

# Living as an a/r/tographer

## A Nordic perspective

### Introduction

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#### Abstract

This special issue of *Nordic Journal for Art & Research* is devoted to the arts-based methodology *a/r/tography*, as it is understood and conducted in the Nordic countries. *Living as an a/r/tographer—a Nordic perspective* enlightens the *a/r/tographic* space between the artist (a), researcher (r), and teacher (t) as well as between the personal or individual and the social—such as communities of practice. In this introduction, the four editors reveal the background and history of the special issue and shortly present the 13 peer-reviewed articles in its first part. They also give newcomers a short introduction to the field and discuss some of the core topics relevant to their editorial work. The aim for the issue is to contribute to knowledge that sheds light on

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the distinctive position that characterises the work of academic staff in the arts in Nordic teacher education. However, the article submissions revealed an interest in a/r/tography far beyond teacher education, and the editors chose to include nearby a/r/tographic contributions too. This is a position which develops distinctive competences in its participants, but also a position with demanding work tasks in different directions.

**Keywords:** a/r/tography, A/R/Ttography, artography, a-r-t-ography, arts-based research, artistic research, teacher education, arts education, research in the Nordic countries

## Introduction

Artists, researchers, and teachers do not simply do art, research, or teach; they live through these embodied experiences and make sense of them in purposeful ways  
(Jevic & Springgay, 2008, p. 71)



In November 2022, *Nordic Journal of Art & Research* invited artist-teacher-researchers to contribute to a special issue related to a/r/tography in the Nordic countries' teacher education. The aim for the issue was to contribute to knowledge that sheds light on the distinctive position that characterises the work of academic staff within the arts in general, and within teacher education in particular. It is a movable position in the interstice between artist (a), researcher (r), and teacher (t), a position which develops distinctive competences in its participants, but it is also a challenging position (with) demanding work tasks in different directions, limiting the time in studios, workshops, ateliers, and practice and rehearsal rooms.

Torill, who initiated the call, has for several years led a PhD course on arts-based research processes. For many of the course participants—although presented with several art-based research methods—being introduced to a/r/tography became a pivotal moment in their lives, they have claimed. The methodology seemed to vibrate with their work and lives and made them feel at home. We find the same in the communication with our authors. A/r/tography offers tools to argue for the necessity of artistic and creative processes in academia and teacher education. It affords strategies to develop and consolidate research practices relevant in distinctive art fields. Hence, a special issue could be in place.

As a “kick-off”, late 2022, we arranged a seminar/webinar, focusing primarily on a/r/tography. Funded by Oslo Metropolitan University, we were able to invite Rita Irwin, Sylvia Kind and Liora Bresler. We are very grateful for their inspiring contributions at the seminar as well as afterwards, including their help in finding relevant international peer reviewers. Every article presented in this issue was thoroughly reviewed by two or more peers. Articles in English were in general sent to one international and one Nordic reviewer. Articles in Scandinavian languages were sent to reviewers with a Scandinavian mother tongue. We, the editors, learned a lot from these reviewers, as did of course our authors! We are deeply grateful for their contributions!

We received 40 extended abstracts, many more than expected. Today, we are proudly announcing Living as an a/r/tographer—a Nordic perspective, as a special issue in two parts. The first part is presented here, with 13 peer-reviewed articles in addition to this introduction. The second part will be published in 2025 with almost equally many contributions. The articles—as well as the reviews—show a wide variety of discourses, philosophical stances, and art forms. Not every author in this issue holds a position within the Nordic countries’ teacher education programmes, but most of them do. Some authors have hardly published before; others are experienced professors as well as a/r/tographers. Furthermore, the issue includes contributions from explicit a/r/tographers as well as those who took this opportunity to better explore the methodology, even from some art-based researchers almost using a/r/tography as a counter-voice to other points of view.

A/r/tography emphasises writing processes (cf. “graphy”) and creativity in those processes. Surprisingly, all the authors in this first part wanted their articles reviewed as “vitenskapelige”—scientific in the Nordic sense of the term (aka academic

research). This may be due to the last two decades' heavy emphasis on research and science in the Nordic academic system. However, this is changing as we speak, and hopefully affording a wider acceptance for artistic expressions and publications in the future.

