreciate the rich complexity that multiple perspectives and discrete disciplinary funds of knowledge offer large-team research projects. Developing the art of researching is a commitment to continually shaping and reshaping our research practices. In this article, we use Russian linguist Mikhail Bakhtin's notion of *heteroglossia* (1981) as a conceptual frame to understand the juxtaposition of our a/r/tographic forms of interpretation and representation. Heteroglossia is typically about a 'double-voiced discourse' (Vice 2008: 19) as it expresses the intention of the character *and* the author or the single discourse of a large community *and* the multiple discourses of a single community. While these juxtapositions may be perceived as contradictory, heteroglossia thrives in the simultaneity that exists within the qualities of a variety of languages *and* the variation of

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these qualities as found in particular moments of time and space: thus languages are perceived as both stable *and* variable. Here we advance a slightly different notion of heteroglossia called *embodied heteroglossic spaces*. The difference lies in the inter-corporeal and interdisciplinary nature of embodied heteroglossic spaces.

This article begins with a background description of 'The City of Richgate Project'¹ followed by a discussion of a/r/tography and its conceptual use of renderings as a creative and analytical lens to interpretation and representation. Metaphor and metonym are key conceptual renderings used in advancing our understandings of a/r/tography within a constellation of Richgate narratives that ultimately form an embodied heteroglossic space.

Background

This study focuses on the City of Richmond, British Columbia, Canada, as a rapidly growing multicultural city in transition. Since its incorporation as a municipality in 1879, people from various cultures have formed the foundation of this thriving city. In the past two decades, the source of immigration to British Columbia has predominantly shifted from Europe to Asia. Immigrants from these countries and elsewhere offer the Canadian economy and culture another rich layer to its diversity. The title of the study, 'The City of Richgate', is often referred to as Richgate. We use the name 'Richgate' as the Chinese translation of Richmond because for many Chinese and other immigrants, the city represents the promise of a better homeland.

Safran (1991) describes the main features of diasporic collective experiences as 'a history of dispersal, myths or memories of the homeland, alienation in the host country, desire for eventual return, ongoing support of the homeland, and a collective identity importantly defined by this relationship' (cited in Clifford 1997: 247). Broadly interpreted, elements of this description apply to many residents of British Columbia, who have in common a history of dispersal and displacement, and a connection with a prior home which is strong enough 'to resist erasure through the normalizing processes of forgetting, assimilating and distancing (Clifford 1997: 255). For these individuals, experiences of loss, marginality and exile, reinforced by systematic exploitation and blocked advancement, co-exist with the skills of survival, strength in adaptive distinction, and discrepant cosmopolitanism (Beer 1999).

The Richgate project focused on eight immigrant families, from diverse cultural backgrounds, over a four-year period, and was guided by a primary question: What artistic products might be created with Richmond residents engaged in processes examining the immigration experience in the City of Richmond as a geographically and culturally hybrid place? This question was supported by another question: What is brought forward from a prior place in immigrant or diasporic culture and how is that culture and memory transformed and maintained through identity, place and neighbourhood?

The Richgate project provides a unique opportunity to employ a/r/tography, a practice-based form of research (see Irwin et al. 2006). To be engaged in the practice of a/r/tography means to inquire in the world through a process of artful enquiry and scholarly writing while acknowledging

one's identity as artist, researcher, and educator: these processes and identities are not separate or illustrative of each other, but are interconnected and woven through each other to create additional meanings and/or enhanced meanings.

Renderings as conceptual approaches

A/r/tography (Irwin and de Cosson 2004) is particularly well suited to this study. Beginning with qualitative case study methods, we conducted open-ended and semi-structured interviews, recorded observations, transcribed and analysed field notes, and performed action research cycles of enquiry, focus groups, and image-based documentation. By constantly being engaged with the data, we were able to perceive emergent themes, act upon emergent directions, and give form to emergent ideas. This dynamic space did not conflate critical perspectives nor level relations of power in context, rather it provided a space to make visible the multiple tensions, dilemmas, and ambiguities of research and educational relationships. Art educator Graeme Sullivan says:

It is possible to consider the 'visual' not only as a descriptive or representational form, but also as a means for creating and constructing images that forms an evidential base that reveals new knowledge. Seen from this perspective, the role for visual data in research can be used to move beyond the contribution to explanatory knowledge production, and to a more ambitious state of transformative knowledge construction.

