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Appendices...
APPENDIX A1 — My response

At the time of starting this self-portrait, I resonate strongly with those who lost their loved ones in the Black Saturday bush fires in Victoria in February 2009. I had just lost my mother months ago and I felt like I could fall apart in the aftermath in all this shock and despair. I imagined the fear of those being caught in the struggle to survive... and I thought of mum.

I was so worried for her that I got caught up in the whirl of tending to others, I forgot myself. I cried in grief and wondered where do I go from here now that she is gone? I decided to paint this messy, burnt out place. Perhaps this may help me release the negative effects of such great loss.

The paint looked charcoal black, like the cinders of a fire. I smear red, orange and yellow to indicate a fire is burning... the fire of cremation... the fire that burns at my heart. The paint feels messy – I don’t care. I want it more destructive, more volatile... more lost than ever. As I rub away some of the darker black areas I see how the smoky greys conceal what is there. And discover I have concealed my own fight in this mess. I feel indecision... what does the painting tell me to do next? I feel the heavy breath – it seems hard to take a full breath in. My lungs feel like they carry a large lump of tar in the lower parts that stop me from living fully. This sadness overwhelms me like this lost life is too much to bear. I drip watery droplets onto the area that hurt. I sit on the edge, and the area of mum’s ghostly spirit. I feel she is already gone before she dies... I dread this long painful exit she travels.

I get an urge to protect my disappearing self as she disappears. I think it acts as a shock and despair. I imagined the fear of those being caught in the struggle to survive... and I thought of mum.

I decided to paint this messy, burnt out place. Perhaps this may help me release the negative effects of such great loss.

After one year, I return to the work, and I realise it is not finished. I see how lost I am in there. It seems mum is going in one direction but I am going nowhere. I see a faint spot of paint that could be mum... like we are shoulder hugging.

I feel different in this space now that time has separated us more so. I don’t feel passive, sad or numb.

I'm invited to enter this painting into an exhibition. This invitation has lifted my spirits.

I get an urge to protect my disappearing self as she disappears. I think it acts as a buffer zone. Perhaps it lightens up this dark messy place. It lightens me up a little, and I skip the brush out of this space with arching white lines which feel complete. I sign it. It tells me of our separating ways of departure in this space.

After one year, I return to the work, and I realise it is not finished. I see how lost I am in there. It seems mum is going in one direction but I am going nowhere. I see a faint spot of paint that could be mum... like we are shoulder hugging.

I feel different in this space now that time has separated us more so. I don’t feel passive, sad or numb.

I’m invited to enter this painting into an exhibition. This invitation has lifted my spirits. I make some changes where I am seen differently than before. I realise I want to arrive and not depart. I now stand more upright, strong and present. I notice the floating white marks catch my attention. I feel the connection, not to hold on tightly, rather just holding, but not letting go. I paint the leaves, leaving, and letting go... not knowing where they are going. I sense the fortitude in my new position.

APPENDIX A2 — Lisa’s response

My personal experience and response to participating as a portrait subject for Raeleean’s dissertation research...

I found the whole experience very positive, interesting and intriguing. During the first sitting, I initially felt nervous and exposed. It was new territory for me, and I was not comfortable talking about myself. Raelean has an amazing skill of digging deeper to get to the feelings and this also was worrying, as I was not sure what would be exposed in this line of enquiry. Once we started talking about my upcoming trip to Uganda, I relaxed and was more comfortable chatting about the issues in northern Uganda and what I imagined I would face there I guess the more factual information was easier for me to discuss! During the course of the sitting I realised that I was not clear on my feeling about the trip, or even whether I was scared or fearful about the trip. I had also not considered how seeing the poverty, disease etc., would affect me. It made me realise that either I was purposely blocking out these thoughts, or simply was not worried. It also made me consider if perhaps I was simply too shallow and not caring enough about these issues? This was a bit disconcerting I guess, as I questioned my own self and depth of thoughts and feelings.