Scientific or not, we encouraged our writers to challenge the traditional IMRaD format. Some of the authors also challenged the journal's template and ethical traditions when presenting pictures and different kinds of verbal text. In Fuglestad (2024), the journal, for the first time, includes pictures leading directly to videos of the performance discussed. Furthermore, to maintain the writers' wishes regarding entanglement of picture and text, we allow the pictures to be presented without the usual reference to the photographer—if the photographer is also (one of) the author(s). We consider this to be inspired by the *a/r/tographical* practice which, according to Irwin, is...

(...) to inquire in the world through an ongoing process of art making in any artform and writing not separate or illustrative of each other but interconnected and woven through each other to create additional and/or enhanced meanings. (Irwin, n.d.)

We have had several discussions (and Torill, as editor-in chief, considerably more worries) about ethical questions in certain projects when students' (art)works have been involved. *A/r/tographic* projects, as with other participant-based research projects, require ethical considerations related to power issues and relations between actors.

### ***A/r/tography, A/R/Tography, a-r-t-ography or artography***

For those readers who are not familiar with the concept *a/r/tography*, it is a practice-driven methodology, rooted in research (Irwin, 2013). Originally, it developed in the group around Professor Rita Irwin at University of British Columbia, in the beginning of the 21st century. Together with Stephanie Springgay, Alex F. de Cosson, Anita Sinner, Carl Leggo and Sylvia Kind, among others, Irwin planted the methodological seed that has grown into what we may call a global rhizomatic network of *a/r/tographers* linking research communities in most corners of the world.

The acronym of *a/r/tography* is written in different ways in English as well as Nordic texts. However, *a/r/tography, A/R/Tography, a-r-t-ography or artography* cannot be

translated directly into the Nordic languages without losing some layers of meaning. “A/r/t/ography” is composed of art and writing or drawing (“graphein”). Yet, the first three letters also refer to A-rtist, R-eseacher and T-eacher as three different roles, (Irwin & de Cosson, 2004; Springgay et al., 2005), identities (Irwin et al., 2006) or agencies (Waterhouse, 2021). What the (Nordic) acronyms may fail to make explicit—but which is already highlighted in the classic texts from the 2000s—is “the learner”. All participants are learners in these interstices, the student/pupil/participant as well as the a/r/tographer. At the same time, the student can also be exploring and creative and hence intertwine with the others and with the community of practice that a/r/tography often constitutes:

A/r/tography is a form of practice-based research steeped in the arts and education. Alongside other arts based, arts informed and aesthetically defined methodologies, a/r/tography is one of many emerging forms of inquiry that refer to the arts as a way of re-searching the world to enhance understanding. Yet, it goes even further by recognizing the educative potential of teaching and learning as acts of inquiry. (Irwin et al., 2006, p. 2)

The original spelling of a/r/tography had slashes (Irwin & de Cosson, 2004), not in the sense of “or” but to mark the inbetweens, and to highlight the a/r/tographer’s life and work, often lingering in the interstice between the a, r, and t. When a-r-tography is written with a hyphen (e.g. Sinner, 2022; Waterhouse, 2021), it is to emphasise the interconnectedness of the researcher’s position. This is based in the understanding that it is not possible, nor desirable, to divide into roles or identities because they work together and simultaneously, but differently. Although we (in this text) have chosen the original spelling, we believe it is important to make room for different spellings: they contribute to keeping a/r/tographic research diverse and always developing. In this special issue, it is written in different ways and in different languages. We apologise for the inconvenience this may cause to our international readers, but writing in our own mother tongue is experienced as more intimate and closer to our lived research practice. Expressing oneself in one’s native language can help in articulating more nuances of bodily and aesthetic experiences in text (although this is not in contradiction to how English as a research language can function for those who master it well).

On the other hand, writing in an international language contributes to greater dissemination of the results and the opportunity to connect across linguistic

boundaries, even to further develop an international a/r/tographical community of practice. “A/r/tography is inherently about self, it is also about communities of a/r/tographers working together in shared inquiry” according to Leggo et al. (2011, p. 240). It is a research methodology that is often seen as an invitation and request to create networks and communities with others. The research practice is seen as collective, or more precisely as situated in the span between subject and community. Irwin, inspired by the philosopher Nancy (2000), describes it as “being singular plural” (Irwin, 2008, p. 72).