(Sullivan 2005: 180)

Elsewhere in the description of a/r/tography, reference is made to how relational learning is found in the contiguous entities of artist/researcher/teacher and in what may appear as binary relations such as theory/practice or art/text (Springgay et al. 2005; 2008). In a/r/tography these relations are not separate or dichotomous but are enfolded into and unfold[ed] from one another as living enquiry. The notion of a fold (see Springgay 2003) is important to a/r/tography as it illustrates how endless possibilities become inseparable. In essence, understanding a/r/tography as unfolding allows us to simultaneously see parts of a whole and the whole through the interconnections of ideas, contexts and concepts – in other words, learning is rhizomatic (Irwin et al. 2006; Wiebe et al. 2008). Irit Rogoff (2001) emphasizes process rather than method thereby opening up spaces between disciplines and their research methodologies. Mieke Bal takes this further by suggesting that anything that is interdisciplinary in nature 'must seek its heuristic and methodological basis in *concepts* rather than *methods*' (Bal 2002: 5, emphasis added). By focusing on concepts within spaces that are open to possibility, a/r/tography is able to position particular locations for close analysis (see also Triggs et al. 2008). We wish to refer to these concepts as 'renderings' as they guide our analysis and interpretation through artful and educational forms of enquiry. Renderings also help us appreciate that a/r/tography is inherently relational as we realize that the conditions of a/r/tographic research reside in several notions of relationality: relational enquiry, relational aesthetics, and relational learning. Furthermore, renderings can be located in any

form of artful inquiry (e.g., music, dance, drama, poetry and visual arts) and scholarly writing. Relational inquiring, aesthetics, and learning may represent the work of a single a/r/tographer, a community of a/r/tographers and/or an audience member's process of meaning making. Each individual/group informs the other and shapes the living enquiry of a collective. In this way, renderings are conceptual frames that help a/r/tographers portray the conditions of their work for others.

A rendering that has often been used in a/r/tography is the connection of metaphor and metonym (Springgay, Irwin and Kind 2005). Metaphors emphasize similarity among ideas while metonyms emphasize the contiguity or association between ideas. Metaphors and metonyms must exist simultaneously despite a loss of meaning and/or a realization of meaning. This simultaneity of meaning reverberates as new understandings emerge and shifts in awareness take place. Meanings are negotiated by, with, and among a/r/tographers as well as with their audiences through ongoing conversations.

A/r/tography resides in an interstitial process where encounters between people and ideas inspire learning. This is especially true when artful representations exist alongside textual representations as metonymic conversations. Thus, a/r/tographical research does not simply insert images (or performances, etc.) into a research paper/presentation, it is a way of living, inquiring and being that is inherently relational. It is here that we want to introduce heteroglossia as a possible condition for understanding renderings within a/r/tography, and particularly the renderings of metaphor and metonym.

Bakhtin (1981) uses the term *heteroglossia* to describe the production of meaning through multiple voices engaged in dialogue. While his term is limited to the written word, we have embraced it as a way of rendering that which exists in-between metaphor and metonym. Heteroglossia is not a trope like metaphor and metonym but it acts as each, both, and neither, as we engage in a/r/tographic conversations within our research team. As such we prefer to enlarge his term to better reflect this rich in-between space by calling it *embodied heteroglossic spaces*. It is in these spaces that conversations take place between and among researchers, participants, public, teachers, school children, and across the arts themselves (dance, drama, poetry, video, visual art, and multifarious texts). Working as a collaborative research team, *embodied heteroglossic spaces* avoids a totalizing movement toward consensus and validates the unique embodied artistry and authority of each researcher.

Bakhtin uses the word *chronotope* to describe 'the place where knots of narrative are tied and untied' (Bakhtin 1981: 250), or the space where narrative events converge. For our enquiry process, the chronotope becomes the active dialogical place where *understandings* (rather than findings) emerge. For example, the next section of this article, entitled *embodied heteroglossic spaces*, offers the reader an opportunity to learn from the interrelationships of text, image, approach, and voice, as a way to enhance, refute and/or extend meaning making.

Critical to developing new meanings within *embodied heteroglossic spaces* is the term *appropriation*, which Bakhtin (1981) uses in relation to words but which we extend to and include embodied artistic 'texts'.

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Bakhtin suggests that in order to be involved in a dialogue, one must be able to internalize and recreate or translate the 'utterances' – thoughts given voice – of the other. Appropriation to us thus refers to the act of reading, listening, or viewing the 'texts'; evaluating the seen and somatic; coming to an understanding of the 'other' by connecting the 'presented' to the self's experience; and then using this new connection to generate new understandings.

Embodied heteroglossic spaces

Embodied heteroglossic spaces are exemplified in the following five narratives. These image/performance and text-based narratives represent individual and familial experience, researcher and artist expertise, and diverse funds of knowledge that, when placed together in an embodied heteroglossic space of concentrated contemplation, create new understandings from within, between and among the various narratives. We begin with one of our participant's narratives, and follow with narratives developed from the research team that represent an artist, a videographer, a dancer, and a storyteller. We purposefully end with a teacher researcher narrative that connects all of the narratives using the metaphor of gates and the metonym of Richgate. It is here that the power of embodied heteroglossic spaces is magnified. As individual narratives portraying embodied heteroglossic spaces are joined to create a collective Richgate narrative portraying embodied heteroglossic spaces, we begin to comprehend the richness of multiple case studies within a single project. Embodied heteroglossic spaces exist simultaneously *and inter-corporeally* within the qualities of a variety of artistic languages *and* the variation of these qualities as found in particular moments of time and space.

