



Vibrant Ecologies of Research

Reading Club Meeting 2

A meeting to discuss insights from and experiences with reading Vibrant Ecologies of Research.

Vibrant Ecologies of Research is the first special collection on Ground Works, a2ru's online platform for arts-integrated research. Through peer-reviewed projects and invited commentaries, it explores the ecologies where arts-based inquiry thrives in conversation with social and scientific research.

TIME:

60-75 minutes

PLACE:

Remotely via videoconference, or in person.

If in person, agree on COVID protocols ahead of time (indoors or outdoors? masks required?).

Either way, we recommend including snacks and drinks, as appropriate!

TIPS FOR A SUCCESSFUL MEETING:

- Start and end on time.
- Whether your club members have never met or are long-time colleagues, start with some getting-to-know-you time. What are your current passions? What are you busy with these days?
- Be an active listener and engage in dialogue, rather than a monologue. Agree to self-monitor your speaking time.
- Practice respect.
- Use the prompts below as a starting point, but let the interests and insights of your club determine the direction of your conversation.

SUGGESTED READING FOR THIS MEETING:

Projects:

- [Just-in-Time Ecology of Interdisciplinarity: Working with “Viral Imaginations” in Pandemic Times](#)
- [Translating Outcomes: Reflections on ArtPlace America’s Cross Sector Research](#)

Commentaries:

- [Crippling Media Art Ecologies](#)
- [Becoming Desirably Strange: A Dialogue Between Aaron Knochel and Roger Malina](#)

DISCUSSION PROMPTS:

- What stands out to you about these projects and commentaries? What captured your attention immediately, or stuck with you later?
- Across these projects and commentaries, art-making shows up in different roles and contexts—embedded differently in unique research ecologies. How is the relationship between art and research understood differently across today’s readings? What is the role of the artist in these research ecologies? Are the artists who contributed to “Viral Imaginations” researchers? What about the artists who work on ArtPlace America projects, or the artists in residence with the CripTech Incubator?
- How is place important, or not, for today’s projects and commentaries? If we were to plot the research sites described in today’s readings on a map of the world, what would the map reveal about research ecologies?