Raelean mentioned that chatting to me was like a game of tennis I believe, and this feedback has stayed with me, as it made me consider that perhaps I just talk AT people instead of actively engaging with them and listening to them. I have not really had this opportunity to reflect on my own personality and behaviour, and perhaps it is more comfortable not knowing these things, particularly if they are negative! I worry that in my counselling profession, that I may not be listening properly and as Raelean said just talking facts!

During the first interview, Raelean did some work using toys and we discussed how I positioned myself with the person I travelled with. This was really helpful to me, as the planning of the trip was so difficult in terms of the person I travelled with. It was easier for me to discuss! During the course of the sitting I realised that I was not clear on my feeling about the trip, or even whether I was scared or fearful about the trip. I had also not considered how seeing the poverty, disease etc., would affect me. It made me realise that either I was purposely blocking out these thoughts, or simply was not worried. It also made me consider if perhaps I was simply too shallow and not caring enough about these issues? This was a bit disconcerting I guess, as I questioned my own self and depth of thoughts and feelings.

Raelean mentioned that chatting to me was like a game of tennis I believe, and this feedback has stayed with me, as it made me consider that perhaps I just talk AT people instead of actively engaging with them and listening to them. I have not really had this opportunity to reflect on my own personality and behaviour, and perhaps it is more comfortable not knowing these things, particularly if they are negative! I worry that in my counselling profession, that I may not be listening properly and as Raelean said just talking facts!

During the first interview, Raelean did some work using toys and we discussed how I positioned myself with the person I travelled with. This was really helpful to me, as the planning of the trip was so difficult in terms of the person I travelled with. It was useful to discuss this and to see how much our differing personality and working styles was affecting me. This part of the discussion did not come out in the painting but was helpful anyway. When I saw the painting, I was simply blown away and amazed at Raelean’s ability to portray the feelings and my predictions of what I would experience once arriving in Uganda. It was spot on, and really quite an emotional experience to see a picture of myself so accurately portrayed. I had spoken about feeling very small in the context of the trip, and Raelean used an amazing technique to portray that feeling, while keeping the ME central to the picture as well. I loved the
APPENDIX A2 continued...

colours, textures, lines and positioning of everything. After I returned from the trip, we met again to chat, and I was very excited and felt joyful about my experience in Uganda. I was so pleased that Raelean portrayed this joy using the colour yellow, and was able to include this joyful hope in the painting with the use of the bracelets, that initially was a bit depressing. Depressing is not really the correct word, perhaps the sad truth of reality and lack of hope.

I found it difficult to sit and look at the painting, in terms of having to describe to Raelean what I could see, lines here, and colour there etc. I felt that I let Raelean down during this section, as I don’t really visualise things so well.

Overall, I enjoyed the whole experience. It helped me to clarify my thoughts and feelings about going to Uganda. I also value that type of art, as it has meaning and depth, rather than perhaps a simple sitting for a portrait. A lot more interesting than just sitting still!

Lisa Lindley (18th August 2009)

APPENDIX A3 — Natalie’s response

I had been struggling with an inner aspect of myself for a couple of weeks and was curious as to how this would manifest both in the art therapy process and as a subject for portrait art. Raelean guides the process subtly which gives you both a sense of freedom and structure, essential to allow expression while keeping the session within the parameters of a ‘sitting’. I find sand play with representational figures worked well for me as it takes me away from my left brain/logical thoughts. Through Raelean’s intuitive questioning, the exploration moved more deeply and insightfully, and therefore I found that I continued to positively process our discussion for weeks afterwards. At the end of the session, when taking the photo for the portrait, I naturally posed in a way that expressed the feeling state I found myself in at that point.

Viewing the completed portrait was an experience in itself. I felt the painting captured perfectly the confusion, turmoil, polarity and regret behind the issue we spoke about, but also there was a very tangible extension of my essence as well. I ‘saw’ myself in it and even thought this felt a bit vulnerable, I was awed at the power within the portrait.