The participant-researcher

Mei Lin was born to a 46 year old mother in China, who was schooled in Christian schools before the Cultural Revolution. Her mother was an English teacher and Mei Lin, too, became an English (ESL) teacher. In 1998, Mei Lin's desire to live in an English speaking country was fulfilled. She had dreamed of this since being a small child reading books and hearing stories of English speaking countries from her uncle and her mother. 'It had always been a dream to go to an English country, because from the books you read you know so much about the culture and you always dreamed to experience that kind of life. It seemed so mysterious, exciting to me.' She had been a visiting scholar for three months in Ohio in 1996 and 'really love[d] American Universities ... that openness and freedom.'

Tan Wang, Mei Lin's husband, was born into a family of artists. His great grandfather was a famous traditional Chinese painter. Although Tan studied chemical engineering at university, upon completion of his degree he returned to his family tradition of art and became a highly skilled traditional Chinese art appraiser. He continued a personal art practice of painting in traditional Chinese style, keeping the family tradition alive.

At the age of 11, Mei Lin and Tan's daughter Crane easily learned English within a few months when she immigrated to Richmond, Canada with her family. Mei Lin and Tan wanted Crane to have an education where she would not be a slave to school as she was in China. In China

she left for school at 7:30 in the morning and did not come home until supper.

Soon after their arrival, because of business complications, Tan chose to refocus his business back in Beijing. This meant Tan living in Beijing and Mei Lin being alone with Crane for a good part of the year. It has also meant that when Tan was in Richmond doing long distance business, he worked during the night, keeping opposite hours with Mei Lin and Crane. The sacrifice of living in two places was difficult for the family. To give an example of Tan's loving care despite having to leave Mei Lin for long periods, Mei Lin tells the story of Tan rehearsing the drive to the airport with her to ensure that she would not get lost on her way home from dropping him off at the airport or when picking him up. He would also call as soon as he thought she should be arriving home from an airport trip. Mei Lin feels that Tan's English, which from the beginning was not as strong as hers, limited his assimilation and business in Canada.

Mei Lin completed a Masters in Education at Simon Fraser University after her arrival in Richmond but struggled with confidence and feeling part of the university culture. Her mother had passed away before she left Beijing, but when her father died after they immigrated her close family links to Beijing were lessened. She struggled to feel a sense of belonging to Beijing or to Richmond. On difficult emotional days, Mei Lin often found herself walking along the south arm of the Fraser River on the dyke, surrounding herself in the natural beauty of flowers, water, and peace. On one particularly hard day she realized she had all her material needs taken care of but she did not have work and she felt a spiritual emptiness in her life. At her neighbour's urging, she attended a local Christian church and developed, through the church, a sense of community and purpose.

Both Mei Lin and Tan spoke of the importance of Christian values that they experienced in Canada and missed in China. Mei Lin shared her Christian religious perspective: 'I think Canada is generally a very civilized society. People are very caring at least they seem to care for others.' Mei Lin spoke of the importance of her volunteer work in Richmond. She began by volunteering at Crane's school, and became active on the board of the Richmond Art Gallery. She also taught ESL classes at her church.

Each family member speaks of being both Canadian and Chinese, with homes in both countries. They love the cultural big city excitement of Beijing and they equally love the quiet natural beauty of Richmond and the friendliness of Canadians. Mei Lin suggests

So I start loving this society. Love ... I think the real point, the significance of being here in Canada is to learn more about the Western society and of course, that doesn't mean that you have to totally abandon what you were, value, or tradition, no. At the same time we should broaden our views or experiences. That's significance, the point of living here. If you are always in your own society, why come here?

Mei Lin's 'gate' (Figure 1) depicts the Vancouver Airport 'arrivals and departures' sign and portrays an inter-corporeal immigrant perspective documented in her scrapbook photo album.



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Figure 1: Mei Lin's Gate (Richgate Exhibition, installation photograph. Southwest Normal University, China. R. Beer, G. Xiong, K. Grauer, R. Irwin, S. Springgay, B. Bickel, 2005). Photograph courtesy of Ruth Beer.

The artist-researcher

Xiong Gu, a researcher in this project and an international artist, explains his investigation of Richmond as an example of transformation and hybridization. Gu's ongoing research and work deals with his own family and the Chinese participants' experiences of being 'immigrants' within the context of identity, place and community: it links cultures, geographies and diverse social backgrounds. Specifically, Gu is interested in how families have struggled to understand their new adopted homeland, and, in a broader sense, the implications of dual cultures, of past and present, that affect individual identity. Gu attempts to define a hybrid 'individual identity' through the trans-cultural practice and everyday life of new inhabitants of Richmond. To rediscover oneself in terms of human and cultural survival under the conditions of immigration and globalization presents an opportunity for rebirth. In this sense, an immigrant is not only a new arrival but also a citizen of a trans-cultural and transnational planet.