Writing in several languages, in the sense of artistic media and verbal text, creates even more modes of thoughts/habits of mind (Barone & Eisner, 2012; Bresler, 2006). A/r/tography also invites one to explore and experiment with academic text-creations as narrative, poetic, and multimodal/artistic text expressions. Creative and inquiring processes slide into creative writing processes, influencing the research texts. Researching with art (Østern, 2017) challenges the verbal-linguistic dominance in research and points to other alternatives for cognition, experience, transformation, learning, knowledge production, understanding, and research dissemination. This is also evident in the articles of this special issue.

### **Rhizomatic editorial work**

A/r/tography is a rhizomatic research practice, i.e. dominated by continuous processes and ran by questions where understandings are not predetermined, without beginning or end, in the vibrating interstice (Deleuze & Guattari, 1987) in-between different roles, geographical contexts and scientific positions. This context has made the editorial work challenging as well as stimulating. Now, when this first part of the issue is published, we have completed several rounds between editors, authors, and reviewers, maybe more back and forth than most authors (and editors) are used to. To enter the a/r/tographic landscape is also about developing the methodology through practising. We hope the exploration of the methodology that underlies this special issue can be a step in both the development of individuals’ research practice and the development of the international a/r/tography community.

Drawing upon the professional practices of educators, artists, and researchers, it entangles and performs what Deleuze and Guattari (1987) refer to as a rhizome, an assemblage of objects, ideas, and structures that move in

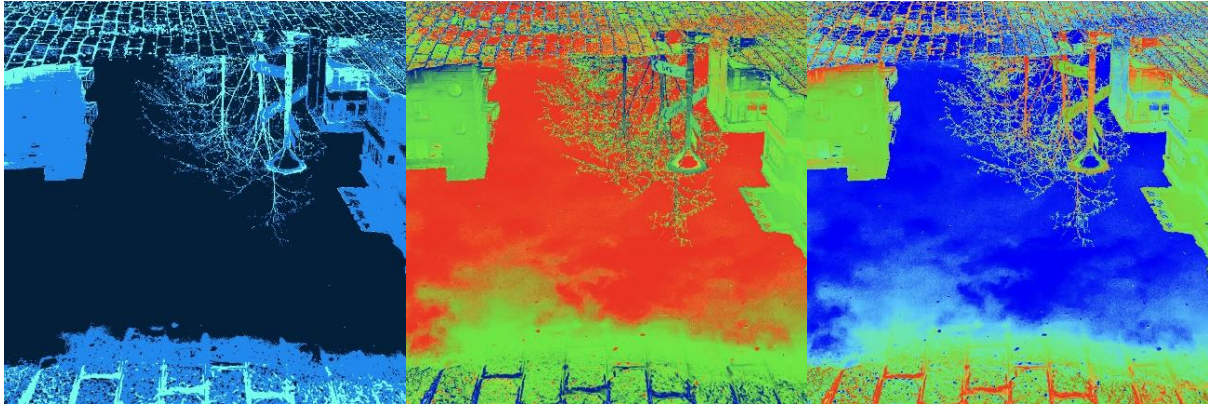
dynamic motion performing waves of intensities that create new understandings. (Irwin, 2013, p. 193)

We, the editors, will not conduct a thorough analysis of the contributions in this section of the special issue, but we notice that the rather phenomenological approaches from the early 2000s, and the classic a/r/tographic texts written before 2010, have been important sources of inspiration for many of the authors in this special issue (see e.g. Irwin, 2004, 2008; Irwin & de Cosson, 2004; Irwin & Springgay, 2008; Irwin et al., 2006; Springgay et al., 2008). Others have moved into a posthuman and new materialist landscape. They often show inspiration from the same classic texts, but they also draw on recent a/r/tographic literature. For example, we see a growing interest in both c/a/r/tography and “walking with” methodologies. (e.g. Baldus et al., 2024; Lasczik et al., 2022; Springgay & Truman, 2018). A diversity of art forms is represented, but the birthplace of a/r/tography in visual arts tends to give (also) this issue a visual and material dominance.