Paradoxically, it also represented to me the space in which my spiritual growth is leading me to. A place of balance and centeredness, untouched by the chaos of everyday life. In that respect Raelean has managed to, in the one portrait, capture the distillation of light and dark, future and past, luminosity and shadow, all two sides of the one coin.

Natalie Hennessey (September 2009)
My personal experience and response to participating as a portrait subject for Raelean Hall’s dissertation and research.

Initially I found myself being caught in the loop between wondering how I was appearing to the interviewer, and how my internal self was perceiving the experience.

To see this split between self and other evoked my history of disembodiment in the presence of the gaze, and though I didn’t disclose this particularly in the interview, I see how it has been attended to in the finished portrait.

Previously the notion of the “portrait” evoked for me that formal interpretation of another, where appearance is somewhat crafted and response prescribed.

This process seems to differ in that it intends faithfulness to the experience of the energetic ‘feel’ evoked during the sitting.

It became a substantiation of the substantial part of me, and despite the insubstantial watery nature of my journey, my response to the portrait was of relief.

I was seen.

I enjoyed the challenge to gently and softly review my beliefs around these issues.

During the process, it seemed the intention for the work created a holding space. My blind contribution was met by Raelean in a way that I could be reminded of the sanity and validity of this journey.

For me this has been an experience of receiving a long absent reflection.

Thank You.
Signed: Jean Blyth
Dated: 26.03.10

APPENDIX A5 — Sharon’s response

My personal experience and response to participating as a portrait subject for Raelean Hall’s dissertation research was...

Preliminary to the making, the opportunity to get in touch with another. It was a very moving and important task for me. What I found was a sense of deepening, although the process was split between the interviewee and the interviewee. The first was my ability to welcome the other, to be able to draw myself and talk about those meanings to the new processor. The second was to talk through my process, my journey and in so doing was very welcoming to me, and personally the interview was very helpful.

The finished portrait was a pleasant surprise, I didn’t expect it to be exactly like that. It wasn’t exactly like that. It was a very positive experience, a kind of journey for me. It was a very intimate experience, almost like the setting, setting. It al...
APPENDIX A6 — Melissa’s response

Raelean,
I am sorry about your lost message at work today. I have a patient with a similar name and when my nurse said would I be involved in a PhD study, I said "No" as I really do not have the time at present (acrimonious divorce and practice dissolving at present-so lots of stress). I forgot all about you and the portrait I guess as it has been so long. I am happy for you to use anything you like. My only comment is perhaps I was expecting more of a painted portrait of me rather than just the lines. Perhaps I feel so empty at present, it is appropriate...

All the best
Melissa White
14/03/2012

APPENDIX A7 — Graham’s response

When I first read Raelean’s letter asking if I would pose for painting I was taken aback. I didn’t know why I was picked I certainly didn’t feel I was some kind of celebrity. So at first I wasn’t sure if it was in my best interests. I thought the least I could do was hear Raelean’s reasons for asking me. I was a little apprehensive but she was very easy to talk to and I may have been hard to stop once I started opening up about my experiences with the legal system and my experience inside prison for over a decade. I remember relating to her that one of the reasons I survived my ordeal was due to my acute sense of humour and I was pleased that she chose to incorporate that into her painting.

I was blown away with the end result. It was very powerful with its use of words and she captured my likeness too well for my own liking. It reminded me of just how fickle life can be and how many wasted years I spent locked up for a crime I didn’t commit, a heinous crime that once again unsolved and a blight on our legal system. Looking back now, I am honoured that I was asked to participate.

Graham Stafford
21/07/2012
APPENDIX B

Images of our movements

My movements

Lisa and my movements

Natalie and my movements

Jean and my movements
APPENDIX B
Images of our movements

Sharon and my movements

Melissa and my movements

Graham and my movements

Altogether in movement
APPENDIX C — Mikes response

On behalf of myself, Mike Newberry, and the year 9 visual art students from Kawana Waters State College, we would like to thank Raelean Hall for sharing her working knowledge as a successful professional artist (and art therapist) presenting her exegesis exhibition “Between process and product” at the Caloundra Regional Gallery.