The Chinese-Canadian population now makes up 65 per cent of Richmond's population. The city is a new Chinatown – a geographically and culturally hybrid place within a diverse community. On Number 3

The City of Richgate

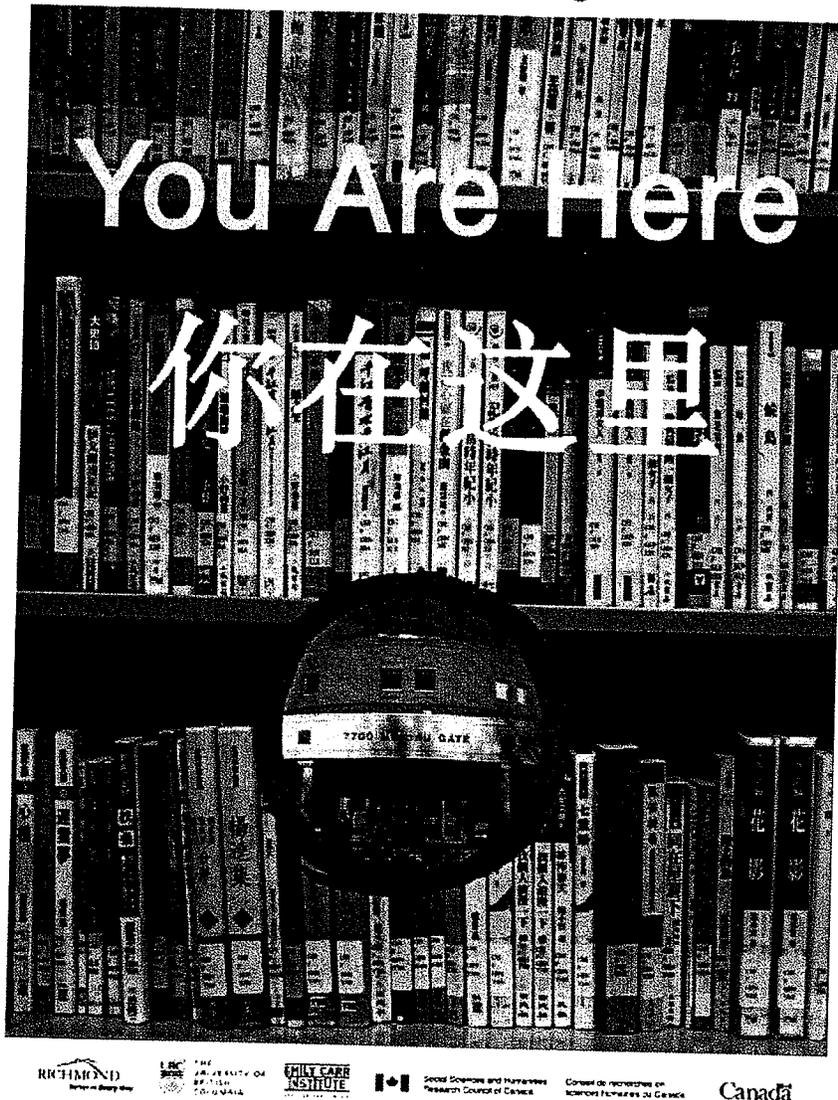


Figure 2: *You are Here* (Richgate Bus Shelters, installation photograph). Richmond Cultural Centre, British Columbia. G. Xiong, R. Beer, K. Grauer, R. Irwin, S. Springgay, B. Bickel, 2007). Photograph courtesy of Gu Xiong.

Road, the 'main street' of Richmond, Chinese and English billboards are everywhere. The Richmond Public Library, with the largest Chinese book collection in Canada, caters to the Chinese population. In Figure 3, a bus shelter image created by Gu, including bilingual text, emphasizes the huge local Library and Cultural Centre that houses English and Chinese books. The 'You are Here' (Figure 2) acknowledges the intimate and social engagements with the cultural dimensions of the city.

Peter Hall (1999) argues that significant cultural changes have often been the result of new ideas brought from outside a defined community.



Figure 3: *Side-by-Side*. R. Beer, K. Grauer

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Figure 3: Side-by-Side [Richgate installation photo. Richmond City Hall, British Columbia. G. Xiong, R. Beer, K. Grauer, R. Irwin, S. Springgay, B. Bickel, 2007]. Photograph courtesy of Gu Xiong.

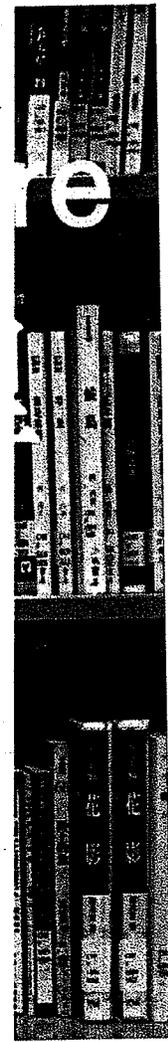
Immigrant experiences have profound effects on ideas of community, home, nationality and individuality.

The dramatic cultural overlap that Gu engages with in his metonymic 'Side-by-Side' images results in a captured moment of in-between-ness of new cultural forms. In Figure 3, Gu provides a personal view of the relationship between two different cultural forces. Portraying his family before immigration and much later, after immigration, illustrates that the shifting of difference, both economic and cultural, has become undeniable and unstoppable. In this dynamic movement, a new hybrid inter-corporeal space is created.