It was exciting to see how varied the first drafts of the articles were and how differently they were peer reviewed. A/r/tographic projects have many layers of meaning that require attention from the reviewer, and our peers could often focus on different layers. In particular, the idea of positioning oneself in the field could vary, both among authors, editors, and reviewers. Some of the articles rely on a significant number of theorists from outside of the a/r/tographical discourse. Others find inspiration in developing exciting new knowledge in practical encounters far from any theoretical literature. We, the editors, have asked ourselves whether this is a distinctive stamp of the Nordic perspective. We have challenged the authors—both in terms of ethics and in positioning themselves in the field—but we have also strived for a balance between maintaining traditional scientific standards and embracing the discomfort of something new and different, providing growth conditions for new voices. Bickel asserts that...

At its best, a/r/tography encourages the combined creative freedom and risktaking of the artist with the theory, rigor, and responsibility of the academic researcher, along with the ethics and compassion of the educator. Combining these three roles with the integrity, and awareness of what is called for in each area, is a demanding undertaking. (2008, p. 136)

The same applies to editors as well. But first and foremost: Being involved in the working processes of so many a/r/tographers has been a great privilege! We have learned enormously, been invited into new modes of thought, been offered new thinking tools, still under development, and had countless wonderful art-based experiences. We look forward to the continuation!



### **Overview of the articles in the first part of the special issue**

In “With an eye for the place through printmaking on clotheslines. An essay on how decay and places in the city become important in a collective creative process with woodcut”, Katrine Borgenvik and Charlotte Tvedte (2024) take us on a journey with an artistic project through the streets of Haugesund. Along with a group of art and crafts teachers, in the project “between”, they explore places, decay, stories, interstices, and material traces in the city. These are traces that can be thought of as material narratives and testimonies of lived lives. Through wandering, walking methodology (Springgay & Truman, 2018), photography, and theories about place, they connect with fragments of the city’s stories through sensory, bodily, and artistic approaches to the city’s materiality. Experiences, impressions, and traces are worked on through artistic processes that find their form in graphic art, related to architectural elements. The project was presented through an exhibition in a gateway in Haugesund as part of Haugesund International Woodcut (HIT) and the AVTRYKK festival. The essay gives us insight into how place can be explored through material echoes in the form of graphic art on a clothesline. The text is interwoven with strong visual, material and poetic expressions, occasionally beyond academic language. The authors also reflect on how the aesthetic approach opens our eyes to the qualities of places. The artistic expression of the essay contributes to an expansion of



how academic text can be written differently, where the visual, the material, and the poetic play a significant role.

Svein Fuglestad's (2024) article, "'I felt like I 'was' actually there': Resonance and affectivity between the performer and the audience in 'Widow's Mass on All Saints' Eve'" takes us back in time, to the early 90s and night masses that were arranged for those grieving after the AIDS pandemic. To meet the affected people where they were, the night masses were arranged at the gay disco Den sorte enke in the Oslo city centre. Based on the masses, Fuglestad has developed the musical story "We are here to light candles—an interactive musical story about 'Widow Mass in an All-Saints' night'". Here, the "Widow Mass" is reconstructed as an interactive performance where Fuglestad himself is the only performer. The article explores whether his subjective story from 30 years back in time can create resonance and touch in other people today. The article provides an interesting insight into how we relate to other people, formed through affect and emotions. It explores the concepts of resonance and affect based on Hartmut Rosa's (2019) theories, and suggests the importance of openness and vulnerability, presence and willingness to be touched—both by the article author himself and by the audience. Fuglestad believes that one can facilitate resonance even though it cannot be planned. He has extensive experience with cultural and music therapeutic work with various marginalised groups, and today he works as an associate professor in music/activity subjects with students in child welfare and social work at the Institute of Social Sciences, Oslo Metropolitan University.

In the article "A/r/tography as performative pedagogy in theatre production", authors Ellen Foyn Bruun and Lene Helland Rønningen (2024) ask how a/r/tography can be used as a performative pedagogical method in theatre production. The authors draw empirical data from their teaching of bachelor students in drama/theatre, who explore the role of a/r/tographers through working on theatre production processes for and with young people. The authors' teaching processes thus required facilitating and supporting the students' collective work on theatre productions, which involved close collaboration with middle school students during the creative process. Consequently, the article presents us with an interesting double learning/research process. Bruun and Rønningen thoroughly explain their work with the students' devised theatre productions. Unlike in traditional reception analysis, the authors/teachers engage in continuous reflections within the art process itself. Using a/r/tography as a

framework, Bruun and Rønningen develop a teaching process that emphasises performative knowledge-making as mutual creative dialogues between university and middle school students in the work of creating student performances.