Thirteen students were introduced to Raelean’s relational approach to portraiture which emphasised the therapeutic process to arrive at the finished art product. The students benefited greatly from our visit, where Raelean explained the process of portrait development, especially the use of personal materials and imagery, and even allowed the students to touch surfaces of her works in order to investigate techniques further. The students enjoyed this high level of engagement in learning to see, hear and feel the artworks, exploring new ways of viewing portraiture.

We discovered how the many layers of meaning come from the conversations between Raelean and her sitters. We were interested in how Raelean invites each sitter to actively explore their world of knowing to enhance the relational experience. The students discovered how Raelean and the sitter would talk about significant aspects of the sitter’s life which are revealed over time in the many layers of each artwork. We were all curious about how this new way for creating meaning through spontaneous art-making and conversations, helps actively and imaginatively reveal more expressive elements to identify them in their story.

Learning how the basic sense (or essence) of the story can be verbally and creatively expressed by the sitter and artist was very enlightening. We enjoyed hearing about the building of layers that complemented the sitter’s story, and how the ending is often a place of acceptance of the sitter in their story.

The Kawana students were suitably impressed with the critical depth this relational Portrait process lends to the development of “character” within the works, as well as Raelean’s technical control and approach with mixed media incorporating materials which at times, seems to be of relevance to the sitter. Students also commented that the emotive aspects of each portrait and the hidden stories behind each sitter were revealed, rather than just their likeness.

The College would like to thank Raelean for her time on the day she was able to hold one on one conversations with many of the students as they completed a short interactive viewing and this approach will certainly enhance their future artmaking practise, particularly given that most of the students will be continuing their art studies in year 10 in 2013, in which the ‘Portrait Genre’ features as an important course component for their studies.

Regards,
Mike Newberry

4th March, 2013
Feedback Form
Professional Development Workshop for Artists and Educators:
Art Inquiry Methods with Raelean Hall
6th November, 2012

Name (or initials) Georgia

What did you like best about this workshop? I appreciated the opportunity to learn about a new approach to art-making. I think having a deeper understanding of the artistic process and the purpose behind such work enables me to engage with the work in a deeper + more personal way.

What was the most informing aspect(s) from today’s explorations? Opportunities for sharing (e.g., sharing description with one another/giving out with the group) were incredibly valuable. Sometimes we get so caught up in what we are doing, we find it hard to see and appreciate alternative points of view.

Were there aspects that needed more time or explanation? I didn’t receive the worksheets prior to the event and would have appreciated a quick overview.

Did you experience new understandings or methods in how to sensitively and empathically respond to the artwork? I will take on board Raelean’s advice to suspend judgement and respect the physical, emotional + emotional reactions to an artwork.

Did you enjoy the spontaneous process of creating, or the sharing of your art making experience? I felt incredibly free during the creation process. As someone who sits behind a computer all day, the experience was liberating. Moreover, doing so enabled me to connect with the artwork + explore their impact/significance to me personally.

How would you use this new way of being present to the artwork and your artmaking in the future? As an arts professional, it has given me insight into a different artistic practice. This gives me a broader understanding of visual arts in general + enables me to think more broadly about the type of work I will work with or could potentially work with.
Feedback Form
Professional Development Workshop for Artists and Educators:
Art Inquiry Methods with Raelean Hall
6th November, 2012

Name (or initials) _______________________

What did you like best about this workshop?

- Meeting with other participants
- Exploring new ways of approaching...

What was the most informing aspect/s from today’s explorations?

- Learning about the interactive process of Raelean’s portraiture

Were there aspects that needed more time or explanation?