The Videographer-Researcher

Working a/r/tographically with a video camera, Barbara Bickel witnessed the families in their weekly routines. Walking with video camera in hand, Barbara sometimes walked behind the families following their movements. At other times she walked side by side with the families, talking as the camera filmed from the space between them. At other times, Barbara was in front as the family walked towards her and the camera. For this researcher, witnessing through a camera lens called other factors into the enquiry experience. External sounds and space began to inform the documentation. Bodily interactions with the environment took on an expanded meaning when witnessed and recorded by the video camera.

The narratives in Barbara's videos extend a/r/tographic enquiry into the physical reality of walking as an encounter of map making. After repeatedly watching, listening, and retracing the video footage, the research team began to theorize the Richgate project as aesthetic cartography – a metaphorical walking form of mapping in order to investigate the relationship between public space, pedagogy, and community-engaged art (see Bickel et al. 2007; Irwin et al. 2009). The cartographic process rests on the premise that the world is measurable and that we can make reliable representations or models of that reality. Maps usually consist of geometric models of fixed points. However, as Smithson (1996) notes,



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although a map is a logical two-dimensional image, it rarely looks like what it stands for. Instead of simply representing reality, maps are metonyms. In response to these thoughts, contemporary theories of cartography argue that map making is a creative activity focusing on the process instead of the object of maps (Casey 2005). This creative process recognizes the ways in which our bodies define sets of spatial relations that we use in orienting ourselves and in perceiving our relationships to objects, places, and others. Considering the creative process of map making alongside the notion of walking, cartography changes map making to a deliberate movement that occurs in getting to know particular places and pathways deeply, rather than the kind of movement that only involves getting from one point to another. A walking cartography provides an inter-corporeal civic pedagogy in which we circulate through sets of accustomed, but ever newly experienced, public and private pathways, retranslating perceptual information into conceptual knowledge.

The everyday stories and pathways the participating families shared with us paid attention to particular sensations, emotions and desires, and they showed us how the making of our life stories is an ongoing process of binding together inner and outer realities, loss and discovery. Navigating daily rituals involves particular places and the movement of bodies. Unlike other objects, our bodies are experienced from both the inside and outside. Walking in our neighbourhoods reveals that our bodies are capable of knowing beyond language, prior to language, and in different ways from language (Ellsworth and Kruse 2005). Although walking as an aesthetic practice (Irwin 2006) is a symbolic mapping of the immigrant families' experiences, there is also a profound materiality to the process.

The map making acknowledges the inextricable interdependence of people and the communities they live in. As educators, as well as artists and researchers, we see walking cartography as a topological and inter-corporeal metaphor to the continuous experience of learning, which is the experience of being invited into relation with things, people, and ideas outside of ourselves (see Ellsworth 2005; Sameshima 2009). Migration, immigration, public space, pedagogy, and walking, all share characteristics with the processes of map making and art-making. They are all about relationality across categories: boundaries and movement across fixed ways of knowing and thinking.

The dancer-researcher

Kathryn Ricketts, a professional dancer, performed *Lugs* as an interpretation of interview transcriptions involving several Richmond families. How can an LUG (kinaesthetic interventions of [dis]placement and identity stored in our luggage) serve as an embodiment or emblem of these shared stories of identity/heritage and lineage? Kathryn turned to the patterns of her *Lugs* as explorations of an arc of tension between points of arrivals and departures. The arc invariably arrives at points of crisis, pivotal points in the poetic narrative, and in the dancer's body. She acknowledges physical and emotional imagistic reverberations and ruptures that stem from these points, producing vital energy. This liminal space is charged with tension, and produces what Eugene Barba describes as *sats*.

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Sats can be translated with the word 'impulse' or 'preparation', 'to be ready to'. In the language of our work it indicates, among other things, the moment in which one is ready to act, the instant which precedes the action, when all the energy is already there, ready to intervene, but as suspended, still held in the fist, a tiger-butterfly about to take flight.

(Barba 1995: 40)

Kathryn believes that in the instant that precedes the action, there is a construction of *availability*, a 'decided body,' a movement that is activated without chronological logic but rather with an astute presence to the moment. David Appelbaum sees this moment as the *stop* moment where historical knowledge is suspended and a revelatory opportunity is produced.

One comes to an end, the other opens. Between closing and beginning lives a gap, a caesura, a discontinuity. The betweenness is a hinge that belongs to neither one nor the other. It is neither poised nor unpoised, yet moves both ways. It is this space that is the primary subject of my interest. It is the stop.

(Appelbaum 1995: 15)

In Kathryn's *Lugs* (see Figure 4), she always uses a suitcase – a metaphor of the movement between here and there in the study. More than a prop, the suitcase is an important part of the dance and, once opened, reveals an artefact as a catalyst to these *stop* moments. This artefact has ranged from an old crusty piece of bread, a worn letter, coins, jewels or a small helium-filled balloon in the shape of a heart. Kathryn plays with improvisation with mindful kinaesthetic attentiveness to each moment. Nachmanovitch refers to this improvisation as 'the power of free play sloshing against the power of limits' (Nachmanovitch 1990: 33). These kinaesthetic investigations are not fleeting documentaries of lives lived and lost, nor is the dancer a conduit through which another story is told. Rather, Kathryn portrays rhizomatic journeys of tangled and woven impulses that are both hers and others. When she dances the words 'I was left alone at the station with only your aromatic handkerchief as an artefact,' it is not the station nor the handkerchief she dances, but rather the implications of these words. The dance becomes an inter-corporeal metonym for her experiences.