Methodologically, they combine a/r/tography with student interviews and ethical reflections on their own researcher roles. In response to their research question, the authors formulate three insights: (1) emphasis on artistic will paired with the teacher's deep listening skills, (2) emphasis on modelling experiential knowledge as teaching/learning strategy, and (3) the benefit of the a/r/tografic researcher position.

In “Sketching across borders: Borderscapes through a/r/tography as living inquiry”, Kari Korolainen (2024) explores borderscapes. We fell in love with his wonderful cartoons addressing geopolitical and cultural borders in a way that involves emotional as well as cognitive reflections—and humour. Korolainen is not placed within teacher education, nor does he consider himself an a/r/tographer. Yet, in his article, he is “interested in the viewpoints that a/r/tography provides for thinking of – and with – ruptures in arts-related border research” and “what a/r/tography has to offer for approaching the powers of borders and their interdisciplinary study”, as written in his text (pp. 3 and 4). Korolainen's text and cartoons became—to us—an example of how important it is to include different ways of approaching a/r/tography if our aim is to present a Nordic perspective. Who are we (editors) to know all the ways a/r/tography may inspire in the future? Living near the long Finnish-Russian border himself, Korolainen emphasises how the borderscape notion refers to situations where a border is somehow multilayered or dislocated, and he is interested in the symbolic power of borders. His sketches helped him to grasp “the metonymical meaning potential of the borderscape concept” as he puts it (p. 8), and it helped us to better realise the wide potential of metonym in general too, and that “Through metaphors and metonymic relationships, we make things sensible” (Springgay et al., 2005, p. 904).

In the article “BAD: Body – Art – Digital Technology” by Lisbet Skregelid (2024), we are taken on a jog—not just one, but many runs along a fixed route with a 30-second pause at a specific spot where a film recording is made with a smartphone. Still images from the film are presented in the article and show the changing material expressions of the place with variations in weather, light, and seasons. These pauses produce affective bodily effects on the author, and throughout the article, Skregelid directs attention to how the body and digital technology are entangled and

interwoven in intra-actions. Grounded in Karen Barad's (2007) theory of intra-action, relationships between body, place, and digital technology are discussed as physical and psychological intra-action. Skregelid draws attention to the environment and how affective attachments create potentials for fostering ecological awareness in educational contexts through the body and digital technology. By using digital technology in a creative way, the article also contributes with nuances regarding digital technology in educational contexts at a time with much negative focus, especially on the use of screens in schools.

In the article "Artographic movements: Towards becoming an artographer in a material cultural practice", and based on a three-dimensional artographic model, the authors Mette Berndsen, Lisbeth Haastrup, and Irene Ucini Jørgensen (2024) challenge traditional research practices in encounters between (everyday) art, research, and teaching. The authors take us on a voyage of discovery into the aesthetic possibilities and impossibilities of table practices. Between food creation and table settings, new spaces of formation are created in encounters between classical formation theories (Hegel, 2005/1807) and posthuman and feminist perspectives from, among others, Deleuze and Guattari (2005/1980) and Haraway (2020). As an approach to artographic methodology, the authors have developed a three-dimensional pyramid model which, according to the authors, highlights the processes of becoming and formation within a/r/tography. By adding the position S for student and a socio-material space, they emphasise relational practices and the four positions of artography as equal and mutually dependent. The reader is invited to three different meals at the authors' homes. Inspired by autoethnography (Ellis & Bochner, 2000), we are served the most exquisite dishes in picture-poetic descriptions and reflections. With crooked sounds and peculiar perspectives, the authors compose and share stories and experiences from a lived life as artists, researchers, and teachers, and with the S standing tall, the three authors' identities as learners and artographers unfold.

