

Introduction

Kaleidoscope

Arts in academia is a topic that has not yet found much acceptance, especially not in a discipline like linguistics. It is either considered as not scholarly enough, as not sufficiently objective, or as providing too many open questions and spaces. If artistic takes on an academic issue are considered, it happens usually in a special framework, such as a “science slam” or something termed “alternative” approach. Bringing art and academia together, without creating a limited space first, however, is a very fruitful and rewarding undertaking.

CVs of artists are often meandering, non-linear and impacted a search for fulfilling art or individual artistic styles. The curriculum vitae of academic scholars, especially linguists, by contrast, are usually much more “straightforward”, even if one’s own experience does not feel that way. It is difficult to settle down because the scholar has to be ready to change her life permanently and even if this may sound exciting, it is only exciting in terms of mobility (Callaci 2020). Scientifically, it is expected that the scholar does not stray from

the right path, does not forget the semantics and pragmatics and – above all – is not artistically active – unless one is Michael Taussig (2011) or has a position from which one can no longer be expelled. But even then, the scholar is still exposed to the judgments and dismissals of the own faculty, the peer-reviewers, the grant-givers, the editors.

The other way around, it does not get any easier. Artists who are academics need to move away from art to meet all requirements. „[...] artists working as academics within the university sector need to function effectively as artists, teachers, researchers and administrators. Artist academics seek a ‘goodness of fit’ between their artistic and academic lives, and this is by no means a simple task.” (Bennett et al. 2009: 4).

Because of the restrictions that we felt in academic publishing and the limitations that make artistic and non-mainstream takes on academia difficult, we deliberately created the Mouth, a platform for all sorts of publications that does not exclude certain groups of academics (undergraduates, for example), that does

not necessarily need double-blind reviews, and that does not respond to the author's linguistic deficiencies by correcting his or her own language. Breaking up with the academic genres was something which was a necessary step for us. From this state of mind, which has increased since the first issue in 2017, the fifth issue *Kaleidoscope* emerged.

The name of this issue is intended to highlight the variety of contributions made by colleagues in linguistics, writers and poets. It is supposed to show how ideas, research or art change and merge into each other, if one allows movement. Colorful and ever changing like a kaleidoscope, the contributions in this issue will add nuances and change perspective as you look through them.

Two parts highlight the different topics that contributors are addressing in this issue: *place and practice* and *text and image*.

Place and practice brings together artists' work that speak from different places. Poetry as a practice is always related to space, be it positioning, referencing or acknowledging. Essayistic writing similarly locates people in different places, writers, narrators, readers and protagonists. In this section, the contributors will take the readers on a journey to different places. To Mallorca, to Zimbabwe, to Namibia, to Zambia, to Morocco.

Tawona Sithole, whose research interests are based on Creative Arts and Language, is a member of the School of Education at the University of Glasgow. In his poems, he reflects on places where he has been and actions in which he has participated, such as a workshop on tourism and language, as his poem *In Mallorca in Intimacy* reflects

Nessy Shimwafeni lives in Windhoek and Athens and works there in the field of

marketing as well as a poet. His moving life as one of the children who came to East Germany in the GDR in the seventies as infants to protect them there from the civil war and at the same time ensure that they make leaders who should shape the liberated Namibia in the socialist sense, is part of what makes his poetry today. He writes mainly about his homeland Namibia, but also about the current political and global problems, such as natural disasters, such as the cyclone Ida in Malawi.

Dannabang Kuwabong teaches Caribbean Literature at the University of Puerto Rico, San Juan, and in 2018 was a member of a one-week residency held in Morocco. Out of the encounters and the impressions and conversations he had there, he developed the essay *Despatch from Kasbah Tammdakht*, which, as he himself writes, is a product of his imagination and should not be taken as historical truth.

Text and image is the second part of the issue and focuses on things that may have first been written without the intention of being published, said, without knowing that they will be written down or collected, without expecting that they will be put together and presented here.

It is a kaleidoscopic collection of fragments again: A double-blind peer review, which, in its genre as an unpublished document, usually only read by one person, completely misses the honor that it is actually entitled to. A dialogic statement about a university's research setting and perspective in Mallorca. A creative take on Meta-data, burnt poetry and a journey through purpose, fulfillment and healing. A photographic journey through research and fieldwork. A transcript of an hour-long conversation at another one-week residency in Jamaica.

Bruno Lamia Cigogne is a scholar and an artist: he works in the field of media and literary studies at a German university and is also known as author of novels and creative texts. For this issue of the Mouth, he contributes a double-blind peer-review of a linguistic article. While such texts are usually confidential and never published, this contribution illustrates creative and academic ways of engaging with one another's thoughts.

Tomer Gardi is a writer who publishes in Hebrew and in German. In 2016, his novel *Broken German*, which is written in a very particular German that resonates with personal experiences with language, was shortlisted for the Ingeborg-Bachmann Prize. His plays and novels create new possibilities in making connections through language as something that is shared and shaped by many different individuals and by individual practices and experiences. He recently moved from Tel Aviv to Berlin. In 2018, he took part in an interdisciplinary conference on "Intimacy" that took place at a party tourism destination on the Spanish island of Mallorca. In his text, he engages in a multilogue with the academics who organised the conference, suggesting something different.

Luís Cronopio is a graduate student of African Studies, who is interested in creative arts as disruptive and anti-hegemonic forms of expression. He currently works on several film and photography projects. In his contribution, he contemplates about issues of data, text, and poetry. A burnt poem seeks healing, and things happen in the way they need to happen, while words do what they want.

Andrea Hollington is a scholar of African Studies at the University of Cologne. She studies languages, cultures and music in Africa

and the African Diaspora in the Caribbean. Her contribution is a reflection of five years of multi-sited research in pictures. The picture series provides personal insights into the life of an academic and shows fieldwork and research from various angles.

jamaica four concepts is a text without an author. It is a transcript of a recording of a discussion that was led by the end of a residency on Jamaica close to the sea, with the sound of waves and wind interfering with the sound of various voices. The recording was made by Angelika Mietzner and the transcript was prepared by Claudine Rakotomanana. The text reminds us of how fast our words and wise writing vanish in a haze of noise.

As editors, we have greatly enjoyed the process of assembling the *Kaleidoscope* edition of our journal. For most of us, our academic home is the 'Faculty of Arts and Sciences' – let's put more emphasis on the arts again.

References:

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- Callaci, E. 2020. On acknowledgements. *American Historical Review* rhz983. Retrieved [15.10.2019] from <https://academic.oup.com/ahr/advance-article/doi/10.1093/ahr/rhz938/5585915>
- Taussig, M. 2011. *I Swear I Saw This: Drawings in Fieldwork Notebooks, Namely My Own*. Chicago: The University of Chicago Press.

This is the era of hitches.

So dropped.

As a decibel, Zika would write like this 10 characters of Emma painting,
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(authored by anonymous Artificial Intelligence app)