In one of the Richgate *Lugs*, Kathryn uses a square piece of sod as a metonym for the land of the heart. The sod represents a sense of place, like piecing squares of sod to construct the yard, the backyard – the places where we feel safe. In working with sod, Kathryn explores displacement, delineation, here and there, cultivation and rawness, past and present, contrivance and authenticity, and the notions of constructing identity through a hybridity of cultures.

A metaphoric and metonymic dialogue is fostered through the accumulation of moments between source materials, those who witness, and the dancer's body as receptor. Memories may be provoked, feelings may be elicited, and concepts may be revealed. Using dance as a physically rigorous, emotionally evocative, and personally liberating tool, a transformative enquiry can occur by calling self into definition: identity and place are intrinsically linked to values of our own historicity of home and community (see also Bagley and Canciene 2001).

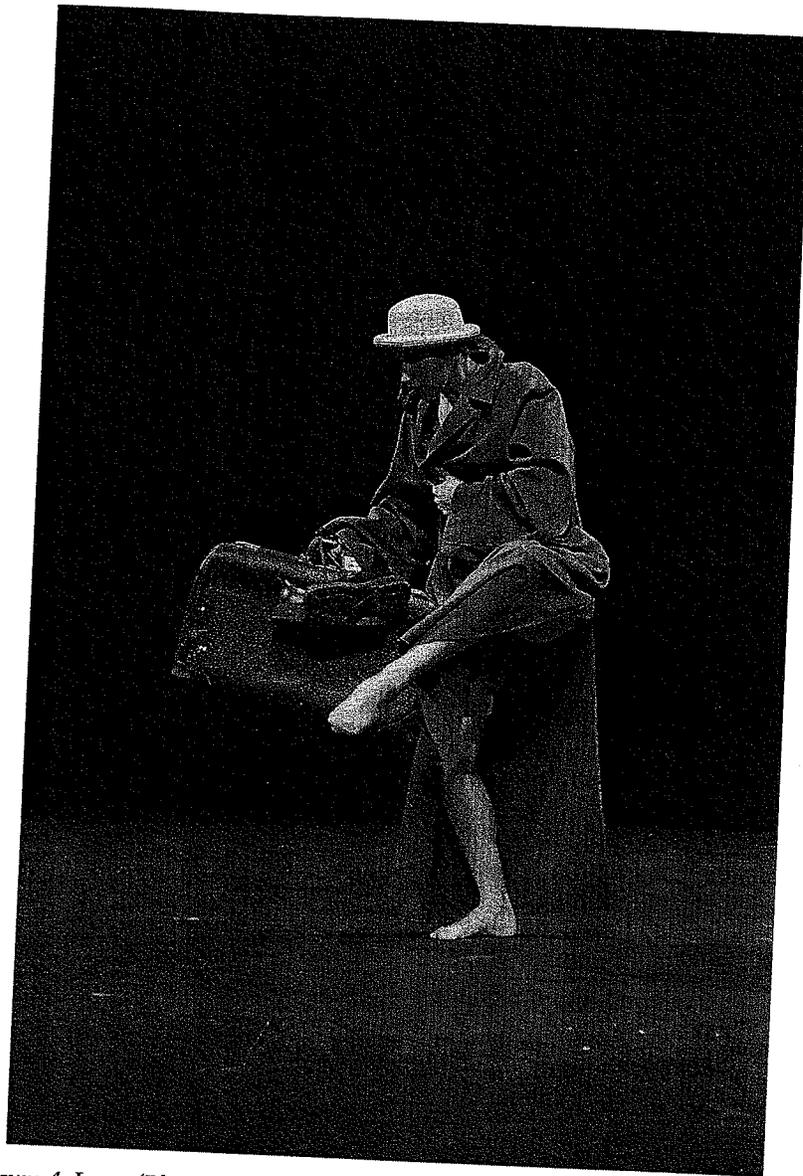


Figure 4: Lugs (Photograph courtesy of Kathryn Ricketts).

The storyteller-researcher

Kit Grauer, a researcher voice in this section, describes her involvement in this project as a profoundly moving experience that has deeply influenced her artistic self, her pedagogical understandings, and her approach to living enquiry. Kit's research in Richgate returned her to Sea Island, her family home in Richmond, with two other members of the research team, Ruth Beer and Rita Irwin. Kit recalls sitting with Rita in the car on a blustery winter day and later wandering about taking photographs as she shared stories of the government expropriating the farmland. She shared her memories of her family history and her feelings about returning to

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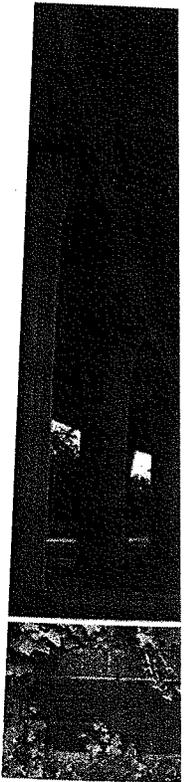


Figure 5: The Gra
China. R. Beer, G.
Ruth Beer.

home – when all that was home was not physically present any more.² For Kit, emergent themes of interest were formed in the telling and retelling of stories.