Helene Illeris, Anne-May Fossnes, and Tormod Wallem Anundsen (2024) have written the article "Landtimescaping with Rossedalen. A/r/tographic fieldwork with a landscape in Southern Norway". The article is based on a/r/tographic fieldwork in Rossedalen, in Southern Norway. Throughout the article, they develop and explore "landtimescaping" as an a/r/tographic practice. This composite verb is inspired by Karen Barad's concept of "spacetime mattering" (2007). "Landtimescaping" involves

engaging bodily, sensorically, and thoughtfully with and in landscapes. Rossedalen participates in the investigation as a research partner, and through the text, the reader is invited on the researchers' walks and experiences with Rossedalen as a neglected landscape, a capitalist ruin (Tsing, 2015), with wounds and scars from plantation operations, stone extraction, and deforestation. Through three events, "landtimescaping" is explored as an entry point to an expanded sense of place and as a care practice that can produce and recreate humans' relationships in and with the landscape. The article highlights the severity and extent of human intervention and destruction of nature, and how this can produce affects of powerlessness in an Anthropocene era. In response to this, the authors propose "landtimescaping" as a possible re-connection and re-creation of human relational ties in and with nature.

Interdisciplinary musical theatre education is the topic in "Putting It Together: Artographic awareness through collaborative teaching in a musical theatre educational program", written by Anne Cecilie Røsjø Kvammen and Johanne Karen Hagen (2024). This article explores and demonstrates how collaborative teaching in the field of musical theatre has served as a platform for uncovering the research methodology of artography. This methodology explores the intricate entanglement of the roles of artist, researcher, and teacher. The two authors were involved in the process to reorganise a new curriculum and collaborative teaching among a group of teachers at the bachelor programme in musical theatre at Kristiania University College. They connect these experiences to theories of artography and collaborative teaching (Gaunt & Westerlund, 2013) and argue that their multidisciplinary artographic awareness relied on certain conditions of growth within the teacher group. The process of "putting it together", which involved both the inherent fields of musical theatre and recognition of the interrelatedness between their roles, has been, and continues to be, important and inspiring for their artographic awareness. They believe that artographic awareness can provide a playful, creative, and holistic approach to artistic practice, research, and teaching.

Lena O Magnusson, Johanne Ilje-Lien, and Hanna M. Kaihovirta (2024), in their article "Becoming a visual arts teacher with a/r/tography: Dealing with desires, doubts and fears in examinations in art teacher education", take the reader into Zoom meetings and explorations of a/r/tography as a method to investigate new ways of understanding the artist, researcher, and educator in higher education. The three authors, from three different Scandinavian countries, break new ground as they open

up to a shared, ongoing process of artistic and philosophical explorations in the digital space. What happens when the authors, with what they describe as “polyphonic voices” and with experiences in art, research, and education, come together to question the roles, challenges, and ethical dilemmas of the a/r/tographer? Against a backdrop of posthuman philosophy from Deleuze and Guattari (1987) and Karen Barad (2007), the authors investigate becomings. Relationships and dialogues between voices, artistic expressions, ideas, and actions turn into becomings of knowledge, creating affects and questions around the artist/researcher/teacher role. Becoming is a central pivot point, and the authors provide the reader with insights into these becomings in the form of digital assemblages. In discussions of ethical aspects of their research, the authors likewise point out how becoming is relevant to the ethical aspects that arise during the research process. They discuss how a/r/tography as a method can create ethical awareness, give space to the ethical voice, and highlight ethical sensitivity and generosity.

In Trine Ørbæk’s article “Learning through a Separation process – An embodied a/r/tographic inquiry” (2024), we follow the author’s exploration of the concept of relational competence through bodily and emotional experiences lived during the dissolution of a close relationship. In an a/r/tographic manner, Ørbæk takes the reader through complex lived bodily investigations, where choreographed movements and dancing encounters create affective expressions throughout the text. Through dance and poetry, thoughts and feelings, bodily experiences and insights arise in the liminal space between the art forms and the author’s positions as an artist, researcher, and teacher. Inspired by the philosophers Merleau-Ponty (1968) and Fuchs (2016), the author points out how humans are bodily connected and come into existence through continuously mutual influence. Throughout the article, the author examines the concept of relational competence, which she emphasises as essential in all learning and teaching. Relational competence is regarded here as an embodied phenomenon that opens themes such as bodily resonance, sharing embodied experiences, and embodied meaning-making. With support from, among others, Macintyre Latta and Buck (2007) and Dixon and Senior (2011), the author shows how relationships between teacher and student are always embodied, and how teaching situations are embodied mutual encounters. As a dancer, choreographer, and educator, the author thus investigates how her embodied explorations and experiences can create new pathways in the teaching of student teachers’ development of—and sensitivity to—their own relational competences.