Yes. Being able to view the works within were being referred to by Raelean & first-hand - not general enough with others title only the painting I focused on

Did you experience new understandings or methods in how to sensitively and empathically respond to the artwork?

Yes - so many different perspectives from other participants - must expanding

Did you enjoy the spontaneous process of creating, or the sharing of your art making experience?

Yes - needed more time

How would you use this new way of being present to the artwork and your artmaking in the future?

I would like to use the interactive technique not only portraiture but if I painted for someone
Raelean Hall – Art Therapist
(BA Sc psych, MA Art Therapy; undertaking PhD Art Therapy)

Feedback Form
Professional Development Workshop for Artists and Educators:
Art Inquiry Methods with Raelean Hall
6th November, 2012

Name (or initials) Robyn Shaw

What did you like best about this workshop? searching within to describe – then continuing through to describe with handmade

What was the most informing aspect/s from today’s explorations? The variety of insights of all who attended emphasised by your explanations.

Were there aspects that needed more time or explanation? 

Did you experience new understandings or methods in how to sensitively and empathically respond to the artwork? I was quite surprised at the sense of touch experienced on the 2D images – I empathised with

Did you enjoy the spontaneous process of creating, or the sharing of your art making experience? 

How would you use this new way of being present to the artwork and your artmaking in the future? Processing is something I need to do – so perhaps being more aware of the words that connect me with the process
Feedback Form
Professional Development Workshop for Artists and Educators:
Art Inquiry Methods with Raelean Hall
6th November, 2012

Name (or initials) Debra Dougherty - G. Imoor

What did you like best about this workshop? 
sharing, doing, exploring the art work

liked word 'editing' process -
great to slowly explore an exhibition

What was the most informing aspect/s from today’s explorations?
variety of medium use due to sharing
the making of work between Artist + “client”

Were there aspects that needed more time or explanation?
This feedback form - maybe it could
be given at lunch time so thoughts could
be noted (not forgotten)

Did you experience new understandings or methods in how to sensitively and empathically respond to the artwork?
yes - standing close, touching, looking more than once, returning to

Did you enjoy the spontaneous process of creating, or the sharing of your art making experience?

Yes, group sharing of creative making is always fun + bouncing off - sharing
such silent + real work of great energy

How would you use this new way of being present to the artwork and your artmaking in the future?
consideration of the other in a fuller way, my current work in introspective + other interests as + how I feel.
increased empathy of subject could be a new meaningful addition to my work.
Feedback Form
Professional Development Workshop for Artists and Educators:
Art Inquiry Methods with Raelean Hall
6th November, 2012

Name (or initials) CTT

What did you like best about this workshop? **Exploration of the paintings and the process behind them**

allowing us to touch your words of art

What was the most informing aspect/s from today’s explorations?

Recognizing that we all see things differently and being aware of those differences

Were there aspects that needed more time or explanation?

More time discussing paintings

Did you experience new understandings or methods in how to sensitively and empathically respond to the artwork? **There is no right or wrong answer. Everyone is an artist in different ways. Not necessarily just in different mediums.**

Did you enjoy the spontaneous process of creating, or the sharing of your art making experience?

Loved it - felt energized to create

How would you use this new way of being present to the artwork and your artmaking in the future?

Taking time to decide what I want to paint & why.

Giving more thought to the first sketch!
Feedback Form
Professional Development Workshop for Artists and Educators:
Art Inquiry Methods with Raelean Hall
6th November, 2012

Name (or initials) Beanie

What did you like best about this workshop? Multimodal exploration, hearing the stories of the participants (sitters) but also your response to their work, and how you both co-created the work. It is wonderful to see this process in real life.

What was the most informing aspect(s) from today's explorations? How to be present to another by listening to the group's responses to the art works, and how I really need to practice being present - not assuming or imposing what I think I know.

Were there aspects that needed more time or explanation? No, maybe a little more time making our art response but then again, more time may be disruptive by introducing thought patterns.