When Kit returned to Sea Island with Ruth, they were much more conscious of the images they wanted to capture and Ruth photographed what was now the reality – ‘No Trespassing’ signs, empty fields, large earth moving machines where houses and gardens had once been, a few daffodil bulbs that had managed to survive the destruction, bridge abutments and plaques, and road signs that spoke to the previous reality. Each became a metonym for what once *was* yet now *is*.

At the same time Kit had been interviewing her only living uncle. Both of Kit’s parents had recently died, and her uncle provided her with a video of a television documentary on her parents’ expropriation story. This was a revelation to Kit as she had heard about the filming but had never actually seen the programme. For her, the inter-corporeal shock of having her parents’ images and voices brought back from 25 years ago compelled her to edit and combine the photo stills from this research with her voice as storyteller and clips from her parents’ video. Subsequently, the images from the DVD and Ruth’s collection of photographs were used to make what the team called ‘The Grauer Gate’ (Figure 5).

2. As with other qualitative research, these researcher conversations were recorded, transcribed, and re-read.

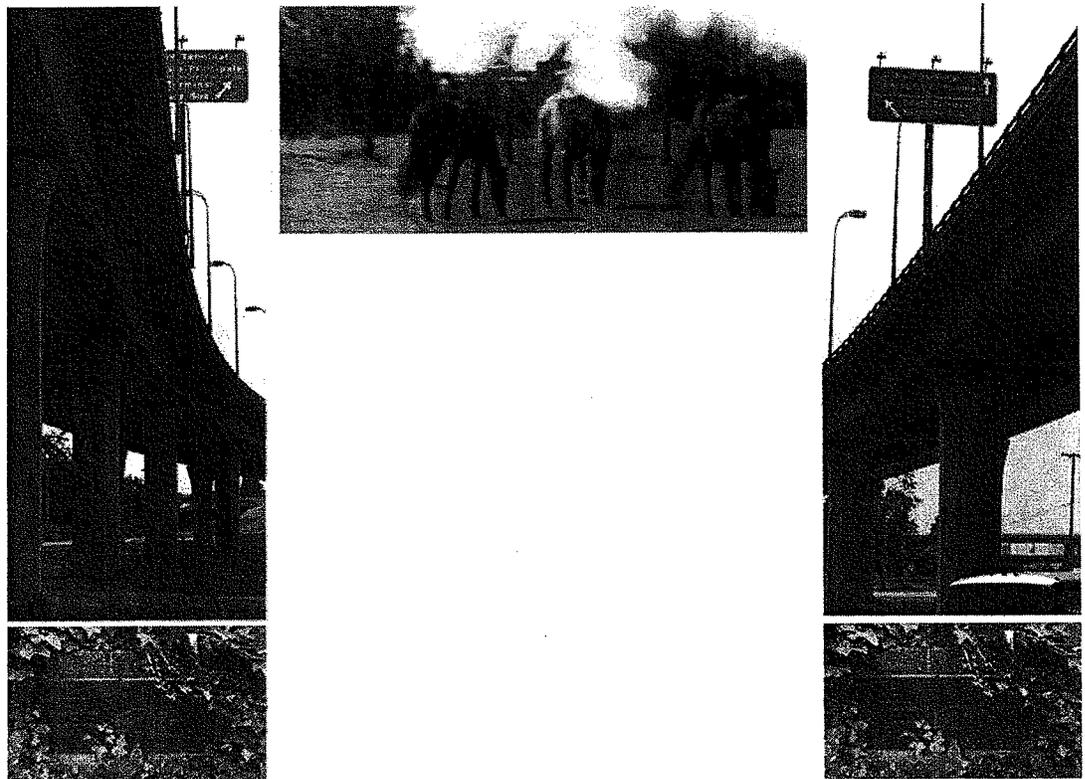


Figure 5: The Grauer Gate (Richgate Exhibition, installation photograph. Southwest Normal University, China. R. Beer, G. Xiong, K. Grauer, R. Irwin, S. Springgay, B. Bickel, 2005). Photograph courtesy of Ruth Beer.

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Pauline Sameshima, a teacher-researcher in this project, believes gates are traditionally constructed to allow access for those they protect. From that view, gates are inter-corporeal access points that allow openings for connections. She recognizes the Sameshima Gate (see Figure 6) as a metonymic reminder of three generations blending Japanese, South African, Chinese, and Canadian cultures. Since most gates allow people to pass through on foot there is a reminder that geographic transitions in living require a deliberate movement over time that involves leaving the past, embracing the present, while also moving forward. The Sameshima Gate represents moments of memories within her family's hybridity, story, history, and evolving culture.