In the article “Axes of resonance in music education: An artographic exploration”, Tullberg and Sæther (2024) argue for a slower, deeper, and more collegial way of working. They find Hartmut Rosa’s (2019) concept of resonance to be useful when discussing a qualitative way of working and an artographic way of being. Exploring options for navigating around the constraints, they suggest a “toolbox” for how the individual artographer can contribute to making academia a more resonant space. In answering, they draw not only on our own experiences as researchers, teachers, and musicians, but also on the initial findings and methodological reflections from their ongoing research project Tradition, Identity, Learning (TIL), where they explore what is at stake in becoming a *spelman* or Swedish folk musician. They use the theory of social acceleration (Rosa, 2015) as a conceptual framework, drawing connections to Swedish folk music and its learning environments as a research topic. They mean that theoretical concepts such as resonance are an injection of energy into the informal negotiations of meaning in a folk music setting. They argue that bringing together Rosa’s concept of resonance and an artographic approach to academic work could be a way to dissolve the boundaries between the roles of artist, researcher, and teacher.

In “Becoming a visual arts teacher with a/r/tography: Dealing with desires, doubts and fears in examinations in art teacher education”, Tarja Karlsson Häikiö and Annika Hellman (2024) introduce and discuss the examination projects of three Swedish visual art teacher students. Visual arts as a school subject entail—in a Nordic context—a hybridity of artistic and didactic perspectives, they claim, and this doubleness is explored in the article. The examination projects serve as examples of how a/r/tography or arts-based methods support and enhance the understanding of subject didactics—in becoming a visual arts teacher. Häikiö and Hellman also highlight the student teachers’ exploration of various subject positions as artists, researchers, and teachers, and their reflections on becoming teachers. According to the authors, the students make visible how the interplay of these positions prepares them for their future work. “Thus, the complexity in a/r/tography is central to a deep understanding of becoming-teacher”, as the authors write (p. 20). The examinations involved both written text and arts-based investigations in visual media. The three presented projects all used autoethnography in addition to a/r/tography in their work. Hence, Häikiö and Hellman—and we editors—also had to address interesting ethical challenges related to presenting the students’ work.

The last article in this first section is “Entangled with wool and places through the agencies of a-r-t-ography in teaching practice” by Ann-Hege Lorvik Waterhouse, Kari Carlsen, and Trude Iversen (2024). Here, an entire group of students participate, and the images in the article are created by the authors, both as documentation of teaching, dissemination of research, and as material for a more artistic processing of the project. Waterhouse, Carlsen, and Iversen present and explore a teaching situation they share with a group of Norwegian early childhood education students and, as they write, “large amounts of discarded wool from Norwegian wild sheep” (p. 1, our translation). The authors have extensive experience in teaching arts and crafts and research, and over the past decade, they have also ventured into a post-qualitative landscape. This inquiry is grounded in process philosophy, posthuman perspectives, and arts-based research. The authors use “a/r/tography” as both a research methodology and a pedagogical strategy and describe how they (co)act as “researchers, learners, and creators in their own teaching with wool, felting, students, and places” (p. 1). They have moved the workshop and teaching outdoors, even though this takes place in Norway during winter, and in this context, they explore how a/r/tography can contribute to expanding our thinking about teaching.

### **Thank you!**

We, the editors, wish you enjoyable reading and want to thank the authors, their students, and others involved! We would also like to reiterate our thanks to Rita Irwin, Sylvia Kind, and Liora Bresler, to OsloMet, and to all the peer reviewers! Finally, we take this opportunity to thank Ellen Marie Sæthre-McGuirk, who was one of the editors of the special issue at the beginning of this project.<sup>5</sup>

### **About the authors**

Torill Vist (PhD) is a professor in music education at OsloMet—Oslo Metropolitan University. She is currently also editor-in-chief of *Nordic Journal of Art & Research* and leader of the research group KunstForsk. Her work as an a/r/tographer is related to dance, music, as well as poetry, and her research interests include early childhood music education, music and emotion knowledge, social sustainability in the arts,

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<sup>5</sup> Some paragraphs of this text were translated from the Norwegian version with help from [Sikt KI-chat](#) before being sent to a professional proofreader (Scribendi).

performer's knowledge, as well as arts-based and narrative methodologies. At OsloMet, Vist leads and teach the PhD course Arts-Based Research Processes – An Introduction.

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