Did you experience new understandings or methods in how to sensitively and empathically respond to the artwork? Absolutely, can't wait to use this form of inquiry in my own work.

Did you enjoy the spontaneous process of creating, or the sharing of your art making experience? Yes, very much. There's a lot of freedom in letting go, not worrying about the end product. Also know you won't be judged by others - this is incredibly freeing.

How would you use this new way of being present to the artwork and your art making in the future? I learnt a lot today about 'how' to be present to what I would like to use this way of working with a client I'm working with. I think it's a good way to get through stickiness.
Feedback Form
Professional Development Workshop for Artists and Educators:
Art Inquiry Methods with Raelean Hall
6th November, 2012

Name (or initials) Bev Soergelatt

What did you like best about this workshop? Using the arts as a means to explore self + other.

What was the most informing aspect/s from today's explorations? I loved these aspects of the process - Perceptually knowing, holding the space, being open to what may come, suspending judgment/conclusion and allowing other (and self) to be.

Were there aspects that needed more time or explanation? Everything was explained well, but the context of a one-day workshop.

Did you experience new understandings or methods in how to sensitively and empathically respond to the artwork? Yes, I loved the fact that Raelean engaged the sitters at the week - the presence of the prolonged gap and holding space changed the way I approached the artwork. It became so much more a melting place & a healing place.

Did you enjoy the spontaneous process of creating, or the sharing of your art making experience? Absolutely.

How would you use this new way of being present to the artwork and your artmaking in the future? I would love to go through this process with others, rather than just having a rigid idea of where my art work was going - it will be a lot more open to exploring where it can go + the leading.
Feedback Form
Professional Development Workshop for Artists and Educators:
Art Inquiry Methods with Raelean Hall
6th November, 2012

Name (or initials) M. P.

What did you like best about this workshop?
Evaluating of Raeelan’s work, discussion, key
words & then off to do our response with
materials provided.

What was the most informing aspect/s from today’s explorations?
With final round group discussion of finished
artwork & what came out of my response to R’s
artwork.

Were there aspects that needed more time or explanation?
Deep layers in what comes out of this
workshop - I see this as just an
introductory session.

Did you experience new understandings or methods in how to sensitively and empathically respond to the artwork?
Still grasping the informatics that was
provided - yet to get understanding.

Did you enjoy the spontaneous process of creating, or the sharing of your art making experience?
Yes to both - Enjoy and debrief.

How would you use this new way of being present to the artwork and your artmaking in the future?
Like to take the ideas back to our
community groups - but don’t have enough of
the understanding of responses that could
come to the surface in this group.
Feedback Form
Professional Development Workshop for Artists and Educators:
Art Inquiry Methods with Raelean Hall
6th November, 2012

Name (or initials)  Margaret Turner

What did you like best about this workshop?
Making a work of (art therapy) story (fun)

What was the most informing aspect/s from today's explorations?

Were there aspects that needed more time or explanation?

Did you experience new understandings or methods in how to sensitively and empathically respond to the artwork?

Did you enjoy the spontaneous process of creating, or the sharing of your art making experience?
Yes!!!

Is the act of the process:

How would you use this new way of being present to the artwork and your artmaking in the future?
I am already thinking of my portrait work with children. Watch this space.
Feedback Form
Professional Development Workshop for Artists and Educators:
Art Inquiry Methods with Raelean Hall
6th November, 2012

Name (or initials) [K.B.]

What did you like best about this workshop? [Realigning that therapy is not a dreaded word. That art is all of us and the response of the viewer is what interprets the artwork.]

What was the most informing aspect/s from today’s explorations? [To allow yourself to acknowledge your feelings in relation to a work you are the interpreter.]

Were there aspects that needed more time or explanation? [The stories behind the art]

Did you experience new understandings or methods in how to sensitively and empathically respond to the artwork? [To be open to the "communication" between artist & viewer.]