As a teacher-researcher, Pauline is compelled to study all of the narratives as an opportunity for personal and collective engagement. From her perspective Mei Lin's gate clearly depicts her in-between stance with the image of the airport 'arrivals and departures' sign alongside her collection of photos that depict life in Beijing and life in Canada. Gu's involvement in making the 'You are Here' bus shelter signs, speak of the interstitial space between immediacy and contextuality while the 'Side-by-Side' exhibit

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Figure 6: The Sameshima Gate (Richgate Exhibition, installation photograph, Richmond City Hall. R. Beer, P. Sameshima, G. Xiong, K. Grauer, R. Irwin, S. Springgay, B. Bickel, 2007). Photograph courtesy of Ruth Beer.

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speaks to the in-between existence across time and space. Barbara's videotaping specifically looks at the in-between space of relationality between researcher and participant, as well as the participant and local geographic surroundings. Both Gu (the artist) and Barbara (the videographer) examine the particularities of the familiar while questioning and negotiating the in-between. Kathryn (the dancer) does this by finding arcs of energy within the transcripts. Kit (the storyteller) finds meaning within the liminal spaces of her memories, photographs, and important sites, not only for herself but also within the study as a whole.

Embodied Heteroglossic Spaces: Inter-corporeal and Interdisciplinary Engagement

Throughout the study, we used the metaphor of the 'gate' as a way to think about the embodied heteroglossic spaces focused on immigration and identity. The 'Richgate' project becomes a metonym standing in for the complex array of narratives, while the individual gates metaphorically possess the power to bridge and separate (see also Bickel et al. 2007). Looking at the 'gate' images, we are confronted with the simultaneity of metaphors and metonyms, acting together, to evoke meaning. While the participants and researchers experienced the power of metaphor as they physically walked through the 'gates', they also experienced the power of the metonym as they viewed and reflected upon the collective exhibition of six 'gates' standing in for 'The City of Richgate' (as a project and as a city). The visual and textual juxtaposition between these two tropes, and the power of experiencing them physically, materially, and conceptually, led us to appreciating an embodied heteroglossic space where the inter-corporeal and interdisciplinary reality of participants, researchers, and viewers exist through ongoing, relational, living enquiry.

Engaging in the development of each embodied heteroglossic space necessitated an understanding of a larger project-based embodied heteroglossic space. In essence, the process of aesthetic conceptual development and the production of socially engaged art practices began with Bakhtin's (1981) notion of heteroglossia and developed into embodied heteroglossic spaces. The research team used dialogue to interpret, analyse, and synthesize multiple narratives, and to create multiple visual/performative interpretations and representations of emergent themes. In so doing, embodied heteroglossic spaces exemplify *living inquiry within relation*, as artist (a person who seeks to develop the art of their skills), as researcher (a reflective and reflexive learner in process), and as teacher (a pedagogue walking with others). It also exemplifies the significant pedagogical potential of knowledge production that can be created by collaboratively working as teams of artists/researchers/educators on research projects.

The artwork of the Richgate project addresses issues related to immigration and identity. It brings to light the singularity of experiences of people who settled in Richmond in the early twentieth century and those who immigrated to Canada within the past few decades. Sharing stories of immigration and identity formation may lead to better educational support and administrative policies. In this article, however, our focus is on describing a/r/tographic processes that employ multiple emergent themes, art-forms, and narratives within a single research project. Embracing the

variety of understandings derived through the use of metaphors and metonyms, we suggest that *embodied heteroglossic spaces* exist simultaneously and *inter-corporeally* within the qualities of a variety of artistic languages and the variation of these qualities as found in particular moments of time and space. Both sets of qualities are essential to an a/r/tographic project. Embodied heteroglossic spaces are inherently inter-corporeal (see also Macpherson 2009) because there is an emphasis on how the body is lived out and spoken about: 'being embodied is never a private affair, but is always already mediated by our continual interactions with other human and non-human bodies' (Weiss 1999: 5). Employing artistic forms of inquiry automatically perceives the body as embodying sensory, emotional, kinetic, somatic, and aesthetic engagements (see also Sameshima 2008). Moreover, recognizing the inter-corporeal qualities of our language, movements, and experience is a theoretical intervention into Bakhtin's notion of heteroglossia and advances the notion of embodied heteroglossic spaces. We would posit that other forms of qualitative research would also benefit from an exploration of embodied heteroglossic spaces as a way of conceptualizing the interpretation and representation of multiple forms of data that include artistic interventions.

This article shares how diverse people connect through complementary visual/performative and textual narratives and in sharing these connections, the audience is provided with pathways to viewing, thinking, learning, and constructing new knowledge. *Embodied heteroglossic spaces* provide significant possibilities for generative knowledge production. It is our intention to encourage links across communities bringing together artists, researchers, participants, and audiences to engage in stories of living while acknowledging the multiple and complex ways interdisciplinary research members influence knowledge construction.

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