Did you enjoy the spontaneous process of creating, or the sharing of your art making experience? [Yes to making "oh-dear" to sharing. But things came up in explaining/sharing.]

How would you use this new way of being present to the artwork and your artmaking in the future? [To come at it with an open mind and not to intellectualise the art too much.]
Glossary...
Glossary...

**Axiology** - is the philosophical study of the value of our being, in the way we ethically and aesthetically value our opinions and perspective, where the rightness of our thinking and feeling is explored to determine our axiological position (or worldview).

**Alterity** - is where we sensitively recognise and discriminate our self and the other, seeking to understand the not-quite-known qualities of our relational intersubjective space.

**Amplification** - occurs when deeper explorations are made by expanding or extending connections and associations. Additional and often novel feelings, sensing, intuiting and knowing arise, to be considered and reflected upon for greater meaningfulness.

**Bracketing** - also called *epoché*, is the act of suspending judgement about the nature of things in the world, where we set aside our preconceived notions of what we think we know, to avoid inference, and to seek authentic experience through neutral perception.

**Bricolage** - is the diverse or multiple ways in which we arrange or create our world of understanding. It is the resourcefulness of creating with various methods, theories, skills and presentations to arrive at different ways of knowing.

**Catalytic validity** - a transformative validating way of researching ourselves in our world, where we find self-understanding in and through intersubjective world.

**Companioning** - in the creative therapeutic setting of agreed participation the trained therapist stays attentive to what the client presents, searching for meaningfulness in an authentic way that shares a common goal in understanding core values and choices which we make in our world.

**Co-construction** - is concerned with the nature and scope of knowledge gained through an interactive inquiry that focuses on the process of experiencing. Co-construction occurs in the collaborative co-created ways of a relational inquiry to seek meaningful ways of knowing.

**Content in process** - is the relational presence of what is presented and how it is presented which may illuminate new ways of knowing ourselves in the process.

**Dialogical** - a synthesis of understanding during communication that considers the internal dialogues with that of external dialogues. Sometimes profound states of interconnection occur where associations bring new meaning.

**Embodied knowing** - emphasises the creative and therapeutic role of the body to form and shape meaning.

**Emergent** - an unplanned yet active and engaging attempt to discover meaning of experience through a sense of connectedness while thinking, feeling, sensing, and intuiting. Creative spontaneity, surprise, and wonder may lead to greater transparency and relevance.

**Epistemology** - is the study or theory of knowledge, or the construction of making sense of how we experience ourselves in our world. It is both subjective and intersubjective as we explore our own sense of knowing while relationally connecting with others and our environment.

**Epistemic curiosity** - in the hope of easing or resolving uncertainty, we are motivated to search for more information to gain new perspectives.

**Essence** - is the reduction of the very nature of the subject or object in question. It is the fundamental quintessential aspect to reduce broad meaning into a very potent and simplified account.

**Experiencing** - In the creative therapeutic inquiry, we naturally move through cycles of perceived sensations in a non-linear and sometimes unpredictable fashion. As we immerse in life’s encounters we have an opportunity to think through action rather than think through theory, where experience is a precursor to knowledge.

**Experiential** - the knowledge of our being is gained through experience. We may gain knowledge of our patterns of being multimodally, as we rely on our senses of kinetic presence, by touch, sight, hearing, smelling and tasting.
Ekphrastic/Ekphrasis - is the multidimensional and sensitive way of representing other people and cultures through a grounded discipline of uniting image and text. It combines visual and verbal response to evoke greater understanding.

Felt sense - is the philosophy of how we come to know something new when we attend to embodied felt sensing, where interaction with the world is prior to conceptually understanding the world. Our felt sense is rooted in our experience of ourselves in our world.

Haptic - when a person is directly involved in the artmaking, they are emotionally driven and consciously involved in the action. The haptic learner relates to and draws directly out of experience, expressing details and resonance to amplify evocative moments that carry felt meaning.

Intersubjectivity - is the meeting place between self and other, where connectivity and receptivity interplay for greater understanding. It is the relational space between ourselves and the other where we begin to understand ourselves and others in the world through social interaction. Even in the divergence of shared meaning, reflective and pre-reflective connections join us in resonance to what lies between our private and public worlds.

Intersubjective Response (ISR) - is a resonant connecting response pertaining to current experience between two or more people. ISR’s can be made via various forms, such as verbalised, creating an artwork, or effecting a movement that shows felt resonance in co-creative and co-constructed ways.

Multimodality - is the mixture of textual, audio, and visual modes of creating, receptively combining different mediums and materials to represent new ways of perceiving, thus forming new meanings.

Noema - is the what of experience. This involves our choice in what we decide to pay attention to, in order to clarify our perceptions.

Noesis - is the how of experience. That is how we choose objects and mediums to express ourselves, and how we engage with them.

Ontology - is the study of the nature of our being, of what we believe we know through our own sense or worldview. This involves searching for greater understanding of our values, beliefs, and emotional states in and with the world.

Optimal intersubjectivity - is when we optimise collaborative relations, where engagement should be open and flexible to uncertainty and ambiguity, be reflective, reflexive and creative for greater congruence, all the while maintaining emotional efficacy.

Participatory inquiry - is research based on a subjective-objective ontology, valuing and searching for new ways of knowing through experiential, presentational, propositional, and practical methods of inquiry. In short, our experience can be presented (creatively), in practical active ways, which allows us to propose new ways of knowing. It is a cyclic process of experiences, presentations, propositions, and practical actions to form new awareness and self/other understanding.

Phenomenology - is the subjective tendency of how we see and experience the phenomena of things. It is more about the essential inherent qualities of the subject or object in question, rather than an interpretive account what we claim to know. Phenomenology is not a theory rather a phenomena under consideration.

Postmodern - is a contemporary movement that breaks away from traditional views.

Post-positivist - is a paradigm of inquiry that does not assume an all-knowing positivist (or traditional) stance, but rather holds subjectivity as equally valid in the exploration of knowledge.

Reduction to essence - purposely condensing the data and narrowing the scope of potentially inexhaustible material to find clarity of knowing.
Glossary...

**Reflexivity** - a looping or turning back to one’s sense of experience for multiple perspectives. Reflexivity requires the presence of self so that we are in touch with our sensing, especially in how we engage with ourselves and others while co-constructing meaning in and through shared experience.

**Relational** - however we interact, we are always in relation to others in our world for shared understanding.

**Representation** - a creative expressive form that gives shape to meaning. Representations may be visual, verbal or kinetic and offer an alternative way of symbolising or presenting meaningfulness of experience.

**SHF** - an abbreviation for *Seeing, Hearing and Feeling*.

**Tacit knowledge** - we may explore how implicit ways of experiencing can be turned into explicit meaning, relatively embodying thoughts, feelings and kinaesthetic experiences to invite deeper ways of knowing.

**Telepresence** - potential of the creative mind, where a person can imaginatively project (envision) themselves for closer intersubjective connections with others.

**Temporary approximation to meaning** - The unfolding or building upon ways of knowing. It is not a conclusion, rather a point of arrival that may change as new ways of knowing come forth.

**Transdisciplinary** - research carried out by researchers from different disciplines to collaboratively work together to create new methods, concepts, theories and innovations.

**Pre-reflective knowing** - is when implicit understanding is present yet we may not quite know or be aware of its presence. Pre-reflective knowing is often inarticulate, and remains just below the surface of our attention ready to be attended to reach new ways of knowing. Through various creative forms of inquiry, we can fine tune our embodied sensing (pre-reflective knowing) to find deeper meaning of our experiencing. Hence, we mediate inklings into awareness.

**Qualitative research** - is a multi-faceted approach for the discovery of knowing, whereby many different ways of collecting and interpreting data is achieved through traditional and non-traditional methods.